UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

A PEDAGOGICAL APPROACH TO LEO CORNELIUS NESTOR'S MAGNIFICAT

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

Degree of

DOCTOR OF MUSICAL ARTS

By

OLIVIA CLAIRE BUTHOD
Norman, Oklahoma
2015

A PEDAGOGICAL APPROACH TO LEO CORNELIUS NESTOR'S MAGNIFICAT

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY

_____
Dr. Richard Zielinski, Chair

_____
Dr. John Schwandt

_____
Dr. Eugene Enrico

_____
Dr. Karl Sievers

_____
Dr. Tyrrell Conway

This document is dedicated to my late grandparents, Jack and Rosaleen Buthod.

Acknowledgements

Many thanks to those who have helped me with research and writing:

Dr. Richard Zielinski and my committee members, who helped guide me through the entire process.

Dr. Diane Burton, who helped me edit and polish this document.

Dr. Leo Nestor, who not only offered me valuable information but also strengthened my love of choral music.

The Archdiocese of St. Louis, for providing me a DVD of the premiere of the *Magnificat* along with an outline of the Papal Vespers service.

My family and friends, for their constant support and encouragement.

Table of Contents

List of Tables

List of Figures

Abstract

The purpose of this document is to identify the most efficient way to benefit choir directors in the preparation of a performance of Leo Cornelius Nestor's *Magnificat.* The document is organized in six chapters as follows: an introduction with a survey of related literature and methodology, a brief history of the *Magnificat* and its role in liturgies, a biographical background of Leo Nestor and his compositional style, the context of the commission and premiere of Nestor's *Magnificat*, a look into the formal and tonal aspect of this piece, and a pedagogical approach of the *Magnificat* to be used as a guideline for preparation. A choral director would be well advised to become familiar with the rich history and tradition of the *Magnificat* in the church and in sacred music, where strong understanding and interpretation of the text through music are crucial. It is necessary for the director to have completed a formal and tonal analysis of Nestor's setting. To prepare a performance also requires a strict and concise rehearsal plan, including formulating a rehearsal grid, incorporating efficient choral warm-ups based on motives and ideas from the *Magnificat*, arranging sectionals if needed, and gaining knowledge of the instrumental ensemble needed for the piece. Correspondence with the composer during the research of this treatment contributes insight into the craft and mind of his composition process. Clear understanding of the subtleties and nuances of this setting of the *Magnificat* will help produce a meaningful execution of his work. Standing as a resource for choir directors, the techniques laid out in this document will serve as a pedagogical tool for the preparation of Leo Nestor's *Magnificat*, which in turn would be transferrable to other sacred works of this style.

Chapter 1: Introduction

The purpose of this document is to identify the most efficient way to benefit choir directors in the preparation of a performance of Leo Cornelius Nestor's *Magnificat.* The document is organized in six chapters as follows: a brief history of the *Magnificat* and its role in liturgies, a biographical background of Leo Nestor and his compositional style, the context of the commission and premiere of Nestor's *Magnificat*, a look into the formal and tonal aspect of this piece, and a pedagogical approach of the *Magnificat* to be used as a guideline for preparation. Included in the appendix is a translation of the *Magnificat*, a list of other musical settings of the canticle by various composers, a catalogue of Leo Nestor's compositions, excerpts from e-mail correspondence with Leo Nestor, and a rehearsal grid for the preparation of hypothetical performance. Standing as a resource for choir directors, the techniques laid out in this document will serve as a pedagogical tool for the preparation of Leo Nestor's *Magnificat*, which in turn would be transferrable to other sacred works of this style.

As Morton Gould believes, a "musical performing organization must have a focal point and must have a pilot, and the pilot is the music director who sets up goals, who is aware of them, and who is aware of what is over the horizon."[1] For a pilot of a musical ensemble, there is a crucial responsibility to be true to the music and to the composer when finding and setting goals. One must internalize the text, the instrumentation, the form, and the purpose of a performance. From sacred texts to secular, from *a capella*

[1] Morton Gould. "Morton Gould." Quoted in Mark Greshem. *Choral Conversations: Selected Interviews from Chorus! Magazine* (San Carlos, CA: Thomas House Publications, 1997): 126.

works to full orchestral accompaniment, from solo lines to large *divisi* choirs, from simple strophic forms to extensive musical journeys, from a performance in a concert hall to a sacred moment in a liturgy—the goals and mentality the conductor sets up are a vital aspect of strong leadership and teaching. Each piece is approached differently, but as long as the conductor recognizes the different approaches, the end result will be fulfilling to both the listener and the performer.

When approaching a musical setting of the canticle *Magnificat*, there lies an opportunity for a profound example of marriage between text and music. Overflowing with great history within the Church, "the song attributed to Mary sprang from the exultation of an individual steeped within the collective exaltation of the nascent church."[2] The history begins with Hebrew-Christian faith and looks forward to the end of time. Written by a single author, the canticle is filled with praise, exultation, humility and compassion. There should be no surprise that many composers have used this sacred song as an influence for their compositions. From Renaissance to modernity, the *Magnificat* has been and will continue to lend itself as a prominent text for the sacred music genre.

[2] Samuel Terrien, *The Magnificat: Musicians as Biblical Interpreters* (New York: Paulist Press, 1995), xix.

Survey of Related Literature

Although there are many sources that discuss choral preparation techniques regarding major works, there are no sources geared towards the preparation of Nestor's *Magnificat* specifically. However, there is a large variety of literature that focus on the importance of the *Magnificat* within liturgies and church music. Perhaps one of the most intricate studies regarding the musical side of the *Song of Mary* is that of Samuel Terrien.[3]

By breaking apart the structure of the poem, he discusses its rich history strophe by strophe, focusing on ideas of Hebrew psalmody, the singer of the canticle as the first daughter of the church, the compassion of God, the Virgin Mary as representing a foundation of change and finally, looking towards the future.[4] The use of Terrien's book for this document helps identify themes of the text so that I may find correlations between the textual themes and musical themes. As Nestor's *Magnificat* is broken up into sections based on strophes, so is Terrien's analysis.

While it is not specific to the preparation of Nestor's *Magnificat,* the ideas discussed in the three-part series by Patrick K. Freer[5] lend strong technical advice to the conductor. Each of the three parts of the journalistic series is based on interviews compiled by David DeVenney[6] in the *Choral Journal*, with a wide variety of American

---

[3] Terrien, op. cit.

[4] Ibid.

[5] Patrick K. Freer, "The Conductor's Voice," *The Choral Journal* 48, no 2-4 (August – October 2007).

[6] David P. DeVenney, "Research Report: Da Capo: Interviews with American Choral Conductors," *Choral Journal* 46, no 2 (August 2005): 49-51.

choral conductors, ranging from Robert Shaw to Morton Gould. Topics included in these interviews are divided into subcategories including the relationship between the conductor and choristers, the way singers and conductors experience choral music and their goals, setting up a healthy and conducive rehearsal space and plan, and the leadership role of the conductor as both a director and a teacher.

By using some of the responses of the interviewed American choral conductors, I will take them as advice for my own conducting technique for Nestor's *Magnificat*, especially since many of the conductors listed in the articles are contemporaries of Nestor along with advocates of contemporary choral music. Kathy Romey said,

> It is extremely important to collaborate with living composers in the presentation of music from our time. It is the relationship with the artist, and the participation in the creative process, that I have found to be so enriching for my ensembles and my own growth as a conductor.[7]

Having access to choral conductors' advice along with having access to the living composer creates a strong backbone for the preparation of a piece.

Since there are many different ways composers set the Canticle of Mary, orchestration and texture of sound varies from setting to setting. Leo Nestor's *Magnificat* is scored for chorus along with a brass quintet, percussion and organ. Since a performance requires more than one instrument of accompaniment, one must consider how to prepare the choir and instrumental ensemble in an efficient manner.

Face to Face with Orchestra and Chorus[8] stands as an important resource for the

---

[7] Patrick K. Freer, "The Conductor's Voice: Experiencing Choral Music," *Choral Journal* 48, no. 3 (September 2007): 32.

[8] Don V. Moses, Robert W. Demaree, Jr. and Allen F. Ohmes, *Face to Face with Orchestra and Chorus: A Handbook for Choral Conductors.* 2nd ed. (Bloomington: Indiana University Press, 2004).

choral conductor. The most important chapter in the handbook of Moses, Demaree, and Ohmes for this document is the third chapter where preparation of rehearsals is discussed. There will be challenges and adjustments a conductor must make in contrast with preparing an *a capella* work, along with a different vocabulary when facing an instrumental ensemble. Other factors the authors approach include score preparation, the positioning of musicians and adjusting baton technique. This factor is especially relevant given acoustics of the space, due to the fact that a performance of Nestor's *Magnificat* would most likely need to be performed in a church. In preparation of Nestor's work, it is crucial as a conductor to raise awareness of language to use with the instrumental ensemble, extensive score study, placement of choir and instrumental ensemble in the space and making sure your conducting technique is as clear for all as possible.

As mentioned before, in order to prepare a choir for a specific piece, it is important that everything about the rehearsal process is geared to the specific piece, especially warm-ups. For use as a guide to help create warm-ups specific to a piece, Ehmann and Haasemann's book, *Voice Building for Choir*,[9] is quite useful. Topics included are breathing, vocal training within a rehearsal and warm-up exercises based on different musical genres and time periods.

In the process of creating warm-ups using motives from Nestor's *Magnificat* as a foundation, the examples set forth by Ehmann and Haasemann are worth attention. In the book's section regarding the warm-up portion of rehearsals, one must take particular note to the exercises based on breath since breath control is extremely important to the

[9] Wilhelm Ehmann and Frauke Haasemann, *Voice Building for Choirs,* translated by Brenda Smith (Chapel Hill, North Carolina: Hinshaw Music Inc., 1982).

Magnificat. In addition to creating a sound appropriate to modern or contemporary music, it is also necessary to examine warm-up ideas that are used for chant styles, given the strong presence of plainsong at the beginning of sections throughout the *Magnificat.* As it is a strong resource for modern style technique, *Voice Building for Choirs* is also a helpful foundation for a plainsong sound in warm-ups.

When specializing on a particular piece by a living composer, it is necessary to consider the way the composer approaches the process he uses when he composes. In addition to corresponding with the composer, it is extremely helpful to look at articles he has written regarding his process. Leo Nestor's article in *Pastoral Music*[10] leads to important insight into his mind. By understanding his creative mind as a tool, one can better prepare a choir to perform his works.

"After one has studied a gamut of possible vocabularies, one is prepared to craft a personal language and to chart navigation on the waters of one's own creative seas."[11] What is the personal language of Leo Nestor? What does he take into consideration? He then discusses what he considers "musical 'grammar' or navigational aids" when composing: form, diversity of expression in contemporary musical language, idiomatic writing for voices and instruments, voice leading, the marriage of text and music, sacred text in sacred setting, responsibility of *musica sacra* and music for use versus art music.[12] All of the above points will help with the interpretation of the *Magnificat* which will in turn better prepare a choir for a performance true to the composer's wishes.

---

[10] Leo Nestor, "Art, Craft, Way of Life: The Paths to a Composer's World," *Pastoral Music* 21, no. 6 (Aug-Sept 1997): 31-34.

[11] Ibid, 32.

[12] Ibid, 32-34.

Methodology

In order to find the most beneficial and efficient way to prepare a performance of Leo Nestor's *Magnificat*, the document begins by researching the history and tradition of the canticle within liturgies. The second chapter includes an analysis of the text with the help of Terrien[13]. I also discuss the suitability of the text for Roman Catholic liturgies, focusing on Vespers from the Office of the Hours. Finally, I attach a brief listing of other examples of musical settings of the *Magnificat* in the appendix.

The third chapter focuses on biographical information of Leo Nestor. As a composer, conductor and teacher, Nestor has maintained a prominent career throughout the United States. After touching upon the biographical component of Nestor, I then discuss his compositional process. This section also includes results from e-mail correspondence with the composer.

In the fourth chapter, the document shifts its attention to the history of Leo Nestor's *Magnificat* specifically. While the commission of the work is addressed, the context of the premiere of the piece is the primary focus of the chapter. Also noted is Nestor's own opinion on the accessibility of the work.

The fifth chapter breaks down Nestor's *Magnificat* in an analytical process. While the majority of the analysis is formal and textual, harmonic and tonal analysis is included. The analysis of the work will help lead to the next chapter – a pedagogical approach of the *Magnificat.*

The sixth chapter of the document presents my approach to identify the most

[13] Terrien.

beneficial and efficient way one should prepare a performance of Nestor's work. A hypothetical rehearsal grid is attached in the appendix. Warm-ups specifically geared to the *Magnificat* were created. An outline of portions of the piece to be used in sectionals is included. Also taken into consideration are outside rehearsals with the brass, organ, and percussion so that a smooth transition from a rehearsal pianist to an instrumental ensemble can occur. Finally, all of the components come together with the goal of producing a powerful execution of this work.

Chapter Two: Background

The History of the *Magnificat*

Broadly defined, canticles refer to the texts that were sung in the Bible, both from the New Testament (major canticles) and the Old Testament (lesser canticles). In a stricter sense, canticles refer to texts that were sung but not part of the Psalms although sometimes, especially in the Anglican Church, the term is also used for Psalm texts.[14] Of the six major canticles, four of them are considered infancy canticles, which are found in the Gospel of Luke: *Magnificat* 1: 46-55, *Benedictus* 1: 67-79, *Gloria in Excelsis* 2: 14, and *Nunc Dimittis* 2: 29-32. The other two poems considered major canticles are *Worthy is Christ* from the book of Revelation and *Te Deum*, usually attributed to Ambrose.

The infancy canticles accentuate the lyrical quality of the New Testament and each of them tends to express the narrative with similar writing styles. Rather than being of Lukan origin, these canticles are considered to have been composed in a Jewish-Christian context. The infancy canticles suggest prominent usage in the early stages of the church and Christian worship, leading towards the development of many musical settings.

The first infancy canticle, the *Magnificat*, also known as the *Song of Mary*, has contributed greatly to sacred music history and is considered "a catena of Old Testament reminiscences."[15] In the narrative set forth in the gospel of Luke, Mary has recently been

[14] Paul Westermeyer, *Te Deum: The Church and Music* (Minneapolis: Fortress Press, 1998), 45.

[15] Wilfred J. Harrington, *The Gospel According to St. Luke* (Westminster, MD.: Newman Press, 1967), 53.

visited by an angel telling her that she is miraculously pregnant with Jesus. Mary then visits Elizabeth, who is pregnant with John the Baptist, whose conception is also considered a miracle since she was barren. After Elizabeth proclaims, "Blessed art thou among women" (Luke 1: 42)[16] when she learns of the virgin's pregnancy, Mary responds with her song, which is referred to by the first word of the Latin vulgate text, *Magnificat.*

With references to the Psalms in the *Magnificat*, there is a direct connection with the Old Testament in the canticle. Ideas of both the past and future are present in the text. Although Jesus has yet to be born, there are hints of what this child will become. There is a tie between two verses when Mary sings, "From this day all generations will call me blessed" (1: 48b) and "the promise he made to our fathers, to Abraham and his children forever" (1: 55).[17] There is praise for the promises of the Old Testament along with the potential of what is to come in the New Testament.

Some may question the authorship of the *Magnificat*, but many attribute it to Mary. Advocates of Mary as being the single poet of the canticle believe that "the family of Jesus played a part in the primitive community of Christians in Jerusalem and that Mary may well have told the disciples assembled in the Upper Room her reminiscences of the birth and infancy of Jesus."[18] Within the context of Mary's song, one can sense the expectation of the life in her womb as affecting all of mankind to come. It is a song that begins to consolidate the theology of the Bible and represents exaltation of the rising church.

---

[16] Terrien, xvii.

[17] Michael P. Dougherty, "Exegesis and Eisegisis: The Choral Composer as Scriptural Interpreter with Special Reference to Settings of the *Magnificat*" (DMA diss., University of North Carolina, 2008), 45.

[18] Terrien, 1.

Examining canticles reveals the eschatological aspect of the texts—there are both temporal and transtemporal matters in the reflections. There are three different options at play: One is to emphasize the *already* of this new age at the expense of the *not yet*, thereby playing down or even depreciating the creation in which we live and which was called good in the book of Genesis.[19] This option might also impel an ethical fervor that turns sour when the reality of *not yet* becomes apparent. The second is to highlight the *not yet* of the new age at the expense of the *already,* emphasizing that the reign of God will come at some point in the future and thereby dwelling on the misery of this world and its fallen condition. This interpretation might suggest waiting with little or no action. The third is to hold the *already* and the *not yet* in tension—action and waiting, or freedom for ethical action, or celebration with patience, or *not yet* with its presupposition of restoration taking the edge off of denigration and *already* taking the edge off of misery.[20]

Each of the three options can lead to a different kind of musical approach. The first option could portray celebratory and active rhythmic relationships with the texts. The second has the opportunity to show patience as one waits for what is to come. Finally, in order to represent tension, the third option presents much potential for musical variety.

Of the three options of eschatological aspects, the *Magnificat* fits into the category of portraying deliberate tension for "God has *already* cast down the arrogant, but there is *not yet* in the mercy from generation to generation."[21] This kind of tension is seen in the other canticles, as well as serving as a common theme throughout the New Testament in general. The musical approaches for this situation lend opportunities to

[19] Westermeyer, 55.
[20] Ibid, 55.
[21] Ibid, 55.

show tension within church music as there are inherent tensions in the New Testament: "the church *already* sings with one voice, but the *not yet* of diffusion is ever present."[22]

While the organization of the strophic structure of the text can vary from scholar to scholar, four structures deserve noting. The first of the strophic structures can be seen as a division of two strophes in the song: the first part acting as a song of thanksgiving and the second part (beginning with verse 51) focusing on the eschatological aspect. A second analysis of the song can be divided into three short psalms of thanksgiving: verses 46-50; 51-53; 54-55. Thirdly, some scholars have chosen to divide the *Magnificat* into five strophes: verses 46-47; 48-49; 50-51; 52-53; 54-55. Finally, perhaps the most common organization of the canticle is in a four-strophe structure: verses 46-48; 49-50; 51-53; 54-55 (see Appendix A).[23]

Although preserved in Greek, the *Magnificat* was often translated into Hebrew. While studying the text in Hebrew, one can find many characteristics of Hebrew psalmody. Perhaps the most apparent literary device found in the canticle is parallelism. When using the translation put out by the International Commission of English in the Liturgy (ICEL), one can find parallelism in "my soul" with "my spirit," "of the Lord" with "in God my Savior," "the mighty" mirroring "the lowly," and "the hungry" with "the rich." Samuel Terrien's strophic analysis of the canticle, as seen in Appendix A, identifies a core-verse, also known as a central distich, within the canticle. Standing as a bridge between Strophes I and II and Strophes III and IV of the entire song, verse 51 looks both backward ("the strength of God's arm") and forward ("scattering the proud"). At this

[22] Ibid, 56.
[23] Terrien, 6-7.

point in the canticle, there is a distinct pivot from what happened before and what is to come. This pivot point could be used as a point in music where changes in texture, mood and orchestration along with other elements and compositional devices could occur.

Tradition of the *Magnificat* in Liturgies

Dating back to the 6th century in the *Rule of St. Benedict* and adopted into monasteries and convents, the Liturgy of the Hours, also referred to as the Divine Office, is a collection of prayer services to be used daily. Each day is divided into eight different "offices," filled with psalms, canticles, antiphons, readings, hymns, responsories, and other prayers. During each of the offices, there is no homily or communion, which are reserved for Mass. The schedule set out for the cloistered communities by the *Rule of St. Benedict* is roughly as follows:

> *Matins* (morning)—shortly after midnight (The ever-practical *Rule of St. Benedict* suggests that "When they arise for the Divine Office, they ought to encourage each other, for the sleepy make many excuses.")
> Private study and prayer
> *Lauds* (praise)—early morning
> *Prime* (the first Hour)—after Lauds
> Breakfast (if any)
> Private study
> Possibly Mass
> Work begins
> *Terce* (the third Hour)—mid-morning
> Return to work
> *None* (the ninth Hour)—mid-afternoon
> Dinner. According to the Benedictine Rule, there would normally be only two dishes, and each monk would have a ration of a pound of bread for the entire day. Only the infirm were allotted red meat.
> Private study and prayer
> *Vespers* (evening)—at dusk
> *Compline* (complete)—before bed
> Bed. Nuns or monks retired relatively early, since once daylight ended light was expensive and rarely bright.[24]

Of the eight Offices, Matins, Lauds, Vespers and Compline are considered the Greater

[24] Douglass Seaton, *Ideas and Styles in the Western Musical Tradition,* 3rd ed. (New York: Oxford University Press, 2010) 25-26.

Hours and the other four are Lesser Hours. The Greater Offices incorporate more heightened music than the Lesser Hours. The number of psalms in each office ranges from three to nine so that by the end of the weekly cycle, the psalter in its entirety is traversed. Each of the Greater Hours includes a canticle, except for Matins. During solemn Lauds, the *Benedictus* (Canticle of Zechariah, Luke 1: 68-79) is sung. Solemn Vespers includes the *Magnificat*, and at Compline, the *Nunc Dimittis* (Song of Simeon, Luke 2: 29-32) is sung. These three canticles coming from the Gospel of Luke are also termed "evangelical canticles."

Although the Divine Office began in the Roman Catholic Church, other churches have also adapted the practice. Among the many churches that have adopted the discipline are the Anglican Church and the Lutheran Church. The Book of Common Prayer in the Anglican Church incorporates Matins, Lauds, and Prime for morning prayer along with Vespers and Compline for evening prayer, with the goal of making it possible for people to attend short prayer services each day in accordance with their work schedules. The Lutheran Church includes daily prayer services of morning, evening and compline.

The order of Vespers follows this rubric:

Introductory Verse
Hymn
Psalmody
Responsory
Gospel Canticle (*Magnificat*)
Intercessions
Lord's Prayer
Concluding Prayer
Dismissal[25]

[25] "Vespers," United States Conference of Bishops, accessed March 10, 2015, http://www.usccb.org/prayer-and-worship/liturgy-of-the-hours/vespers.cfm.

As with the other canticles of the Greater Hours, there is an elaborate ceremony that accompanies the *Magnificat* during Vespers. Once the canticle is intoned, all present in the sanctuary rise as the celebrant prepares the altar for incensing. Since the incensing of the altar may take more time than other ceremonial acts in the Hours, singing the *Magnificat* is usually drawn out and elaborate. At the end of the canticle, along with other psalms and canticles in the hours, the Lesser Doxology ("Gloria Patri et filio…") is added so that the text is specifically Christian.[26] The *Magnificat* is allowed to be sung at Marian devotions other than Vespers as long as the altar is not incensed.

One may wonder why the *Magnificat* was assigned as the canticle for Vespers. Of the many reasons one may deduce for the particular assignment, two are especially important. First, "the world was saved in its eventide by the assent of Mary to the Divine plan of Redemption."[27] A second reason is that it was during the evening when Mary visited her cousin Elizabeth and uttered this song.

Of the Greater Hours, Vespers is held in the highest esteem musically since it was the only office that allowed polyphonic singing in the early years of the Church. Because of this, there is much history regarding sacred music and settings of the *Magnificat*.[28] There continues to be a wide variety of musical settings of the *Magnificat*. As Terrien has said:

In Renaissance, Baroque, Romantic and modern styles, musicians have not only

---

[26] Michael P. Dougherty, "Exegesis and Eisegisis: The Choral Composer as Scriptural Interpreter with Special Reference to Settings of the *Magnificat"* (DMA diss., University of North Carolina, 2008), 47.

[27] *The Catholic Encyclopedia,* s.v. "Magnificat," accessed March 10, 2015, http://www.newadvent.org/cathen/09534a.htm.

[28] Donald Jay Grout and Claude V. Palisca, *A History of Western Music*, 5th ed. (New York: W.W. Norton & Company, 1996), 34.

> provided innovative ways of singing the poem, but they have also expounded musically the meaning of the text more forcefully than scholars and theological commentators have often done.[29]

The styles vary from musical era to era as well as from composer to composer. The number of compositional tools and musical ideas to express the text of the *Magnificat* is vast, ranging from very simple unaccompanied settings to complicated, intricate settings calling for orchestral accompaniment. Select composers who have written settings of the *Magnificat* are divided into time periods and are listed in Appendix B. Among the many modern composers to use the text of the *Magnificat* for a choral setting is Leo Cornelius Nestor.

[29] Terrien, xv.

Chapter Three: Leo Nestor

Biography of Leo Nestor

When characterizing sacred music in American culture, Samuel Adler noticed a distinction between two different kinds of composers:

> The twentieth century has rightly been called the American century in terms of its musical development. This is certainly true in the field of sacred music. Not only is the United States the greatest consumer and customer of church music, both choral and instrumental, but also it has produced a volume of music for the church that can easily rival the output of the Baroque era. In the twentieth century, we find two types of composers: those who made their reputation in the concert hall, and those who were known only in church music circles or possibly among choral conductors.[30]

Standing as a composer who fits into the second category, where his fame comes from church music and choral conductors, Leo Nestor has built a prominent musical career in sacred music—as a conductor, teacher and composer. A native of Southern California, Leo Cornelius Nestor received his Bachelor of Arts degree in Music Composition (1974) from California State University, East Bay, and his Master of Music (1975) and Doctorate of Musical Arts (1980) degrees in Choral Music from the University of Southern California. He also specializes in musicology, Latin literature, and paleography, or the study of ancient writing. He has taught at Mt. St. Mary's College, Los Angeles; University of Wisconsin, Madison; and St. John's University, Collegeville, Minnesota. Upon moving to Washington, D.C., in 1984, served as the music director for the Basilica of the National Shrine of the Immaculate Conception until 2001.

---

[30] Samuel Adler, "Sacred Music in America: An Overview," *American Sacred Choral Music: An Overview and Handbook,"* (Brewster, Massachussetts: Paraclete Press, 2001), 15.

From 1991 to 1998, Nestor served as artistic advisor, member of the international jury and Comitato d'Onore, and conductor of the *Coro Internazionale of L'Associazione Internazionale Amici della Musica Sacra* in Rome. He is one of the four founding members of and has served as advisor to the Conference of Roman Catholic Cathedral Musicians. In 2001, Nestor was appointed musical advisor to the Secretariat for Liturgy of the United States Conference of Catholic Bishops. Nestor is also the founder, artistic director, and conductor for the American Repertory Singers, a professional ensemble focusing on the performance and recording of contemporary choral literature, producing eight recordings on Arsis Audio along with recordings for the publisher E.C. Schirmer.

Ranging from small *a capella* works to works on a larger scale, performances of Nestor's works have gained popularity throughout the United States and in Europe. Larger works have been commissioned by The Catholic University of America, along with three Papal commissions. His music is primarily published by ECS Publishing, MorningStar Music, Selah Publishing House, and Oregon Catholic Press. In 2011, Nestor began a relationship with the GIA Publications for the publication of his ritual and liturgical music. In 2012, he contributed *The Catholic University of America Series* to MorningStar's *Music of American Colleges and Universities*. For a catalogue of Nestor's works and commissions, refer to Appendix C.

Since 2001, after leaving the Basilica of the National Shrine of the Immaculate Conception, Nestor has served as Justine Bayard Ward Professor of Music, Director of Choral Activities, Director of the Institute of Sacred Music, member of the conducting faculty, and co-operating member of the composition faculty at The Catholic University of America Benjamin T. Rome School of Music in Washington. He conducts both the

CUA Chamber Choir and University Singers, along with teaching graduate and undergraduate courses in conducting, and through the Institute of Sacred Music, guides students in *musica sacra*. While residing on Capitol Hill, in Washington, D.C., Nestor continues to stay active as a teacher, conductor, and composer. [31]

[31] Leo Nestor, e-mail message to author, April 16, 2015.

Compositional Process

Many have described Leo Nestor's music as representing the rich American sound of the contemporary Catholic Church. Nestor's style has held in high esteem[32] such great composers as Palestrina, Bach, Mendelssohn, Duruflé, Copland, and Proulx. He takes the best of many worlds and brings them to life in his music. With the unique technique of combining older practices of Gregorian chant with more contemporary techniques such as resultant clusters and rich, higher tertian harmonies, Nestor's craft can evoke strong emotion through lyricism, harmonic structure, instrumentation, and what Nestor refers to as marriage of text and music.[33]

Conductor, Ann Howard Jones, underlines the importance of communication from the composer and to the conductor and musicians: "Voices cannot be violated, individual spirits cannot be crushed, and the composer cannot get lost. Communication from the composer and the score through the conductor to the musicians and then from the musicians outward is the ultimate standard."[34] In preparation of a piece, a choral conductor has much to gain if he or she can find articles the composer has written and also can correspond with the composer of the work. Naturally, such communication may not always be possible, but if the opportunity exists, the conductor is strongly encouraged to further their research in this manner. The reasons behind the recommendation can vary from situation to situation, but the general design is to gain insight into the composer's

---

[32] Nestor, e-mail message to author, April 16, 2015.

[33] Ibid.

[34] Ann Howard Jones, "Ann Howard Jones." Quoted in Linda Ferreira and Barbara Tagg, "Voices and Visions: An Interview with Eight American Choral Conductors," *Choral Journal* 38, no. 8 (1998): 9.

compositional style, process, and artistic mind. If the conductor has a basic understanding of the composer's musical language, there is a great opportunity to bring the piece alive in a way that is true to the composer's wishes.

When asked about his initial approach to composition, Nestor said,

> Few worthwhile things in this world happen quickly. I spend a great deal of time thinking, forming and living with musical ideas before ever beginning the actual composing. I was taught to use high-quality score papers, soft lead pencils with ample erasers, a practice I still follow. Although I can, I rarely compose on the computer … attribute this perhaps to a fear of the seduction of facility and quick-answers. I've been profoundly influenced by the world of musical literature, instrumental and vocal. I…am constantly searching for undiscovered and new-to-me repertoire; this kind of hunger yields rare delights. One discovers lacunae, holes in one's knowledge, and as the years pass, little by little we fill in the blanks. Many still remain to be filled.[35]

Nestor's creative process is not one to be rushed. He takes the time to live with musical ideas. Some passages may come with ease, but the overall development of the works is time-consuming.

Nestor serves not only as a conductor and composer; the teaching component of his career is evident when he describes the musical language and style of his music. There is a specific process which he considers when he begins to compose, including the recognition of other composers. According to Nestor, this recognition allows the composer to develop is language. "After one has studied a gamut of possible vocabularies, one is prepared to craft a personal language and to chart navigation on the waters of one's own creative seas."[36] The navigational tools he identifies in his article from *Pastoral Music* that are relevant to the *Magnificat* are form, diversity of expression

[35] Nestor, e-mail message to author, April 16, 2015.

[36] Leo Nestor, "Art, Craft, Way of Life: The Paths to a Composer's World," *Pastoral Music* 21, no. 6 (Aug-Sept 1997): 32.

in contemporary musical language, idiomatic writing for voices and instruments, the marriage of text and music, sacred text in sacred setting, responsibility in *musica sacra*, music for use versus art music, and permanency and disposability.[37]

Through the comparison of building physical structures, Nestor sees form as being the element that creates stability and a strong foundation. In the formal structure of the *Magnificat*, clarity of form is evident. In the simplest of terms, each verse of the canticle is alternated between plainsong chant and polyphonic writing. Through that basic formal style, one is able to internalize the text and identify the "roadmap" of the journey.

In modern days, both in the church and in academic settings, there is immense diversity in musical languages. World affairs, cultural changes, economy, and languages can be and have been mirrored in musical pieces. With the help of technology to accelerate distribution of diverse musical languages, a composer is better equipped to incorporate more than just tonality in music. Nestor said,

> Today's musical language must include not only the oft-predictable assurances of tonal writing, but the uncertainty, hopes, fears, and aspirations of third millennial life and their echoes in today's church, home, marketplace, economy, sickness, health, doubt, and faith.[38]

Serving as a tool of expression, music has the capacity to merge much more than harmony into the musical languages.

Nestor also brings up the composer's necessity of developing knowledge of any instrument, including the voice, for which he or she writes. Besides knowing the appropriate orchestral group and technical range of each instrument, a composer needs to understand in which register an instrument should play when a specific timbre is in mind.

---

[37] Ibid, 32-34.
[38] Ibid, 32.

When it comes to the voice, the composer should understand vowel and consonant formations. Articulations, both vocal and instrumental, including slurring, tonguing, and bowing, should also be taken into consideration. Any techniques that are often employed in music should be part of the composer's vocabulary because those techniques "bespeak thorough understanding of the forces for which we compose."[39]

As a choral composer, one must appreciate the capability of marrying text and music. Throughout music history, there have been wonderful examples of this marriage, both in sacred and secular music. However, in order to present effectively the relationship, Nestor believes that a composer must fully understand and internalize the text before beginning to write.

> For this composer, the text is the music, for which reason one lives with it until its expression is natural, convincing, true, varied, the best it can be. The marriage of text and music is the very heart and foundation of most through certainly not all choral literature, sacred and secular. Let us acknowledge the notable exceptions wherein a composer sets the text more objectively, dispassionately, at times detachedly, allowing it to stand on its own without evocation or interpretation, but in the greater proportion of texted music, sacred and secular, I believe that the composer, at least to some extent, seeks to interpret and portray his/her understanding of the text.[40]

Based on this interpretation and portrayal, the composer can transform the text to music to create the marriage that Nestor describes.

As a composer dedicated to the life of the church, Nestor understands and accepts the great responsibility that comes with composing *musica sacra*. Both pieces of a small scale and much larger works have influenced not only his writing style but also his Christian faith. Being a composer for the church means that he must take on the role of

[39] Ibid, 32.
[40] Nestor, e-mail message to author, April 16, 2015.

nurturer and sculptor of the people of the church. He believes that “sacred music does not merely accompany an action or event in liturgy, but can itself be the action, can be the rite itself.”[41] Like secular music, sacred music is carried in one’s mind and soul, and Nestor undertakes that responsibility.

Many times, scholars try to create a barrier between music for use (*gebrauchtsmusik*) and art music (*kunstmusik*). However, Nestor embraces a coexistence of the two and acknowledges the duality in sacred music. From composers such as Mozart, who wrote short pieces for Archbishop Hieronymus von Colloredo in ritualistic settings, to Bruckner’s work for the dedication of a church, *Locus iste*, there has been a rich tradition of combining both music for use and art music. As seen in many of his works, including the *Magnificat*, written for the specific purpose of the Vespers service during the Papal visit of 1999, Nestor does not focus on a differentiation between the two styles of music when he composes, but rather welcomes the coexistence.

As a composer, Nestor realizes the importance of revision when it comes to musical works. He believes that “although the gospel counsels us to seek the things that will last, [composers] so often manifest [their] predilections in a slavish pursuit of the new.”[42] It is necessary to focus on minute details of composition when one tries to discern what will last. At times, revisions are needed before a piece can reach wide distribution by publishers. In the case of the *Magnificat*, Nestor composed the work from December 30, 1998, to January 2, 1999 and later revised it January 9 to 21, 1999, and again from June 5 to June 10, 1999. When asked about the revisions of the *Magnificat*,

[41] Nestor, e-mail message to author, April 16, 2015.
[42] Nestor, “Art, Craft, Way of Life," 34.

Nestor said,

> Composers are presented with a tremendous gift/advantage when a work is performed before publication. Despite the sureness of our audiation skills, our time "proving" at the piano, our laboring over orchestration and voicings, a real and successful performance can provide the opportunity to tweak, to distill, to rarify. Such has often been the case for this fortunate composer, for which I am profoundly grateful. The published score therefore reflects the completed, revisited thinking of the composer.[43]

The composer devotes great attention to detail, to help ensure that the work as it is known will endure.

The before-mentioned elements of compositional process that Leo Nestor uses help him create strong and lasting music. Primarily a composer for the church, he feels responsibility to bring only the best to the repertoire. From the foundation of form, comprehension of voices and instruments, marriage of music and text, coexistence of music for use and art music, to the acceptance of revisions to promise endurance, Nestor's compositions serve as an example of durable church music of a heightened level. Nestor clarifies his intention. "We mold the faith of God's people through the words and melodies which we place in their mouths and cause them to sing continually."[44]

[43] Nestor, e-mail message to author, April 16, 2015.
[44] Nestor, "Art, Craft, Way of Life," 34.

Chapter Four: Leo Nestor's *Magnificat*

Commission

For centuries, patrons have commissioned music, in both secular and ecclesiastical settings. From Johann Sebastian Bach's *Brandenburg Concerti*, commissioned by Christian Ludvig, Margrave of Brandenburg-Schwedt, to Herbert Howell's *Coventry Mass*, commissioned by Coventry Cathedral, commissions have contributed a great number of works to composers' catalogues. While Leo Nestor has received many commissions during his career, the *Magnificat* for the Vespers service during the Apostolic Visit of Pope John Paul II represents a commission of great honor and importance.

Upon receiving a phone call from then-music director at the Cathedral Basilica of St. Louis, John Romeri, on behalf of then-archbishop of St. Louis, Archbishop Justin Rigali, Nestor understood that he was given ample time to compose the *Magnificat*. As with many other musical compositions, the work was submitted in installments until completed. When asked why he chose the instrumentation that he did, Nestor responded,

> Having been commissioned several times to compose music for celebratory events for which the budget, hence instrumentation was designedly large, this commission cited brass quintet with percussion and organ. To compose for these standard forces contributes to accessibility and the possibility/probability of successive performances.[45]

An element of the commission itself worth noting is that the antiphon used at the beginning of the *Magnificat*, "My heart sings for joy," was chosen because it is proper to

[45] Leo Nestor, e-mail message to author, April 16, 2015.

the day of the premiere. The commission also specified that the *Magnificat* be an *alternatim* setting, "for which reason choral-instrumental verses were conceived in contrast to a newly-composed chant formula."[46]

It is common for the composer to be present for final rehearsals of his or her commissioned work, along with the premiere performance. Nestor considers this custom beneficial. "The gracious conductor knows how to phrase questions to the composer relating to composer wishes and the wise composer knows when a recommendation can be successfully implemented by the performers at hand and when to say less."[47] Although Nestor was not present for the rehearsals leading up to the Vespers service, Dr. Romeri kept him well informed throughout the entire preparation process and provided him with comments following the premiere on January 27, 1999.

[46] Ibid.
[47] Ibid.

Premiere

Pope John Paul II arrived in St. Louis, Missouri, considered to be one of the most Catholic cities of the United States, for a two-day Apostolic Visit on January 27, 1999. Although the Holy Father had never visited St. Louis before, the trip was considered simply a pastoral visit. When St. Louis Archbishop Justin Rigali invited the Pope, he told the media that "there's no reason other than the fact that the Holy Father will be nearby, in Mexico City, and he has never been to St. Louis, a large American archdiocese."[48] Included in the itinerary of his short visit was an arrival ceremony with guest speaker, President Bill Clinton, a youth rally called "Light of the World," a solemn Mass of the Sacred Heart at St. Louis' Trans World Dome, a high Vespers service, and a civil rights meeting with Rosa Parks.

Two thousand people were in attendance at the Romanesque-Byzantine style Cathedral Basilica of St. Louis on the evening of Wednesday, January 27, 1999, for Vespers. During the service, his Holiness John Paul II began the homily with the words:

> We are here together in this striking Cathedral Basilica to worship God and to let our prayer rise up to him like incense. In singing God's praises, we remember and acknowledge God's dominion over creation and over our lives. Our prayer this evening reminds us that our true mother-tongue is the praise of God, the language of Heaven, our true home.[49]

For this ecumenical prayer service, Buddhists monks, Protestant clergy and Orthodox

---

[48] Feister, John Bookser, "The Pope Visits Middle America," *The Pope Visits St. Louis: Coverage by American Catholic Online,* accessed November 2, 2014, http://www.americancatholic.org/News/Pope/StLouis/pope_visit_1.asp.

[49] Pope John Paul II, *Liturgy of Vespers Homily* (Libreria Editrice Vaticana, 1999).

priests were in attendance. For the first time in centuries, a rabbi, Rabbi Robert P. Jacobs, performed a reading during the Catholic service.[50]

Following the Sign of the Cross and a liturgical greeting, the first hymn sung at this Vespers service was "O Radiant Light," to the tune of *Jesu dulcis memoria*. Candles were lit, followed by Psalms 141 and 67, each with the appropriate psalm prayer. The next readings during the service were from the Book of Revelation, chapter 15: 3-4, followed by Isaiah 35: 1-6a, 10. The congregation was seated and the Holy Father spoke the homily from his chair. Following the homily, the choir sang the responsory of the day, "Tu es Petrus" or "You are Peter," by Maurice Duruflé. After the motet, Pope John Paul II remained seated in his chair as the thurifer prepared the altar with incense. Leo Nestor's *Magnificat* premiered at this point. Following the Canticle of Mary, intercessions of prayer took place, led by the appointed cantor. After the final response of "Lord, hear our prayer," the Lord's Prayer was chanted by all. To end the Vespers service, there was a concluding prayer and solemn blessing by the Holy Father. After the final dismissal, John Paul II removed his stole and cope and greeted many interfaith leaders while the musicians played postlude music. Finally, when the Pope exited the Cathedral, he sealed the two narthex doors with Archbishop Rigali and Monsignor Telthorst.[51] It is tradition to seal certain cathedral doors in the same way as Saint Peter's Basilica in Rome is sealed in preparation of the coming Jubilee Year, to come in 2000. The doors at St. Louis Cathedral were unsealed on Christmas Eve, 1999.

---

[50] Adoremus Staff, "The Pope Visits St. Louis," *Adoremus Bulletin* 5, no. 1 (March 1999), accessed March 20, 2015, http://www.adoremus.org/399Popevist.html.

[51] Archdiocese of St. Louis, "Evening Prayer: Texts for Pastoral Visit of the Holy Father to the Archdiocese of St. Louis," November 5, 1998.

According to Nestor, the premiere of the *Magnificat* was very well received by the congregation at Vespers.[52] The piece adds to a canon that can be accessible to a variety of choirs. Nestor clarifies the versatility of the work:

> A 9-10 minute work involving an instrumental ensemble and presenting certain vocal challenges is not taken on as frequently as a shorter work posing fewer performance considerations. But there are many occasions for which conductors of university, professional, community and church choruses anticipate a given instrumental complement and do their homework/planning well in advance of the season or event.[53]

The next two chapters of this document explore at length and in detail a strategy of the "homework/planning" that Nestor recommends.

[52] Nestor, e-mail to message to author, April 16, 2015.
[53] Ibid.

Chapter Five: Analysis

Formal

As mentioned before, there has been a wide variety of musical settings of the ancient canticle, ranging from Palestrina to Nestor. Since the time of the Renaissance church, a common formula for setting the *Magnificat* text is in an *alternatum* fashion, moving back and forth between chant and polyphony in sections. Nestor uses this practice in a twentieth-century language. His *Magnificat* is organized as follows:

Table 1: Formal Outline

Measures	Text	Tempo	Instrumentation
ms. 1-15	verses 46-47	*Allegro giubiloso* ♩ = c. 100	SATB chorus, brass quintet, percussion, organ
16-17	verse 48	♩ = c. 80	soprano/alto, tubular bells, organ
18-31	verse 49	*Andante piacevole* ♩ = c. 76	SATB chorus, brass quintet, percussion, organ
32-33	verse 50	♩ = c. 80	tenor/bass, tubular bells, organ
34-45	verse 51	*Allegro risoluto* ♩ = 86	SATB chorus, brass quintet, percussion, organ
46-47	verse 52	♩ = c. 80	soprano/alto, tubular bells, organ
48-76	verse 53	*Andante cantabile* ♩ = c. 69	SATB chorus, brass quintet, percussion, organ
77-78	verse 54	♩ = c. 80	SATB chorus, trumpets, French horn, tubular bells, organ

79-105	verse 55	*Cantabile molto* 𝅗𝅥 = c. 78	SATB chorus, brass quintet, percussion, organ
106-107	“Glory to the Father....”	♩ = c. 80	SATB Chorus I and unison Chorus II, percussion, organ
108-117	“As it was in the beginning....”	*Allegro giubiloso* ♩ = c. 80	SATB chorus, brass quintet, percussion, organ

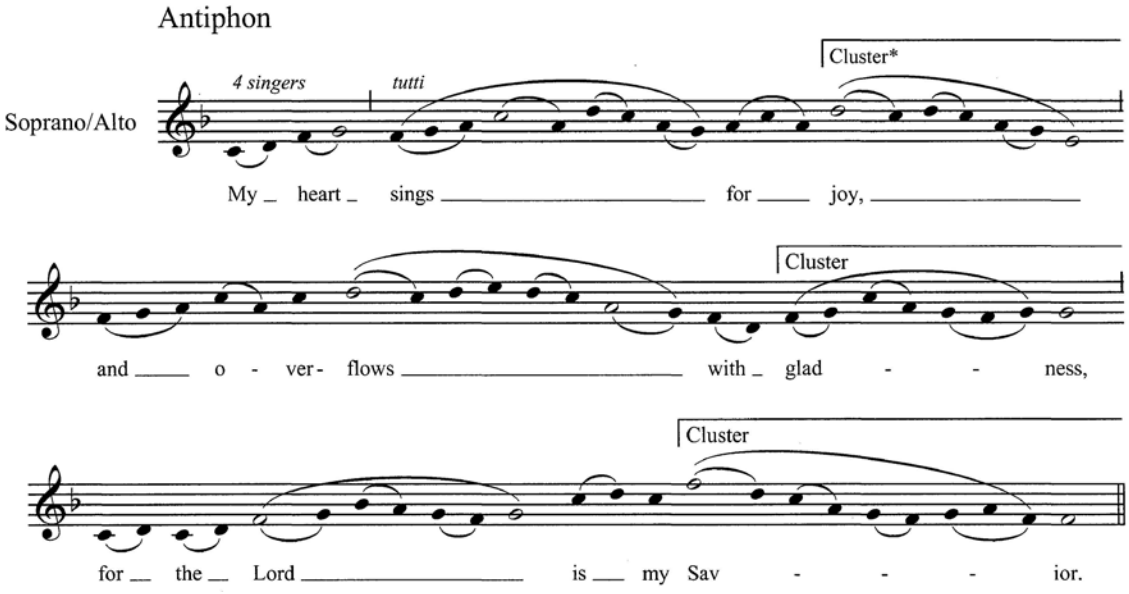
Note that in measures 106-107, the SATB chorus (Chorus I) combines with unison Chorus II.

Beginning with an antiphon, “My heart sings for joy,” Nestor employs a technique that is often found in his works: “In the bracketed sections, some singers hold each note and effect a decrescendo, allowing the melody to predominate the texture while producing a resultant cluster”[54] generated from the melody itself. The resultant clusters clothe the melody with what Nestor describes as “clouds of sound.”[55]

[54] Leo Nestor, *Magnificat* (Boston, Massachusetts: E.C. Schirmer Music Company, 2001).

[55] Leo Nestor, e-mail message to author, April 16, 2015.

Figure 1. *Magnificat*, antiphon.



The end of the antiphon gradually overlaps into the entrance of the French horn which, through its overarching shape, serves as a foretelling of melodies to come.

Once the French horn enters in measure 1, there is meter change in almost every measure, which produces an effect that is similar to the style of chant. The accents of the meter support the words that should be emphasized, both sung and spoken. From measures 1-15, the organ is moderately doubling the choral parts while the brass quintet and timpani are accentuating the choir with angular motives, supporting the *crescendi* and movement of phrases. This section ends with a *rallentando* and *diminuendo* into verse 48 of the text.

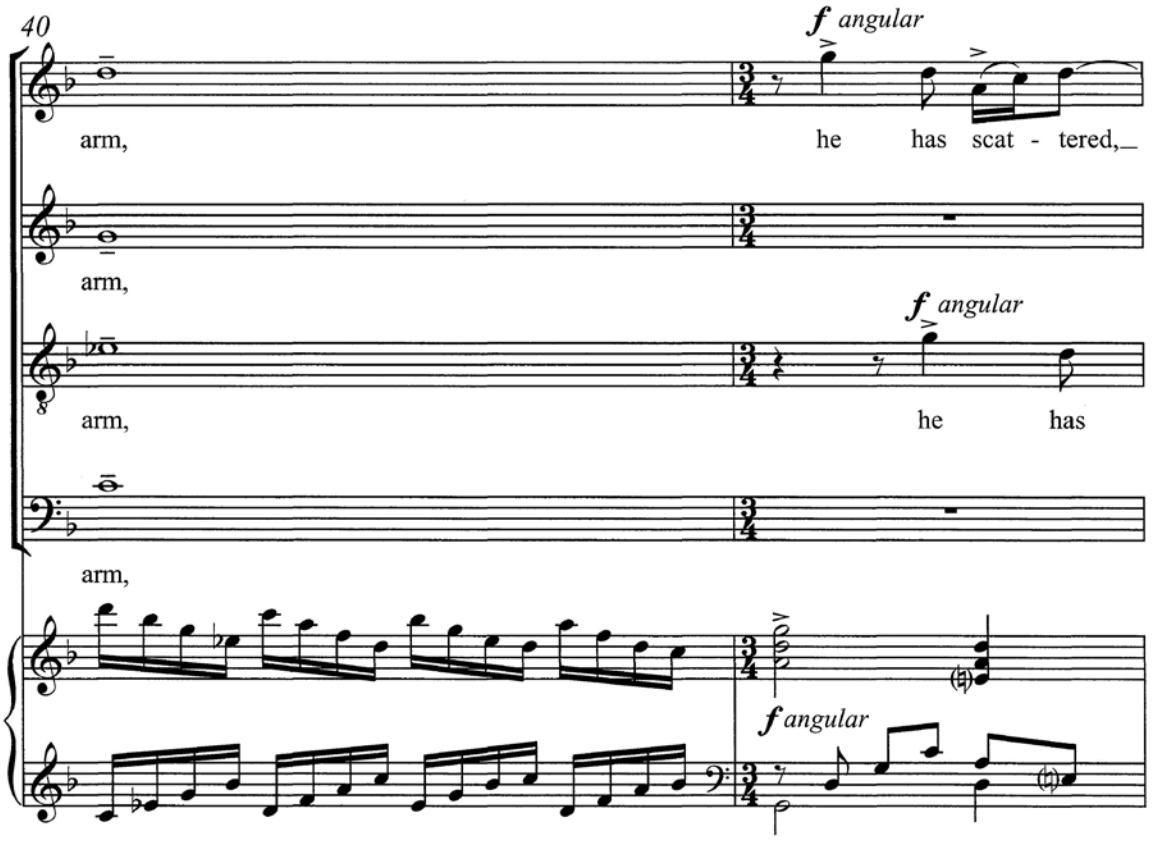
The soprano and alto return to the chant sound in measure 16 accented with the strike of the tubular bell, heard throughout the piece at the beginning of each “chant section.” Accompanied by only the manuals of the organ, the mood has shifted from the

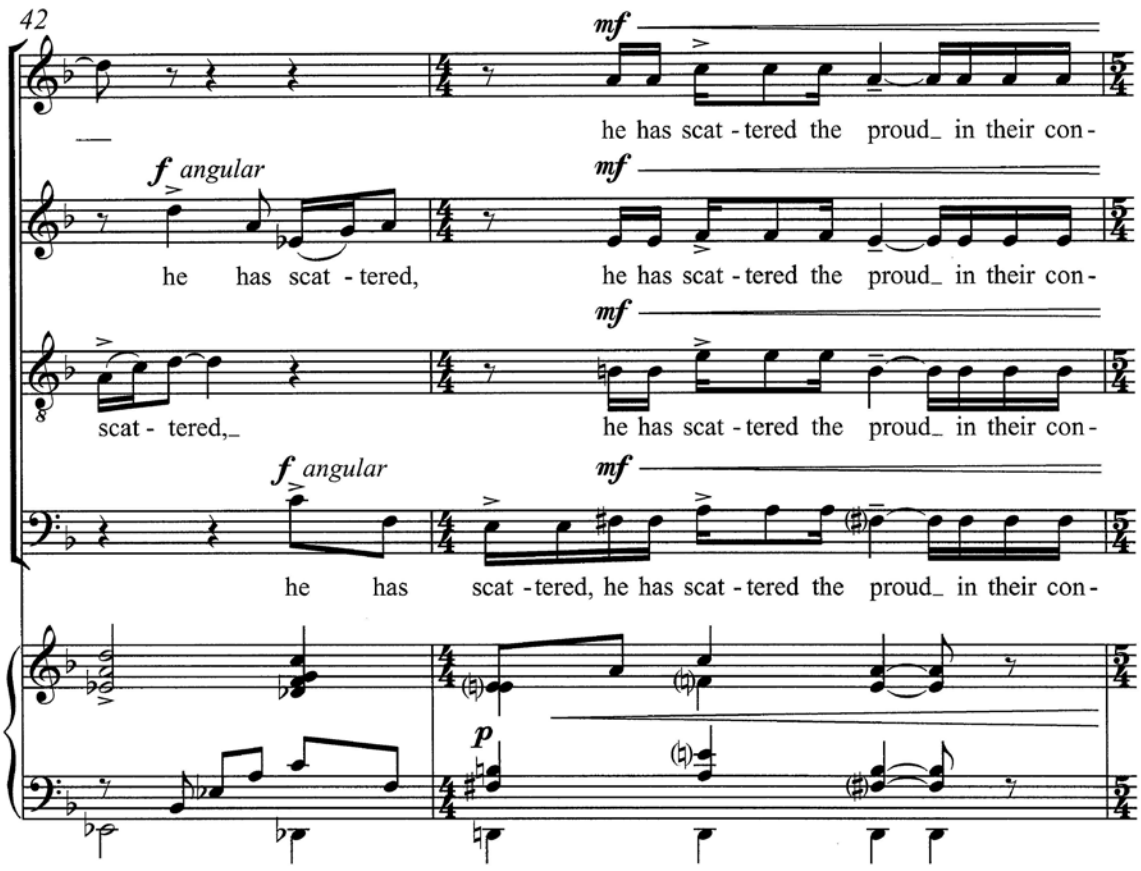
exultant and energetic sound of the opening of the piece to gentle, lyrical singing pushing the text forward. The two measure verse ends in a D minor chord which sets up the following section.

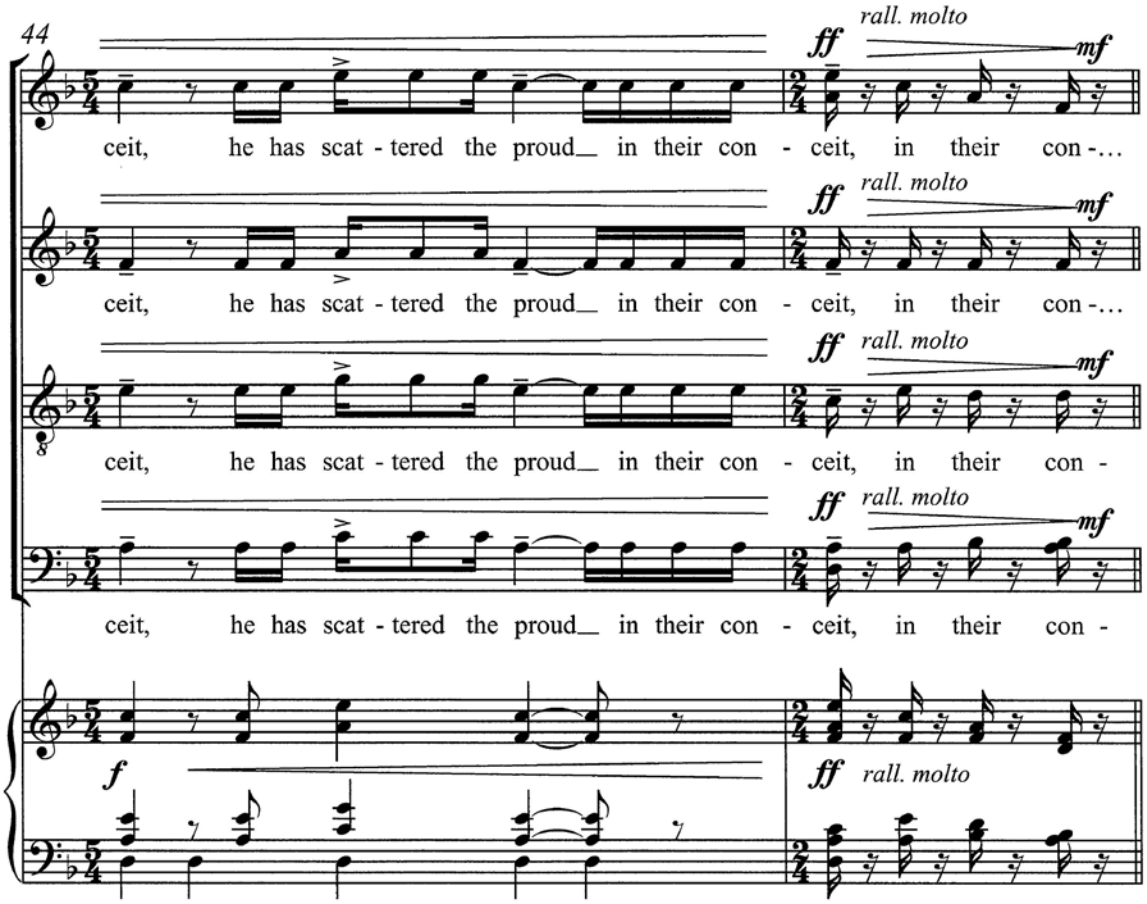
In contrast to the first major section, measures 1-15, the polyphonic section beginning in measure 18 consists of longer *legato* lines. The shape of the opening line is reminiscent of the antiphon at the beginning of the canticle. The organ registration along with the muted brass produces a texture of restraint and yearning for freedom to be released, in measure 25 where, for the first time, the sopranos sing a high A, doubled by the first trumpet. Similar to measures 1-15, there is an uneasiness of meter changes throughout this section, once again emphasizing the speech inflection. After the climax of "Holy is his name" in measures 25-28, the instrumental ensemble closes the section with warm and melodic five-part scoring.

Preceded by a chant-like section in the tenor and bass, accompanied by the organ and ending with a D major chord, the music has reached a pivot point. At this pivot point, Nestor uses the opportunity to completely shift gears in texture, articulation and doubling. In measure 34, the instrumental ensemble pushes the movement forward in intervallic jumps, quickly mimicked in the choir two measures later. The momentum greatly increases in measure 39 with rapid sixteenth-note passages in the organ and first trumpet, perfectly leading into the second part of this section.

Figure 2. *Magnificat*, ms. 40-45.




42
mf
he has scat - tered the proud_ in their con -
f angular
mf
he has scat - tered,
he has scat - tered the proud_ in their con -
mf
scat - tered,_
he has scat - tered the proud_ in their con -
f angular
mf
he has
scat - tered, he has scat - tered the proud_ in their con -
p



If one were to recognize music that represents the words of a piece, which is known as text painting, in any part of this piece, this section would be the most obvious. The syncopated rhythm, the angularity of the skips in intervals, and the *marcato* articulation are successfully paired with vocal and instrumental entrances that paint the picture of "scattering." At times the result may sound chaotic, but the snare drum's rhythm ties the whole texture together so that it does not seem cacophonous.

The excitement generated by measures 34-45 is quickly juxtaposed with an extremely warm and melodic section following the return of the simple chant-like section. In measure 48, the French horn introduces a mourning melody based on a repetitive chord progression of A minor to F-# minor. When the female voices enter in

measure 52 (“he has filled the hungry….”) with the same melody, the accompaniment remains sparse with light organ and very little muted brass, used only as doubling of the organ part’s inner voices. At the male voices’ entrance in measure 60 (“and the rich....”), the texture slightly thickens with the addition of brass parts and timpani. Finally, in measure 68, the soprano/alto and tenor/bass melodies and texts are combined. One could speculate that, since this is the only time when two different texts are sung together, the composer intentionally wanted to portray the use of contrasting parallelism (the hungry versus the rich) at this point of the canticle. The slow tempo, consistency of meter, doubling of parts, and simple chord progression make this section unique within the piece.

At this point in the canticle, there is hope and assurance in the text—“for he has remembered his promise of mercy.” The sentiment of hope and assurance stems from the D major chord at the end of the chant-like section in measure 78. However, the sentiments are embellished in the final section of the canticle, beginning in measure 79. Although filled with many skips in intervals, the lyrical melody is extremely memorable, especially at the point of imitation in measure 89. Towards the end of the section, the sopranos sing a high A for the second and last time, emphasizing the promise of mercy made to the “children.”

Typical for most musical settings of the *Magnificat*, Nestor’s ends with the Lesser Doxology. In measure 106, while the unison Chorus II sings the melody heard throughout all the chant-like sections in the piece, the SATB chorus produces harmony similar to fauxbourdon and ending on an open D chord. Then, from measure 108 to the end, the sound and texture are extremely jubilant. With the choir and brass playing with accents,

both rhythmic and articulatory, this closing section is exciting and majestic. The texture produced by a *divisi* chorus, full organ with reeds and mixtures, a brass quintet playing *con tutta forza*, and a heavy roll of the timpani results in a profound finale of Nestor's *Magnificat.*

Tonal

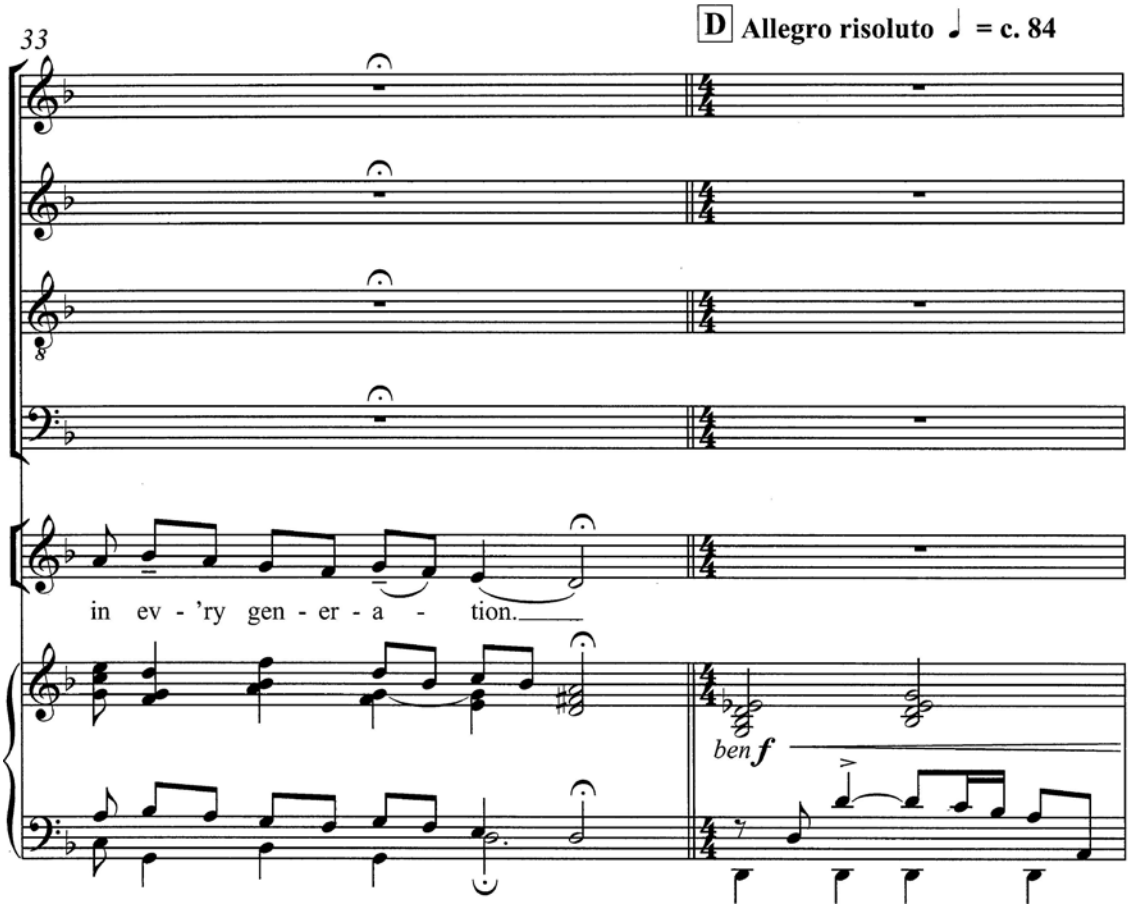
As a 20th and 21st-century composer, Leo Nestor creates his music drawing from both high, classical training and modern sounds. When examining his tonal language in the *Magnificat*, one can see that the tonal centers are rather traditional. However, modern characteristics are present in the subtleties and will be described further. The tonal outline is as follows:

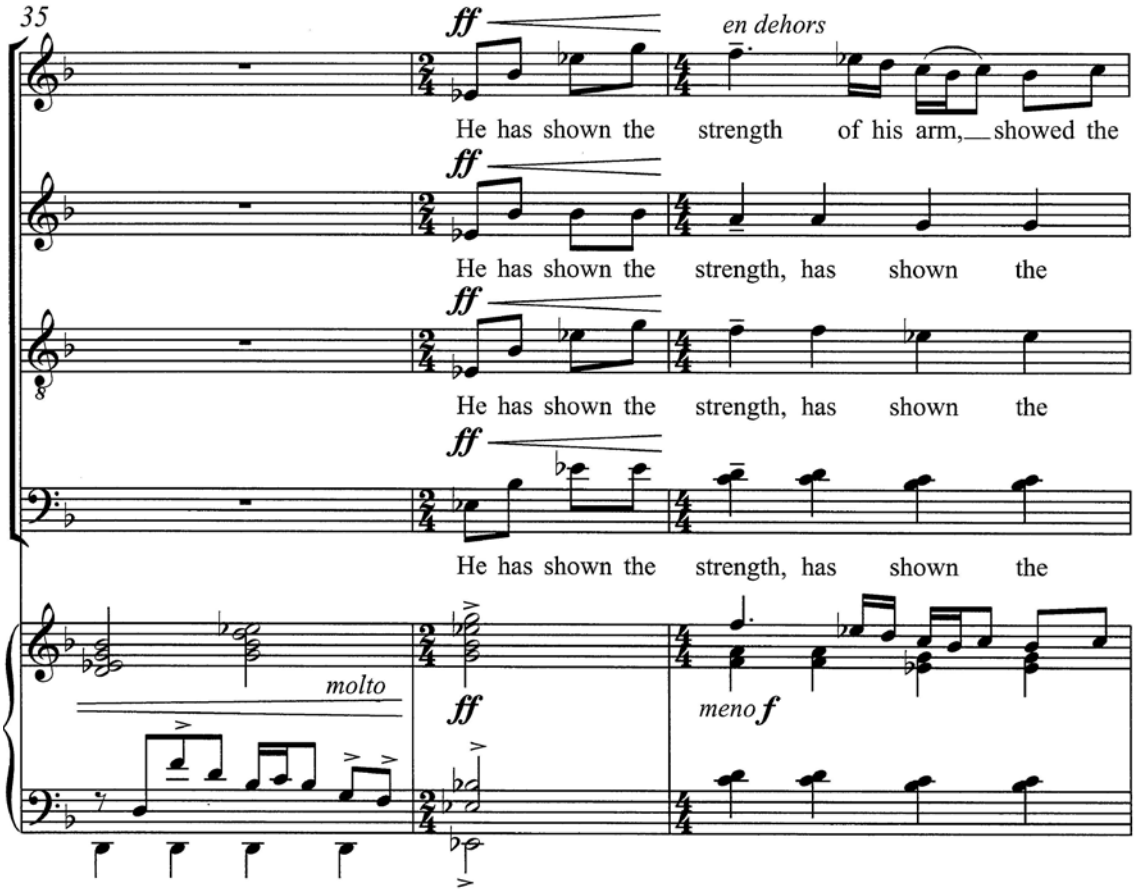
Table 2: Tonal Outline

Measures	Text	Tonal Center
ms. 1-15	verses 46-47	F major
16-17	verse 48	F major → D minor
18-31	verse 49	D minor → F major
32-33	verse 50	F major → D major
34-45	verse 51	E-flat major → D minor
46-47	verse 52	F major → D minor
48-76	verse 53	A minor
77-78	verse 54	F major → D major
79-105	verse 55	D major
106-107	“Glory to the Father....”	F major → open D
108-117	“As it was in the beginning....”	F mixolydian

As one can see from the tonal outline above, the majority of Nestor’s *Magnificat* straddles between two tonal centers—F major and D major/minor, considered closely related keys. However, there is one rather surprising key relationship beginning in measure 34 that should be noted.

Figure 3. *Magnificat*, ms. 33-37.





The last chord of measure 33 is a D major chord and that tonal center carries over to the downbeat of measure 34, at which point, tension is created when the instrumental ensemble produces an E-flat major seventh chord, with D in the bass. Using that chord as a pivot from D major, the tonal center moves up a half-step to E-flat major. What could be the reasoning behind this rather surprising harmonic movement?

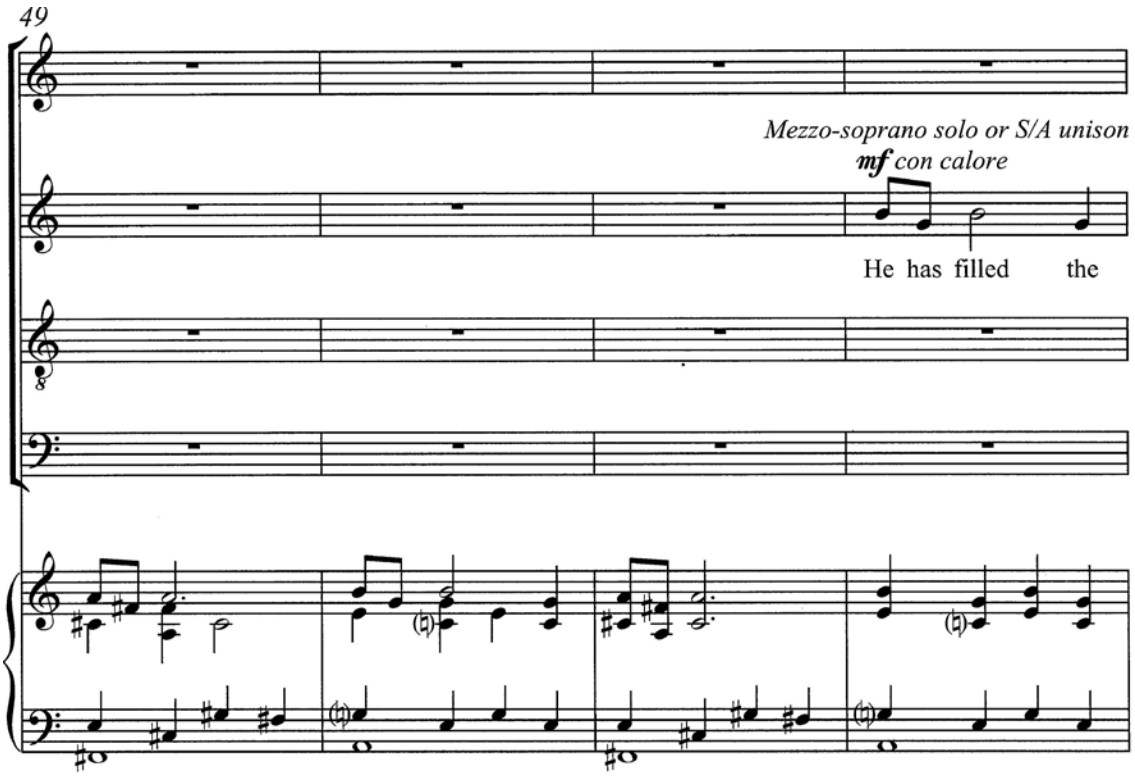
In Chapter Two of this document, the strophic structure of the canticle is examined. Referring to verse 51, some scholars consider it as the core verse or central distich of the song. At this moment in the text appears a bridge of what has happened already and what is to come—looking backward and forward within the canticle. So in the music, to the interpreter's ear, the E-flat tonality at the beginning of the core verse

seems fitting. The passage represents a pivot point in the text and is elaborated in the music by the unexpected harmonic progression.

Every composer has been influenced by the language of other composers. One can see an impressionistic influence in the harmonic language of Nestor's *Magnificat*. As in the works of Maurice Duruflé and Herbert Howells, this piece features parallel tertian harmonies and mode mixture.

Perhaps the most obvious section that shows the use of parallel tertian harmonies in the *Magnificat* begins in measure 48—moving back and forth between A minor and F-# minor.

Figure 4. *Magnificat*, ms. 49-52.

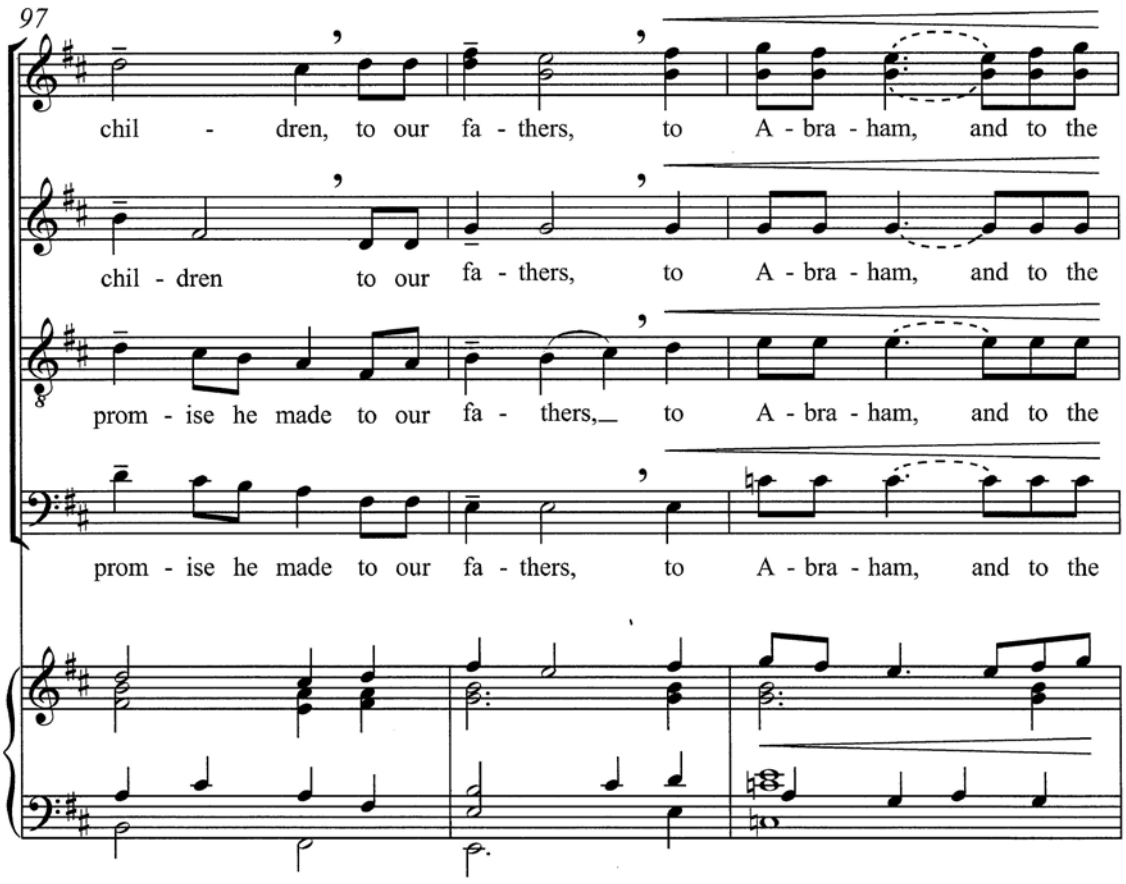


Along with a creative texture in the instruments, the quality of the harmonic progression adds color to the text. The overarching line of both the women's and the men's melodies falls and rises to high points. The swaying motive of the tertian harmonies supports the melodies and the text.

Common in the impressionist era of music, mode mixture is an interesting compositional tool to add color or variety to the harmonic language. Nestor uses this tool at different points in the music to emphasize certain words. Most of the time, borrowed chords, or mode mixture, appear at heightened moments of the piece.

During verse 55 of Nestor's setting of the *Magnificat*, the word "Abraham" appears three times. While in the key of D major, each time "Abraham" is sung, C major seventh chords emerge, borrowed from D minor.

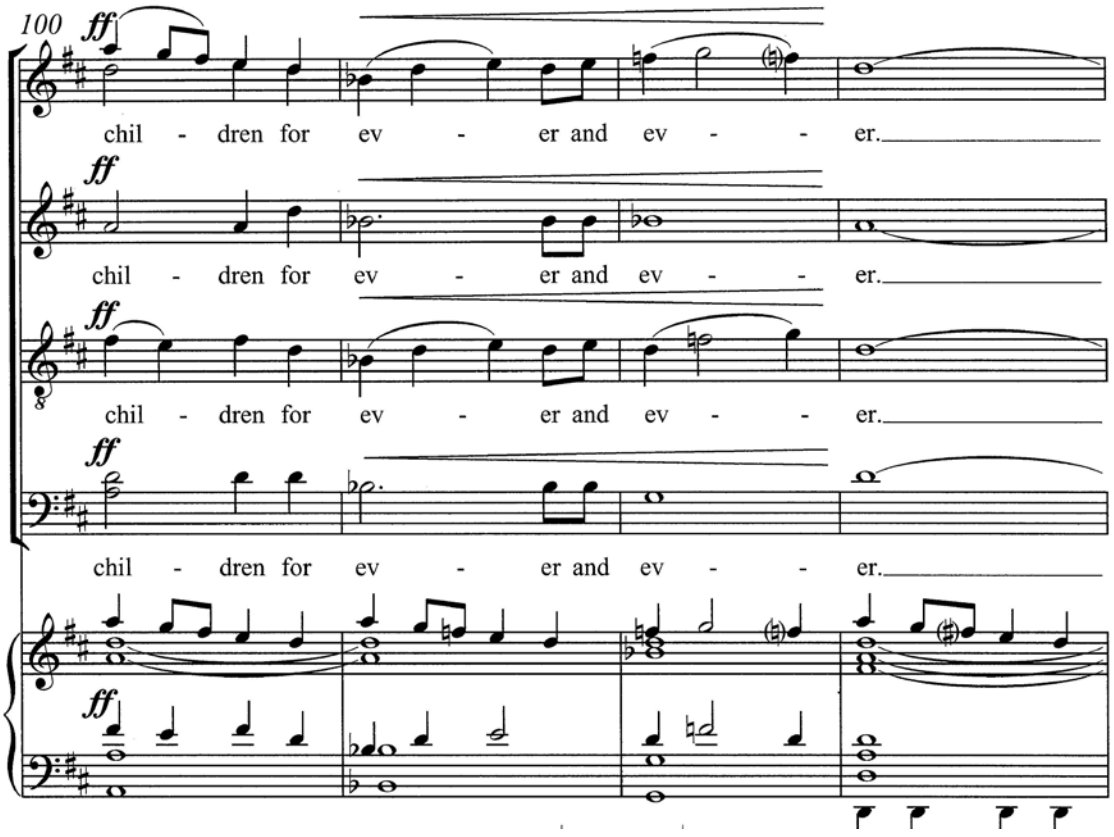
Figure 5. *Magnificat*, ms. 97-99.



This colorful chord stands out harmonically just as the historical figure of Abraham emerges as the preeminent father of Christians' faith.

The C major seventh chord at each appearance of "Abraham" also leads to other borrowed chords in this verse. Going into the climax in verse 55, "the promise he made to our fathers, to Abraham, and to the children for ever and ever," there is a striking example of mode mixture in measures 101 to 102 on the words "ever."

Figure 6. *Magnificat*, ms. 100-103.



This B-flat and G minor chords stand out to emphasize the hope and assurance of mercy until the end of time. The powerful text is supported by powerful modal harmonic progressions.

The brief formal and tonal analysis of Leo Nestor's *Magnificat* will help the conductor prepare a performance of the work. A conductor must be able to look at the piece in its entirety with understanding of the complete journey. A conductor must also have the composer's harmonic language in his or her mind in order to have a better grasp of the piece. Once the formal road map and harmonic language are understood, a conductor can then share it with the choristers so that they may be able to appreciate the process and ultimate performance in a deeper way.

Chapter Six: A Pedagogical Approach

Rehearsal Grid

Robert Shaw once said that with careful planning lies opportunity to "keep the chorus alive by giving meaning to rehearsals—it's also easier for a chorus to change a going concept than to approach the final rehearsal without any."[56] It is the job of the conductor to foresee challenges before they arise, and to find the most efficient and beneficial way to prepare a choir for a performance. In many ways, the most important step is to carefully and precisely plan strong rehearsals. In order to accomplish this, the conductor needs to envision all of the rehearsals from beginning to end. A successful way to achieve this is to create a rehearsal grid.

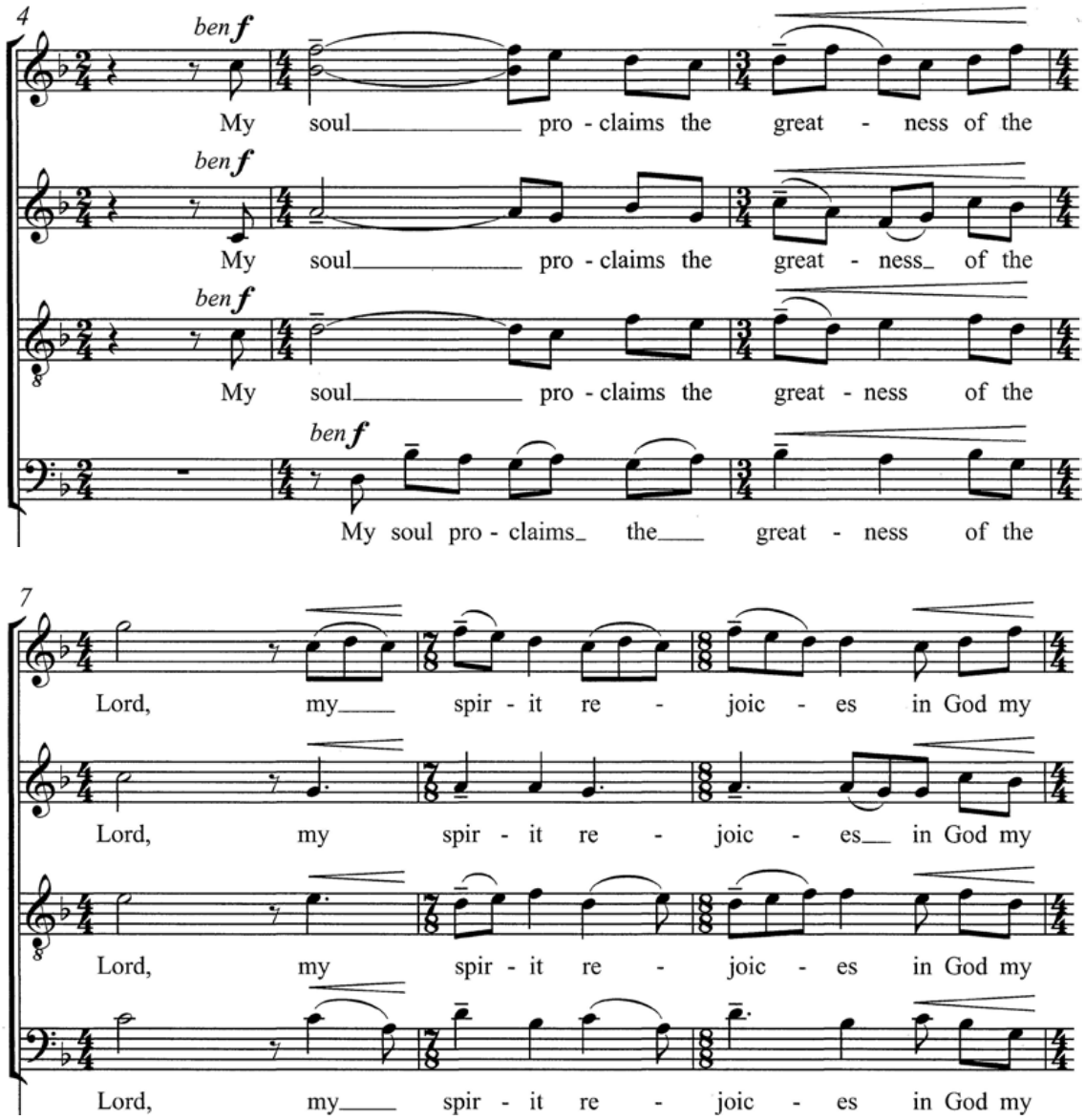
Used by many conductors as a device to plan a series of rehearsals, rehearsal grids organize each rehearsal by minutes. Although this tool is perhaps most useful for larger works, it has also been shown to be very advantageous for works of the *Magnificat*'s length. The first step is to recognize how many minutes of rehearsal will be devoted strictly to the piece, designated as MPR, or minutes per rehearsal. The next step is to analyze the piece from the perspective of being a chorister. Which sections seem easy? Which sections will need more intense focus? The grid outlines each section with level of difficulty applied, ranging from easy (E), easy medium (EM), medium (M), medium difficult (MD), difficult (D), to very difficult (DD). At the next stage, the conductor then figures out how many minutes of rehearsing will be sufficient to learn each section,

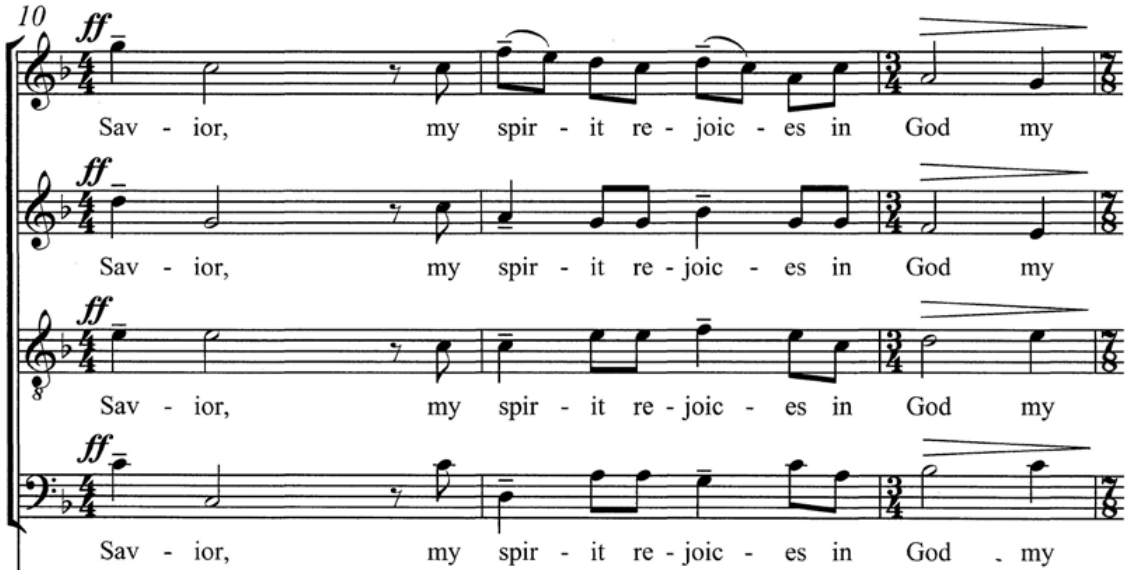
[56] Patrick Freer, "The Conductor's Voice: Writing Within the Choral Art: part three in a three-part series," *Choral Journal*, 48 no. 4 (October 2007), 32.

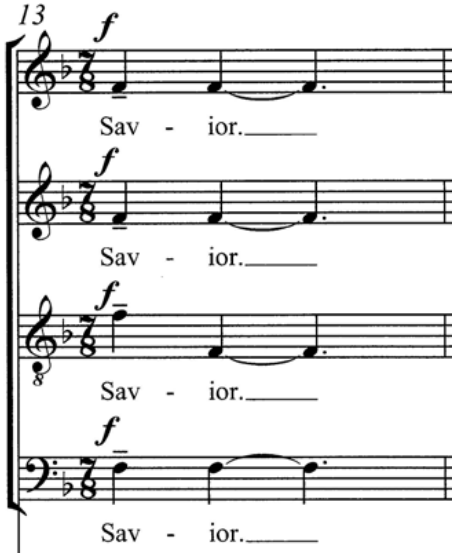
notated as MPS or minutes per song. The final step entails figuring out how many minutes of which sections will be rehearsed at each rehearsal. While it may seem as simple as dropping numbers into a grid, it is necessary to keep in mind the level of retention from rehearsal to rehearsal, weekends in between, review of already learned sections, as well as other factors. With the number of minutes for warm-ups in each rehearsal included, every minute of every rehearsal is planned out.

Located in the appendix is a rehearsal grid presented in conditional form and applied by author for the *Magnificat*, where nine forty-five-minute rehearsals are outlined. Planned for a choir of fairly advanced reading skills, the grid promises only a few sections that will need intense focus: measures 1-15, 34-45, 79-105, 108-117. The two measure chant-like sections throughout the piece will not need much time once the choir internalizes the flow and rhythm with proper speech inflection. The sections that require special attention are sections that include characteristics common in Nestor's works—namely phrases with consecutive skips in intervals, long phrases, and syncopated rhythms.

Figure 7. *Magnificat*, ms. 4-13.





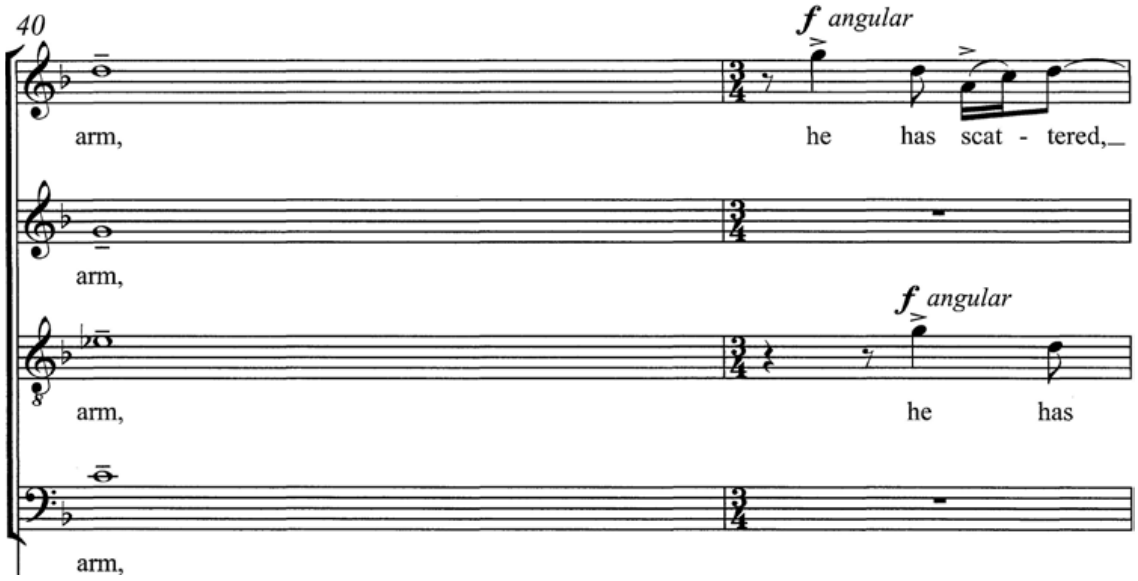


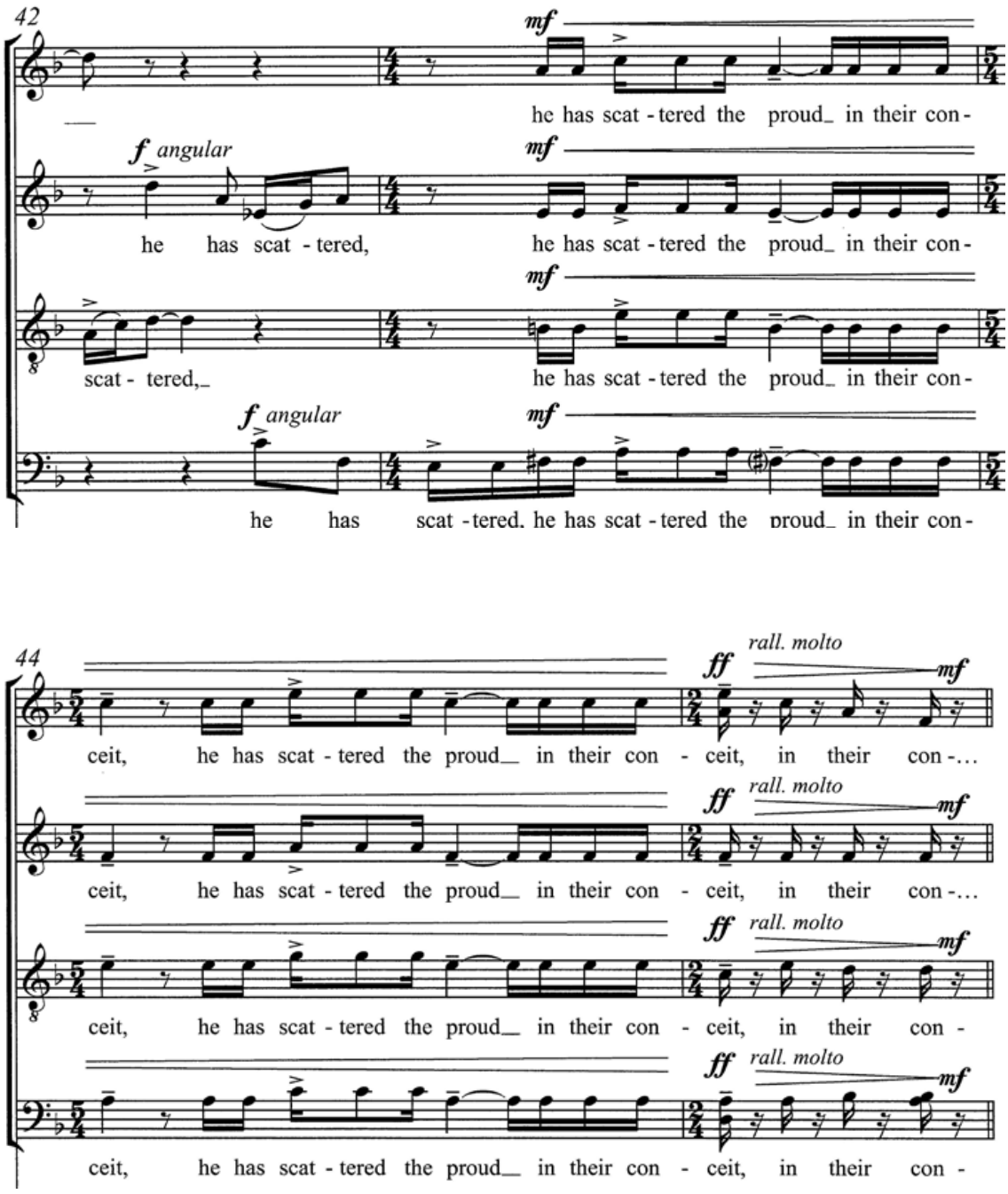
In this excerpt from Nestor's *Magnificat*, one can see the vocal difficulty in the intervallic leaps, especially those of minor sevenths and minor sixths. Although the brass do not double the choral parts, the chorus can find help in the organ part. Also, Nestor finds a way to stabilize the texture by landing on strong, foundational chords every few measures, as seen in measures 6 and 10, and a doubling at the octave in measure 13.

Considered to be the most challenging section of the *Magnificat*, measures 34-45

will require the most attention. Along with melodic lines involving consecutive skips, there are also several major seventh and ninth chords in measures 36-40. While independently the notes may not be issues for the singers, when the parts are put together as a chorus, challenges involving intonation could arise if the singers are not used to singing harmonic structures of this kind.

Figure 8. *Magnificat*, ms. 40-45.



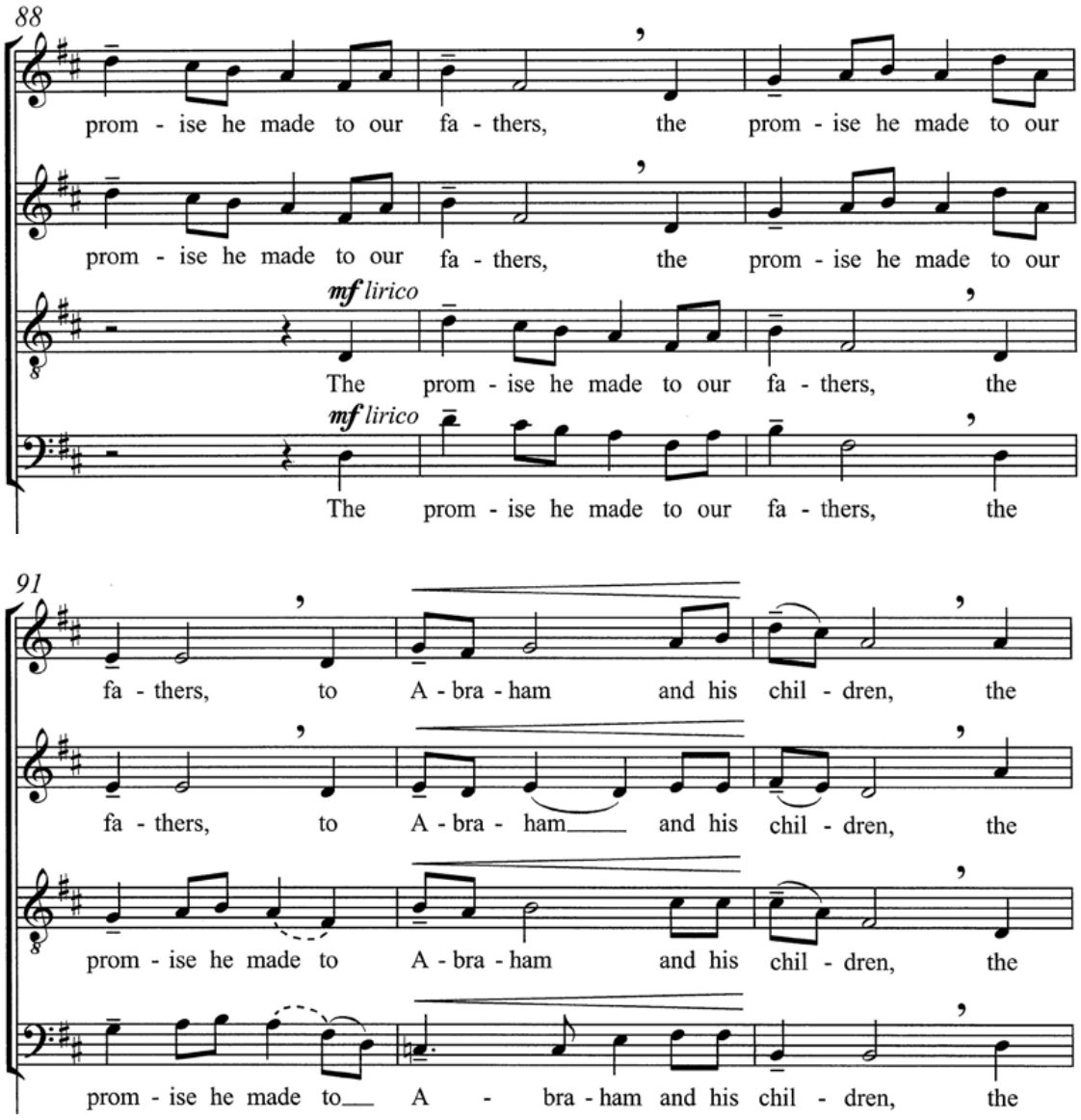


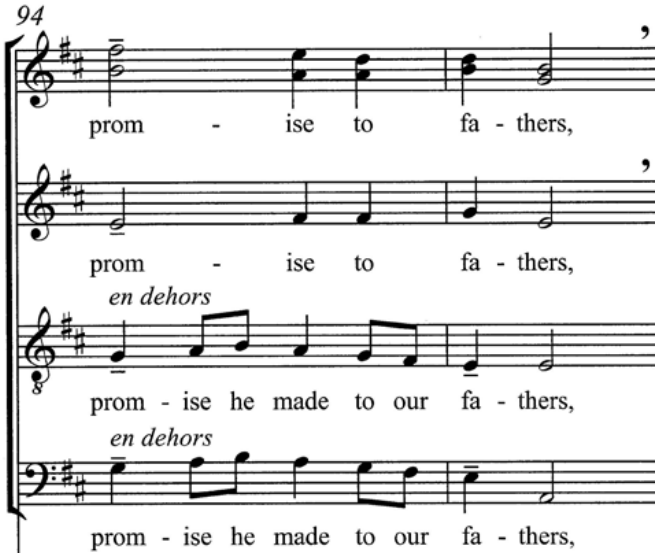
As seen in the excerpt above, measures 41-45 is where the most difficulty lies. The combination of angular articulation, large leaps, independent entrances of voices, syncopated rhythm, and a well controlled execution of dynamics can be difficult for a chorus to digest at the beginning of the learning process. However, with detailed

rehearsal time dedicated to this section, along with intense counting and listening to hear how one part fits with the others, “he has scattered the proud in their conceit” is extremely accessible for the singers.

As long as the choir learns together the melody of measures 79-87, the notes are not particularly difficult to get into the voice. However, similar to measures 34-45, there are many large leaps and higher tertian harmonies that may not be familiar in the choristers' ears. Due to the common use of unison singing and the extended harmonies, intonation has the potential of being a challenge in this section. Also, breath support leading into the climax at measure 100 will need some care. On the following page is an excerpt showing the joining of voices based on the melody beginning at measure 79, along with harmonies that may be unfamiliar to some.

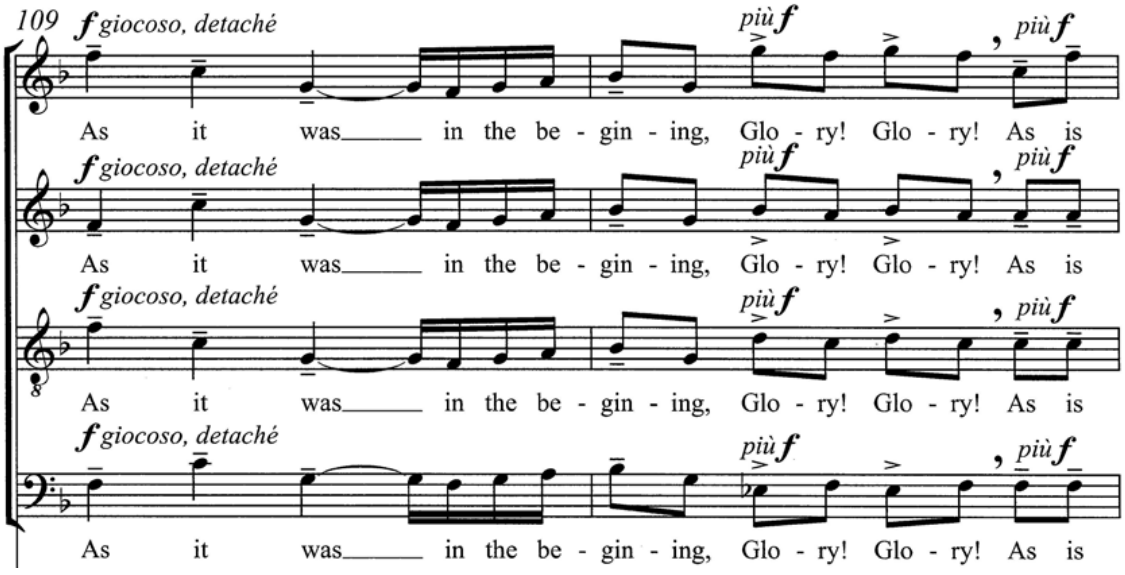
Figure 9. *Magnificat*, ms. 88-95.

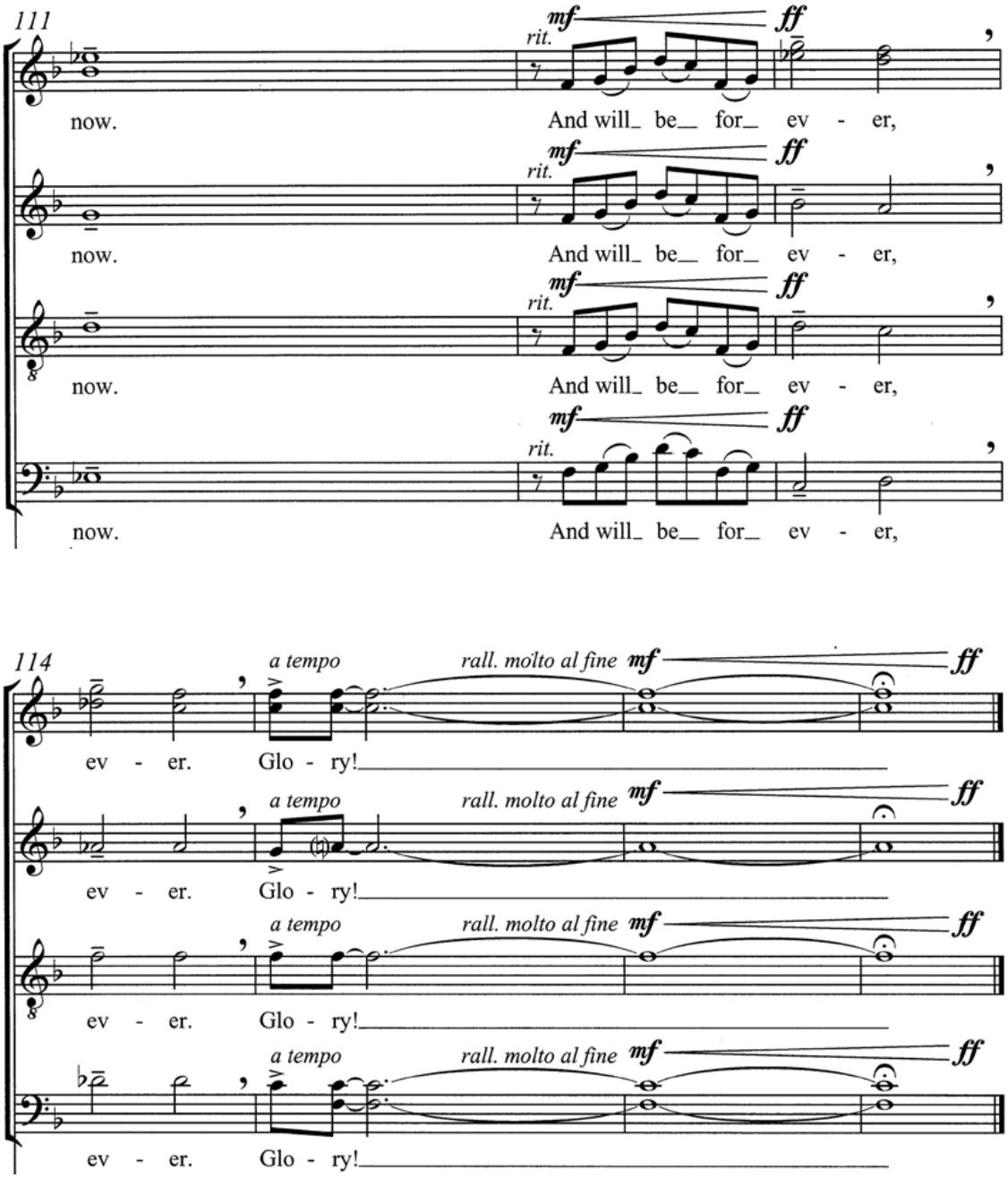




Finally, measures 109-117 seem to blend together all of the anticipated challenges of the previous section—most notably the large leaps.

Figure 10. *Magnificat*, 109-117.





Nestor does, however, find a way to help the singers by the doubling in the parts or by using a unison line to approach tall, open structure chords as in measure 112-113. Although this is not the hardest section of the piece, sufficient time will need to be devoted to these few measures in order for a successful finale of the *Magnificat*.

Warm-Ups

There are many important elements that help produce successful rehearsals. In addition to having strongly prepared rehearsal plans, beginning rehearsals with warm-ups geared towards the specific repertoire is extremely beneficial for the choir. Relating the warm-ups to the music, whether it is in the particular sound that is called for in the piece, or using parts of a melody that the choir will sing, allows the choir to see the ultimate goal from the beginning of each rehearsal.

As mentioned in the previous section, there are several challenges for the singer in Nestor's *Magnificat*. During the warm-up portion of the rehearsal, these challenges should be approached. By focusing on breath control, lyrical lines with chant-like rhythm and melodic lines with successive skips with healthy tone within the warm-ups, the choir will be efficiently prepared to learn the piece. As Ehmann and Haasemann imparted,

> Breathing should be a passive function. The breathing musculature is not an 'air pump' for singing. One must learn to wait for the breath to come by itself.... Proper breathing should be developed as a conscious habit. When possible, inhalation should occur through the nose. It is an involuntary function. Exhalation should happen through the mouth and may be voluntary.... While singing, one inhales through the nose with the mouth slightly opened to obtain the maximum amount of air as quickly as possible.[57]

One cannot underestimate the importance of good breathing technique when singing. From intonation to phrasing, breath is the foundation. *Appoggio* (support) is a school of thought focused whole-heartedly on breath while singing, acknowledging the "balance between the inspiratory, phonatory, and resonatory systems."[58] Particularly

---

[57] Wilhelm Ehmann and Frauke Haasemann, *Voice Building for Choirs*, translated by Brenda Smith (Chapel Hill, North Carolina: Hinshaw Music Inc., 1982), 4.

[58] Craig Timberlake, "The American Chorister." *American Sacred Choral Music*

relevant to Nestor's *Magnificat* are the concept of breath management and the necessary posture to manage breath in the healthiest manner. When approaching the practice of healthy breath control, Craig Timberlake believes that one should

> Sing in the position of breathing—breathe in the position of singing. Posture is not altered in the course of renewing breath. The lungs must not be crowded, and breathing is inaudible. Adages of *Appoggio* reinforce the importance of vital and inaudible exchanges: "The new breath is the release of the phonation." "The release is the new breath." "Sing on the gesture of inhalation." "Remain *ben appoggiata.*"[59]

Once that notion is accepted by conductors and singers, it should be applied and put into context with the particular piece. In the case of Nestor's *Magnificat*, it is crucial to prepare the body for breath support so that the long, sustained phrases will be produced effectively and beautifully.

When looking at rehearsal letter B, measures 18-31, one finds not only long phrases in the voices, but there are also many meter changes. This section is an ideal part to practice breathing and breath control. With the chorus divided into four parts, SATB, each chorister should pulse his or her rhythm on a hiss, a "shhhh," a "ffff" and a "zzzz" while performing the dynamics notated in the score. Because of the independent rhythms within the four-part texture, constant changes in meter from measure to measure, long phrases, and expressive dynamic changes, this exercise in breath control will be beneficial throughout the preparation process for Nestor's *Magnificat*.

There are several sections in the *Magnificat* that incorporate a chant-like sound: the opening antiphon in the soprano and alto, measures 16-17, 32-33, 46-47, 77-78, and 106-107. The challenge in these portions of the score is in keeping a rhythmic flow to

---

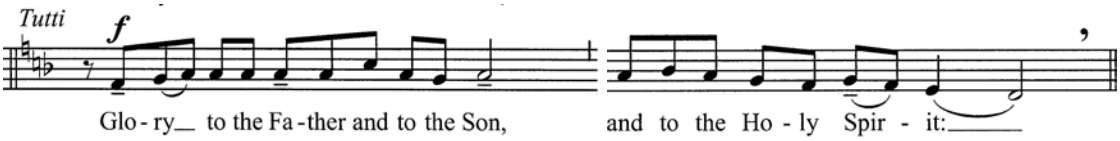
Handbook, (Brewster, Massachusetts: Paraclete Press, 2001), 24.

[59] Ibid, 25.

enhance speech inflection. No two consecutive notes are of equal weight. *Legato* articulation is crucial to the proper sound. The flow of these phrases should have a forward momentum, as if one were reading the words aloud.

One will notice that in each of the chant-like sections, there is no time signature. The lines are grouped in two-note and three-note portions as seen in measures 106-107.

Figure 11. *Magnificat*, ms. 106-107.



There are *tenuto* markings on certain notes to help emphasize the words and the rhythms and one should also take note of the slurs written over groups of notes, which indicate the singer does not rearticulate.

Since [l] resonates highest in the mask resonance when it is formed by the tip of the tongue resting lightly on the alveolar ridge,"[60] it is a good consonant to insert into warm-ups of this kind. Using the excerpt from the Lesser Doxology, "Glory to the Father…," the choir will sing the phrase on [lu], [lo] and [li], paying careful attention to the groupings, *tenuto* marks, and slurs. To get a full range of vocalization, it is recommended to transpose this exercise down to B-flat and move upwards in half-steps. During later rehearsals, the choir may perform the same exercise in four parts, as outlined in the Chorus II part in measures 106-107.

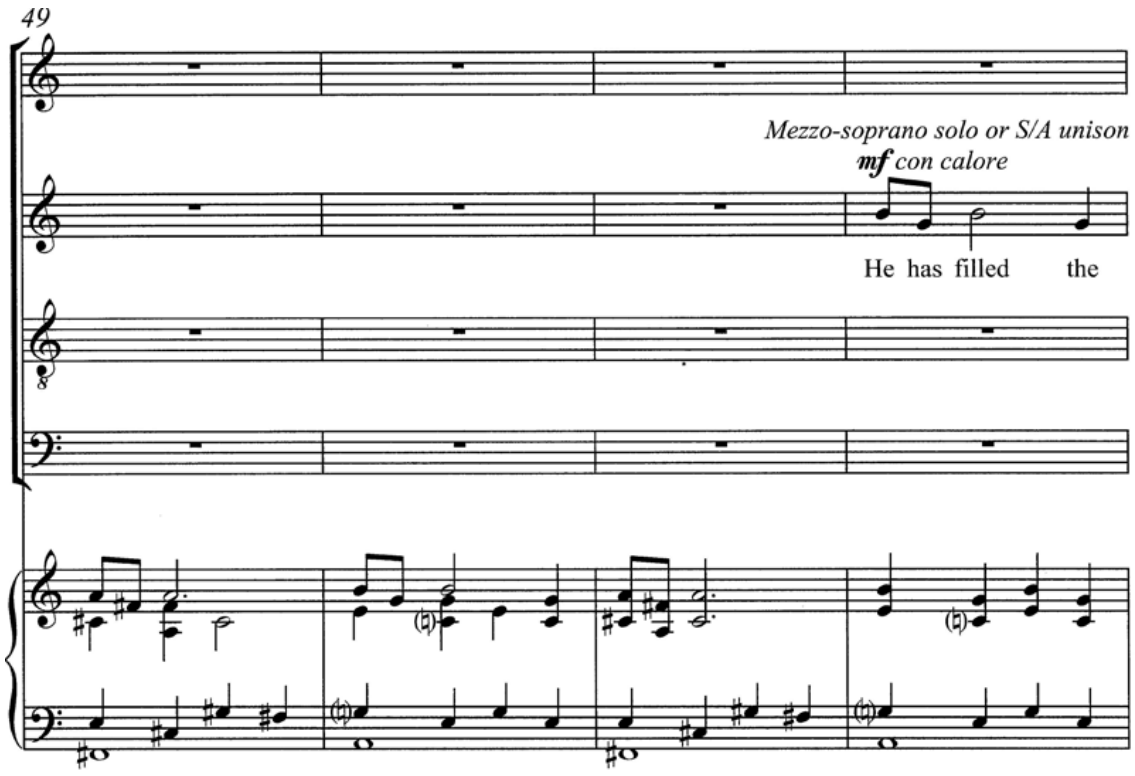
Although no text is present in these exercises, the choir will feel comfortable in singing phrases without a time signature. They will be focused on melodic line, forward

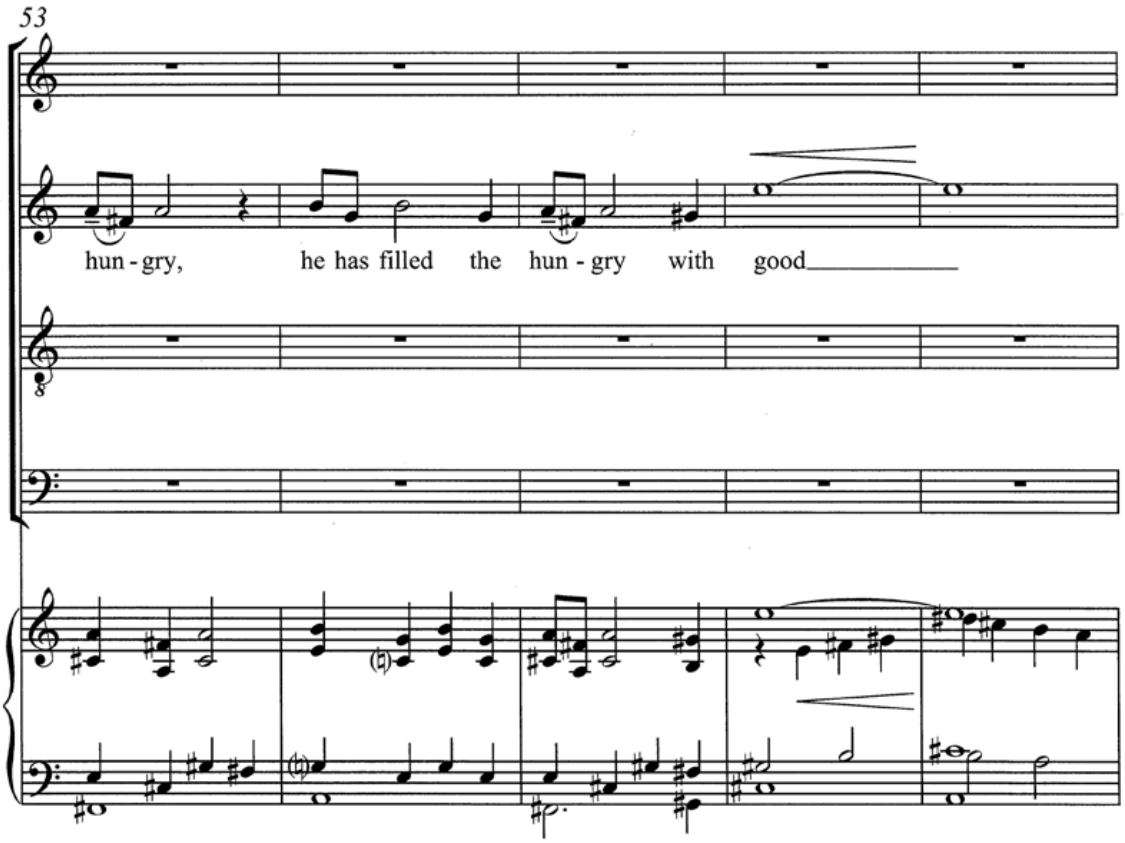
[60] Ehmann and Haasemann, 49.

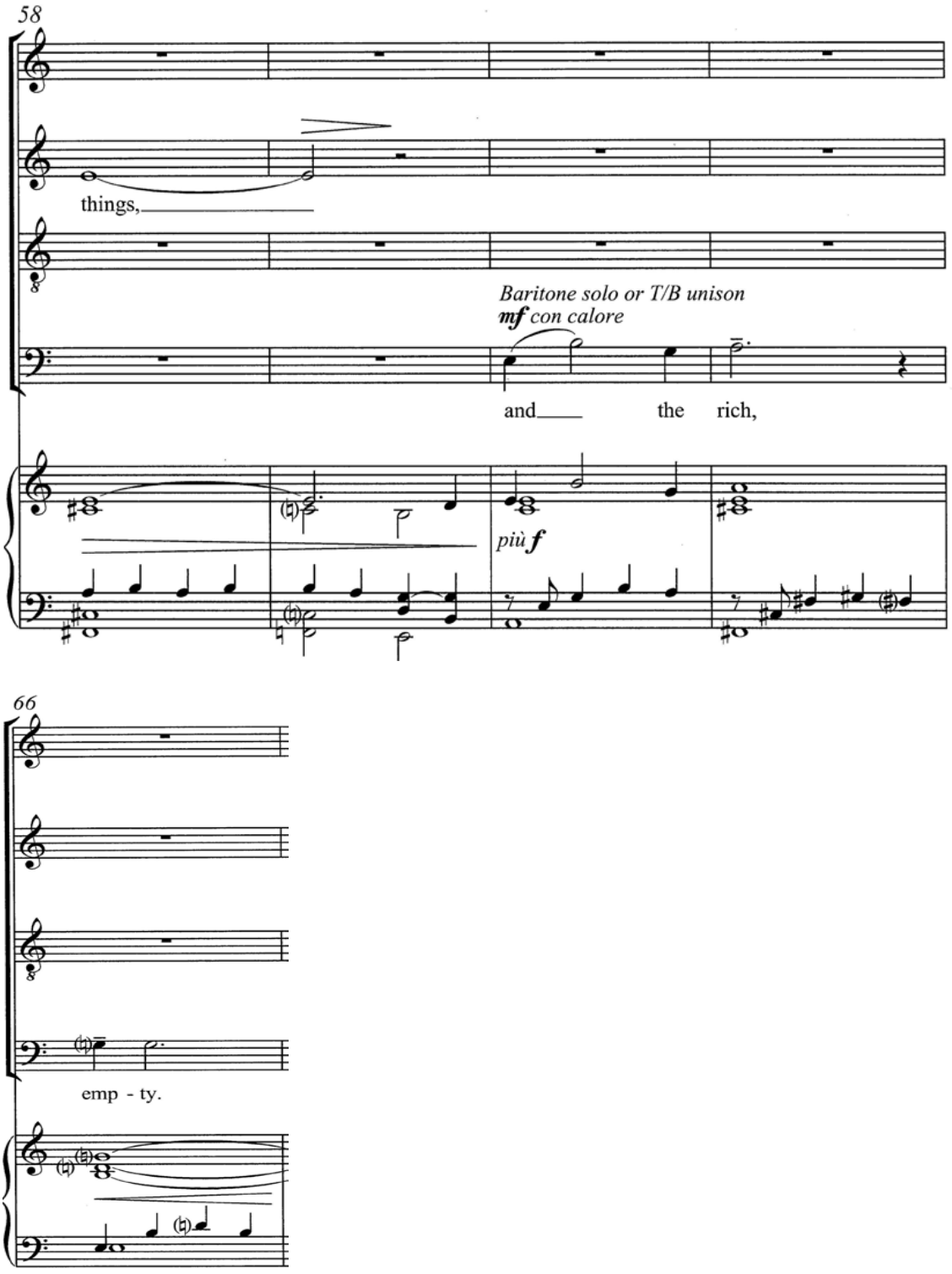
motion, and *legato* sound. In turn, they will have an easier time when the text is applied, for they will see the phrasing of the words as useful tools of articulation.

While the melodies are very memorable to the listener, as mentioned before, there are challenges to performing them beautifully, owing to the many skips in intervals. At rehearsal letter F (measures 48-76), both the women and the men have separate graceful melodic lines that would stand as a useful warm-up in themselves.

Figure 12. *Magnificat*, ms. 49-66.




53
hun - gry, he has filled the hun - gry with good

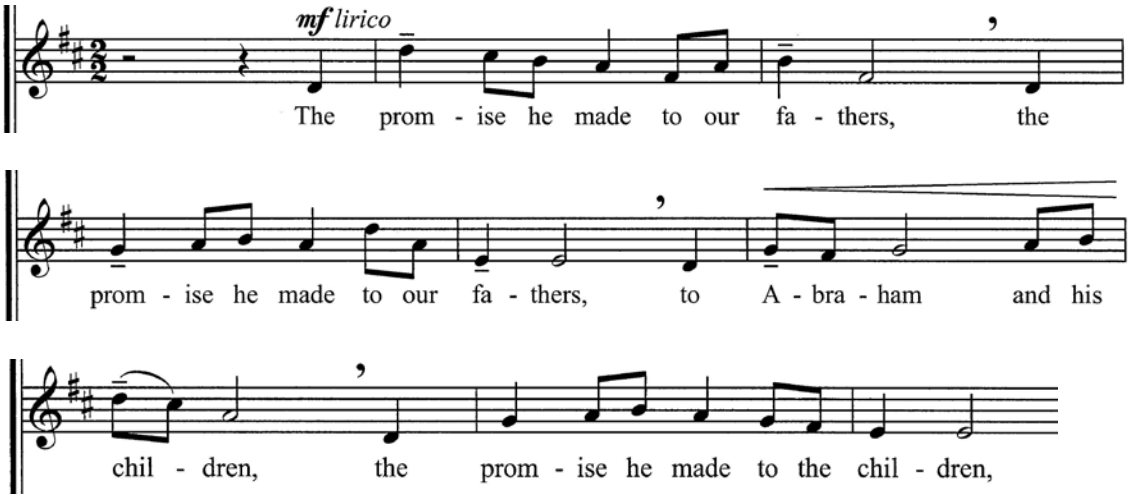


Using this excerpt as a strong warm-up, the choir should take away the text and

sing their prospective lines on an open [o], focusing on breath support, legato articulation and a warm, colorful sound while singing unison lines. The choir should take particular note of the large skips of major sevenths and octaves while maintaining a grounded anchor in their sound. These melodies should be transposed lower to begin the warm-up and gradually move up by half-steps. It is also important that the rehearsal pianist accompanies in a fashion similar to the piano reduction so that the accompaniment supports and matches the sound of the choir.

Another excerpt from Nestor's *Magnificat* that would serve as a useful warm-up is measures 79-83.

Figure 13. *Magnificat*, ms. 79-83.



Similar to the previous excerpt, there are challenges in the intervallic jumps, consisting of an octave leap and several skips of a fourth. It is recommended that the melody is transposed down to B and all four parts sing the unison line on [lo], moving the melody up by half-steps, even past the D tonal center that is notated in the score. The full range of

the voice will be utilized and [lo] will help execute the skips in a controlled way. The choir should also take note of the *tenuto* markings in the score and apply them to the warm-ups.

It is the job of the conductor to live inside the singers' bodies and help them see the greater goal. By incorporating warm-ups that are directly related to the piece the choir is learning, the conductor enables the choir to have a "big picture" mentality so as to appreciate the nuances of the music better. As Carl Druba expressed in regards to conducting style, "you must assume...whatever technique they are going to have...you have to build. Do not try to have accomplished everything at once, but have in the back of your mind the progress of sound...."[61]

[61] Carl Druba, "Carl Druba." Quoted in William Bartels, "Problems of Choral Interpretation and Technique (Part 2)," *Choral Journal* 13, no. 2 (1997): 22.

Sectionals

Along with such tools as rehearsal grids and creative warm-ups, another useful tool for an efficient preparation process is sectionals. There are sometimes challenges when learning a work within short rehearsal times or if rehearsal schedules change due to unanticipated circumstances. However, by scheduling sectionals for the choir, one can create a very efficient rehearsal process.

When scheduling sectionals within the rehearsal structure, it is necessary to have in mind someone who can help lead the sectionals, as both coach and conductor, along with lining up an accompanist, so that the sectionals can go as smoothly as possible. Reserving proper rehearsal space is important so that the singers are comfortable enough to focus. At times, small rehearsal spaces discourage singers to fully apply themselves vocally, for they may feel self-conscious or confined. If singers feel like they have the space to breathe and move about, there is a greater chance that they will engage the breath and sing with better health.

Although sectionals are not included in the rehearsal grid for a hypothetical performance in the appendix, the majority of Nestor's *Magnificat* could benefit from sectionals especially if rehearsals are cut short, cancelled, or other unanticipated changes occur. The following table contains a recommended outline of sectionals for specific portions of the *Magnificat*.

Table 3: Recommended Sectional Outline

Measures	**Room 1**	**Room 2**
ms. 4-13	soprano/alto	tenor/bass
18-28	soprano/alto	tenor/bass
36-40	soprano/bass	alto/tenor
41-45	soprano/alto	tenor/bass
68-74	soprano/alto	tenor/bass
91-104	soprano/tenor	alto/bass
106-107	soprano/bass	alto/tenor
108-117	soprano/tenor	alto/bass

One of the main challenges in preparing for sectionals is deciding what the division of voices should be for each sectional. One should not always split up the sectionals between men and women. Depending on the music, it might be more beneficial to divide the sectionals between sopranos and basses, altos and tenors, or sopranos and tenors, altos and basses. Detailed score study to recognize similar voicings, doublings, and duets between voices will help in these decisions. Within a few rehearsals involving intense focus, sectionals are a beneficial tool in learning Nestor's *Magnificat* efficiently.

Brass, Organ, and Percussion Rehearsals

Leo Nestor's *Magnificat* is scored for chorus along with a brass quintet, consisting of two B-flat trumpets, French horn, trombone, and tuba, percussion and organ. Since the performance requires more than one instrument of accompaniment, one must consider how to prepare the choir and instrumental ensemble.

There are challenges and adjustments a conductor must make in contrast with preparing an *a capella* work. Among them is a different musical vocabulary that is necessary when facing an instrumental ensemble so that the conductor can create a language that is specific to the group he or she is facing. Another responsibility of the conductor is intense score study and preparation so that he or she envisions the entire piece as a full score, rather than the choir and ensemble as two separate entities. As the leader, the conductor also needs to find the best way to position the musicians so that they can effectively support the choir. Finally, the conductor's baton technique should be adjusted in a way that is clear to both the choir and instrumental ensemble.

In order to prepare a vocabulary that is beneficial to the instrumental ensemble, one must gain an understanding of each instrument of the group. Brass instruments were originally intended for outdoor functions such as military events, hunting, civil announcements, and fanfares. Through the development of modern instruments, brass instruments are extremely versatile and have the ability also to be extremely agile. The different shapes and sizes of the instruments, along with their mouthpieces, allow a variety of color and timbre. The range of each brass instrument is based on the length of the tubing and the size of its bore. Notated in the *Magnificat*, there are times when the

brass quintet will use mutes, which not only soften the sound, but also change the timbre for unique effects. While there are a variety of mutes for brass, with the simple notation of *con sordino* in Nestor's score, a straight mute for each of the instruments is assumed.

The trumpet is the soprano instrument of a brass quintet. Because of its large range and agility, the instrument can overpower the texture if not well controlled. The modern B-flat trumpet has three piston valves. Depressing valves lowers open pitches of the trumpet—the first valve lowers the pitch by a whole step, the second by a half-step and the third by a whole and half-step. There is warmth in the low register and brilliance in the medium to high registers. Playing *pianissimo* in the extreme high and low registers is more difficult than playing *forte*. However, the middle register allows a wide variety of dynamic contrasts. The capability of playing fast notes on the trumpet is enhanced by various tonguing techniques, including double and triple tonguing.

French horn is often seen in both woodwind and brass ensembles. Because of the placement in the overtone series in which it functions, there is great "difficulty of playing the horn [deriving] from this acoustical circumstance, both with respect to facility and intonation."[62] The valve horn consists of three rotary valves and a fourth trigger valve used to switch from B-flat to F sides, which affect the tubing of the instrument, roughly twelve feet long when uncoiled. There is great potential for warm, melodic lines produced by this instrument.

The first of the bass and tenor clef instruments of a brass quintet, the trombone is a cylindrical instrument becoming conical near the bell. There are seven fundamental positions on the slide of the trombone. Although the slide may seem long, this instrument

[62] Moses, Demaree, Jr., and Ohmes, 20.

can produce agility if the player is well trained. Using subtle tonguing, the trombone is able to slur several notes together in a way similar to keeping a line *legato* from a downbow to an upbow on a stringed instrument.[63]

The tuba is considered the contrabass of the brass section. These instruments are built with various numbers of valves (from three to six) to help avoid intonation problems. Although many people may regard the tuba as weighty and dull, it has the capability of being an extremely lyrical instrument and it is able to perform wide leaps easily. As with the trumpet, double and triple tonguings are possible.

Next to the voice, percussion instruments are considered some of the earliest instruments of humankind. The variety of percussion instruments is almost unlimited, ranging from instruments of definite pitch to instruments of indefinite pitch. It is in the composer's interest to clearly notate which percussion instrument is to be played, since there is no complete standardized method of writing for percussion. The percussion part written for Nestor's *Magnificat* contains a variety of sounds and colors. With the piece calling for only one player, the only percussion instruments needed are timpani, tubular bells, glockenspiel, snare and suspended cymbal.

A member of the membranophone of definite pitch group, which "produces their sound by the vibration of a skin or membrane tightly stretched and fastened over a resonating shell or tube,"[64] the timpani are the most prominent percussion instrument in the *Magnificat*. It is common to see as many as four different sizes of timpani in the traditional orchestra, with quick and accurate tuning made possible mechanically with a

---

[63] Ibid, 21.

[64] Samuel Adler, *The Study of Orchestration*, 3rd ed. (New York: W.W. Norton & Company, 2002), 445.

pedal. The conductor must be aware of the correct mallets and sticks to use to produce the correct tone.

Two of the percussion instruments in the *Magnificat* belong in the category of idiophones of definite pitch, which "produce their sound by the vibration of the entire body of the instrument."[65] Also known as chimes, tubular bells are the first idiophone to be heard in the *Magnificat*. This instrument consists of cylindrical tubes of different lengths hanging from a rack. Most sets of tubular bells consist of eighteen to twenty bells. Tubular bells have the potential of mimicking church bells by depressing a sustain pedal. The mallets used to play tubular bells are made of either cloth-covered yarn or rawhide. The second idiophone instrument in the *Magnificat* is the glockenspiel. The glockenspiel is arranged like a keyboard with tempered steel bars. This instrument calls for a brass mallets, unlike the timpani or tubular bells.

There are also membranophones of indefinite pitch. Heard in a very active portion of the *Magnificat*, the snare drum fits into this group. There are two drum heads on the snare—the top, referred to as the batter, and the bottom, referred to as the snare. By switching a lever on the side of the drum, one can turn off the snares. However, unless otherwise notated, the snares are assumed to be turned on to produce crisp rhythmic patterns.

A member of the metal idiophone percussion group, which is a group of indefinite pitch, is the suspended cymbal, used briefly in Nestor's *Magnificat.* Usually strapped onto a stand, the suspended cymbal can produce a variety of colors based on different strikers and mallets. Since the *Magnificat* calls for a growing roll in the suspended

[65] Ibid, 437.

cymbal, the percussionist should use a yarn mallet.

For a conductor, knowledge of the organ is crucial when there is a specific sound that either the composer calls for or you, as the interpreter, desire. Depending on the size of the organ, pipes can range from 32-foot to 2-foot extensions. The written range sounds at an 8-foot length pipe. In order to drop the range downward, the organist can add a 16-foot stop, lowering it by one octave, and also add a 32-foot stop, lowering it by two octaves. To extend the range upward, one can add a 4-foot stop, raising it one octave, and add a 2-foot stop, which would raise the range two octaves. In certain sections of Nestor's *Magnificat* specific registrations are notated: foundations 8'/4', enclosed reeds, mixtures, which the organist should be able to adapt according to the instrument. However, if the conductor grasps basic registration concepts, balancing the sound and texture will be easier.

The conductor should also anticipate adjustments of articulation based on the performance space and its acoustics. In addition, the conductor must realize the level of difficulty in the organ part in order to find a well-trained organist who can successfully execute the variety of sounds and articulations. Similar to Charles Hubert Hastings Parry's *I Was Glad*, Benjamin Britten's *Rejoice in the Lamb*, Herbert Howell's *Magnificat*, and other works in the Anglican Cathedral style, the scoring is quite demanding. Also, an organ with multiple manuals and an expression box is necessary in order to effectively perform this work.

While the overview of each of the instruments used in Nestor's *Magnificat* is brief, it should stand as a basic foundation of knowledge. The more knowledge a conductor has the more the trust of the instrumentalists will increase. By understanding

some characteristics of the instrumental ensemble for a performance of Nestor's *Magnificat*, one can speak in a language that the ensemble will understand and appreciate.

How a conductor prepares the score when facing the instrumental ensemble can greatly affect how rehearsals will go. A helpful tool in score preparation is using colored pencils, assigning specific colors to specific instruments. Once the conductor memorizes which color is assigned to the instrument, his or her eyes are more drawn to the score for entrances, cues, and cutoffs. Also, the conductor should make sure the full score and the instrumental parts are identical in measure numbers and rehearsal-letters. If there are discrepancies, rehearsal time could be wasted. Within score study, the conductor can anticipate where some difficult sections might lie and plan rehearsals accordingly, similar to how the rehearsal grid is set up for the choir. During the entire process of score preparation, the conductor must have the overriding aural idea of the piece in mind.

In order to figure out where to position the instrumental ensemble for rehearsals, there are several questions to ask oneself: Is the rehearsal space the same as or similar to where the performance will take place? What are the acoustics of the space? How large a space is it? Are there instruments in the room that cannot move position, such as an organ?

Either for a liturgical service or a secular concert, the rehearsals and performances of Nestor's *Magnificat* will most likely take place in a church simply due to the presence of the organ, and naturally, there is a chance that the console of the organ cannot or will not be moved. Thus, everything must be positioned according to the placement of the organ. If the organ is towards the front of the church, with the possibility of the choir also

being at the front, it is recommended that the brass and percussion be placed slightly in front of the choir, with a line of vision with the organist. If the brass is behind the choir, there is a chance that the choir may feel overpowered, and, in turn, the choir may over-sing. If the choir is slightly behind the brass, they will be supported in a healthy manner. In another scenario, if the organ is in the back of the church and the choir needs to be in the front of the church, it is recommended that the brass quintet and percussion, once again, be slightly in front of the choir and that appropriate mirrors or monitors are available. Based on the acoustical characteristics of the space, the choir, organists, brass quintet, and percussionist need to watch the conductor intently and not rely on their ears for timing. With whatever layout the conductor faces, he or she needs to find the most beneficial positioning for all elements of the performing group.

When meeting with an orchestra after working with choirs for the majority of the time, it is necessary for the conductor to re-evaluate his or her conducting technique. Some of the technical aspects of conducting to examine are how the music is conducted with a baton and how the players are cued. Unlike a choir, instrumentalists tend not to watch the face of the conductor but rather focus on gestures and the baton, so precision is crucial: the conductor must make sure not to be over-zealous in motion.

From the preparatory beat forward, in addition to the tempo of pieces, the instrumentalists need to know what kind of energy is being asked of them and it is the job of the conductor to signal it. The conductor is not conducting with the ensemble, but instead leading them. He or she is leading the ensemble with gestures that designate not only beats, but also phrasing. The gestures show the ensemble that there is an overriding vision of the piece that the conductor has in his mind.

Instrumentalists want to see and understand clean patterns from conductors. Rather than focusing on the vertical conducting plane, it is important for the ensemble to recognize the horizontal plane. Changes of tempo must be clearly executed in the stick. Although in choral conducting it is common to conduct releases with the left hand, in conducting an instrumental group, the releases are more accurate if seen in the baton alone.[66]

Unlike choral scores, instrumental scores show only one part with occasional cues. Taking that into consideration, many times there are several measures where the ensemble does not play and they are waiting for cues. More times than not, the conductor's simply looking at the player is enough to show that it is time to get ready. Other times, energetic gestures in the baton for cues are necessary. The technique depends on the mood of the piece and musical entrance.

With regard to preparing a performance of Leo Nestor's *Magnificat*, it is very important to have a rehearsal with the brass quintet, percussionist, and organist prior to the first rehearsal with the choir. One rehearsal dedicated to their parts alone would help avoid problems in later rehearsals. However, the first rehearsal with the ensemble and the choir combined should not be postponed to the final rehearsal before the performance. Time is needed for the choir to get used to the sound that they hear being produced. The instrumental ensemble needs to understand not only their own part, but how their part fits in with the entire piece. The choir will feed off the sound the instrumentalists produce as will the instrumentalists respond to the choir. Together, the choir and instrumentalists are an ensemble and, as an ensemble, they create a rich relationship.

[66] Moses, Demaree Jr., and Ohmes, 36-37.

The techniques laid out in this chapter provide useful recommendations regarding the preparation of Leo Nestor's *Magnificat.* Compiling a rehearsal plan for the entire process ensures organization that will enhance the efficiency of rehearsals. Warm-ups created specifically for the *Magnificat* help the singers grasp techniques needed for the piece out of context, which in turn will help them digest the style. Sectionals serve as a useful tool if unanticipated events or changes occur. Finally, having knowledge of the instruments used in the piece, along with recognizing adjustments the conductor will need to make in his or her technique will guarantee a smooth transition from a piano rehearsal to the full performance.

Conclusion and Recommendations

Although Leo Cornelius Nestor has an extensive catalogue of works and has achieved and maintained a well-known career as a conductor and teacher, there has been little scholarship on his *Magnificat*. As one of his several Papal commissions, this piece stands as an important opus. This work is accessible for many different occasions, in both liturgical and concert settings. A pedagogical resource to aid the preparation of this piece is extremely valuable to a choral conductor.

Since the *Rule of St. Benedict*, the *Magnificat* has served as an important canticle in churches and sacred music. This canticle embodies both Old and New Testament theology, focusing on what has happened and looking forward to what will happen with the hope and assurance promised to the people by Abraham. As a canticle held with high esteem in the Liturgy of the Hours during Vespers, the *Magnificat* has been and will continue to be a text inspiring a variety of composers.

Leo Nestor's life represents an extensive career as a composer, conductor and teacher. He has served a role in the Roman Catholic Church as an outstanding composer of liturgical music in the 20th and 21st-centuries. As seen in his own input through e-mail correspondence and one of his articles, his compositional process exemplifies attention to detail in every element of music. His style demonstrates the influence of high classical music while embracing the diversity of modern sounds and techniques. Nestor is able to create a language that will make his music endure.

For centuries, artists have been commissioned to do their work and have been supported by patrons, both ecclesiastic and secular. So, it is not uncommon for a

contemporary composer to receive a request for his or her work. Nestor's receiving a commission for such an important event as a Vespers service for a papal visit is just one example of the tradition in modern times. This commission was notable indeed because it was premiered in 1999 in the presence of Pope John Paul II. The grandeur of the *Magnificat* suited the entire ecumenical prayer service attended by over two thousand believers in St. Louis.

The basic formal and tonal analysis of the *Magnificat* in this document illustrates Nestor's elevated training in classical techniques in texture incorporated with styles of the 20th and 21st centuries. The formal outline shows that Nestor employed an *alternatum* practice with chant and polyphony set in a modern context and creative textures in scoring. The tonal outline reveals traditional tonal centers with occasional emerging harmonies that point to an impressionistic influence. The brief analyses of the *Magnificat* help display the relationship between the old and the new in Nestor's writing style.

Tools such as rehearsal grids have shown to be extremely useful in the preparatory stage, serving as a guide and roadmap of rehearsals for the conductor and chorister. Warm-ups based on motives of the *Magnificat* are helpful devices to the chorister for his or her understanding of appropriate style and sound. The use of sectionals can make up for unanticipated challenges in scheduled rehearsals. For optimal conducting, a director should have knowledge of the instrumental ensemble and become aware of appropriate conducting technique needed for this piece. All these pedagogical methods aid in the production of the *Magnificat.*

This document suggests that other topics might warrant more exploration. For example, further study into other musical examples of *Magnificats* might be fruitful to

trace the development of the canticle in music history could warrant more exploration. One might also examine other works of Leo Nestor to take into consideration how the *Magnificat* compares in style, form, and harmony. Though this document is not a study in theory, this piece could be deconstructed even further based on the interest of the scholar. Preparing a performance of another sacred work according to the template of this document would demonstrate the transferability of the techniques.

Standing as a resource for choir directors, the techniques laid out in this document serve as a pedagogical tool for the preparation of Leo Nestor's *Magnificat*, which would be transferrable to other works of this style. A choral director would be well advised to become familiar with the rich history and tradition of the *Magnificat* in the church and in sacred music, where strong understanding and interpretation of the text through music are crucial. By considering the biographical background and compositional style contributed by the composer, the conductor gains understanding of the mind and craft of Nestor. Through examining the context of the commission and premiere of the *Magnificat*, one will benefit from knowledge of the primary intention of the piece and be able to internalize the history of the work. It is indispensable for the director to have completed a formal and tonal analysis of Nestor's setting so that he or she can envision a performance with a "big picture" outlook. To prepare a performance also requires a strict and concise rehearsal plan, such as rehearsal grids and sectionals. It is recommended that the choral warm-ups be based on motives and ideas of the *Magnificat* so that the choristers will have a better understanding of the style and sound needed in the production of the work. Special attention from the conductor also must be made to the collaborating instrumental ensemble so that transitions from piano rehearsals to a performance can be made in the

most efficient way possible. Clear understanding of the subtleties and nuances of this setting of the *Magnificat* will help produce a meaningful execution of his piece.

Bibliography

Adler, Samuel, (Ed.), et al. *American sacred choral music: Overview and handbook.* Brewster: Paraclete, 2001.

Adler, Samuel. *The Study of Orchestration,* 3rd ed. New York: W.W. Norton & Company, 2002.

Adoremus Staff. “The Pope Visits St. Louis.” *Adoremus Bulletin* 5, no. 1 (March 1999). Accessed March 20, 2015, http://www.adoremus.org/399Popevist.html.

Archdiocese of St. Louis. “Evening Prayer: Texts for Pastoral Visit of the Holy Father to the Archdiocese of St. Louis.” November 5, 1998.

Bartels, William H. "Problems of choral interpretation and technique." *Choral Journal* 13, no. 1 (September 1972): 19-21. Accessed March 3, 2015. http://www.jstor.org/stable/23543844

Bernstein, Leonard. *The Unanswered Question: Six Talks at Harvard.* Cambridge, Massachusetts: Harvard University Press, 1976.

Browne, Deirdre. “The Contemporary Composer and Liturgical Reform.” *Worship* 61, Jan. (1987): 16-25.

Casey, Daniel. “Mary’s Magnificat: ‘My Soul magnifies the Lord, and my spirit rejoices.’” *Scripture from Scratch*. Accessed November 2, 2014. http://www.americancatholic.org/Newsletters/SFS/an1200.asp.

Catholic Church. *Liturgicam authenticam: fifth instruction on vernacular translation of the Roman liturgy.* Washington, DC: United States Conference of Catholic Bishops, 2001.

Constitution on the Sacred Liturgy, *Sacrosanctum Concilium.* Pope Paul VI, December 4, 1963. http://www.vatican.va/archive/hist_councils/ii_vatican_council/index.htm.

DeVenney, David P. “Research Reprt: Da Capo: Interviews with American Choral Conductors.” *Choral Journal* 46, no. 2. (August 2005): 49-51. Accessed March 3, 2015. http://www.jstor.org/stable/23556002.

DeVenney, David P. *Source Readings in American Choral Music.* Missoula, Montana: College Music Society, 1995.

Dougherty, Michael P. "Exegesis and eisegesis: The choral composer as scriptural interpreter with special reference to settings of the Magnificat." DMA diss., University of North Carolina, 2008.

Downey, Charles T. Liner notes to *I Sing of a Maiden: A Mosaic of Motets to the Virgin Mary.* Choir of the Basilica of the National Shrine of the Immaculate Conception and Ars Nova Brass. Gothic. G49111. CD. 2000.

Druba, Carl. “Carl Druba.” Quoted in William Bartels, “Problems of Choral Interpretation and Technique (Part 2),” *Choral Journal* 13, no. 2 (1997): 22.

Ehlmann, Wilhelm and Frauke Haasemann, *Voice Building for Choirs.* Translated by Brenda Smith. Chapel Hill, North Carolina: Hinshaw Music, Inc, 1982.

ECS Publishing. “Leo Nestor.” Accessed March 15, 2015. http://ecspublishing.com/composers/composer-bio/composer-bios-n/#nestor

Feister, John Bookser. “Day Two: At Eucharist with the Pope.” *The Pope Visits St. Louis: Coverage by American Catholic Online.* Accessed November 2, 2014. http://www.americancatholic.org/News/Pope/StLouis/pope_visit_4.asp.

Feister, John Bookser. “The Pope Visits Middle America.’ *The Pope Visit St. Louis: Coverage by American Catholic Online.* Accessed November 2, 2014. http://www.americancatholic.org/News/Pope/StLouis/pope_visit_1.asp

Ferreira, Linda, Barbara Tagg, et. al. “Voices and Visions: An Interview with Eight American Choral Conductors.” *Choral Journal*, 38, no. 8 (March 1998): 9-17. Accessed March 3, 2015. http://www.jstor.org/stable/23552491.

Foley, Edward. *Foundations of Christian Music: The Music of Pre-Constantinian Christianity.* Collegeville, Minnesota: The Liturgical Press, 1996.

Freer, Patrick K. and David P. DeVenney. "The conductor's voice. I: Flow and the choral experience." *Choral Journal* 48, no. 2 (August 2007): 9-19. Accessed March 3, 2015. http://www.jstor.org/stable/23556822

Freer, Patrick K. and David P. DeVenney. "The conductor's voice. II: Experiencing choral music." *Choral Journal* 48, no. 3 (September 2007): 26-37. Accessed March 3, 2015. http://www.jstor.org/stable/23556746

Freer, Patrick K. and David P. DeVenney. "The conductor's voice. III: Working within the choral art." *Choral Journal* 48, no. 4 (October 2007): 30-44. Accessed March 3, 2015. http://www.jstor.org/stable/23557622

Glenn, Carole. “In Quest of Answers.” *Choral Journal* 16, no. 9 (May 1976): 15-18, 20-21. Accessed March 3, 2015. http://www.jstor.org/stable/23544840.

Gould, Morton. “Morton Gould.” Quoted in Mark Greshem. *Choral Conversations: Selected Interviews from Chorus! Magazine* (San Carlos, CA: Thomas House Publications, 1997): 126.

Greshem, Mark. *Choral Conversations: Selected Interviews from Chorus! Magazine* (San Carlos, CA: Thomas House Publications, 1997).

Grout, Donald Jay and Claude V. Palisca. *A History of Western Music.* 5th ed. New York: W.W. Norton & Company, 1996.

Harrington, Wilfred J. *The Gospel According to St. Luke* (Westminster, MD.: Newman Press, 1967), 53.

Hines, Robert Stephan. *Singers' liturgical Latin: Rules for pronunciation plus standard sacred texts with IPA translations and English translations*. LaVergne: Lightning Source, 2003.

Instruction on Music in the Liturgy, *Instruction on Music in the Liturgy.* Second Vatican

Ecumenical Council, March 5, 1967. Accessed March 5, 2015. http://www.vatican.va/archive/hist_councils/ii_vatican_council/index.htm.

Johnson, Axie. "Choral settings of the Magnificat by selected twentieth century composers." DMA diss., University of Southern California, 1968

Jones, Ann Howard. “Ann Howard Jones.” Quoted Linda Ferreira and Barbara Tagg. “Voices and Visions: An Interview with Eight American Choral Conductors,” *Choral Journal* 38, no. 8 (1998): 9.

McClung, Alan. “Master Teachers in Middle-Level Choral Music: Pedagogical Insights and Practices.” *Choral Journal* 47, no. 5 (November2006): 6-26. Accessed March 3, 2015. http://www.jstor.org/stable/23556296.

McCray, James. "A survey of published Magnificats for treble voices." *Choral Journal* 28, no. 8 (March 1988): 5-11. Accessed March 3, 2015. http://www.jstor.org/stable/23547404.

MorningStar Music Publishers. “Leo Nestor.” Accessed March 4, 2015. http://www.morningstar.com/headersearch.

Moses, Don V., Robert W Demaree, Jr. and Allen F. Ohmes. *Face to Face with Orchestra and Chorus.* 2nd ed. Bloomington, Indiana: Indiana Venture Press, 2004.

Music, David W. *Hymnology: A Collection of Source Readings.* Lanham, Maryland: The Scarecrow Press, Inc., 1996.

Nestor, Leo. "Art, craft, way of life: The paths to a composer's world." *Pastoral Music* 21, no. 6 (Aug-Sept 1997): 31-34.

Nestor, Leo. Liner notes to *I Sing of a Maiden: A Mosaic of Motets to the Virgin Mary.* Choir of the Basilica of the National Shrine of the Immaculate Conception and Ars Nova Brass. Gothic. G49111. CD. 2000.

Nestor, Leo. *Magnificat.* Boston, Massachusetts: E.C. Schirmer Music Company, 2001.

All rights reserved. Reprinted with permission.

Oregon Catholic Press. “Leo Nestor.” Accessed March 4, 2015. http://www.ocp.org/artists/238.

Overath, Johannes, ed. *Sacred Music and Liturgy Reform after Vatican II.* Rome: Consociatio Internationalis Musicae Sacrae, 1969.

Pope John Paul II. *Liturgy of Vespers Homily*. Libreria Editrice Vaticana, 1999.

Romey, Kathy Salztman. “Kathy Salztman Romey.” Quoted in Barbara Tagg and Linda Ferreira. “Fourteen Conductors Speak about American Choral Music.” *Choral Journal* 43, no. 8 (March 2003): 10.

Seaton, Douglass. *Ideas and Styles in the Western Musical Tradition.* 3rd ed. New York: Oxford University Press, 2010.

Silantien, John. “The Search for an American Style.” Choral Journal 52, no. 11 (June & July 2012): 22-25. Accessed March 3, 2015. http://www.jstor.org/stable/23560869.

Tagg, Barbara and Linda Ferreira. "Fourteen conductors speak about American choral music." *Choral Journal* 43, no. 8 (March 2003): 9-25. Accessed March 3, 2015. http://www.jstor.org/stable/23554635.

Tagg, Barbara and Linda Ferreira. “A Celebration of American choral music: Past, present, and future.” *Choral Journal* 43, no. 8 (March 2003): 7-8. Accessed March 3, 2015. http://www.jstor.org/stable/23554634.

Terrien, Samuel. *The Magnificat: Musicians as Biblical Interpreters.* New York: Paulist Press, 1995.

Timberlake, Craig. “The American Chorister.” *American Sacred Choral Music Handbook*. Brewster, Massachusetts: Paraclete Press, 2001.

The Benjamin T. Rome Institute of Sacred Music Faculty. “Leo Nestor.” Accessed March 4, 2015. http://music.cua.edu/faculty/leo-nestor.cfm.

Westermeyer, Paul. *Te Deum: The Church and Music.* Minneapolis: Fortress Press, 1998.

Wienandt, Elwyn A. *Choral Music of the Church.* New York: The Free Press, 1965.

Appendix A: *Magnificat* Translation and Strophic Structure

I

46. Magnificat anima mea Dominum:
47. et exultavit spiritus meus in Deo salutary meo.
48. Quia respexit humilitatem ancillae suae:
    ecce ex hoc beatam me dicent omnes generationes.

II

49. Quia fecit mihi magna qui potens est:
    et sanctum nomen eius.
50. Et misericrodia eius a progenie in progenies
    timentibus eum.

51. Fecit potentian in brachio suo:
    dispersit superbos mente cordis sui.

III

52. Deposuit potentes de sede,
    et exaltavit humiles.
53. Esurientes implevit bonis:
    et divites dimisit inanes.

IV

54. Suscepit Israel puerum suum,
    recordatus misericordiae suae.
55. Sicut locutus est ad patres nostros,
    Abraham, et semini eius in saecula.[67]

[67] Samuel Terrien, *The Magnificat: Musicians as Biblical Interpreters* (New York: Paulist Press, 1995): xx

I

46. My soul proclaims the greatness of the Lord,
47. my spirit rejoices in God my Savior.
48. For he has looked with favor on his lowly servant.
From this day all generations will call me blessed.

II

49. The Almighty has done great things for me,
and holy is his name.
50. He has mercy on those who fear him in every generation.

Core-Verse

51. He has shown the strength of his arm,
he has scattered the proud in their conceit.

III

52. He has cast down the mighty from their thrones,
and has lifted up the lowly.
53. He has filled the hungry with good things,
And the rich he has sent away empty.

IV

54. He has come to the help of his servant Israel,
for he has remembered his promise of mercy.
55. the promise he made to our fathers,
to Abraham and his children for ever and ever.[68] [69]

[68] Samuel Terrien, *The Magnificat: Musicians as Biblical Interpreters* (New York: Paulist Press, 1995): xx.

[69] International Commission on English in the Liturgy

Appendix B: Select Composers Who Have Set the *Magnificat* to Music[70]

Middle ages:
Gilles Binchois (1400-1460)
Guilluame Dufay (1400-1474)
Jacob Obrecht (1453-1505)

Sixteenth Century:
Cristobal de Morales (ca. 1490-1550)
Thomas Tallis (1505-1586)
Giovanni da Pierluigi Palestrina (1525-1594)
Orlando da Lassus (1532-1594)
William Byrd (1543-1594)
Tomàs Luis de Victoria (1548-1611)

Seventeenth Century:
Claudio Monteverdi (1567-1643)
Heinrich Schütz (1585-1672)
Dietrich Buxtehude (1637-1707)
Johann Pachelbel (1653-1706)

Eighteenth Century:
Antonio Vivaldi (1678-1741)
Georg Philip Telemann (1681-1767)
Johann Sebastian Bach (1685-1750)
Giovanni-Battista Sammartini (1701-1775)
Wolgang Amadeus Mozart (1756-1791)

Nineteenth Century:
Franz Schubert (1797-1828)
Franz Liszt (1811-1886)

Twentieth Century:
Ralph Vaughan Williams (1872-1958)
Herbert Howells (1892-1983)
Krzysztov Penderecki (b. 1933)

[70] Samuel Terrien, *The Magnificat: Musicians as Biblical Interpreters* (New York: Paulist Press, 1995), 81-83.

Appendix C: Leo Nestor Composer Catalogue

WORKS IN PRINT

ECS Publishing Group
A Division of the E.C. Schirmer Music Company, Boston
http://ecspublishing.com/

All My Heart This Night Rejoices, #5005, (SATB)
American Triptych, An: No. 1. How Firm a Foundation, #6062, (SSATB & organ)
American Triptych, An: No. 2. How Can I Keep from Singing? #6063, (SATB & organ)
American Triptych, An: No. 3. Come, Thou Fount of Every Blessing, #6064, (SATB & organ)
And Peace at the Last, #5004, (SATB)
As Truly as God is our Father, #7095, (SAB, organ)
Before the Paling of the Stars, #5087, (SATB)
Bring a Torch, Jeannette, Isabella, #7073, (SAB & Organ)
Call, The, #5095, (SATB)
Child is Born, A, #4389, (SATB, Organ)
Four Motets on Plainsong Themes: No. 1. Rorate caeli desuper, #5159, (SATB)
Four Motets on Plainsong Themes: No. 2. Factus est repente de caelo sonus, #5160, (SATB)
Four Motets on Plainsong Themes: No. 3. Jesu dulcis memoria, #5161, (SATB)
Four Motets on Plainsong Themes: No. 4. Gaudeamus omnes in Domino, #5162, (SATB)
Four Partsongs from the Highlands: No. 1. Ca' the Yowes, #5200, (B solo, SATB & Flute)
Four Partsongs from the Highlands: No. 2. O My Love is Like a Red Red Rose, #5201, (SATB & Flute)
Four Partsongs from the Highlands: No. 3. Will Ye Go, Lassie, Go?, #5202, (SATB)
Four Partsongs from the Highlands: No. 4. Fareweel tae Tarwathie, #5203, (SATB & Flute)
How Good It Is to Sing Praises (Choral Score), #5780, (SATB & org or solo tpt [or oboe, or flugelhorn or English horn], strings & organ)
How Good It Is to Sing Praises (Full Score), #5781, (SATB & org or solo tpt [or oboe, or flugelhorn or English horn], strings & organ)
How Good It Is to Sing Praises (Solo instrumental part: tpt or oboe or flugelhorn or E horn), #5781A, (SATB & org or solo tpt [or oboe, or flugelhorn or English horn], strings & organ)
How Good It Is to Sing Praises (string & organ parts), #5781B, (SATB & org or solo tpt [or oboe, or flugelhorn or English horn], strings & organ)
How Lovely Is Thy Dwelling Place, #6344, (SATB unaccompanied)
I Sing of God the Mighty Source, #5269, (SATB & Organ)
I Wonder as I Wander, #5410, (M-S solo & SATB)
Jerusalem Triptych, A: No. 1. And I Saw a New Heaven, #5670, (SATB, Organ)

Jerusalem Triptych, A: No. 2. O Pray for the Peace of Jerusalem, #5671, (SATB)
Jerusalem Triptych, A: No. 3. Arise and Shine, Jerusalem, #5672, (SATB, Organ)
Jesus, Jesus, Rest Your Head, #5229, (SATB)
Joy! Because the Circling Year, #7607, (SATB, organ)
Lift Up Your Heads, O Ye Gates! (Choral score), #5858, (SATB, brass quartet, perc, organ)
Lift Up Your Heads, O Ye Gates! (Full Score), #5857, (SATB, brass quartet, perc, organ)
Lift Up Your Heads, O Ye Gates! (Parts), #5857A, (SATB, brass quartet, perc, organ)
Magnificat (Full Score), #5657, (SATB, Brass, Percussion & Organ)
Magnificat (Set of Parts), #5657A, (SATB, Brass, Percussion & Organ)
Magnificat, #5696, (SATB, Brass, Percussion & Organ)
Mary the Dawn, #5859, (SSA, Organ)
Music for a Solemn Eucharist (Full score for #5091- #5094), #5688, (SATB, brass, perc, organ),
Music for a Solemn Eucharist (Instrumental parts), #5689, (SATB, brass, perc, organ)
Music for a Solemn Eucharist: No. 1. Lord, Have Mercy, #5091, (SATB, Brass, Perc & Organ)
Music for a Solemn Eucharist: No. 2. Glory!, #5092, (SATB, Brass, Perc & Organ)
Music for a Solemn Eucharist: No. 3. Sanctus, #5093, (SATB, Brass, Perc & Organ)
Music for a Solemn Eucharist: No. 4. Lamb of God, #5094, (SATB, Brass, Perc & Organ)
O lux beata Trinitas (O blessed Light, O Trinity), #7141, (SATB, organ)
O magnum mysterium (Brass and Percussion Parts), #5199A, (SATB, Brass & Perc)
O magnum mysterium (Choral score), #5708, (SATB, Brass, Percussion)
O magnum mysterium (Score), #5199, (SATB, Brass & Perc)
Our Father, By Whose Name, #7101, (SAB, organ)
Peace Prayer of St. Francis, #7037, (SATB)
Regina cæli, lætare (B-flat & C Tpt Part), #7695, (SATB, Trumpet & Organ)
Regina cæli, lætare, #7694, (SATB, Trumpet & Organ)
Rise Up, Shepherd, and Follow, #6047, (Mezzo solo, SATB & Oboe)
Shepherd Motets, The: No. 1 Simon, Son of John, Do You Love Me?, #7923, (SATB & Organ)
Shepherd Motets, The: No. 2 I Am the Good Shepherd, #7924, (SATB & Organ)
Shepherds Sing, The, #7860, (SATB & Organ)
Silent Night (Stille Nacht/Noche de Paz) (Choral Score), #4388, (SATB & Organ or Strings)
Silent Night (Stille Nacht/Noche de Paz) (Full Score [Strings Only]), #4388A, (SATB & Strings)
Silent Night (Stille Nacht/Noche de Paz) (Set of String Parts:1-1-1-1- 1), #4388B, (SATB & Strings)
Sing Lullaby (conductor's score of version with chamber accompaniment), #7985, (T or S solo, SATB, clarinet, bassoon, horn & organ)
Sing Lullaby (full score for version with full orchestral accompaniment), #6412, (T or S solo, SATB & orchestra [clarinet, bassoon, horn, harp organ, strings (5-4-3-2-1])
Sing Lullaby (organ/choral score for all versions), #6414, (T or S solo, SATB & organ)
Sing Lullaby (parts for version with chamber accompaniment), #7986, (T or S solo,

SATB, clarinet, bassoon, horn & organ)
Sing Lullaby (parts for version with full orchestral accompaniment), #6413, (T or S solo, SATB & orchestra [clarinet, bassoon, horn, harp organ, strings (5-4-3-2-1])
Soli Deo Gloria!, #6400, (SATB unaccompanied) Strengthen for Service, #7118, (SATB, organ)
Strengthen for Service, #7118, (SATB, organ)
Three American Hymn-Tune Settings: 1. Saw Ye My Savior?, #4390, (SATB)
Three American Hymn-Tune Settings: 2. What Wondrous Love is This?, #4684, (SATB)
Three American Hymn-Tune Settings: 3. I Will Arise and go to Jesus, #4683, (SATB)
Three Carols: No. 1. Who Comes? (Choral score), #5088, (SATB & Organ or Chamber Orch)
Three Carols: No. 1. Who Comes? (Full score), #5088A, (SATB & Organ or Chamber Orch)
Three Carols: No. 1. Who Comes? (String part-each), #5088B, (SATB & Organ or Chamber Orch)
Three Carols: No. 2. Where Is This Stupendous Stranger?, #5089, (SATB & Organ or Chamber Orch)
Three Carols: No. 3. What Sweeter Music Can We Bring?, #5090, (SATB & Organ or Chamber Orch), (Instrumental parts on rental)
To Live Is Christ, #7627, (S solo, SATB & Organ)
Tota pulchra es, Maria (Ah, how fair are you, O Mary), #7158, (SATB)
Two Hymns to the Virgin: No. 1. To Rise Beyond the Stars, #4967, (SATB)
Two Hymns to the Virgin: No. 2. Who Is She Ascends So High?, #4968, (SATB)
Two Miniatures for Holy Week: 1. An Hosanna Fanfare 2. Faithful Cross, #5158, (SATB)
Two Spirituals: No. 1. Let Us Break Bread Together on our Knees, #5983, (Bar solo, SATB & Organ)
Two Spirituals: No. 2. Were You There?, #5984, (S solo, SATB & Organ) Virgin Great and Glorious, #5658, (SATB, Organ)
Virgin Great and Glorious, #5658, (SATB, Organ)

Contracted, In Preparation

Of the Father's Love Begotten *(2000/2014)*
(Variations on Divinum Mysterium)

ECS 5957
Mixed chorus divisi, 3 trumpets, 2 horns
2 trombones, bass trombone or tuba,
Percussion I: Glockenspiel, Triangle, Tubular Bells, Marimba, Suspended Cymbal
Percussion II: Timpani, Snare Drum

Commissioned by The Washington Chorus in celebration of its fortieth anniversary and the thirtieth anniversary of music director Robert Shafer

Good Friday Music: Songs of the Passion *(2001/2014)* ECS 6411

I. Tree
II.Grave
III. Woman
IV. Adoramus te
V. Paradise

Divisi chorus unaccompanied

Oxford University Press, New, London
http://www.oup.com/us/corporate/publishingprograms/music
Distributed by C.F. Peters

Come, Risen Lord *(2006)*

Mixed chorus unaccompanied
OU.9780193856622
ISBN 9780193856622

Contracted, In Preparation

Quelle est cette ordeur agréable? *(2001, revised 2014)*
(Whence Is That Goodly Fragrance Flowing?

SATB chorus divis, tenor and bass soli,
string orchestra, organ obbligato

MorningStar Music Publishers, St. Louis
http://www.morningstarmusic.com/index.cfm

Mass for the Parishes *(2001)*

Mixed chorus, optional congregation,
3 trumpets, horn, 2 trombones, percussion and organ
Full Score: Edition 80-911
Chorus-Organ Score: 80-911A

Magnificat *(2001)*

Mixed chorus, solo or unison chorus and organ
Edition 80-077

This Is the Hour of Banquet and of Song *(2010/11)*

50-9813, mixed chorus and organ
50-9813A, full orchestra and chorus
50-9813B, set of parts

Commissioned for the Centenary Celebration of the Shrine of the Most Blessed Sacrament, Washington, DC; Orchestrated for the Inauguration of John Garvey as XVth President of The Catholic University of America

Lord, my heart is not proud *(2012)*	50-5015, SATB chorus, violoncello obbligato and organ 50-5015A, SATB chorus, violoncello obbligato and string orchestra
Lord, my heart is not proud (2014)	50-5016, SSAA chorus, violoncello obbligato and organ 50-5016A, SSAA chorus, violoncello obbligato and string orchestra

Contracted, In Preparation

Mass for the Parishes *(2014)*	Revised texts of the ordinary of the Mass set to new music; scored for brass quintet, percussion and organ

GIA Publications, Inc., Chicago
http://www.giamusic.com/sacred_music/index.cfm

I Saw Water *(Vidi aquam egredientem)*	G-8228FS: full score and parts G-8228: chorus-organ score SATB chorus, soli, brass quintet, percussion (Glockenspiel, tubular bells, timpani, 1 player), organ, contrabass *ad lib.*
Assembled for Song: An Anthology: As water to the thirsty	G-7280 Hymn Tune SUNDAY AFTERNOON, descant
Blessed be the God of Israe *(Benedictus Deus Israel)*	Hymn Tune MADELEINE, descant
Come back to the Lord with all your heart *Music at the Imposition of Ashes*	G-8227: cantor, unison chorus, organ

Contracted, In Preparation

Lord, do you wash my feet?	Music at the Mandatum, Holy Thursday SATB chorus, cantor, assembly, organ
Father, if this cup may not pass	G-8697 SATB chorus, organ Good Friday Communion Antiphon and Gospel Narrative
Bless the Lord as Day Departs *(1993/2010)*	G-8698 Anthem on the tune NIGHTSONG SATB chorus and organ
Christus vincit: Carolingian Shouts	SATB divisi chorus unaccompanied (optional assembly)
Come, and Let Us Drink of That New River	G-8653 Anthem on the tune GREAT FALLS SATB chorus and organ
Come, and Let Us Drink of That New River	G-8653FS: full score and parts SATB chorus, Trumpet/Flugelhorn, horn, timpani, Glockenspieil, string orchestra; organ *ad libitum*

First performance, 4-5 April 2015, St. Peter's Church on Capitol Hill
Washington, District of Columbia, Dr. Kevin O'Brien, conductor

Five Ancient Baptismal Accalamations — SATB chorus, organ, assembly

I. This is the fountain of life
II. Holy Church of God, stretch out your hand
III. You who have in Christ been baptized
IV. Make straight the way of the Lord
V. The Father's voice calls us above the waters

Ritual Antiphons

Confirm, O God, what you have made *(Confirma hoc)*	SATB Chorus, string orchestra, organ
I am the resurrection *(Ego sum resurrection)*	SATB chorus, organ

Selah Publishing Company, New York
http://www.selahpub.com/

Faithful Vigil Ended *(1995)*	Edition 410-723 SATB chorus, descant and organ Variation on the tune WILLIAM Text: Timothy Dudley-Smith, based on the *Canticle of Simeon (Nunc dimittis)*

Setting for SATB chorus and string orchestra available from the composer

New Songs of Rejoicing *(1994)*	Anthology
Taking Bread to Bless and Break	Hymn tune (CARLTON WAY)
Faithful Vigil Ended	Hymn Tune (WILLIAM)
Psalm 24: Who Is This King of Glory?	Psalm setting
Psalm 55: In God I Trust	Psalm setting
Psalm 100: You Are a Priest Forever	Psalm setting

OCP Publishing (Oregon Catholic Press), Portland
http://www.ocp.org/

People of God, in the City of Our God *(1987)* *(Pueblo de Dios, en la ciudad de nuestro Dios)*	Mixed chorus divisi, 3 trumpets, 4 horns, 3 trombones, tuba, percussion and organ OCP 8819 (Chorus/organ score) Full score and parts available on rental

Commissioned by the Archdiocese of Los Angeles for the Apostolic Visit of Pope John Paul II

CanticaNOVA Publications, Charles Town
http://www.canticanova.com/

A Marian Triptych: Rhapsody, Narrative and Prayer *(2007/2013)*	5008 SATB chorus, soprano and bass soli, optional congregation and organ 40 pages, 3 movements, c. 11 minutes

Commissioned by the Church of the Immaculate Conception,
Montclair, NJ, for its 150 Anniversary

SELECT WORKS NOT YET SUBMITTED FOR PUBLICATION

Attende Domine *(2014)* *(O Hear Us, Gracious Lord)*	S*ATB chorus and organ
Ecce panis angelorum *(2011/2013* *(Hail, Angelic Bread of Heaven)*	S*ATB chorus and organ

**Occasional SSA divisi*

I Sing of a Maiden *(2007-2014)*	SATB chorus and orchestra or organ

In memoriam of Richard Thomas Proulx
3 April 1937 – 18 February 2010

Adagio y Villancico: Carol in an Ancient Style *(1983-2014)*	SATB chours, string orchestra, oboe, English horn and harp (or organ) SSA chorus and chamber orchestra (or organ)
Éste es el tiempo en que llegas *This Is the Time of Your Coming*	Text: José Luis Blanco Vega, S.J. Translation paraphrase, Leo Nestor
Five Conrad Aiken Lyrics The calyx of the oboe breaks All lovely things will have an ending Two Quotes Music I heard with you The music of the morning	SATB chorus divisi
Rise Heart Thy Lord is Risen *(2007)*	SATB chorus, brass quartet, percussion and organ
Four Anthems on Gregorian Themes *(2006)* I. O Come, O Come, Emmanuel II. Tantum ergo sacramentum III. Godhead Here in Hiding IV. O Be Joyful in the Lord	SATB chorus divisi and organ

COMMISSIONED WORKS

Passio et Compassio: Jesus Is Taken Down from the Cross (2014)
Commissioned by The Catholic University of America Benjamin T. Rome School of Music in celebration of the fiftieth anniversary of its being elevated to the status of a school
For String Quartet
A Collaboration of Fourteen Composers, students, alumni and faculty of the School of Music, comprising the complete Stations of the Cross
Première Performance: 20 February 2015

I Will Praise You, Lord, in the Assembly of Your People (2013)
Commissioned by the Archdiocese of Hartford for the Episcopal Installation of The Most Reverend Leonard Paul Blair, Fifth Archbishop of Hartford
For soli, chorus, brass quintet, percussion and organ Dr. Ezequiel Menéndez, Director of Music and Organist

The Shepherds Sing (2011)
Commissioned by Christ Church, Alexandria, Virginia
For chorus and organ
Première Performance: 4 December 2011
Jason Abel, Director of Music and Organist

This Is the Hour of Banquet and of Song (2011)
Commissioned for the 100th Anniversary of the Shrine of the Most Blessed Sacrament, Washington, District of Columbia
Jay R. Rader, Director of Music and Organist
Two Editions: For chorus, full orchestra, organ *ad lib*.; for chorus and organ

Joy! Because the Circling Year (2010)
Commissioned by the American Guild of Organists for the July 2010 National Convention with a matching grant from the National Endowment for the Arts
For chorus and organ
Première Performance: 6 July 2010, Cathedral of St. Matthew the Apostle
The Woodley Ensemble, Frank Albinder, Music Director and Conductor Robert McCormick, Organ

Your Words, O Lord, Are Spirit and Life (2010)
Commissioned for the Dedication of All Saints Roman Catholic Church, Manassas, VA
Dr. William H. Atwood II, Director of Music and Organist
Psalm 19: 8-19, 10 15, Common of the Dedication of a Church
For SATB chorus, soli, chamber orchestra and organ, or with organ alone. Solo verses are cast bilingually, set in both English and Spanish.

Regina caeli, laetare (2009)
Commissioned by the Most Reverend Michael J. Bransfield, Bishop of Wheeling-

Charleston For SATB chorus divisi, organ and trumpet
Première performance: 16 October 2009, Cathedral of St. Joseph, Wheeling WV Choir of the Basilica of the National Shrine of the Immaculate Conception
Dr. Peter Latona, Music Director and Conductor; Luke Mayernik, Organ

Lord, You Give the Great Commission (2008)
Commissioned by the Archdiocese of Washington for the Apostolic Visit of Pope Benedict XVI First Performance: 17 April 2008 at the Pontifical Liturgy, Nationals Park, Washington DC
For mixed chorus, brass instruments [4/3/2/1], percussion (2), organ and congregation
Thomas Stehle, Music Director and Conductor
Ronald Stolk, Organ

Jesus Christ is Risen Today (2008)
Concertato for trumpet, horn, timpani, string orchestra, organ, SATB chorus and congregation.
Commissioned by Dr. Kevin O'Brien for St. Peter's Church on Capitol Hill, Washington, DC; first performed on the Great Vigil of Easter and at the solemn Eucharist of Easter Day, 22-23 March 2008 at both St. Peter's and at the Cathedral of the Madaleine, Salt Lake City, Utah.

A Marian Triptych: Rhapsody, Narrative and Prayer (2007)

Commissioned by the Church of the Immaculate Conception, Montclair, NJ for its 150th anniversary; text from *Lumen Gentium,* Dogmatic Constitution on the Church (1964) For mixed chorus divisi, soprano and baritone soli
Preston Dibble, Music Director and Organist

Tota pulchra es, Maria - You Are All Beautiful, O Mary (2007)

Commissioned by the Church of the Immaculate Conception, Montclair, NJ for its 150th anniversary; text from the votive antiphon *Tota pulchra es, Maria*.
For mixed chorus unaccompanied (Latin and English texts) Preston Dibble, Music Director and Organist

Abide in Me (2007)
Commissioned by the Cathedral of the Madeleine, Salt Lake City, UT for the installation of The Most Reverend John Charles Wester, Ninth Bishop of Salt Lake City
Première performance; 14 March 2007
For mixed chorus, string orchestra, two horns and organ (opt. solo oboe) Gregory A. Glenn, Director of Music and Conductor

Easter: Rise Heart, Thy Lord Is Risen (2007)
Commissioned by the Chancel Choir of University Christian Church, Fort Worth, TX to honor Professor Ronald Shirey, in grateful recognition of thirty years of service as choirmaster Première performance 8 April 2007
For mixed chorus divisi, brass quartet, percussion and organ

Four Anthems on Gregorian Themes (2006)
Commissioned by St. Clement Church, Chicago, IL
Première performance AGO National Convention, 5 July 2006, Dr. Randall Swanson, conductor. For mixed chorus divisi and organ.
O Come, O Come, Emmanuel; Tantum ergo sacramentum; Godhead Here in Hiding; O Be Joyful in the Lord
Dr. Randall Swanson, Music Director and Conductor

Shenandoah (2006)
Commissioned by The Catholic University of America for the Spring Festival of the Arts
Première performance 5 April 2006
For mixed chorus divisi, string orchestra, woodwind quintet, optional soli
Excerpted from *New Old American Songs*, a collaboration of ten Washington DC composers.

There Will Come Soft Rains (2005)
Commissioned by The Catholic University of America Spring Festival of the Arts: *Waging Peace in a Time of War*. Première Performance: 16 April 2005 For mezzo soprano, piano and violoncello
From *Songs of the Forgotten War*, a collaboration of nineteen Washington DC composers. Kennedy Center Millennium Stage Première: 14 August 2005

American Songs and Ballads (2003)
Commissioned by The Capitol Hill Choral Society, Washington DC in celebration of its tenth anniversary
For chorus, violin, guitar, violoncello and contrabass
Come, All Ye Fair and Tender Ladies; Mornin' Train; He's Gone Away; This Train; Shenandoah
Première Performancces: 14 & 16 March 2003 Frederick Binkholder, Music Director and Conductor

How Lovely Is Thy Dwelling Place (2002)
Commissioned by Georgetown Presbyterian Church, Washington DC
For SATB chorus unaccompanied; text from the Scottish Psalter
Première: 24 November 2002

An American Triptych (2002)
Commissioned by National City Christian Church, Washington DC Edward Alan Moore, Music Director and Conductor; Marvin Mills, Organ For mixed chorus divisi and organ
Première Performance: 29 September 2002
How Firm a Foundation; How Can I Keep from Singing? Come, Thou Fount of Every Blessing

God Is Here As We Are His People: Concertato on Abbots Leigh
Commissioned by the National Association of Pastoral Musicians in Celebration of its

Twenty-Fifth Anniversary
For mixed chorus, congregation, 3 trumpets, 2 horns, 3 trombones (or 2+ tuba), organ, timpani
Premiere, 6 July 2001, Solemn Eucharist, Basilica of the National Shrine of the Immaculate Conception, Washington, D.C.

Psalm 147: How Good It Is to Sing Praises (2001)
For mixed chorus, string orchestra, oboe/English horn or trumpet/Flugelhorn and Organ
Commissioned for the dedication of St. Jane Frances de Chantal Church, Bethesda, MD
Première Performance: 4 November 2001
Henry Bauer, Music Director and Organist

A Jerusalem Triptych (2001)
Commissioned by The Anglican Chorale, Los Angeles, CA For divisi chorus and organ
And I Saw a New Heaven; O Pray for the Peace of Jerusalem; Arise and Shine, Jerusalem
James Person, Music Director and Conductor

Of the Father's Love Begotten (Variations on Divinum Mysterium, 2000)
Commissioned by The Washington Chorus in celebration of its fortieth anniversary and the thirtieth anniversary of music director Robert Shafer.
For Divisi Chorus, 3 Trumpets, 2 Horns, 2 Trombones, Bass Trombone and/or Tuba, Percussion [2 players] and Organ
Première performance December 2000, Kennedy Center for the Performing Arts
Performance of Revised Score: December 2002, Kennedy Center
Recording: Glorious Splendor (GOTHIC 49220), Fall 2003 Robert Shafer, Music Director and Conductor

Millennial Psalm: Remembering His Mercy Forever (2000)
Commissioned by the Committee on Music and Liturgy,
Basilica of the National Shrine of the Immaculate Conception for the Year of the Great Jubilee Première performance 14 November 2000

God Chose Us Before Time (2000)
Commissioned by the Committee on Music and Liturgy,
Basilica of the National Shrine of the Immaculate Conception for the Year of the Great Jubilee Première performance 14 November 2000

Magnificat (1999)
Commissioned by the Archdiocese and Cathedral Basilica of St. Louis for the Apostolic Visit of His Holiness Pope John Paul II.
For mixed chorus divisi and unison chorus, brass quintet, percussion, and organ. Première Performance: 27 March 1999 in the presence of the Holy Father
John A. Romeri, Director of Music and Conductor

I Sing of God, the Mighty Source (1998)
For chorus and organ.
Commissioned by St. Cyril of Jersualem Catholic Church, Encino, CA Dedicatory work for the Rosales Organ, Op.23
Première, 31 May 1998
William Charles Beck, Music Director and Organist; Dr. James Vail, conductor

Four Part Songs from the Highlands (1998)
For chamber chorus and flute.
Commissioned California State University, East Bay, the composer's alma mater, in celebration of the fortieth anniversary of its founding
Première, 15 March 1998, CSUH Chamber Singers, All Saints Catholic Church, Hayward, CA Dr. David Stein, conductor; Dr. Roberta Brokaw, flute.

O magnum mysterium (1997)
For chorus divisi, 2 trumpets, 2 horns, 2 trombones, percussion
Première Performance: 14 December 1997.
The Los Angeles Master Chorale
Paul Salamunovich, conductor
Dorothy Chandler Pavilion, Los Angeles Music Center.

Como busca la cierva (As the Deer Yearns) (1997)
For chorus, string orchestra and flute (Spanish language setting) Washington Première: 29-30 March 1997
New England Youth Ensemble, the composer conducting.

Resurrexi: A Tapestry for Easter Morning (1993)
Commissioned by the Keynote Choral Festival, San Francisco CA For Chorus, Soprano, and String Orchestra
Double Première: 29 April-2 May 1993, University of San Francisco, St. Ignatius Church, and St. Mary's Cathedral
Alexander Dashnaw, conductor
Rome Première: 2 May 1993. Basilica di San Nicola in Carcere. Choir of the Basilica of the National Shrine, The Catholic University of America Chamber Orchestra; the composer conducting.

People of God, in the City of Our God (Pueblo de Dios, en la Ciudad de Nuestro Dios) (1987)
For Chorus, congregation, 3 trumpets, 4 horns, 3 trombones, tuba, percussion and organ.
Commissioned by the Archdiocese of Los Angeles for the Apostolic Visit of Pope John Paul II. Première in the presence of His Holiness: 15 September 1987.
Frank Brownstead, conductor

The Love of Christ Compels Us (Caritas Christi urget nos) (1991)
For Chorus, Soli, Congregation, Brass, Percussion, and Organ.
Commissioned by the Bishop and Diocese of Salt Lake for the Centenary of the Diocese,

Premiere Performance: March, 1991, Cathedral of the Madeleine
Gregory A. Glenn, Director of Music and Conductor

This Place Is Marked by Beauty (Psalm 83) (1990)
Setting for Mixed Chorus divisi and Organ.
Commissioned by the Cathedral of St. Joseph, Buffalo, New York, 1990 Donald K. Fellows, Director of Music and Organist

In the Fullness of Time: Epistle and Hymn (1985)

Commissioned by The Catholic University of America, 1985, to mark the 25th Anniversary of the Second Vatican Council.
For Chorus, Soli, Orchestra, and Organ
Washington Première: 4 December 1985
Rome Première: 14 October 1987. Vatican Radio Hall, Via della Conciliazione.
The Catholic University of America Symphony Orchestra and Chorus; the composer conducting. Revised score for the Annual University Christmas Concert: 4 December 2000, the composer conducting The Catholic University of America Symphony Orchestra and Chorus, Choir of the Basilica.

God of Hosts, Bring Us Back (Psalm 80) (1984)
Setting for Mixed Chorus, Brass Ensemble, Percussion, Organ
Commissioned by the National Association of Pastoral Musicians Convention, Los Angeles Chapman College, Orange, California, August 1984.

7 April 2015[71]

[71] Leo Nestor, e-mail message to author, April 28, 2015.

Appendix D: Excerpts from E-Mail Correspondence with Leo Nestor, April 17-28, 2015

Olivia Buthod: What are your main musical influences for your compositional process? Are there any specific composers that have particularly helped create your own musical language?

Leo Nestor: This is the first time these two related but distinct questions have been asked of me. I was incredibly fortunate as an undergraduate student to receive rigorous training, not only in theory (including one course devoted exclusively to twentieth-century theory), form and analysis, orchestration, counterpoint, canon and fugue, conducting, contemporary music ensemble and the coursework expected for composers, but in addition to these foundations, there existed a series of three courses entitled Stylistic Analysis I/II/III coupled with Stylistic Composition I/II/III. Enrolled in both analysis and composition and studying the stylistic riches of the then-late twentieth century (c. 1973), the young composer was equipped with not only an analytical understanding and awareness of the incredible breadth/diversity of available musical styles, but composed in each of them, the works being performed in the class sessions. It was a once-in-a-lifetime experience, opening windows and weaning young composers from tonality. I have corresponded with the current professors of theory and composition at California State University, East Bay, and they are aware of those courses, but they are no longer offered. They refer to those years as "the halcyon era" for composition.

I am not aware of any debt owed to a specific composer of our day, though since student days I have held so many in high esteem. But in that I am a conductor, the literature of the ages has been, continues to be my teacher.

OB: How do you approach composition? Do you sketch out ideas on themes before you even begin?

LN: Few worthwhile things in this world happen quickly. I spend a great deal of time thinking, forming and living with musical ideas before ever beginning the actual composing. I was taught to use high-quality score papers, soft lead pencils with ample erasers, a practice I still follow. Although I can, I rarely compose on the computer … attribute this perhaps to a fear of the seduction of facility and quick-answers. Computers also make looking forward/backward/constant referencing which every composer needs more cumbersome. I've been profoundly influenced by the world of musical literature, instrumental and vocal. I teach three seminars in choral literature to graduate students and am constantly searching for undiscovered and new-to-me repertoire; this kind of hunger yields rare delights. One discovers lacunae, holes in one's knowledge, and as the years pass, little by little we fill in the blanks. Many still remain to be filled.

OB: How has your creative process changed throughout the years?

LN: Actually, not all that much. Since I am not a "quick composer," I have recollections of sitting outside the studios of my composition professors as an undergraduate student,

trying to eke out a few more notes before lessons. Certainly, a given section or passage may come with ease, but its honing and coming to final form is always time-consuming, the work *qua* work frequently revisited and scrutinized in every voice, instrument, measure during the compositional process. I audiate, I sing each part, I play the score at the piano. Then I leave it alone, particularly after working for long periods of time, finding new energies and fresh perspective upon returning.

OB: How do you implement sacred text to the music?

LN: For this composer and vocal music, the text ***is*** the music, for which reason one lives with it until its expression is natural, convincing, true, varied, the best it can be. The marriage of text and music is the very heart and the foundation of most through certainly not all choral literature, sacred and secular. Let us acknowledge the notable exceptions wherein a composer sets the text more objectively, dispassionately, at times detachedly, allowing it to stand on its own without evocation or interpretation, but in the greater proportion of texted music, sacred and secular, I believe that the composer, at least to some extent, seeks to interpret and portray his/her understanding of the text.

OB: Do you see the music as a servant to the text or the text a servant to the music?

LN: There is no question in my mind that the music would not have come to be without the chosen text, but you raise a two interesting questions (1) regarding settings of the Ordinary of the Mass vs proper texts in earlier times and (2) regarding the evolving view of music in sacred rite.

(1) In my studies of the literature, especially in cases in which a composer has created many settings of the Ordinary (Lassus, Palestrina, Guerrero, Victoria, Mozart, Haydn, etc.), one can often observe the form or structure which organizes and propels the work, with assistance from the text as it might relate to occasional representational scoring or word-painting. And why? These texts are those which are sung every day and the need existed for many settings. Those same composers can be much more text-influenced in their motet settings: these are the proper texts, some occurring only at one moment on one day of the year. At times, these texts can be very strong formational influences on the composers' work.

(2) The Roman Church in Pope Pius X's *motu proprio* of 1903 *Tra le sollecitudini* employed the term *ancilla liturgiæ* (handmaiden of the liturgy) to refer to *musica sacra*, the Roman Church's preferred term for sacred music, in sacred liturgy, and we have heard it ever since, still though by some to the "decreed" relationship. But subsequent documents and legislation amplified and redirected that view: sacred music does not merely accompany an action or event in liturgy, but can itself be the action, can be the rite itself. Take the case of the *Gloria in excelsis/Glory to God in the highest*. Whether sung is a simple chant setting, the chorus-alone or instrumentally-doubled settings of the *ars nova* through our own day, a setting for organ and chorus or in the celebrated choral orchestral settings of Mozart, Beethoven (here I refer only to the Mass in C), Kodály, Janáček, Stravinsky.

Such is the case of any *Magnificat* setting in the context of Vespers/Evening Prayer, or a setting of a canticle or hymn occurring in any of the other office hours *(Benedictus Dominus Deus Israel, Nunc dimittis, Te Deum laudamus, Phos hilaron* and the like*).*

OB: How did the commission of the *Magnificat* arise? Who contacted you?

LN: I received a telephone call from John Romeri, then music director at the Cathedral Basilica of St. Louis, on behalf of then-Archbishop Justin Rigali, archbishop of St. Louis (now cardinal emeritus of Philadelphia). Cardinal Rigali was quite specific in his intention to commission a work which would be heard, in contrast to entrance or recessional music accompanying a procession, moments in which the persona of the Holy Father and the adulation of the faithful often eclipse the musical element accompanying the action.

OB: What other pieces have you written for a pope?

LN: Apostolic visit of St. John Paul II to Los Angeles, 1987: *People of God in the City of Our God,* commissioned by the Archdiocese of Los Angeles (Entrance Music)
Apostolic visit of Pope Benedict XVI to Washington, DC, 2008: *Lord, You Give the Great Commission,* commissioned by the Archdiocese of Washington (Recessional Music)

OB: How much time did you have to write the piece?

LN: I cannot say exactly, but it was more than ample time. Pope's visits are planned far in advance. I recall that the piece was sent in installments as completed.

OB: I noticed that you revised the composition after the premiere in St. Louis. Why?

LN: Composers are presented with a tremendous gift/advantage when a work is performed before publication. Despite the sureness of our audiation skills, our time "proving" at the piano, our laboring over orchestration and voicings, hearing a real and successful performance can provide the opportunity to tweak, to distill, to rarify. Such has often been the case for this fortunate composer, for which I am profoundly grateful. The published score therefore reflects the completed, revisited thinking of the composer. Only two weeks ago on the Saturday before Easter, I was present for the dress rehearsal of a work for chorus and chamber orchestra here in Washington, a work which was premiered that evening and the following day. The conductor took the time to ask me what might be my wishes. Although I was not expecting the question, I was able to articulate perhaps five specific and obtainable objectives which players, singers and conductors immediately effected.

OB: Were you involved in the rehearsal/preparation process of the premiere of the *Magnificat*?

LN: I was not physically present for preparation or performance, though Dr. Romeri kept me well-informed as to rehearsal progress and with substantive comment following the first première. The vespers was broadcast live and I saw it take place. I recall observing the aging but still quite healthy Holy Father standing and leaning on his crozier with pensive look for the entire 9+-minute duration of the work.

OB: If so, when you are commissioned to write a piece, is it normal to be involved?

LN: Composers are often invited to final rehearsals, occasionally to earlier ones wherein the interpretative course is being plotted, and most always to première performances. The gracious conductor knows how to phrase questions to the composer relating to composer wishes and the wise composer knows when a recommendation can be successfully implemented by the performers at hand and when to say less.

OB: How was the *Magnificat* received?

LN: I was informed by conductor, organist, participants who corresponded, and by some of the American bishops who sang the Chorus II *alternatim* chants along with the congregation, that the work was very well received.

OB: Why did you choose the instrumentation that you did for the *Magnificat*?

LN: Having been commissioned several times to compose music for celebratory events for which the budget, hence instrumentation was designedly large, this commission cited brass quintet with percussion and organ. To compose for these standard forces contributes to accessibility and the possibility/probability of successive performances.

OB: I have heard several recordings of your *Magnificat*, one of which you professionally recorded at the Shrine. Are you ever contacted by conductors when they approach this piece?

LN: Recordings, attendance at live performances, electronic media such as YouTube, SoundCloud, Vimeo all contribute to the dissemination of a new work. I am frequently contacted by conductors regarding this and other works. That my publisher, E.C. Schirmer, has for many years pursued a policy of releasing recordings to accompany newly issued works also assists greatly in making a work known.

OB: How would you regard the success of this *Magnificat*? How would you define success for a piece like this?

LN: A 9-10 minute work involving an instrumental ensemble and presenting certain vocal challenges is not taken on as frequently as a shorter work posing fewer performance considerations. But there are many occasions for which conductors of university, professional, community and church choruses anticipate a given instrumental complement and do their homework/planning well in advance of the season or event. Three weeks ago a conductor wrote asking if I thought the work attainable by his well-

developed church chorus. I replied with my thoughts, sent him my own recording, a link to a 2009 performance now posted to YouTube by Anthony DiCello's Athanaeum Chorale of Cincinnati. He wrote just last evening saying that choral scores, full score and parts had arrived and that he was studying the score.

OB: Why did you choose the antiphon, "My heart sings for joy," as the antiphon for the vespers service?

LN: The scriptural antiphon pre-existed and was cited by the planning committee/commissioner in the contract. It is proper to the day on which the work was performed. Though many composers have created *Magnificat* settings, those presented liturgically are always be preceded and followed by an antiphon which points the entire canticle to the day or feast at hand.

OB: Is the plainsong melody of the antiphon, along with the melody of the chant-like sections, original or did they come from a different source?

LN: Since the early 1970s I have been involved in the creation of what has now become a large body of English-language chant which I have named PLAINSONG NEW. These chants embrace a breadth of styles, tonalities, modalities, non-tonalities. Though most are unaccompanied, some have an ancillary organ presence. This is one of a large genre containing passages which are in a sense "self-accompanying," anticipating your next question.

OB: I have noticed you tend to use a technique that creates tone clusters in the voices at the ends of phrases, like you do in this antiphon. Where did this technique come from?

LN: These clusters are generated by the melody itself. They are "resultant clusters" in which the pitch classes and syllables of a bracketed section of the chant are maintained after initial articulation. Through the use of decrescendo and the directive that the melody must continue to be most prominent to the ear, the clouds of sound which follow clothe the melody somewhat like the tail of a comet, the tail consisting of the melody's own pitch classes.

Though I do not know of other composers who use the technique as often as I have and do, it is neither new nor "rocket science." I recall being taught as an undergraduate that when a composer of our day looks to accompany a melody in a non-triadic manner, one often looks to the constructs of the melody itself, the interval successions and, based upon these, creates simultaneities of non-tertian character. I know for a sure fact that this technique is also recommended by twentieth and twenty-first century professors of organ in tutorials/practica in the (again non-triadic) accompaniment of authentic plainchant.

OB: How do you see the organization of the canticle? Do you consider it divided into four strophes?

LN: The commission carried the specification that it be an *alternatim* setting, for which reason choral-instrumental verses were conceived in contrast to a newly-composed chant formula with its own *tonus peregrinus.* The *alternatim* structure provides the primary architecture, after which motet or anthem style is employed, in which each new textual element is clothed with a unique thematic element, be it melodic, harmonic, or both.

OB: Some scholars view verse 51 as the core-verse of the canticle, or as a pivot point within the poem. Did that affect the way you wrote rehearsal D?

LN: As conductor and in response to your question, the scholarly point you cite being new to me, I have in my mind's ear at this moment of a panoply of *Magnificat* settings: polyphonic ones from every country, those of Monteverdi, Schütz, Pachelbel, the great BWV 243 of J.S. Bach with the interpolations of 1723, those of Johann Christian Bach, Mozart, Michael Haydn, Franz Schubert, Gerald Finzi, the many of Herbert Howells, that of Vaughan Williams, Luciano Berio, Halsey Stevens, Arvo Pärt, James MacMillan. They have all influenced me in some manner: things to consider, things not to do.

OB: At the beginning of the piece, there are many meter changes. Did you write it in that way to help with speech inflection?

LN: In a word, yes. Multi-metrics assist in proper textual declamation, particularly when they spring naturally from the scansion. In an *allegro* movement such as the one you reference, the alternation of multiple meters also lends buoyancy, a certain unpredictability and freedom to a texture and phrase which was by designed to evoke a young woman rejoicing.

OB: Since it is scored for SATB and unison chorus, how do you, as a conductor, typically split up the parts?

LN: Any way the conductor wishes is fine. Depending on the size of the performing ensemble, one could employ something as simple as solo octet which also sings with the chorus. Alternatively, one could have the *alternatim* verses sung as the score suggests, by women's voices, then by men. In a liturgical or concert performance, one could also print the formulae for the congregation or audience to sing along with the chorus. Humorously, one could perform it at the university and have the music faculty sing Chorus II.

OB: When learning this piece, what are some of the challenges you expect?

LN: To be honest, no conductors have reported difficulties in learning the work or any pitfalls in performance. I've performed and recorded the *Magnificat* with professional choruses and with my students (undergraduate and graduate) at The Catholic University of America and can report the same.

But pedagogy is everything in assuring a successful performance. Teach the singers from day one never to tire of a work, to come to each gathering with newness and to sing each

performance as if it were the first performance. I realize that sounds a bit "Polyanna" but assure you that the pedagogy works. Just yesterday we concluded a graduate conducting seminar, all but for the final examination: my counsel was that they give premières when Chamber Choir sings for them at exam time … and they will.

Tuning and matters pertaining to a beautifully coalesced vocal ensemble should occupy the performers' and conductor's time (though the same should be said for every work); the frequent density of the harmonic fabric and the particularities/requirements of the voicings themselves should receive attention until all is natural, utterly predictable. And of course, clarity of rhythmic articulation, be it sustained, angular, in-between. The audience hears only what we as performers articulate and send out to them as a unified structure in a micro-moment of time. That's how we perceive sound … a great mystery how we drink it all in.

OB: Many of the sections have contrasting tonal centers. Perhaps the most striking is going into rehearsal D, moving from a D major chord to an E-flat tonal center and going into rehearsal F, moving from a D minor chord to an E minor tonal center. Other than that, the piece tends to stay around D (major and minor) and F. Why did you choose these tonal centers? Is there a particular effect you hope to create?

LN: Again you intimate the answer: a work of this length and which falls naturally into sections will call for variation of tonal centers.

Even in this day in which our ears are primed to accept a great variety of root or tonal relationships, there is something still quite fresh about the vestiges of the Phrygian mode with *re* residing a half step above *do.* To maintain the pitch class D *(do)* as one migrates to E-flat also creates a certain delightful tension and power in setting "He has shown the strength of his arm."

Pulling the lens out a bit further in this regard from tonal relationships to the matter of voicing and voice-leading, careful attention to the placement of half-step adjacencies in a structure can redefine it. In measures 21-24, the listener's perception of "*holy, holy, and holy is his name"* is made all the more piquant because of the semitonal adjacencies between soprano and alto on each first syllable. The relaxation of the dissonance the first two times, and its continuance on the syllables "ly," "his" and "name" as the phrase concludes represents a carefully controlled dissonance curve. How much of this was the intuitive work of my harmonic language, how much came in rarification and revisiting, I cannot tell you; but I know that the voicings propel the phrase.

The recitation tone created for the *alternatim* verses serves several purposes. For the singer and listener (and the brass in its final statement), it was designed to be a place of pleasant and comfortable return among strophes, free of the musical complexities experienced on either side. For the (optional) congregation which on the evening of the première included the American episcopacy, it was designed as an inherently vocal and "I want to sing this" recitation formula to which they would look forward. The *ambitus* is that of a seventh and, somewhat akin to the *tonus peregrinus,* it caresses the seventh a

third above the recitation tone in the first part of the formula and descends a fifth below the recitation tone to its *finalis.* It also receives variant harmonizations at each return.

The longest and most harmonically probed section *"He has filled the hungry with good things, and the rich he hath sent away empty."* is so for several reasons. The first is simple: I love the text. Second, I had created a Latin fragment/setting *(Esurientes implevit bonis et divites dimisit inanes.)* many years ago scored for mezzo soprano and baritone soli with string orchestra; I found upon revisiting it that the text scanned beautifully in English and that the string slurrings migrated remarkably well to produce a movement of lyric *sostenuto* playing, a technique not often enough heard in many works for brass: brass instruments are capable of tremendous warmth. Third, I decided to add further scope to the movement by allowing it to be sung first by two soli (though no recorded performances of which I am aware have taken this option) and then restated by unison chorus with division to four-part chorus at the final "with good things."

The D major canon at "The promise he made to our fathers" is a simple evocation of the imitative procedures which were a hallmark of the *Sicut locutus est ad patres nostros* of the baroque and classic eras, though designed to be *modo semplice*, a gentle round which builds itself into cascading waves of sound at *"and to the children forever and ever"* before the concluding doxology, in which the recitation formula returns now harmonized for chorus and brass to embrace Chorus II.

"As it was in the beginning" is a dance, almost childlike in its conception, with its punctuating angular shouts of "Glory, glory," its sustained unison "and will be" which blossoms into 5- and 6-part structures at "for ever" and the final paean of "Glory!" I still smile at the work's happy conclusion, as I hope do those who sing, play and hear it.

—Leo Nestor

Appendix E: Rehearsal Grid

Measures	**Difficulty**	**MPS**	**1 M**	**2 W**	**3 F**	**4 M**	**5 W**	**6 F**	**7 M**	**8 W**	**9 F**
Antiphon	M	20				10		10	5	5	*R*
ms. 1-15	D	30		10	10			10		5	*U*
16-17	E	5	5								*N*
18-31	M	20				10	10			5	-
32-33	E	5		5		5					*T*
34-45	DD	40	10		20		10		10	5	*H*
46-47	E	5						2.5			*R*
48-76	EM	10	5	10					5	5	*O*
77-78	E	5						2.5			*U*
79-105	MD	25	10	10	5		10		5	5	*G*
106-107	E	5	5				5				*H*
108-117	D	30				10		10	10	5	
Warm-Ups			10	10	10	10	10	10	10	10	10
Total **(MPR)**			45	45	45	45	45	45	45	45	45

Appendix F: Human Research Determination Review Outcome

The UNIVERSITY of OKLAHOMA

Institutional Review Board for the Protection of Human Subjects

Human Research Determination Review Outcome

Date: February 13, 2015

Principal Investigator: Olivia Claire Buthod, MA

Study Title: Leo Nestor's Magnificat

Review Date: 02/13/2015

I have reviewed your submission of the Human Research Determination worksheet for the above-referenced study. I have determined this research does not meet the criteria for human subject's research. The proposed activity will include interviewing a composer to construct an oral history of one piece of his work. Therefore, IRB approval is not necessary so you may proceed with your project.

If you have questions about this notification or using iRIS, contact the HRPP office at (405) 325-8110 or irb@ou.edu. Thank you.

Cordially,

Aimee Franklin, Ph.D.
Chair, Institutional Review Board