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A conductor's study of Ruth Watson Henderson's Voices of Earth

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A CONDUCTOR’S STUDY OF RUTH WATSON HENDERSON’S
VOICES OF EARTH

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
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in

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by

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ABSTRACT

Ruth Watson Henderson (b. 1932) has become one of Canada’s most prolific composers. She began her music study at a very early age and her career as a performer prospered as she received many awards and honors throughout her life.

Henderson’s Missa Brevis, commissioned in 1974 by The Festival Singers of Canada, was one of her first major successes as a composer, and it has been performed extensively throughout Canada and abroad. Her most popular work, it has attracted critical acclaim throughout the years. Smooth, seamless polyphony and a highly individual harmonic idiom work together in this piece with colorful harmonic beauty. Henderson’s music can also be described as eclectic. She like many composers of choral music finds her inspiration through the text and works to set the text in a meaningful and provocative way.

Her accomplishments as a performer and composer are numerous. Her work as the accompanist for the Toronto Children’s Choir has led to many pieces for children’s voices, and her involvement in church music as an organist has resulted in many sacred compositions for mixed choir.

This research presents a brief biographical introduction of Ruth Watson Henderson and a conductor’s analysis of Voices of Earth. One of Henderson’s most significant compositions, its original version is scored for three choruses and two pianos. The three choral ensembles are a mixed chamber choir, a mixed large chorus, and a children’s choir. It is also available with orchestral accompaniment, the version used for this research. Voices of Earth is a 25 minute piece with text taken from writings attributed to St. Francis and from the poems of the Canadian poet Archibald Lampman.
(1861-1899) whose works were prominent in Canada during the second half of the 19th century.

The choral works of Ruth Watson Henderson and her *Voices of Earth* demonstrate her ability to fuse the elements of text and music into an artistic creation which is worthy of performance. Awareness and analysis of noteworthy compositions such as this one brings about a vital connection between composer and conductor that enhances the performance. Understanding the analysis of performance preparation and score study only strengthens the relationship between performer and composer. The role of analysis is to gain insight into the piece itself and to bring about a meaningful interpretation of the composer’s intentions. The goal of this research will bring about this important aspect of analysis and expose the profession to the work of a notable composer.
CHAPTER 1

RUTH WATSON HENDERSON: AN INTRODUCTION

Ruth Watson Henderson was born in Toronto, Canada on November 23, 1932, and had the great fortune of growing up “in a musical environment.”¹ Her mother Margaret (died 1989) was a church organist and choir director, with her last appointment at Hillcrest Church of Christ, and her father Fred (died 1974) worked as a mechanical engineer for the Toronto Carpet Company. A music enthusiast himself, he built a small pipe organ for the family home when Ruth was about twelve years old. She often played the pipe organ for fun, but the piano remained her primary interest. Her mother had taught her all the names of the notes on the piano before she was two and soon found out that Ruth had perfect pitch.²

The Watson home was always filled with music and Ruth recounts being thankful that she was able to lead the life of a fairly typical child:

My parents certainly encouraged my musical endeavors but let me lead a fairly normal life. I’m glad they didn’t push me into the public life of a child prodigy. One thing I enjoyed doing as a young child was composing some piano pieces. I would play them on the piano, and my mother wrote them down for me.³

Ruth also learned of the great organ literature of J.S. Bach by listening to her mother play on the pipe organ that Mr. Henderson had installed in their Toronto home. Her older brother John was mildly mentally handicapped, but he too showed a great interest and

¹ Ruth Watson Henderson, interview by author, 25 September 2004, Baton Rouge, LA/Ontario, Canada, e-mail transcript in possession of the author, Baton Rouge, LA.

² Ibid.

³ Ibid.
love for music. Although he was unable to read music, he played the drums for several dance bands in the Toronto area. He died in 1986.

By the time Ruth was four, she had won her first piano competition at the Canadian National Exhibition in 1936. She then began piano studies with Viggo Kihl at the Royal Conservatory of Music and was his only child student. Her relative youth was no hindrance to his pedagogy. With Viggo Kihl she did not study the standard method book piano literature but played pieces from the usual piano repertoire such as Mozart piano sonatas. Kihl died in 1945 and Ruth began studies with Alberto Guerrero.

At the age of twelve, she continued her piano study with Alberto Guerrero who taught at the Royal Conservatory in Toronto. The Royal Conservatory was “always a fine school with an excellent reputation. Most of the outstanding musicians in the city were on the faculty.”

Glenn Gould (1932-1982) a highly respected pianist and Bach scholar, was also a student of Guerrero and the same age as Ruth. He began study with Guerrero a year before she did, and they both continued their studies with him until 1952. Other students of Guerrero’s studio included John Beckwith, a highly respected Canadian composer, Malcolm Troup, a concert pianist, and Harry Somers, another reputable Canadian composer, now deceased. Guerrero was a good teacher for Ruth and she recalls having learned a great deal from him:

Guerrero was a big influence on me. I learned a technique of arm support and relaxation along with finger independence that has lasted throughout my life. Glenn Gould, who was the same age as I was, studied with Guerrero at the same time I was with him and leaned his fabulous technique from Guerrero. Like

\[4\] Ibid.
Glenn, I developed a fondness for Bach and clear contrapuntal lines from him. As well, I was made very aware of sound at the keyboard and that too, has stayed with me.  

In 1949, which was her senior year of high school, she decided to attend school part-time in order to work towards her ARCT, Associate of the Royal Conservatory of Music, Toronto, and the LRCT, Licentiate of the Royal Conservatory of Music, Toronto. During the next year, Ruth also began studying composition with Oscar Morawetz while still working on her LRCT with Guerrero: “I did some analysis with him and began writing a few things for piano – nothing very original.” After she completed her LRCT, she went to study piano, on Morawetz’s recommendation, with Hans Neumann at Mannes School of Music in New York City. Although the University of Toronto was developing a performance program that later became very prominent, New York was more appealing to the young, aspiring performer. Toronto was still geographically close which allowed her to maintain Canadian connections and fulfill concert obligations.

Ruth’s aspiring career as a concert pianist continued to expand and mature. Her piano repertoire enlarged to include Chopin and Beethoven sonatas, and four of the five Beethoven piano concerti. She also played the Rachmaninov second concerto and larger nineteenth-century pieces by composers such as Brahms, Chopin, Schubert, Ravel and Debussy. During her time at Mannes, she also played in chamber music ensembles and studied Schenkerian analysis and structural hearing with Felix Salzer. During her two years in New York, Salzer and Hans Neumann were of tremendous influence on her educational development. Her time in New York was exciting, and one of its advantages

\[5\] Ibid.

\[6\] Ibid.
was the small size of the school. This enabled her to “get to know other students and play at several concerts.”

Her first performance of the Beethoven Emperor Concerto was with the Mannes orchestra. “Another important influence in my life at this time was my job as an usher at Carnegie Hall. I had a fascinating time sitting in on rehearsals with Toscanini at the end of his career!”

Ruth did not pursue a degree while in New York, choosing instead to concentrate on her solo performing career. In 1953 she returned to Toronto because she realized that it would be difficult to “break into a professional career in New York.”

She had received many offers to play in Toronto and decided that pursuing a career in Canada would be more suitable to her aspirations and career goals.

In Toronto, Ruth found that there were many performance opportunities for her with the CBC and appearances with community orchestras. In addition to her career as performer, she took on her first church position as organist and choir director at Windermere United Church, and she also began teaching private lessons. It was at this church where she met her future husband, The Reverend Donald Henderson, who was a student minister at the time. In 1956 they wed, just a year after she won the CBC competition.

I won the CBC competition “Opportunity Knocks” in April, 1956. This involved travelling to Montreal for several performances during the competition where I played different movements from different piano concertos with the CBC Radio Orchestra. After winning the prize, a 13 week series series from Montreal, I continued to commute, completing the last two performances while on a honeymoon, after our wedding!

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7 Ibid.
8 Ibid.
9 Ibid.
10 Ibid.
Ruth had won the CBC competition. Taking first prize in this competition led to many performance opportunities with the CBC Radio Orchestra in Montreal.

I was surprised but pleased to be the final winner with a commitment to a thirteen-week series of solo programs. Until I started a family, I continued to pursue a solo career but had no time or interest in composing.\textsuperscript{11}

Ruth traveled weekly to Montreal to perform on live national broadcasts where she performed different movements from different concerti for each concert. The weekly broadcasts consisted of movements of the standard concerto repertoire including Mozart, Beethoven, Grieg and Rachmaninov. The orchestra at the time was relatively small, and Ruth recalls that, when players were missing from certain performances, they would have to do "some pretty funny doubling to cover the missing instrument."\textsuperscript{12} Nonetheless, there was quite an advantage to this experience – no memorization required. Since there was no studio audience, part of the hour was spent rehearsing followed by the downbeat and the performance.

From 1956 to 1958 the Hendersons lived just north of the U.S. Canadian border in Emerson, Manitoba, where Ruth became interested in choral music. During her time there, she met Ben Horch, who was brought in from California to start a classical music program for the Altona radio station, located about 20 miles northwest of Emerson.

I was just floored when I first moved out there and heard serious classical music coming from a prairie radio station. I was just starved for good music, and so I contacted Ben and we got together. So that was the first time that I got hooked on working with a choir.\textsuperscript{13}

\textsuperscript{11} Ibid.
\textsuperscript{12} Ibid.
\textsuperscript{13} Ibid.
Ben started the Southern Manitoba Mennonite Chorus in Altona, and Ruth played for him during that first year for their performance of Handel’s *Messiah*.

About 60 miles north of Emerson in Winnipeg, her husband was appointed in 1958 to the West Kildonan United Church, a conservative congregation made up mostly of retired railroad workers. She also assisted with the music at the church and observed the choral music scene in Winnipeg while continuing her performance career with appearances with the CBC Orchestra, and accompanying for the Royal Winnipeg Ballet.

The next decade of Ruth’s life was filled with great change and the start of a family. In 1959 their first daughter, Karen, was born. Consequently, Ruth decided to reduce her performance schedule and in 1961 the Hendersons returned to Toronto for a year. Donald completed his Masters degree, and she gave birth to their second daughter, Deborah. The next year they moved to Kitchener, Ontario and remained there for six years. In 1966 their third daughter, Anne Marie, was born. In 1968 Donald was appointed to Rosedale United Church in Toronto, and Ruth began work with Elmer Iseler and the Festival Singers of Canada. In the fall of that year, David, their fourth child, was born.14

Founded in 1954 by Elmer Iseler, the Festival Singers of Canada (until 1968 The Festival Singers of Toronto) became the first Canadian choir to develop professional status. The 25-voice choir was first heard on CBC radio in 1955 on a Good Friday broadcast of Bach’s *Christ lag in Todesbanden*. The choir assumed professional status in 1968 and became at the same time the core of the Toronto Mendelssohn Choir.15 Part of

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14 Ibid.

the mission of the Festival Singers was to promote and encourage Canadian composers and their music. The group performed and premiered works by John Beckwith, Robert Fleming, Clifford Ford, and Ruth Watson Henderson (Missa Brevis). “My Missa Brevis was not a commission; I dedicated it to Elmer Iseler in hopes that he would perform it sometime, and of course he did it frequently, which really launched my career as a serious composer.”

Ruth Watson Henderson became involved as accompanist for the group in 1968 and remained in that position for eleven years. Upon recommendation from colleagues and her solid reputation, Ruth was invited for the position with virtually no audition. The choir rehearsed five days a week between 10:00 a.m. and 3:00 p.m. and ranged from 40 to 45 full-time singers. During her years with the Festival Singers of Canada, she accompanied the choir in all of their regular concerts and tours, including performances for the Canadian Broadcasting Commission and tours through North America and Europe. Her last tour with the choir was to Moscow. By the mid-1970s there was growing dissatisfaction about the singers’ objectives and policies among choir members, artistic director, management, and board. Also, questions concerning funding sources prompted a review by the Canada Council, and on 12 May 1978, Iseler’s contract was not renewed. There was a failed attempt to continue the choir, but due to decreased use of the ensemble by the CBC and a lack of financial success, the group suspended activities in April of 1979 and filed bankruptcy 30 July, 1979.

In 1978 Ruth began accompanying the Toronto Children’s Chorus, a newly formed group conducted by Jean Ashworth Bartle. Ruth continues to work with this

16 Ibid.
17 Ibid.
prestigious group, and she has witnessed three generations of Hendersons involved with the chorus – Ruth, one of her daughters, and a granddaughter. When the choir came into being, Ruth’s daughter showed an interest in joining, and many years later, her granddaughter became head chorister. Ruth speaks very admiringly of this choir and their conductor, Jean Ashworth Bartle.

Jean has a philosophy and style that is all her own and when she started there was really nothing. If you look around now, there is an abundance of fine children’s choirs, including several right here in the Toronto area. I’m certain this is due to Jean’s hard work and influence, not to mention the high standards that she sets for her choirs.\(^1\)

Many of Ruth Watson Henderson’s choral pieces for children’s voices have come from commission by the Toronto Children’s Chorus, including *Musical Animal Tales*, *Barnyard Carols*, and a Christmas cantata, *The Last Straw*.

Ruth Watson Henderson has also developed a reputation as a composer of fine choral music. Although she has composed pieces for organ, piano, and orchestra, it is her choral music that seems to receive the most attention.

Well I have written some instrumental things for piano, for organ, some things for piano students, and a few things to play on the organ myself as well as a couple of orchestral things, but I must admit that those get very few performances because I’m so well-known for my choral writing that that seems to be the area that people look to the most.\(^2\)

Ms. Henderson has become quite in demand as a composer and almost all of her work is a result of commissioning.

Her earliest pieces were a set of works for piano that she composed when she was five. They are currently kept at the University of Calgary Library Special Collections


and show Ruth’s interest in composition from a very early age. Her first significant composition teacher was Oscar Morawetz in 1949. Her work with him focused on analysis, form, and period style through the examination of works by Bach, Mozart, Chopin and others. Her earliest choral compositions were basic responses and service music for her church positions. When the Watsons moved to Kitchener, Ontario, Ruth began serious compositional studies with Richard Johnson who was on the editorial staff for the Waterloo Music Company in Waterloo, Ontario. Although her first two published pieces have been out of print for many years, they were published in 1965 by Waterloo Music – *O King of Kings*, SATB, and *I Will Extol Thee*, unison treble.

By 1974 Ruth had composed her first two most important choral works for Elmer Iseler and the Festival Singers of Canada, a setting of the *Pater Noster* in 1973 and her most famous and celebrated composition, *Missa Brevis* of 1974. Her work with the Festival Singers of Canada prompted much interest in pursuing choral composing more seriously. Through the years of rehearsing and performing new works by Canadian composers, Henderson was also inspired and developed ideas for new choral compositions of her own. Her *Missa Brevis* is now considered a “classic of contemporary Canadian repertoire.” It has been performed extensively throughout Canada and abroad. Her most popular work, it has attracted critical acclaim throughout the years. In recent review by Philipa Kiraly of the *Seattle Post-Intelligencer*, he describes her mass as having harmony which is dissonant, yet open and welcoming.

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The style of this composition is reminiscent of the great a cappella masses of the Renaissance. Smooth, seamless polyphony and a highly individual harmonic idiom work together in this piece with such balance and beauty. The composer herself states that this was her most important early choral work.\textsuperscript{22} The piece is finely crafted and represents her ability to bring about the expressive nature of an ancient text within the colors of a twentieth-century tonal spectrum. It is important to note that this mass is not typical of all of her choral music. She has composed many choral pieces which have a variety of accompaniments.

Henderson’s works have been acclaimed and celebrated by many musicians and scholars from around the globe. She has certainly carved a niche as a noteworthy composer of the 21\textsuperscript{st} century, and her works continue to be recognized for their distinguished quality and eclectic nature. Although the majority of her output is choral, her work as a composer has certainly demonstrated a proficiency in almost every musical genre from music for solo instrument or voice to ensemble pieces, large and small. Her work continues to attract commissions from around the world, and critics such as Larry Palmers describes in a recent review her cantata, \textit{From Darkness to Light}.

“Impressionistic harmonies, a constant sense of forward motion, and deft handling of the orchestral voices all combined to make this (a) most appealing work worthy of repeated hearings.”\textsuperscript{23} Timothy Howard describes that same work. “Henderson’s colorful - downright ravishing - work for chorus and orchestra, a commission by the convention,

\begin{itemize}
\item \textsuperscript{22} Victoria Meredith, “Through the Eyes of Three Female Canadian Composers: The Concert Mass,” \textit{Choral Journal} (February 2002): 10.
\item \textsuperscript{23} Larry Palmers, Review of \textit{From Darkness to Light}, by Ruth Watson Henderson, \textit{The Diapason} 93 (September 2002): 22.
\end{itemize}
explores some of the same imagery found in the *Requiem*, though by means of a different text."  

Henderson has received numerous awards and honors as a composer. One of her most recent honors was the Diploma of Fellowship, *honoris causa*, awarded by the Royal Canadian College of Organists in 2003. In 1995 she was inducted into the Canadian Who’s Who, and she continues to be active as a recitalist, composer, and performer; and in 1996 she was chosen to receive one of the Distinguished Service Awards presented by the Ontario Choral Federation. Her work is constantly being absorbed into the choral repertoire, and many more conductors and choirs are discovering this treasured repository of great music. As she reflects on her own career, she recalls how she has found her niche in choral music.

I often wished that I had written far more instrumental music and perhaps someday I will. But I’ve always felt that the choral sound is something so special because it is a very personal thing, it’s a very immediate thing, there is no technical instrument to get in your way if you make music successfully with your voice. You are communicating as directly as you possibly can with your audience. This kind of communication has always appealed to me.  

As musicians continue to seek great choral music, the name of Ruth Watson Henderson can be counted as notable contributor to modern choral music. Her choral works illustrate her ability to fuse the elements of text and music into artistic creations which deserve further exploration and recognition.

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CHAPTER 2
A CONDUCTOR’S ANALYSIS OF VOICES OF EARTH

Overview

Voices of Earth is a twenty five-minute composition for mixed chamber choir, large choir, children’s choir, and orchestral accompaniment. The orchestral instrumentation includes flute 1 and 2; piccolo; oboe 1 and 2; clarinet 1 and 2 in B-flat and A; bassoons 1 and 2; horns 1, 2, and 3 in F; trumpet 1 and 2 in B-flat; trombone; timpani; percussion (glockenspiel, chimes, crotales, bass drum, snare drum, 4 tom-toms, 4 wood blocks, crash cymbals, suspended cymbals, tam-tam, bamboo and glass wind chimes, triangle, bell tree, and rute); celeste; piano; and strings.

The original version is scored for two pianos and optional percussion. The piece was dedicated to Lydia Adams and the Amadeus Choir of Scarborough who commissioned the work with the assistance of the Ontario Arts Council for performance on April 14, 1991 with the Elmer Iseler Singers and The Bach Children’s Chorus of Scarborough.26

The work contains five main movements along with an introductory Prologue and a concluding Epilogue. The text of the work is from Canticle of the Sun, attributed to St. Francis, translated by Matthew Arnold, and from poetry by Archibald Lampman (1861-1899). “In Voices of Earth, I wanted to express thanks to God for the wonders of the universe.”27 Henderson does indeed achieve this sense of gratitude for the wonders of creation through a musical creation which juxtaposes two profound, yet different texts.

26 Ruth Watson Henderson, Voices of Earth, Study Score (Markham, ON, Canada: Counterpoint Musical Services, 1992), preface.

Each of the five primary movements works together forming a cohesive expression of nature’s splendor with harmonic color and rhythmic intensity. The canticles feature natural subjects such as the sun, moon, wind, water, and earth. Each of these canticles is followed by poetry of the Canadian naturalist and poet, Achibald Lampman, a flourishing writer of the nineteenth century. In a broad sense this text can be viewed as an expansion of each of the canticle sentences reflecting its contemplative and subjective meaning. Between the mystic and ethereal nature of St Francis’ text and the aspect of naturalism in Lampman’s text lies the commonality of the two – the wonder of the universe.

Henderson reflects the meaning of the text through the variety in performing forces. Not only is the orchestration reflective of this variety, but she uses three different choral ensembles for text enhancement. For example, the large and small adult choirs have a very different expressive role than that of the children’s choir. The three choirs are used to carry on a dialogue of sorts, particularly between children and adults as the ideals of human life and the awe-inspiring natural world become more apparent throughout the work. The innocence of the children’s voices comes through most notably in the Lampman section of Movement IV, the only movement scored for children’s chorus alone.

When developing an analysis of a piece of choral music, the conductor must first understand several musical components of the work, including form, theoretical devices, and text. They must formulate a creative interpretation which produces a musically satisfying performance. The text, one of the most vital elements of Voices of Earth comes from the writings of two poets from very different time periods. The text can be examined in multiple ways. Initially, one might consider how the texts differ as well as
how the authors contribute separately distinct aspects of nature, the very God who is responsible for its creation, and the personification of nature itself. Contrastingly, one might view the texts as complementary – one dimension enhances the other. The lofty, prayerful aspect of the canticle text is enhanced by the provincial, rustic, and earthy aspect of the Lampman poetry. This chapter and the basis of this analysis will concentrate on how the texts enhance each other and bring about the same meanings through different styles.

The first of the texts, “The Canticle of the Sun” is attributed to St. Francis (c. 1182-1226). This hymn, sometimes known as “The Canticle of the Creatures” was written during the last years of St. Francis’ life. By the middle of the thirteenth century, he had grown very feeble and began losing his sight.28 “The Canticle of the Sun” was composed at the San Damiano Monastery where his arrival there was “marked by a terrible aggravation of his malady. For fifteen days he was so completely blind that he could not even distinguish light.”29 The “Canticle of the Sun” was composed while he was seated at the table at the San Damiano Monastery.

The meal had hardly begun when suddenly he seemed to be rapt away in ecstasy. “Laudato sia lo Signore!” (“Praise the Lord!”) he cried on coming to himself. He had just composed “The Canticle of the Sun.”30

In this text, St. Francis praises the creation of the world citing four basic elements: water, air, fire, and earth. Henderson uses verses 1, 2, 3, 4, 5, and 7 of the canticle as translated by Matthew Arnold.


Interspersed within these canticle verses, lies the poetry of the Canadian naturalist poet, Archibald Lampman (1861-1899). Lampman, like St. Francis, was fond of nature, and many of his poems abound in the creation of vivid imagery of the Canadian landscape.\textsuperscript{31} Lampman was a member of the so-called “Confederation” poets whose works flourished in the 19\textsuperscript{th} century.\textsuperscript{32} The poems used in this piece come from the following works by Lampman: “The Sun Cup,” “The Moon-Path,” “The Wind’s Word,” “Winter-Store,” “May,” and “Voices of Earth.”

Each of these poems focuses on some aspect of nature, just like St. Francis’ canticle. The St. Francis canticle speaks not only about nature, but makes direct references to the creator in references to God. Comparing the language of each author is intriguing because the canticle words uses lofty language and praise to God while the Lampman text uses words which appeal to the senses and how the elements of nature appeal to human beings. Below is the entire text of \textit{Voices of Earth} showing the pairing of each poem.

\textbf{Text}

\textbf{Prologue}

\textbf{Verse 1: Canticle of the Sun}

\begin{quote}
O most high, almighty, good Lord God, to Thee belong praise, glory, honour, and all blessing.
\end{quote}

\begin{footnotesize}
\begin{enumerate}
\item Ibid, 135. A generation of writers raised in the new country of Canada, came to be known as the Confederation Poets. Their writings started being published in the 1880s and were inspired by their young homeland.
\end{enumerate}
\end{footnotesize}
Movement I

Verse 2: Canticle of the Sun

Praise be my Lord God with all His creatures; and specially our brother the sun, who brings us the day, and who brings us the light; fair is he, and shining with a very great splendour; O Lord, to us he signifies Thee!

“The Sun Cup” (first two stanzas)

The earth is the cup of the sun, that he filleth at morning with wine, with the warm, strong wine of his might. From the vintage of glod and of light, fills it, and makes it divine.

Movement II

Verse 3: Canticle of the Sun

Praise be my Lord for our sister the moon, and for the stars which he has set clear and lovely in heaven

“The Moon-Path”

The full, clear moon uprose and spread her cold, pale splendor o’er the sea; A light-strewn path that seemed to lead Outward into eternity. Between the darkness and the gleam and old-world spell encompassed me: Methought that in a godlike dream I trod upon the sea.

And lo! Upon that glimmering road, in shining companies unfurled, the trains of many a primal god, the monsters of the elder world; strange creatures that with sliver wings, scarce touched the ocean’s thronging floor, the phantoms of old tales, and things whose shapes are known no more.

As if I had been dead indeed, And come into some afterland, I saw them pass me, and take heed, And touch me with each mighty hand; And ever more a murmurous stream, So beautiful they seemed to me, Not less than in a god-like dream I trod the shining sea.

Movement III

Verse 4: Canticle of the Sun

Praised be my Lord for our brother the wind, and for air and cloud, and all weather, by which Thou upholdest in life all creatures.
“The Wind’s Word”

The wind charge every way and fled across the meadows and the wheat; It whirled the swallows overhead, and swung the daisies at my feet. As if in mockery of me, and all the deadness of my thought, It mounted to the largest glee, and like a lord that laughed and fought, took all the maples by surprise, And made the poplars clash and shiver, flung my hair about my eyes, and sprang the blackened on the river.

And through the elm-tree tops, and round the city steeples wild and high, it floundered with a mighty sound, a buoyant voice that seemed to cry:

Behold how grand I am, how free! And all the forest bends my way! I roam the earth, I stalk the sea, and make my labour, but a play.

Movement IV

Verse 5: Canticle of the Sun

Praise be my Lord for our sister water, who is very serviceable unto us, and humble, and clean.

“Winter-Store”

I shall stray by many a stream, where the half shut lilies gleam, napping out the sultry days in the quiet secluded bays; where the tassled rushes tower over the purple pickerel flower, and the floating dragonfly, azure glint and crystal gleam, watches over the burnished stream with his eye of ebony;

Where the bullfrog lolls at rest on his float of lily leaves, that the swaying water weaves, and distends his yellow breast, lowing out from shore to shore with a hollow vibrant roar; where the softest wind that blows, as it lightly comes and goes, over the jungled river meads, stirs a whisper in the reeds,

And wakes the crowded bull-rushes from their stately reveries, flashing through their long-leaved hordes like a brandishing of swords; there, too, the frost-like arrow flowers tremble to the golden core, children of enchanted hours, who the rustling river bore in the night’s bewildered noon, woven of water and the moon.

Movement V

Verse 7: Canticle of the Sun

Praised be my Lord for our mother the earth, which doth sustain and keep us, and bringeth forth diverse fruits, and grass.
“May”

The broad earth smiles in open benison, an emerald sea whose waves of leaf and shade on shores of misty turquoise fade; and all the host of life steers blithely on, with joy for captain fancy at the helm: he woodpecker taps roundly at his tree. The vaulting heigh-ho flings abroad his glee, in fluty laughter from the towering elm.

Here at my feet are violets, and below a gracile spirit tremulously alive. Spring water fills a little greenish pool, paved all with mottled leaves and crystal cool. Beyond it stands a plum tree in full blow, creamy with bloom, and humming like a hive.

Epilogue

“Voices of Earth” by Archibald Lampman

We have not heard the music of the spheres, The song of star to star, but there are sounds More deep than human joy and human tears, That nature uses in her common rounds; The fall of streams, the cry of winds that strain The oak, the roaring of the sea’s surge, might Of thunder braking afar off, or rain That falls by minutes in the summer night. These are the voices of earth’s secret soul, Uttering the mystery from which she came. To him who hears them grief beyond control, Or joy inscrutable without a name, Wakes in his heart thoughts bedded there, impearled, Before the birth and making of this world.

Text from Voices of Earth by Ruth Watson Henderson. Used by permission of Counterpoint Musical Services, publisher agent for the copyright holder Gordon V. Thompson Music, a division of Warner/Chappell Music, Canada.

When juxtaposing these two texts, the correlation of their subject matter becomes clear. Each of the movements (excluding the Prologue and the Epilogue) is paired, beginning with a verse of “The Canticle of the Sun” followed by a poem by Lampman. The Prologue and the Epilogue serve as bookends to the entire composition, a frame of sorts. When compared side by side, the Prologue (Verse 1 of the Canticle) and the Epilogue (“Voices of Earth” by Lampman) form the same “pairing” model as seen in the inner movements of the work.
Secondly, the essence of the subject matter becomes crystallized when viewing the texts aside from the music. Each of the five movements (excluding the Prologue and Epilogue) represents some aspect of the natural world: Movement I (the sun); Movement II (the moon); Movement III (the wind); Movement IV (the water); Movement V (the earth). The Prologue and Epilogue also have thematic elements: Prologue (praise and honor to Almighty God), and the Epilogue (nature).

The Lampman text seems to approach nature as a personification of an entity which is supreme by using words like “her” when referencing nature. St. Francis, however, makes direct references to a higher being, a creator. At the same time, he too personifies elements of nature by using words like “brother wind” and “sister moon.”

The two texts work together because the canticles refer to the elements of the earth and their divine creator, and the Lampman poems speak of the human experiences of creation itself. The ethos of Lampman’s texts is articulated clearly through understandable images such as the “bull-frog lolls at rest on his float of lily-leaves” or “thunder breaking afar off,” or “rain that falls by minutes in the summer night.” The Lampman poetry brings an awareness of the senses of these real human experiences of nature.

On the other hand, St. Francis’ language tends to focus on the presence of mystery and wonder – a more mystic view of nature with reference to the one responsible for creation; nonetheless, the common thread throughout the entirety of both texts lies with the personification of the elements of nature, “brother wind, sister moon, mother earth,” in the canticle text; and Lampman’s use of the word “her” when describing nature. Each brings about an awareness of how human beings are affected by the natural world and
encompasses the common subtext that nature is alive. Both reflect the ideology that humans are part of this natural world, and the mysticism of its creator inspires us to be in awe of the inexplicable wonders of nature and the universe.

**Overall Structure**

*Voices of Earth* is in five large movements with an introductory *Prologue* and a concluding *Epilogue*. Compositional techniques found throughout are varied and often complex both harmonically and rhythmically. The majority of the work is scored for orchestra, two mixed choirs, one large and one small, and a children’s choir. The second part of the fourth movement is the only section devoted entirely to the children with reduced orchestration, and the majority of the texture is homophonic. Similarly, the second portion of the third movement is scored entirely for the mixed chamber choir and orchestra.

The work is in D Major, but Henderson also includes intriguing excursions to obscure tonal regions, references to various modes, and passages of dissonance which create musical interest and text painting. Figure 2.1 depicts the structure of the piece, tonal centers, and orchestrations. The dotted lines represent sections which are to be performed *attacca* (Figure 2.1).

Some of the most notable features of the work include the presence of motives and thematic materials which develop and recur throughout the work providing structural cohesion and detail. Henderson’s melodic writing is varied. Many of the melodies resemble chant, some are tuneful and lyric, and some are complex. Henderson also makes use of harmonic and chromatic modulation, rhythmic complexity, orchestral color,
<table>
<thead>
<tr>
<th>Title</th>
<th>Prologue</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>Epilogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text</td>
<td>Verse 1: <em>The Sun</em></td>
<td>Verse 2: <em>The Sun</em></td>
<td>Verse 3: <em>The Sun</em></td>
<td>Verse 4: <em>The Moon</em></td>
<td>Verse 5: <em>Winter</em>s</td>
<td>Verse 7: <em>May</em></td>
<td><em>Voices of Earth</em></td>
</tr>
<tr>
<td>Measures</td>
<td>1---- 28</td>
<td>29----62</td>
<td>63---- 94</td>
<td>95----121</td>
<td>122----197</td>
<td>198----209</td>
<td>210----288</td>
</tr>
<tr>
<td>Tonality</td>
<td>D</td>
<td>b</td>
<td>A, A,</td>
<td>trans - a</td>
<td>trans - g</td>
<td>C</td>
<td>Phrygian</td>
</tr>
<tr>
<td>Choral Group</td>
<td>Ch. 1</td>
<td>Ch. 1</td>
<td>Ch. 1</td>
<td>Ch. 1</td>
<td>Ch. 1</td>
<td>Ch. 1</td>
<td>Ch. 1</td>
</tr>
<tr>
<td>Ch. 2</td>
<td>Ch. 2</td>
<td>Ch. 2</td>
<td>Ch. 2</td>
<td>Ch. 2</td>
<td>Ch. 2</td>
<td>Ch. 2</td>
<td>Ch. 2</td>
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<tr>
<td>Ch. 3</td>
<td>Ch. 3</td>
<td>Ch. 3</td>
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<td>Ch. 3</td>
<td>Ch. 3</td>
<td>Ch. 3</td>
</tr>
<tr>
<td></td>
<td>3 Horns</td>
<td>Celeste</td>
<td>Percussion</td>
<td>Celeste</td>
<td>Percussion</td>
<td>Celeste</td>
<td>Piano</td>
</tr>
<tr>
<td></td>
<td>Trombone</td>
<td>Strings</td>
<td>Celeste</td>
<td>Strings</td>
<td>Celeste</td>
<td>Strings</td>
<td>Piano</td>
</tr>
<tr>
<td></td>
<td>Timpani</td>
<td>Piano</td>
<td>Strings</td>
<td>Percussion</td>
<td>Percussion</td>
<td>Strings</td>
<td>Piano</td>
</tr>
<tr>
<td></td>
<td>Piano</td>
<td>Strings</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 2.1, Flowchart, *Voices of Earth*
and text painting. All of these musical devices provide unity, even in any excursion of
form and harmony.

Another prevailing feature of the overall structure lies in the clarity of its form in
the presentation of the text. The framing is clear, and the transitions are smooth. The
listener knows exactly when one text ends and another begins. There is often balance and
symmetry in phrases, but above all there is a clear attention to the message of the text.
Henderson’s devotion to the text and musical plan which promotes its meaning is always
clear and precise. Repetition of text is kept to a minimum the formal structure of the
musical composition is evident in its communication of ideas and tonal plan.

Analysis: Prologue

The first movement, the Prologue (Verse 1 of Canticle of the Sun), is scored for
full orchestra and three choirs. As one of the largest sections in terms of performing
forces, the movement is introductory in nature and sets the mood and tone for the entire
work. The Prologue is 28 bars long and is performed \textit{attacca} to the first movement
(Figure 2.2). The opening nine bars begin with a scalar gesture in the orchestra
(accompanying motive A, figure 2.3). Beginning with the cellos, the figure is imitated in
the violas and bassoons (m. 3), then in the piano, violins, and clarinets (m. 5).

Within the 7/8 meter, accompanying motive A forms a pattern of three eighth-
notes combined with a group of four eighth-notes (Figure 2.3). The eighth-note pattern
begins as 3+2+2 or 3+4.

Essentially, important pieces of the compositional mosaic are being revealed and
musical themes and rhythmic motives are being introduced in these opening measures.
<table>
<thead>
<tr>
<th>Formal Units</th>
<th>Instrumental Introduction--------Verse 1-----------------------------</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrases</td>
<td>Instrumental Introduction--------Verse 1-----------------------------</td>
</tr>
<tr>
<td>Measures</td>
<td>1     2  3        4 5            7 8               10 11                            16 17                   20 21  22 23            28</td>
</tr>
<tr>
<td>Tempo</td>
<td>Allegro $\bullet$ = 120</td>
</tr>
<tr>
<td></td>
<td>Attacca</td>
</tr>
<tr>
<td>Tonality</td>
<td>D Major--V-I- V</td>
</tr>
<tr>
<td>Dynamics</td>
<td>p                     mp           mf              ff                                       f                                        ff</td>
</tr>
<tr>
<td>Meter</td>
<td>7/8------------------------------------------------------------</td>
</tr>
<tr>
<td>Voicing</td>
<td>Tutti                          -Children                Tutti</td>
</tr>
<tr>
<td>Orchestration</td>
<td>2 Fl., 2 Ob., 2 Cl., 2 Bsn., 3 Hn., 2 Tpt., Tbn., Timp., Tom-T., Cym., Pno., Strings</td>
</tr>
<tr>
<td>Texture</td>
<td>Polyphonic-------------------------- Homophonic-----------------------------</td>
</tr>
<tr>
<td>Text</td>
<td><em>O most high, almighty, good Lord God,</em>&lt;br&gt;<em>to Thee belong praise, glory, honour, and all blessing.</em></td>
</tr>
</tbody>
</table>
The music presented in the introduction of the *Prologue* creates an exposition of the entire piece introducing important material which will later become developed and ultimately recapitulated.

As the rhythmic energy increases, the motive is compressed and rhythmic values are shortened. For example, in measure 7, the piano, flute and violins have an ascending sixteenth-note pattern derived from the second part of accompanying motive A, continuing the same characteristic ascending scale (Figure 2.4). This fast, ascending scalar figure is a textual reference the word “high.” Motive A\(^1\) compresses the rhythmic pace creating musical tension and propelling the music towards the first statement of text.

In addition to the increased texture and crescendo in dynamics, the rhythmic pattern of this same motive from groupings of 3+4 to a reverse grouping of 4+3 or (2+2)+3, as in the viola part of measure 7 (Figure 2.4). As the motive is compressed over a thickening texture, the musical energy continues to increase. She accomplishes this by steadily adding instruments, weaving in musical material outlining rising lines, and addition of louder dynamic indications.

These opening bars, basically sustained over an outlined E minor triad, are all part of the dominant ninth harmony in D major - A C# E G B seen outlined in the double bass part: E in measures 1-4 (Figure 2.3), G in measures 5-6 (Figure 2.3), E in measures 7-8 (Figure 2.4), G in measure 9 (Figure 2.4), and B in the downbeat of measure 10 (Figure 2.4). The texture throughout this section remains contrapuntal with regard to the scalar motives, while the double bass and left hand piano parts sustain the longer pitches.
Figure 2.4, mm. 7-11, Prologue

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The climax is the clear arrival of D major in measure 11 via a dominant eleventh chord in second inversion; hence, the E leads to D in the double bass part in measures 10 and 11 (Figure 2.4).

The dominant eleventh chord contains A C# E G B and D, all of which are present in the two beats leading up to the arrival of the word “high” in measure 12. Henderson adds the seventh, the ninth and the eleventh, providing a convincing move towards the tonic in the first cadence in measure 12. The result is a texturally thick D Major chord in root position on the downbeat of measure 12 (Figure 2.4).

In measure 10, the choir sings its opening theme characterized by the important octave on the words “O most high” (“octave motive”, Figure 2.4). This leap of an ascending octave is noteworthy because it highlights the word “high” in reference to God and is used as musical motive that returns in subsequent movements, particularly in the Epilogue.

Henderson returns to the eighth-note groupings of 3+4, in measure 13. She also inverts a portion of the A motive, notably in the flute (m. 13), the clarinet (m.15), and the glockenspiel (m. 13) (Figure 2.5). The unevenness of the meter is important as it creates syncopation as in measures 12 and 13, as the choir sings the word “almighty.” Also, the alternation of 4/4 and 7/8 from measure 12-17 creates rhythmic unevenness as these motives are developed (Figure 2.5). This use of syncopation is the most distinctive characteristic of the music that accompanies the canticle verses throughout the piece.

Measure 16 shows a notable cadence in the Prologue (Figure 2.5), one of only a few instances in this section where the texture becomes somewhat stagnant. With the exception of the bassoons, third horns, and violas, which are anacrusis to a new phrase,
Figure 2.5, mm. 12-16, Prologue

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the texture seems to be suspended or frozen to enhance this moment of the poem as the word “God” appears. In this case, the composer is not only musically ending one phrase and beginning another, but emphasizing an important word to insure clarity and meaning of the text.

Measures 17-22 form a small contrasting phrase characterized by a reduction of texture and a suggestion of choral polyphony (Figure 2.6). The effect in measures 19-21 is an imitation model where choirs take turns in presenting text fragments (Figure 2.6). Again, there is an abundance of syncopation. Above this phrase, the development of accompanying motive A and $A^1$ continues (Figure 2.6). Throughout these seven measures, the oboes have the compressed figure ($A^1$) while the winds, brass and strings carry fragments of A.

The end of the Prologue is elided to the beginning of Movement I. The cadence in measure 27 ends with a D major chord in first inversion (Figure 2.7) and is preceded with the dominant eleventh chord heard previously in measure 10 (Figure 2.4). This imperfect cadence melds the two movements together with a phrase ending which does not seem too final. With the last statement of the chorus, the A motives continue in fragmentation into the opening of Movement I. Also the orchestral texture continues to thin with the brass from measures 17-28, as the music transitions to the forthcoming section (figures 2.6 and 2.7). Henderson folds in these changes of textures with the natural flow of the text.

Because the Prologue is introductory, the presentation of these opening accompanying and choral motives, the combination of rhythmic uncertainty, and
Figure 2.6, mm. 17-22, Prologue

Figure 2.7, mm. 23-28, *Prologue*  
*Voices of Earth* by Ruth Watson Henderson. Used by permission of Counterpoint Musical Services, publisher agent for the copyright holder Gordon V. Thompson Music, a division of Warner/Chappell Music, Canada.
syncopation create a level of musical intensity to be continued in subsequent movements. The use of a 7/8 meter gives the movement an unsettled metric background, projecting a sensation of anticipation, much like the opening of a story. These musical seeds open the frame of the composition, allowing the listener to be taken into the unfolding story.

**Rehearsal and Performance Issues**

The vocal ranges (Figure 2.8) and tessituras of the choral parts in the *Prologue* are not excessive. There is a considerable amount of divisi which could cause concern in terms of balance. The conductor may wish to isolate certain chords which contain these divisions and dissonances allowing the choirs to hear the structural and harmonic nuances of added sevenths, ninths, and seconds. The modest ranges should not require the male voices to use falsetto, and the *forte* dynamic indications will certainly make it more comfortable to sing in all registers.

![Figure 2.8, Ranges, Prologue](image)

The unusual meter will also require conducting clarity for both orchestra and choir. The pattern throughout the *Prologue* is 3+2+2, with the exception of the bars in 4/4. The conductor should use a three pattern with an extended gesture on beat one (the first three eighth notes combined), and smaller gestures on two and three (both divided into two equal parts). Because of the sometimes thick texture of this movement, careful
attention to the various rhythmic details will facilitate a transparent texture. The conductor will need to be aware of these various components in the rehearsal to facilitate precision.

It may be advisable to have the choir do some conducting (or body movement) while rehearsing to foster a comfortable feeling of the mixed meter and meter changes. It is essential that the choruses have a solid sense of beat and meter to know where to put final consonances, feel confident on entrances, and to render appropriate metrical accent and textual nuance.

It is also important that the conductor point out to the orchestra the articulation of the three orchestral motives which make up the opening bars of the movement. Clarity of articulation in groupings of three and two according to the meter is vital to exposing these organic motives, so that they float to the surface of an otherwise dense texture. The scalar motives, A and A\(^1\) should be thoughtfully presented by the orchestra, each part aware of when they have these motives, and ultimately how to take great care in executing their articulation (Figures 2.3 and 2.4).

Once orchestral rehearsals begin, overall rehearsal order should also be of concern to the conductor. This movement and the last two movements should be rehearsed first. This facilitates dismissing instrumentalists who do not play in sections with reduced instrumentation. The suggested rehearsal order for the first rehearsal – moving from larger instrumentation, to lesser, allows optimal use of the musicians’ time and makes for a more efficient rehearsal.

In the initial rehearsal with choir and orchestra, the conductor may wish to begin working the sections which do not involve children (“May,” Verse 7, and the Epilogue).
After the children arrive on stage, the conductor should rehearse all the movements which involve children and full orchestra (Verse 1, Verse 2, and “The Sun Cup”). After these, the conductor may dismiss the trombones and trumpets, as they will not be needed for the remainder of the rehearsal. The next movement in the initial rehearsals should be “The Moon Path,” after which the horns may be dismissed. The next two movements in the sequence should be “The Wind’s Word” and Verse 3, the bassoons may be dismissed, and after rehearsing Verse 5, the oboe and clarinet may be dismissed. “Winter-Store” should be next in the rehearsal order so that the children and the flutes may be dismissed afterwards, and the rest of the rehearsal can be devoted to Verse 4 with the remainder of the orchestra and the two mixed choirs. With the second full rehearsal, the conductor should rehearse in concert order, for proper cohesion and flow of the piece’s entirety. The conductor should always be cognizant of how he or she makes use of the musician’s time. This is particularly important in music like this which requires a large amount of musicians. Scheduling of rehearsals and attention to rehearsal schedule will allow proper use of time for everyone.

**Analysis: Movement I**

Movement I of *Voices of Earth* is comprised of two smaller sections which are performed *attaca*. The first section is a setting of St. Francis’ second canticle verse while the second part is a setting of Archibald Lampman’s “The Sun Cup.” Although the tempo indications remain the same between the two sections, the transition from 7/8 to 4/4 will need attention in rehearsal for an uninterrupted flow. Figure 2.9 is a flowchart of Movement I showing pertinent formal structures, key signatures, a phrase structure.
### Movement I

<table>
<thead>
<tr>
<th>Formal Units</th>
<th>Verse 2</th>
<th>The Sun Cup</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrases</td>
<td><strong>Intro</strong></td>
<td><strong>Conclusion</strong></td>
</tr>
<tr>
<td>Measures</td>
<td>29 32 33 36 37 4142 45 46 51 52 56 57</td>
<td>63 64 65 68 69 72 73 74 75 76 77 80 81 86 87 89 90 94</td>
</tr>
<tr>
<td>Dynamics</td>
<td><strong>Attacca</strong></td>
<td><strong>Attacca</strong></td>
</tr>
<tr>
<td>Tempo</td>
<td><strong>L’istesso tempo</strong></td>
<td><strong>poco rit</strong></td>
</tr>
<tr>
<td>Tonality</td>
<td>b minor</td>
<td>A-flat</td>
</tr>
<tr>
<td>Voicing</td>
<td>Choir 1 and 2</td>
<td></td>
</tr>
<tr>
<td>Texture</td>
<td>Polyphonic</td>
<td>Homophonic</td>
</tr>
<tr>
<td>Text</td>
<td>Praised be my Lord God with all His creatures; and Specially our brother the sun, who brings us the day, And who brings us the light; fair is he, and shining With a very great splendour: O Lord, to us he signifies Thee!</td>
<td>The earth is the cup of the sun, That he filleth at morning with wine, With the warm, strong wine of his might From the vintage of gold and of light, Fills it, and makes it divine. At night when his journey is done, At the gate of his radiant hall, He setteth his lips to the brim, With a long last look of his eye, And lifts it and draineth it dry, Drains till he leaveth it all Empty and hollow and dim.</td>
</tr>
</tbody>
</table>

Figure 2.9, Flowchart, *Movement I*
Movement I is the first in a series of movements that shifts the music further away from the original key. Commencing in B minor the piano begins a new arpeggiated accompaniment motive (motive B) which sets the new tonality and the flowing character of the verse (Figure 2.10). In bar 31, the oboe part continues the same musical pattern (Figure 2.10). Within the new key of B minor, established by the broken chords in the piano, added dissonances such as ninths and sevenths illustrate the chord structures common in Henderson’s music. The instrumental introduction in the bassoon and cello parts (mm. 30 and 32 respectively) also contains fragments of the previously heard A1 motive from the Prologue, although the ascending scalar passage is inverted (Figure 2.10).

Choral motive C begins in measure 33 as a syncopated, homophonic fragment on the words “Praised be my Lord God with all his creatures” (Figure 2.10). The motive itself is structurally important because it appears multiple times, with variation, in the forthcoming canticle verses. Not only is Henderson still introducing important new musical material, she is continuing to manipulate and develop previous motives creating an essential, cohesive flow to the work as a whole.

Imitation throughout this movement and through the entire piece is basically formed by an exchange of musical material between the various choirs and instruments, or in pairs of voices within each choir. For example from measures 33-41, motive C is exchanged back and forth between choir one and choir two (Figures 2.10-2.12). The second type of imitation (pairs of voices) is shown in figure 2.12 from measures 41-43 between the men and the women of the choir. Although limited, these exchanges of text and music provide important repetition, emphasis, and musical interest.
Figure 2.10, mm. 29-33, Movement I

Figure 2.11mm. 34-38, Movement I

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Figure 2.12, mm. 39-43, Movement I

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In measures 46-49, (Figure 2.13 and 2.14) there is a transition from B minor to B major. In measure 46 the choral parts are unaccompanied, with the exception of the Tam-Tam. Henderson is focusing the attention of the music solely on the choral part, providing both variety in texture and an emphasis on the text. The choir splits into 14 parts coupled with a crescendo to the clear cadence in measure 51 (Figure 2.14).

Beginning with the horns in measure 51 and continuing in the winds and strings, the orchestra plays a motive which aids in establishing G# minor prior to the entrance of the chorus in measure 53 (Figure 2.14). This transitional motive in the orchestra is the same material found at the end of the Prologue in measures 27 and 28 (Figure 2.7). Also a glimpse of the 7/8 time signature appears in bar 52, recalling the metric characteristics of the previous movement.

There is another harmonic transition in measure 55 (Figure 2.15). The orchestral texture is reduced focusing attention on the choir as the harmonic progressions lead to the A-flat major chord on the cadence in measure 56. The movement from G# minor to A-flat major is simply an enharmonic mode shift from minor to major. In measure 52 in the woodwinds, the added G-flats are not part of the given key signature (Figure 2.14) and imply A-flat mixolydian in the closing bars of this canticle verse. The section ends with a “closing motive” which begins in measure 56 (Figures 2.15 and 2.16) resembles the musical material to be heard in the opening theme of “The Sun Cup” (Figure 2.17). The last two bars of this movement move to A-flat major and serve as an introduction to the next movement building a smooth transition from one section to the next.
Expansion of choral texture moving from B minor to B Major in next phrase

Figure 2.13, mm. 44-48, Movement I

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Figure 2.14, mm. 49-53, Movement I

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Figure 2.15, mm. 54-57, Movement I

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Figure 2.16, mm. 58-62, Movement I

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The Sun Cup, a Lampman poem which speaks of the relationship of the earth and sun, begins in A-flat Major and in 9/8 time. Here, a dance-like feeling provides a contrast to the preceding sections and adds to the movement’s lighter character (Figure 2.17).

Two primary musical gestures are heard initially in measure 63. First (motive D), begins in the horn part, is then stated by the sopranos and altos in measure 64 and is imitated canonically in the tenor and basses in measure 66 (Figure 2.17). It is characterized by the distinctive dotted quarter-note tied to a series of eighth-notes. One important difference in the instrumental version of D (measure 63) is the absence of the anacrusis eighth-note which is found in the choral parts beginning in measure 64 (Figure 2.17).

Found in the piano part beginning in measure 63 is the second accompaniment motive (marked “E” in figure 2.17). This musical figure, with the downbeat octaves in the left hand coupled with the melodic octaves in the right hand, resembles the accompaniment figures of the previous canticle verse (see motive B, figure 2.10). A vertical spatial reference is reflected in the leaps in the right hand (measure 63, Figure 2.17), which can be related to the opening “octave motive” heard in the Prologue (see Figure 2.4). This recycling of motivic “germs” can be found elsewhere throughout the piece.

Beginning in measure 67, the next phrase illustrates yet another example of imitation between the two choruses (figure 2.18). Treated in dialogue, the two choirs are tossing back and forth variations of motive D. Furthermore, the bassoon plays a version of motive D in measure 69 (Figure 2.18), which is noteworthy because the lilt established
Figure 2.17, mm. 63-66, “The Sun Cup”
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Figure 2.18, mm. 67-70, “The Sun Cup”

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in the opening bars is temporarily suspended and perhaps recalls the 2+3 rhythms of the Prologue. Likewise this same feeling of two in a background of three is present in measure 71, while the accompaniment develops and exchanges fragments of E and D (Figure 2.19).

One of the most important features of this movement is the metric transition from 9/8 to 3/4 in measure 75 (Figure 2.20), the resulting slowing of the harmonic rhythm as the character becomes stagnant creates a recitative-like passage in the choral parts over long, sustained notes in the low strings, trombones, horns, clarinet and oboe (Figure 2.20). The text generates this shift in mood as it refers to the night hiding the activities of the once active sun leaving it “empty and hallow.” Also in measure 75, the distinct E motive in the piano becomes a pensive figure of eighth-notes which are now played on the beat (figure 2.20). Moreover, the speed slows due to the shift in meter which moves from a metric background of three eighth-notes (9/8) to a background of two eighth-notes per beat (3/4).

In addition, there is a harmonic shift to C minor leading to the cadence in measure 74 (Figure 2.19). Not only has Henderson managed to move away from A-flat major, she obscures the tonality with the introduction of an octatonic scale, within the sixteenth-notes of the violin parts in measures 72-74 (figure 2.19). The accompanying orchestral parts leading to the cadence in 74 also support the pitches of the octatonic scale introduced in the violins. As the music moves towards the cadence in measure 74, the use of the octatonic scale confuses tonal stability resulting in a chord in measure 74 containing the following pitches: F, B natural, D natural, G and A-flat (figure 2.19). The chord is aurally unsettling because of the diminished fifth (D and A-flat), the augmented
Figure 2.19, mm. 71-4, “The Sun Cup”

*Voices of Earth* by Ruth Watson Henderson. Used by permission of Counterpoint Musical Services, publisher agent for the copyright holder Gordon V. Thompson Music, a division of Warner/Chappell Music, Canada.
Figure 2.20, mm. 75-79, “The Sun Cup”

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fourth (F and B-natural), and the G which also creates dissonance. Each pitch in this chord comes from the octatonic scale from measure 72 (Figure 2.19)

Henderson is diverting attention to a more important concern – the text. The unsettled qualities of the text, which refer to the transition from day to night while the sun’s “journey is done” are reflected in the unsettled qualities of the tonality. As the phrases transition through uncertain tonal regions, the octatonic scale and the accompaniment patterns continue to highlight whole steps, half steps, and diminished fifths (Figure 2.21). The octatonic scale is stated again in the string parts beginning in measure 86 (Figure 2.22).

As the movement comes to a conclusion, the haunting characteristics of the poetry which speak of the mystery and creepiness of the night, leaving the once sunlit earth “empty, hallow, and dim” is suggested further in the music. Henderson continues to obscure tonal reference by using parallel fifths in the choral parts of measures 89-95 (Figure 2.23). The last chord, the diminished fifths, decrescendos in a cadence which does not sound “final” (mm. 91-95, Figure 2.23) leaving the listener with the unresolved qualities of the diminished fifths. These kinds of harmonic uncertainties create musical tension, anticipation, and inherent excitement.

The musical construction of the entire composition is tightly woven, and individual movements must be examined in the context of the entire composition. The first movement, for example is transitional, linking it to the Prologue and to the movements which come after it. Thus, Movement I must be understood within the larger formal scheme of the piece to provide understanding of the music in the greater context.
Figure 2.21, mm. 80-84, “The Sun Cup”

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Figure 2.22, mm. 85-88, “The Sun Cup”

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Figure 2.23, mm. 89-94, “The Sun Cup”

Rehearsal and Performance Issues

As seen in the previous section the vocal ranges of Movement I (Figure 2.24) are reasonable for adult choirs, and the tessituras lie in a comfortable part of the voice. The challenging aspect of rehearsal lies in shaping each of the motives and rhythmic complexities of the vocal parts.

Motive C, figure 2.10, is characterized by its syncopated rhythm. It is important to bring out the clarity of this musical line by phrasing off of each of the dotted rhythms to allow not only the printed accent, but the agogic accent of the words on the weak beats. This will allow in clarifying the motive so that it has rhythmic integrity and clarity of text stress.

![Figure 2.24, Vocal Ranges, Movement I](image)

Another important rehearsal issue lies in the balance of the dense chord structure of motive C. There are important dissonances such as major seconds. Rehearsing these important chords *a cappella* can help clarify their structure, which if not balanced, may sound “incorrect.” The choir also must be made aware of the rich chord structure and be attuned to the importance of pitch accuracy such as in measure 46-51 (Figures 2.13 and 2.14). These sonorities exposed with no accompaniment may be problematic if, when the
orchestral accompaniment returns, the choir has lost the vibrancy of the tone and the clarity of the chord. In relation to harmony, the choir must be aware of how their role shapes the transition from measure 54-56 (Figure 2.15), and how they are a major part of the harmonic shift from one key to the next. This may require repetitive, a cappella rehearsing with occasional stopping on salient chords to allow the choir to hear how these transitions make sense in the tonal scheme of the movement. The tuning issues in this movement are particularly important because of the harmonic excursion away from a definable key area. The final chord of this movement is perhaps the most problematic in regards to the diminished fifths (Figure 2.23).

Another important rehearsal and performance issue lies in the shift from the 4/4 meter of the second verse to the 9/8 meter of the “The Sun Cup.” This may be an important rehearsal place for diligent preparation with the orchestra, so that the pulse transforms smoothly from one section to another.

Finally, there is the issue of articulation. Each of the aforementioned motives requires a general shape and rhythmic integrity. It is important for the conductor to have a keen sense of how to shape each of the motives, so that the choir and orchestra are shaping each of the phrases identically. This adds an important dimension to the texture which can sometimes get too “muddy” or dense.

**Analysis: Movement II**

The second movement of *Voices of Earth* contains verse three of the Canticle and Lampman’s, “The Moon-Path” (Figure 2.25). As one of the longest and most complex movements of the work, it is also one of the most difficult, especially for the choir.
**Figure 2.25, Flowchart, *Movement II***

<table>
<thead>
<tr>
<th>Formal Units</th>
<th>Verse 3</th>
<th>The Moon-Path</th>
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<tbody>
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**Tonality:** unstable/octetonic  
**F**  
**am**  
**trans**  
**bm**  
**B**  
**trans**  
**gm**  
**trans**  
**cm**  
**trans**  
**gm**  

**Meter:**  
**4/4**  
**3/4**  

**Tempo:**  
\[ \text{Andante sostenuto} \quad \text{=} \quad 76 \]  
\[ \text{=} \quad 3/4 \]  

**Dynamics:**  
\[ p < > \]  
\[ ppp \]  
\[ p mf f \]  
\[ mp \]  
\[ mf \]  
\[ p \]  
\[ p \]  
\[ p \]  
\[ pp \]  

**Voicing:**  
3 choirs  
Choir 1 and 2

**Orchestration:**  
Fl., Cl., Bsn., Timp, Trgl., Wind Chimes  
Celeste, Vln.1, Vln.2, Vla., Vlc.  
Trgl., Cel., Pno., Strings  
Fl., Ob., Cl., Bsn., Hn. 1&2, Hn. 3, Tbn., B. Dr., Glock.,  
Cel., Pno., Strings

**Texture:** Homophonic

**Text:**  
Praised be my Lord for our sister the moon, and for the stars which he has set clear and lovely in heaven.

The full, clear moon uprose and spread Her cold, pale splendor o’er the sea; A light-strewn path that seemed to lead Outward into eternity. Between the darkness and the gleam an old-world spell encompassed me: Methought that in a godlike dream I trod upon the sea.

And lo! Upon that glimmering road, In shining companies unfurled, The trains of many a primal god, The monsters of the elder world; Strange creatures that with sliver wings, Scarce touched the ocean’s thronging floor, The phantoms of old tales, and things Whose shapes are known no more.

As if I had been dead indeed, And come into some afterland, I saw them pass me, and take heed, And touch me with each mighty hand; And ever more a murmurous stream, So beautiful they seemed to me, Not less than in a god-like dream I trod the shining sea.
Henderson uses a varied tonal pallet in this movement along with octatonic scales, diminished intervals, and melodic half steps. The combination of unpredictable rhythms and vague tonalities illustrates Henderson’s ability to capture the meaning of the mysterious and peculiar texts while remaining faithful to her individual style as a composer. Musical parameters are expanded as she explores a number of bold compositional techniques.

The canticle verse in this movement consists of an instrumental introduction, two choral phrases, and a conclusion which serves also as an introduction to the connected poem, “The Moon-Path.” The opening musical material of Movement II, influenced by the octatonic scale, begins in the strings. As the double bass holds a sustained E in measures 95 and 96, the second cello plays a half step (F to E) and the first cello plays a whole step (C to B-flat). The violins have the same pattern two octaves above. The result is the familiar diminished fifth held out in measure 96 (Figure 2.26). The unstableness of the diminished fifth adds to the suspense and uncertainty of the tonality in the introduction.

The strings continue in measures 96-99 with a series of arpeggios forming the basic accompaniment pattern of this canticle verse (accompaniment motive F, figure 2.26). Another important accompaniment motive returns in the celeste part of measure 96. For example, the right hand celeste part in measure 96 spells E, G-flat, G, A, and B-flat. The alternating whole step/half step pattern continues to be prominent throughout this introduction (Figure 2.26). This ascending four-note scalar figure, also seen in the Prologue, suggests fragments of the octatonic scale. Henderson continues the octatonic
Figure 2.26, mm. 95-101, Movement II

scale in the right hand of the celeste with the next phrase in measure 98 (Figure 2.26).
The pattern in the right hand is then broken in measure 100.

As the choral parts enter in 103, the music for the words “Praised be my Lord” is
presented like a chant (Figure 2.27). Motive C, as marked in the score, still contains the
same rhythmic elements of the previous canticle verse motive, but in reduced to unison
chant, reinforcing the somber mood and character of the text. This phrase begins in
unison, but opens to a dissonant chord on the word “moon” in measure 105 (Figure 2.27).
A prominent feature is the augmented fourth. The clarinet and flute parts in measure 105
illustrate the simultaneous combination of an augmented fourth (flutes) and a perfect
fourth (clarinets) (Figure 2.27).

Pedal tones support the slow harmonic rhythm of this verse. The introduction and
the first choral phrase are supported by an E pedal, which is sustained from the beginning
through measure 108 (Figure 2.27). As the new phrase begins, taken over by the
children’s choir in measure 108, the next pedal note to sound is a B-flat in 109 that is
sustained for two and a half measures (Figure 2.28). Again, the structural relationship
between these two pedal tones is the diminished fifth, E to B-flat. As the movement
concludes with motive F, an A minor tonality is established with the chord in the celeste
part of measure 121 (Figure 2.29).

Another dialogue between choirs is represented by the two choral phrases in this
verse. The first choral phrase is stated by the adult choir, and the second phrase, which
speaks of the stars, is sung by the children’s choir. Here, Henderson uses the voices of
the children’s choir in a rising line to suggest images of the stars. The verse itself is
tonally vague, because of the influence of the octatonic scale and the frequent use of the diminished fifth and augmented fourth.
“The Moon-Path,” the concluding portion of the second movement, is one of the longest sections of the work and includes some of the most complex rhythmic writing in
the entire composition. Marked by longer sustained notes, open sounding sonorities, and obscure rhythmic patters, the movement incorporates the forces of the chamber choir and the mixed large choir, and it showcases some of Henderson’s most complex composing skills. Divided into three larger sections, “The Moon-Path” is marked by a change in
texture, meter, and/or key signature (see flowchart, figure 2.25). The tonality is often vague, which is another important link to the text, suggesting images of the moon and mysteries of the evening.

Henderson employs a system of layering various rhythmic patterns to obscure the sensation of a clearly definable meter producing rhythmic tension and release. Rhythmic compression also occurs in this movement as patterns move from eighth notes to sixteenth-notes, to triplets, to thirty-second notes, etc.

The first section of “The Moon-Path” consists of three phrases, each sung by the sopranos and altos of both choirs in measures 122-147. Each phrase begins in unison, resembling monophonic chant, and each is harmonically transitional. Secondly, each of the phrases ends on a major chord with an added second. Finally, the first phrase is a cappella, the second phrase uses accompaniment motive F₁, and the final phrase employs accompaniment motive F₂.

Measure 122 begins a cappella on a unison A and expands tonally to a C Major chord with an added second in measure 127 (Figure 2.30). The tempo and motion is deliberate (Andante sostenuto) and the indicated dynamic is piano.

The second phrase begins with accompaniment motive F₁. As the choir enters in measure 129 on a unison G, the parts expand to an A major chord with an added second (Figure 2.30-2.31). The concluding portion of this phrase, which dovetails to the beginning of the next one, contains the same F motive beginning in 133. However the descending arpeggios have become primarily ascending, serving as another example of
Figure 2.30, mm. 122-131, “The Moon Path”

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Figure 2.31, mm. 132-135, “The Moon Path”
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Henderson expanding the texture, building chords by adding pitches from low to high (Figure 2.31). The choral phrases thus far in “The Moon-Path” have used a horizontal or melodic form of building chords moving from unisons, to seconds, to thirds, etc.

The third phrase begins in measure 133 in the cello part and is slightly different in how it starts. As the choral parts enter in measure 135, starting in B minor, the phrase moves to a B major chord in 147 with an added C# (Figure 2.31-2.32). Instead of the unison pitch beginning in both the alto and soprano parts, here the phrase begins in the alto part alone and the texture is built from the second altos to the first sopranos. The altos split in 135 and continue the rising line, building the texture horizontally (Figure 2.31). As the sopranos enter in measure 136, the accompaniment motive F changes and becomes a series of rapidly flowing sixteenth-notes whose predominant feature is the outlining of seventh chords, diminished and minor (mm. 136-138, Figure 2.31). The phrase finally settles with a cadence in B major in measure 147 (Figure 2.32). The end of this third phrase leads into the beginning of the B section (section II), which is marked by a change in meter and reduced orchestral texture.

Section II of “The Moon-Path” begins in measure 148 with the new time signature of 3/4 (Figure 2.33). It consists of two long phrases sung by the tenors and basses of the chamber choir. The first phrase in section II begins with accompaniment motive F, changed again into another distinct pattern in measure 148 (Figure 2.33). The developed motive ($F^2$) is a series of triplet, thirty-second notes followed by four sixteenth notes. As the new meter begins, the accompaniment, previously consisting of sixteenth-notes has compressed to thirty-second notes (Figure 2.33). The rhythmic compression adds more forward momentum. Furthermore, the first three thirty-second notes outline a
Figure 2.32, mm. 140-143, “The Moon Path”

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diminished octave (E to E-flat) (measure 148, Figure 2.33). The pattern continues with variation throughout this section. The rhythmic juxtaposition of 3 sixteenth notes (triplet) plus 4 sixteenth notes might suggest a reference back to the A motive heard in the opening of the Prologue which in 7/8 time is a grouping of 3+4 or 4+3. There is also another distinct combination of 4 and 3 that is used simultaneously in this section of the movement. As the celeste enters in measure 150 with its version of motive F, the alternating melodic thirds in the right hand and fourths in the left hand (motive F₃, Figure 2.33) form another melodic juxtaposition of 3 and 4, only tonally instead of rhythmically. As the men enter in measure 149, the choral phrase expands from a unison to chordal texture with the first substantial cadence in measure 157 (Figure 2.35), the same technique of expansion found in the women’s phrases of the previous section.

The focus in this section is uniquely on the intricate accompaniment while remaining faithful to the aforementioned chant qualities of the opening section. This passage contains frequent use of half steps in the melody as well (Figure 2.34). In addition, Henderson adds more rhythmic tension by layering several note values. Figure 2.34 illustrates the stacking of various rhythmic patterns in measure 154 which subverts a strong metrical predictability. This could potentially obscure the text, but since the choral parts are in unison, she reduces the texture to sustain characteristic textural transparency common throughout all of the movements of the work.

The choral melody in measure 155 is related to the accompaniment. Found on the word “monsters,” the major seventh not only suggests images of the text, but represents the same kinds of wide leaps (octaves and sevenths) outlined in accompaniment motive F² in the same measure (Figure 2.35). As the second phrase begins in measure 158,
Figure 2.33, mm. 148-151, “The Moon Path”

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Figure 2.34, mm. 152-154, “The Moon Path”

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Figure 2.35, mm. 155-157, “The Moon Path”  
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the F motives continue in the accompaniment. The melodic writing in the tenor part contains more half steps and an augmented second in measure 159 which might be troublesome to the choir (Figure 2.36). Finally another prominent and potentially awkward skip in the melody occurs in measures 162-163 as the tenors have a descending major seventh which lands into a major second with the basses (Figure 2.37).

In measure 166 the music arrives at a stable cadence in G minor, and the accompaniment changes to strict sixteenth-note triplets (Figure 2.38), beginning the last section of “The Moon-Path.” As the choir enters at measure 167, Henderson uses a stagnant melody and harmonic parallel fifths to render an open and hollow sound in the choral parts while continuing the character of the active accompaniment (Figure 2.39). In the next phrase, beginning with the anacrusis to measure 169, the choral texture moves away from the chant-like sound to a thicker texture, highlighted by a brief section of imitation and *divisi* (Figure 2.39). In measure 171, two against three between the tenor and bass slightly agitates the rhythms and recalls the same correlation of groupings of threes and twos heard throughout the composition (Figure 2.40).

The mood changes slightly beginning in measure 175 as the text refers to the murmuring stream (Figure 2.41). The triplets of the F motive in the piano part (mm. 165-174) transform and become sextuplets in the violins to suggest the flowing stream while preserving the character of the active accompaniment. Another example of text painting, the connection between the free-flowing sextuplets and the murmuring stream recalls a vivid image of the text. This kind of motive will be heard again, slightly varied in “Winter-Store” where flowing sixteenth notes are used to suggest the wind.
Figure 2.36, mm. 158-160, “The Moon Path”

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Figure 2.37, mm. 161-163, “The Moon Path”

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Figure 2.38, mm. 164-166, “The Moon Path”
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Figure 2.39, mm. 167-170, “The Moon Path”

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Figure 2.40, mm. 171-174, “The Moon Path”

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Figure 2.41, mm. 175-178, “The Moon Path”

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As the movement concludes, the texture is reduced, and the accompaniment becomes less active. Beginning in measure 180 the choir sings the closing phrase accompanied by a single chord in the celeste in measure 183 (Figure 2.42). The stark presentation of the choir against the loss of orchestration provides contrast in this movement as the active accompaniment in the piano and celeste closes with final fragments of the F motive exchanged between the first and second violins and woodwinds (Figure 2.43).

The final cadence is clear and defines the key of G minor. Although the third is missing in the final chord, the preceding E flats and B flats in the texture establish the key. The open chord seems to best fit the character of the movement, suggesting the mood and character of the poetry (Figure 2.44).

In summary, “The Moon-Path” displays so much variety in terms of motivic development, melodic interest, and harmonic exploration that Henderson’s way of bringing out the smallest detail to the surface is evident. Each phrase is carefully structured, and each harmonic progression thoughtfully conceived that the music never distracts from the text but works in conjunction with the words, forming a logical cohesion of ideas. As Henderson explores a number of chordal structures which contain diminished fifths, hallow sonorities, and dissonance, the music becomes a vehicle of expression for the words. This correlation between words and music can be motivation for singers, providing an opportunity for expressive, meaningful singing which always communicates the ideas presented in the text. A conductor cannot underestimate the correlation of music and words and its ability to motivate their performers to come a greater understanding of the musical interpretation.
Figure 2.42, mm. 179-185, “The Moon Path”

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Figure 2.43, mm. 186-191, “The Moon Path”

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Figure 2.44, mm. 192-197, “The Moon Path”

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Rehearsal and Performance Issues

The vocal ranges of the second movement are similar to the previous movements remaining relatively comfortable for all parts (figure 2.45).

![Figure 2.45, Ranges, Movement II](image)

The conductor will need to pay particular attention to the difficult tuning of the diminished fifths, augmented fourths, and melodic half steps. Because of the instability of the tonality, it is often challenging for singers to find how the music “fits” into their voices, particularly when the choral parts are so vulnerably exposed, as in the beginning of each of the sections of this movement. Mapping the acquisition of pitches for the choir from the orchestral parts will be an essential component in pitch stability.

Moreover, much thought must be given to the approach of desirable sound production, notably in passages which require unison singing. Because the texture varies, both between orchestra and choirs, and within each of the choirs themselves, it is important that the conductor emphasize uniform tonal production in places where exposed unisons might cause the most problems as in mm. 102-108 (see figure 2.27).

The most important rehearsal issue in this movement deals with rhythmic precision. Because of the nature of these sections, the rhythmic pulse, which is not always obvious, must remain internally clear throughout all three of the choirs and orchestra. This is paramount in executing the aforementioned rhythmic layering.
throughout this movement. Techniques might include adding a tiny space after dotted rhythms, to bring out moving lines within thicker textures, count-singing for rehearsal, and practicing finger snapping on the upbeats. All of these kinesthetic techniques can be used to solidify rhythmic integrity. Only then can the conductor add rubato and other important musical expressive inflections.

Analysis: Movement III

Like the other previous sections of the work, the third movement of Voices of Earth is also made up of two contrasting sections (Figure 2.46). First part is St. Francis of Assisi’s Canticle of the Sun, verse 4, followed by Lampman’s poem, “The Wind’s Word.” The Lampman verses are in a three-part ABA\(^1\) form and use almost exactly the same musical material heard in the beginning Prologue (see Figure 2.3). As an important symmetrical anchor the movement falls in the very center of the work dividing it in half. The Lampman movement also is scored for orchestra and chamber choir (Choir 1) only providing variety in performing forces.

The canticle verse is relatively short and begins in G minor with yet another variation of the now familiar C motive always used on the words, “Praised be my Lord” (Figure 2.47) with similar melodic and rhythmic characteristics of the previous St. Francis verses. The choir begins in unison, but as the first phrase ends, a dissonant chord with diminished fifths occurs at the cadence in measure 200 on the word “wind” (Figure 2.47). This chord on the word “wind” is similar to the chord used on the word “moon” in the previous canticle verse in the use of diminished fifths (compare figures 2.27 and 2.47). The next phrase starts in measure 200 with the sopranos and altos being echoed in the tenor and bass parts of measure 202 (Figure 2.47). The harmony moves to from F
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<td>Choir 1 (Chamber Choir)</td>
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<td>Fl., Ob., Cl., Bsn, Timp., Cym., W. Bl., Glock., Pno., Strings</td>
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<tr>
<td>Texture</td>
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<td>Polyphonic</td>
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<table>
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<tbody>
<tr>
<td>Praised be my Lord for our brother the wind, and for air and cloud, and all weather, by which Thou upholdest in life all creatures.</td>
</tr>
<tr>
<td>The wind charge every way and fled</td>
</tr>
<tr>
<td>Across the meadows and the wheat;</td>
</tr>
<tr>
<td>It whirled the swallows overhead,</td>
</tr>
<tr>
<td>And swung the daisies at my feet.</td>
</tr>
<tr>
<td>Took all the maples by surprise,</td>
</tr>
<tr>
<td>And made the poplars clash and shiver, flung</td>
</tr>
<tr>
<td>My hair about my eyes.</td>
</tr>
<tr>
<td>And sprang the blackened on the river.</td>
</tr>
<tr>
<td>As if in mockery of me,</td>
</tr>
<tr>
<td>And all the deadness of my thought,</td>
</tr>
<tr>
<td>It mounted to the largest glee,</td>
</tr>
<tr>
<td>And like a lord that laughed and fought,</td>
</tr>
<tr>
<td>Took all the maples by surprise,</td>
</tr>
<tr>
<td>And made the poplars clash and shiver, flung</td>
</tr>
<tr>
<td>My hair about my eyes.</td>
</tr>
<tr>
<td>And sprang the blackened on the river.</td>
</tr>
<tr>
<td>And through the elm-tree tops, and round</td>
</tr>
<tr>
<td>The city steeples wild and high,</td>
</tr>
<tr>
<td>It Floundered with a mighty sound,</td>
</tr>
<tr>
<td>A buoyant voice that seemed to cry:</td>
</tr>
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Figure 2.46, Flowchart, Movement III
Figure 2.47, mm. 98-102, Movement III

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minor to C major in measures 203-209 (Figure 2.47) as the cadence contains a 4-3 suspension in the tenor part in measure 208 and ends with a C Major chord. The verse if performed  *attacca* to the forthcoming Lampman text.

“The Wind’s Word” is one of the most polyphonic sections of the work. The polyphony and exchange of melodic fragments from one voice to another and between instruments suggest the wind “charging across the meadow and the wheat.” Most of the imitation of *Voices of Earth* is limited to pairs of voices, and this movement is no exception. There is also an important return of musical material which was previously heard in the introduction of the *Prologue*. The choral theme for this movement is based upon the A accompaniment motive. Its rhythmic groupings are in groups of four and three and its melodic construction has characteristics of the Phrygian mode (Figure 2.48a).

The scale that this section is based on is a natural minor scale with a lowered second scale degree and an added raised fourth and seventh degree (F sharp and B natural respectively). The insertion of the F sharp divides the octave equally (Figure 248b). This not only highlights the structurally important augmented fourth, but it provides an important tonal links to the dominant (F sharp to G) and the tonic (B-natural to C) as well as illustrating Henderson’s awareness of color. The melodic writing formed from this scale creates a mix of half steps, and diminished and augmented intervals.

![Figure 2.48a, motive A³ mm. 214-218 “The Wind’s Word”](image)

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The “A” section begins in 7/8 with the familiar rising scalar gesture, marked A² (Figure 2.49) and is based on the same music from the *Prologue*. Here the eighth-note groupings occur as groups of 4+3 as opposed to the original groupings of three plus four. The return of this version of the accompaniment motive is important to give the piece structural unity, making it symmetrical. Secondly, it is used not just as an accompaniment, but as musical material found in the choir part.

The “A” section has two primary phrases based upon the modified Phrygian theme started in measure 214 (Figure 2.49). The first is a homophonic statement of the theme (mm. 214-218, Figures 2.49-2.50), and the second is a contrapuntal statement of the theme beginning in the basses (mm. 218-228, Figures 2.50-2.52). In addition to the contrapuntal choral parts, Henderson begins a series of polyphonic entries of the melody in the woodwinds and strings from 215-219 (Figure 2.50).

Two features in this opening section, which form the structural basis for the entire movement, are the melodic octaves in the first soprano part in measures 220, 221, 224, and 226 (Figures 2.51 and 2.52) and the parallel fourth and fifths in measure 221 (Figure 2.51). As the section concludes, Henderson continues the repeated parallel fourths and fifths from measures 225-229 (Figure 2.52).

The contrasting section (marked “B” on the flowchart, Figure 2.46) of “The Wind’s Word” begins in measure 230 (Figure 2.53). This portion of the movement (mm. 230-258) is characterized by frequent meter changes, continued use of parallelism, and
Figure 2.49, mm. 210-214, “The Wind’s Word”  
*Voices of Earth* by Ruth Watson Henderson. Used by permission of Counterpoint Musical Services, publisher agent for the copyright holder Gordon V. Thompson Music, a division of Warner/Chappell Music, Canada.
Figure 2.50, mm. 210-214, “The Wind’s Word”

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Figure 2.51, mm. 220-224, “The Wind’s Word”

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Figure 2.52, mm. 225-229, “The Wind’s Word”

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melodic octaves. The unsettled shifting meters are used as a background for
manipulating musical ideas presented in the opening measures. The melodic writing in
the “B” section motive (marked H) is a distinct contrast to the 7/8 melody heard at the
beginning (A\textsuperscript{3}). The declamatory nature of the writing emphasizes the “mockery” of the
wind “all in the deadness of my thought.” In measure 230 the melodic writing becomes
stagnant by the use of smaller intervals, such as the minor third and half step (Figure
2.53). The texture is also homophonic in measures 230-234, contrasting with the
previous polyphonic section. The octave continues to be an important interval as seen in
the piano part in measure 231 and the flute part of 233-234 (Figure 2.53).

The metric structure of this section is unstable, and harmonically Henderson uses
more dissonant chords. For example, the chord on the word “me” in the choral parts in
measure 231 contains, in the outer voices (soprano and bass), a diminished octave (figure
2.53). The chord on the word “thought” in measure 233 contains the diminished fourth
in the outer voices (Figure 2.53). The next phrase, which begins with the pick up to
measure 234 starts with the return of Motive A in the tenor and soprano modified slightly
with an octave leap as the phrase begins (Figure 2.53). As the altos and basses respond
with their entries in measure 235, they too present this octave leap which continues to be
prominent in the entire movement (Figure 2.54).

Henderson reintroduces the octatonic scale, suggested in the piano in measure 237
(figure 2.54). The end of this phrase in measure 239 has an interesting focal point on the
word “surprise,” cadencing on a dissonant chord of an E-flat minor seventh chord with a
raised ninth (E-flat, G-flat, D-flat, and C, figure 2.54). Descending lines in the
woodwinds, the ascending arpeggios in the strings, and the large leap of a minor ninth in
Figure 2.53, mm. 230-234, “The Wind’s Word”

*Voices of Earth* by Ruth Watson Henderson. Used by permission of Counterpoint Musical Services, publisher agent for the copyright holder Gordon V. Thompson Music, a division of Warner/Chappell Music, Canada.
the melody, combine to suggest the meaning of the word “surprise,” creating an unexpected moment in the music.

Measure 240 contains more polyphonic dialogue between pairs of voices. However Henderson is using developed fragments of the contrasting H motive, characterized by half steps and minor thirds (see Figure 2.55); and hints of the A motive heard in the Prologue, characterized by the eighth-note groupings of 3+4 or 4+3. For example, the tenor and bass fragments in measure 240 resemble the H motive, while the sopranos and altos respond with a fragment which resembles the A motive (Figure 2.55). She also continues the use of descending parallel fourths and fifths in the clarinets in measures 240 and 241, and in the oboes in measure 243 (Figure 2.55), developing and manipulating the versions of the two themes by presenting them in polyphonic fragments exchanged in various combinations of voices.

The end of the “B” section of “The Wind’s Word” contains three phrases which successively build in intensity and lead to the recapitulation. These phrases begin in measure 245 at the 4/4 time signature (Figure 2.56). Henderson intensifies the musical momentum with an accompaniment pattern which “whirls” around a series of half steps and thirds as in the string parts of measure 245 (Figure 2.56). The C pedal in the timpani and the double bass also helps in building the musical energy by creating harmonic tension.

The first climax phrase begins in measure 245 with the accompaniment in the cellos and violas (Figure 2.56), adding the piano in measure 246 with the same pattern. The rhythm compresses as Henderson shortens the note values throughout the phrase,
Figure 2.54, mm. 235-239, “The Wind's Word”

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Figure 2.55, mm. 240-244, “The Wind’s Word”

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Figure 2.56, mm. 245-249, “The Wind’s Word”

which starts with a longer note values in measure 246, and moves to quarter-note triplets in measure 247, and then to eighth-notes in 6/8 time in measure 248 (Figure 2.56).

As the dynamic indications move from *mezzo-piano* to *forte*, Henderson continues to include the descending parallel fifths and fourths in the woodwinds, beginning in the pick up to measure 259 (Figure 2.56). The first phrase ends in measure 250 with a B-flat minor chord with the added dissonant pitches of C and G (Figure 2.57), while the rhythmic energy continues to propel forward with descending scales in the flutes, bassoons, piano, violins, and violas.

The second climax phrase, beginning with the pick up to measure 251, retains basic elements of the $A^3$ motive (Figure 2.57). The choir parts contain polyphony in pairs of voices in measures 251 and 252 as the parallel fourths and fifths continue to be a predominant feature of the phrase. The phrase concludes in measure 254 (Figure 2.57).

The third climax phrase from measures 225-258, the largest and loudest section of the movement, leads to the recapitulation in measure 258 (Figure 2.58). The texture is mainly homophonic with occasional sixteenth-note embellishments in the piano, violins, and flutes. As the harmonic rhythm slows, the choral texture splits into seven parts in measure 258, and the musical energy moves towards the C major chord with an added A and D-flat (Figure 2.58). The recapitulation begins with the double bass pedal and the second violin entry one beat later (Figure 2.58). The two sections elide in measure 258, with the restatement of $A^2$, material used at the very beginning of the movement and at the very beginning of the piece (*Prologue*). The first choral entry of the recapitulation begins with a cadence in measure 261. It presents the $A^3$ motive once again, in F
Figure 2.57, mm. 250-254, “The Wind’s Word”

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Figure 2.58, mm. 255-259, “The Wind’s Word”
Phrygian with added C-flats alternating with C-naturals (Figure 2.59). The first phrase, four bars long, ends in measure 264 with an open fifth of C’s and G’s (Figure 2.59). Most of the accompaniment in this section is *colla parte* and the prevailing texture homophonic.

After a brief instrumental interlude from measures 264-267, and leading to measure 269, the concluding phrase presents numerous fragments of $A^3$ along with the melodic octave in the soprano part (Figure 2.60). The tenors and basses exchange fragments of $A$ with the sopranos and altos as the musical momentum surges forward to the last statement of text in 277 (Figures 2.61 and 2.62). The use of the melodic octave, parallel fourths and fifths and imitation in pairs of voices continue in this section.

In these concluding measures from 268 onward, Henderson uses fragments of motive $A$ in a repetitious imitative exchange between sopranos and altos, and tenors and basses before an abrupt cadence at measure 277 (figure 2.62). The closing section of this movement has the qualities of a scherzo, with the exchange of small, rapid musical gestures in a busy texture.

The rests in measure 278, marked by a fermata, provide an unusual inclusion of total silence, but its intentions serve a vital purpose, alerting the audience to the whimsical character of the text. The suddenness of the silence suggests a reference to the unpredictable, blowing breeze.

After the silence, the movement concludes with an instrumental passage, reiterating the final key of C major in the last three measures (Figure 2.63). The cadential chord contains the added pitches of F and A in measure 286 (violin part, figure 2.63).
Figure 2.59, mm. 260-264, “The Wind’s Word”

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Figure 2.60, mm. 265-269, “The Wind’s Word”

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Figure 2.61, mm. 270-274, “The Wind’s Word”

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Figure 2.62, mm. 275-279, “The Wind’s Word”

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Figure 2.63, mm. 280-288, “The Wind’s Word”

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The inclusion of the F and the A not only adds dissonance to the chord, but it helps the music segue logically into the next movement which begins in F. The cadence has a harmonically inconclusive sound, an example of Henderson’s creating cohesion through the entire composition, by preventing it from sounding like a series of isolated movements. The listener is always reminded of how the inner movements fit together in the context of a larger frame.

Rehearsal and Performance Issues

The third movement of *Voices of Earth* poses some interesting challenges to the conductor and performers alike. Vocally, the writing is consistent with the rest of the piece and has a modest range (Figure 2.64).

![Figure 2.64, Vocal Ranges, Movement III](image)

Firstly, the choir will find it challenging not only to remain rhythmically engaged, but to consistently articulate the text, so that the clarity of the words is not lost within the texture. Secondly, there is a large amount of divisi, so the conductor may wish to spend a good amount of time balancing chords and more importantly in making sure that dissonant notes are properly placed and musically executed. The idea of making large
chords resonant is appropriate to bringing out the important colors within the chords themselves.

Another important challenge for both orchestra and choir alike lies in the chromatic lines throughout “The Wind’s Word.” There are many occasions of descending half steps, and passages which require keen attention to pitch accuracy. For example, the opening choral motive (Figure 2.49) shows a typical vocal passage within this movement that requires the chorus to feel the difference between a whole step and a half step. Intervallic reading (mainly half and whole steps) is paramount because of the allusion to the modified Phrygian mode discussed earlier. Since the key center is not always clearly definable, the tuning of fifths, thirds, unisons, octaves, etc. should be a priority for the conductor, allowing the integrity of the harmonic vocabulary of this movement to be retained.

The frequent change in time signature will also be important to the performers. Not only will the conductor have to be clear, but the choir should also be trained to feel the musical pulse when there is any rubato or change in meter. Rehearsals should involve the choir’s count singing and/or conducting, so that they have a solid foundation of how their rhythms fit with the orchestra. The rhythmic integrity of the choral parts will aid in tuning; therefore, the solid, steady metric pulse of the ensemble is essential to aligning the chords at the precise moment in time.

Another important aspect of rhythm in this movement lies in the observance of detailed placement of accents on the text. Henderson is keenly aware of text stress and meticulously places accent marks over syllables that should naturally receive a stress in
spite of their placement in the meter. Rehearsals might include overdoing the accent marks to instill in the choir the importance of text stress which they imply.

Finally, along with the meter changes comes the frequency in dynamic change. Movement III incorporates a large amount of dynamic contrast, moving from *forte* to *piano* many times in the course of two measures or successive phrases. Most choirs have a tendency to sing too loudly when accompanied by an orchestra, so the conductor must emphasize that the choir should never sing any louder or softer than their ability to produce a beautiful tone.

**Analysis: Movement IV**

With the exception of the canticle verse, the fourth movement of *Voices of Earth* is the only one scored for children’s chorus and reduced orchestration of flute, percussion, piano, and optional solo strings. Stably in F major, the movement serves as a contrast to previous sections of tonal obscurity and modal inflections. The flowing character of the accompaniment and text painting devices that depict the Lampman poetry suggest images of “napping out the sultry days in the quiet, secluded bays.” Depicting the simple three-part (ABA\(^1\)) form, the flowchart shows the harmonic progression of the movement as well as the formal characteristics of St. Francis’ fifth verse and its paired Lampman poem, “Winter-Store” (Figure 2.64).

The Canticle verse of Movement IV is carefully austere and prayerful as Henderson continues the use of chant-like melodies with reduced accompaniment. Along with the colors of the orchestration, reduction of texture, and tonal stability, the opening chant of Movement IV sets the tone for the remaining section. Created by free-flowing
<table>
<thead>
<tr>
<th>Formal Units</th>
<th>Verse 5</th>
<th>Winter-Store</th>
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<tbody>
<tr>
<td>Phrases</td>
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<td></td>
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<tr>
<td>Measures</td>
<td>289-302</td>
<td>A</td>
</tr>
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</tr>
<tr>
<td>Texture</td>
<td>Homophonic</td>
<td>Homophonic</td>
</tr>
<tr>
<td>Text</td>
<td>Praised be my Lord for our sister water, who is very serviceable unto us, and humble, and clean.</td>
<td>I shall stray by many a stream, Where the half shut lilies gleam, Napping out the sultry days In the quiet secluded bays; Where the tassled rushes tower Over the purple pickerel flower, And the floating dragonfly, Azure glint and crystal gleam, Watches over the burnished stream With his eye of ebony; Where the bullfrog lolls at rest On his float of lily leaves, That the swaying water weaves, And distends his yellow breast, Lowing out from shore to shore With a hollow vibrant roar; Where the softest wind that blows, As it lightly comes and goes, Over the jungled river meads, Stirs a whisper in the reeds, And wakes the crowded bull-rushes From their stately reveries, Flashing through their long-leaved hordes Like a brandishing of swords; There, too, the frost-like arrow flowers Tremble to the golden core; Children of enchanted hours, Who the rustling river bore In the night’s bewildered noon, Woven of water and the moon.</td>
</tr>
</tbody>
</table>

Figure 2.64, Flowchart, Movement IV
triplets and eighth notes, the somber quality of the opening motive provides clear declamation of text and musical nuance.

The movement opens with the two mixed choirs singing the unison chant motive, imitated by the children’s choir in measure 291 (Figure 2.65). The opening choral motive in measure 289 is another derivation of motive C, which has been used throughout each of the canticle versed of the piece. Although the usual syncopation is absent in this version of C, the motive is still recognizable by its distinctive melodic perfect fourth between the first two notes of measure 289 (Figure 2.65). Secondly, the piano introduces a series of sixteenth notes in measure 291 which will be used as the basic accompaniment pattern of the forthcoming Lampman poem, “Winter-Store” (Figure 2.65). Marked F\(^5\) in figure 2.65, these flowing sixteenth notes in measure 291 of the piano part rhythmically resemble a previous pattern of sextuplets in Movement II, which were used to suggest images of a “murmuring stream” (see motive F\(^4\), figure 2.41).

Another notable feature of this short section is the text painting, particularly at conclusion of the second phrase in measure 300. As the chorus sings the word “clean,” in reference to the water, Henderson reduces the texture to a three-note, F major chord in the choral parts accompanied by crotales and piano. This reduction perhaps suggests the meaning of the text – “clean” (Figure 2.66). In this same passage, she continues motive F\(^5\) which unfolds as the basic accompaniment pattern of the next movement and melds the two sections together.

“Winter-Store,” scored for the children’s voices and reduced orchestra, is a simple three-part form which combines the innocence of children’s voices with the carefree nature of the Lampman text which speaks of “streams, floating dragon flies, and resting
Figure 2.65, mm. 289-295, Movement IV

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bullfrogs.” The thematic material of this section, both tuneful and harmonically stable, represents Henderson’s ability to write memorable melodies with color and rhythmic
continuity. Secondly, one of the movement’s most distinguishing features is the symmetrical phrase structure, which is clear and often balanced. Finally, the harmonic definition and simple form show Henderson’s skill in mastering a variety of musical styles appropriate for both children’s voices and adult choirs. The opening of “Winter-Store” serves as the primary musical theme for the entire “A” section. Comprised of a primarily stepwise contour and basic triadic skips, the theme, given below, contains two parts, forming a larger balanced period (Figure 2.67). Each portion of the melody is symmetrical and singable, while accidentals suggest modal inflections of F major and F minor (Figure 2.67).

![Figure 2.67, mm.303-311 “Winter-Store”](image)

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The “A” section of “Winter-Store” is made of four, relatively equal phrases similar in length: (1) mm. 303-306, (2) 307-312, (3) 313-317, and (4) 318-324 (Figures 2.68-2.70). The first phrase begins in F major, but Henderson includes inflections of F minor beginning in measure 305 by introducing E-flats. As the second phrase begins in measure 307, she continues folding in pitches of F minor by including D-flats, however the use of the G-flats in the alto part from measures 307-310 suggests F Phrygian (Figure 2.68). The modal mixture helps produce a certain variety in the music while retaining the
familiar tonal style of Henderson’s writing. The flute part plays fragments of the opening theme in measure 306 while the piano continues the uninterrupted flow of the sixteenth-note accompaniment pattern (Figure 2.68).

Phrase three begins in A minor in measure 313 but has an inconclusive ending in measure 317 (figure 2.69). The harmony is similar to an augmented-sixth chord containing the pitches F, A, B, and D# (spelled E-flat in measure 317, Figure 2.69). The important feature of this cadence is the augmented fourth in the choir parts, illustrating another example of this frequently used interval.

The fourth phrase, the longest of the “A” section, begins imitatively in measure 318 in A minor, accompanied by repeated thematic fragments in the flute part and the continued flowing sixteenth notes in the piano (figure 2.69). Henderson incorporates some rhythmic variety in this phrase by recalling the repeated juxtaposition of twos (or fours) and threes found throughout the piece (figure 2.70).

The contrasting “B” section of “May” begins with the altos in measure 325 with a stepwise melody in C minor followed by imitation in the sopranos in measure 326 (figure 2.71). Although the contrasting theme is similar to the stepwise gesture of the opening section, the two are slightly different. Another important distinction in the “B” section is the 3/4 time signature, which adds contrast to the movement. Accompaniment motive F (marked F⁶) transforms again to another series of arpeggios (Figures 2.68 and 2.71).

As the B section continues with clear phrase structure and harmonic simplicity, Henderson uses some techniques which enhance the meaning of the text. The bullfrog’s “hollow vibrant roar,” is suggested with parallel fifths on the word “hollow,” and the word “roar” is suggested with a long trill in the flute part in measure 332 and alternating
Figure 2.68, mm. 303-310, “Winter-Store”

*Voices of Earth* by Ruth Watson Henderson. Used by permission of Counterpoint Musical Services, publisher agent for the copyright holder Gordon V. Thompson Music, a division of Warner/Chappell Music, Canada.
Harmony resembles the augmented sixth chord in A minor

Figure 2.69, mm. 311-318, “Winter-Store”

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Figure 2.70, mm. 319-324, “Winter-Store”

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Figure 2.71, mm. 325-332, “Winter-Store”

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The B section concludes with a half cadence in measure 336, returning the movement to its original key of F major.

The recapitulation (section A¹) begins in F major in measure 339 with the return of the original theme (Figure 2.71). The dynamic indications in 339-340 suggest the meaning of the text, the “softest wind that blows” (Figure 2.72). The flow created by these dynamic changes brings about an important part of the text painting.

Although the melody in the recapitulation is slightly altered from the exposition, the recapitulation brings the movement back to its original key of F major. Figure 2.73 shows the continuing clear phrase structures and accompaniment patterns F⁵ and F⁶. The second phrase of the recapitulation, beginning in measure 347, changes to 2/4 time, a shift in meter that did not occur in the opening section (Figure 2.73). Henderson is continuing to manipulate musical material by recalling the meter of B section. As the alternating accompaniment patterns F⁵ and F⁶ continue, the text painting returns in measure 352. Referring to the “flashing bulrushes,” or long stems of grass, Henderson uses fast moving sixteenth notes in the choral parts to suggest blowing vegetation “flashing through their long-leaved hordes” (Figure 2.74).

The movement returns to a 6/8 meter in measure 261, and Henderson reintroduces a motive which was prevalent in Movement II, “The Sun-Cup.” Marked motive E in the string parts beginning in measure 363, this familiar octave leap, derived from the octave motive in the Prologue, was used extensively in “The Sun-Cup.” The recurring use of the octave is significant in that it plays an important role in bringing motivic unity to the entire composition. The motive continues through to the end of the movement as the
Figure 2.72, mm. 333-340, “Winter-Store”

*Voices of Earth* by Ruth Watson Henderson. Used by permission of Counterpoint Musical Services, publisher agent for the copyright holder Gordon V. Thompson Music, a division of Warner/Chappell Music, Canada.
Figure 2.72, mm. 341-348, “Winter-Store”

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Figure 2.74, mm. 349-356, “Winter-Store”

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children sing imitative passages from measures 368 to 369 (Figure 2.76). The final cadence is to an F major chord. The reintroduction of motive E represents the kind of musical cohesion which has been prevalent throughout the entire composition. Beginning from musical “seeds” these rhythmic and melodic fragments work their way in and out of the texture to bind it together in a tightly woven tapestry.

Not only is “Winter-Store” filled with imaginative imagery, the music has a sense of child-like innocence which most suitably characterizes the text. Henderson’s ability to dramatize words through music is attained in this movement through varied orchestration, clear harmony, simple rhythm, and tuneful melodies. Henderson’s skill emerges and allows the music to unite with the text, even while using simple musical techniques necessary for works for children’s voices. The seeming simplicity of this movement never sacrifices quality because Henderson consistently remains true to her own style as a composer of modern music.

Rehearsal and Performance Issues

Ample rehearsal time must be given for the extensive use of the children’s chorus in the fourth movement. The canticle verse at the beginning is only twelve measures long and features all three choirs. However, the vocal ranges are modest but demand the mastery of accurate unison vocal production which allows the ease and fluidity of chant (Figure 2.77).

The conductor will want to devote some time to producing an acceptable unison sound in the chant motive found in the opening measures. Due to the reduced orchestration of this movement, the choir need not worry about balance. The conductor will want to remind the children to project their voices with proper support, clear
Figure 2.75, mm. 357-364, “Winter-Store”

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Figure 2.76, mm. 365-372, “Winter-Store”

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Figure 2.77, Ranges for Movement IV

consonances, and clarity of tone. The challenge, rather, lies in encouraging the children to sing legato with purity of vowels, to contrast the rhythmic diversity of the accompaniment.

Bearing in mind that the phrase structure of this movement is usually symmetrical, it is important that breathing and awareness of cadences be structured thoughtfully in rehearsal. Not only does this foster proper singing technique, but it teaches the choir to sing in longer “units,” which contextually make more sense both literally (text) and melodically.

Another vital aspect of rehearsal of this movement lies in an awareness of rhythm and meter. There is a clear presentation of a lilt in the text and in the music (6/8) which should always be evident in the metric integrity of conductor, choir, and orchestra. The underlying metric pulse in 6/8 is a large feeling of 2, which sways steadily, while remaining true to the “background” of three, propelling the music logically forward while giving a dance-like feeling to the swing of the compound meter. This can be achieved through a series of rehearsal techniques such as count singing, conducting, or any physical gesture such as dancing. Incorporating physical gestures into the rehearsal with the children will not only keep them engaged, but it will allow for a more interesting rehearsal.
Dynamic markings should be carefully observed. This is particularly true in passages where Henderson uses dynamics as part of the text painting, as in measure 339 and 340 when the text speaks of “the softest wind that blows” (Figure 2.72). In addition, the dynamics add to meter changes, and the indicated crescendos and decrescendos are strategically placed to highlight the peaks of phrases and important endings of individual sections.

The conductor will encounter few problems in note learning as the melodies are very singable. Even a modest children’s choir could master the individual parts because the melodies are never awkward, nor do they contain unpredictable skips. The challenge will be maintaining the energy of the dotted quarter note throughout while sustaining important musical lines in the phrases. Careful planning in marking appropriate breaths should be of utmost concern to the conductor, so that the clear phrases as intended by music and text are delivered in a musically satisfactory performance.

**Analysis: Movement V**

The fifth movement of *Voices of Earth* is also divided into two large sections, the first a canticle verse, and the second Lampman’s “May.” Scored for full orchestra and both the large and small adult choirs, Movement V contains some of the most imaginative and colorful text painting (Figure 2.78).

In terms of the large form, the fifth movement returns to D Major, while connecting to the final section, the *Epilogue*, which is performed *attaca*. The relationship between the fifth movement and the *Epilogue* is significant. The latter functions as a closing frame for the work. Just like the *Prologue* which serves an introduction to the work, the *Epilogue* serves as the conclusion, forming opening and
<table>
<thead>
<tr>
<th>Phrases</th>
<th>Intro</th>
<th>Verse 6</th>
<th>“May”</th>
<th>A</th>
<th>B---------------------------------</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>373</td>
<td>378 379</td>
<td>391</td>
<td>392 398 399 409 410 419 420 427 428 440 441 451 454 463 464 471</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonality</td>
<td>E (V)</td>
<td>E (iii)</td>
<td>E</td>
<td>C#</td>
<td>D♭</td>
<td>E------------------------</td>
</tr>
<tr>
<td>Dynamics</td>
<td>p</td>
<td>f</td>
<td>mp</td>
<td>p mf pp mp p p mf p pp</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Meter</td>
<td>4/4</td>
<td></td>
<td></td>
<td></td>
<td>3/2 4/4</td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>Allegro  ( \bullet = 108 )</td>
<td>( \bullet = 88 ) poco a poco accell</td>
<td>a tempo</td>
<td>( \bullet = 72 )</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voicing</td>
<td>Choir 1 and 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orchestration</td>
<td>fl., ob., cl., bsn., hn. 1 2 3 tpt., tbn., timp., b.dr./Trgl., picc., fl., ob., cl., bsn., hn. 1 2 3, tpt. Tbn. Timp, cym./trgl., glock celeste, strings</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Texture</td>
<td>Homophonic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Text</td>
<td>Praised be my Lord for our mother the earth, which doth sustain and keep us, and bringeth forth diverse fruits, and grass.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The broad earth smiles in open benison, An emerald sea whose waves of leaf and shade on shores of misty turquoise fade; And all the host of life steers blithely on, With joy for captain fancy at the helm: The woodpecker taps roundly at his tree. The vaulting heigh-ho flings abroad his glee. In fluty laughter from the towering elm.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Here at my feet are violets, and below A gracile spirit tremulously alive. Spring water fills a little greenish pool, Paved all with mottled leaves and crystal cool. Beyond it stands a plum tree in full blow, Creamy with bloom, and humming like a hive.</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

Figure 2.78, Flowchart, Movement V
closing frames of the entire composition. The instrumentation of this verse from measures 373-391 is also noteworthy because it evolves from a fairly dense texture to almost nothing at all (Figures 2.80-2.83).

Verse six begins Allegro with an instrumental introduction in E Major. The opening music (motive v) in the first six measures contain a four, sixteenth-note descending pattern used previously (figure 2.80). Whether ascending or descending, the motive can be found throughout the work. However, in this movement, the descending version is attached to an octave leap, another musical gesture derived from the Prologue, and used in “The Wind’s Word,” “The Sun Cup,” and later in the Epilogue.

After a half cadence in measure 378, the C motive returns for the final time with the phrase that begins, “Praised by my Lord” with its distinctive opening melodic perfect fourth and rhythmic syncopation. With the exception of the verse in the Prologue, each of the movements has featured this musical material in the opening statement of the verses of Canticle of the Sun (Figure 2.79).

Each of these motives (C\textsuperscript{1-5}) contains elements of the opening ascending perfect fourth, similar rhythmic syncopation, and similar melodic characteristics. This comparison of each of the C motives demonstrates the unifying elements which provide continuity throughout the piece, shows the development of even the smallest of musical ideas, and finally, illustrates the precise rhythmic placement of syllables for clear text stress. These recurring motives are a vital part of the unity of the composition because they bind the movements together with a common musical idea.
Canticle Verse 2

Figure 2.79, Comparison of opening verse melodies

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The verse itself is divided into two sections, an instrumental introduction and a choral phrase. As the instrumentation thins in measures 379-391 (Figures 2.81-2.83), the choruses continue the dialogue of text fragments in imitation while the harmony moves from E major to C# minor with a half cadence in measure 391 (Figure 2.83). The verse section is performed *attaca* to its paired Lampman poem, “May.”

The setting of the Lampman text of Movement V is light in character, but varied in texture and orchestration. “May” is in a three-part form (ABA¹) which begins with a small instrumental introduction in C# minor. As the chorus enters in measure 394, the instrumental introduction ends with a half cadence on the first beat of the measure, setting up the primary key of the entire movement – E major (figure 2.84). Throughout the “A” section, from measures 392-409, the choral parts remain largely homophonic and

Canticle Verse 3

Canticle Verse 4

Canticle Verse 5

Canticle Verse 6
Figure 2.80, mm. 373-377, Movement V

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Figure 2.81, mm. 378-382, Movement V

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Figure 2.82, mm. 383-387, Movement V

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Figure 2.83, mm. 388-391, Movement V

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often divide into more than four parts (figures 2.84-2.86). One of the most salient features of the accompaniment lies in a series of figures in contrary motion made of fourths and fifths in the violins and cellos (descending and ascending respectively) and the oboes and bassoons (descending and ascending respectively), marked motive “q” in measure 398 (figure 2.85). This is not entirely new musical material, however, because Henderson used similar descending fourths frequently in “The Wind’s Word” (see figure 2.51). Fourths are also found in imitation between the upper and lower voices of the choral parts in measures 404 and 405 as the phrase transitions to an inconclusive, dissonant cadence in measure 409 (Figure 2.86).

The B section of “May” begins in measure 410, continues to measure 428, and contains harmonic shifts from E major to C# Major to D-flat major (Figures 2.87-2.90). This section continues the imitation in pairs of voices as in measures 411-413 (figure 2.87), descending fourths in the winds and strings in measure 410 (Figure 2.87), and shifts in meter from measures 417-418 (Figure 2.88).

As the choirs come together in measures 416-418, the first major cadence occurs in C# major in measure 419 (Figure 2.88). The second phrase begins in 420 with Choir II singing the words, “joy” and “fancy” in an accented, syncopated pattern accompanied by winds, strings, piano (Figure 2.88). This syncopated gesture and repetition of “joy” and “fancy” occurs six times over the course of the phrase that extends from measures 420 to 432 (Figures 2.88-2.91). The imitative entrances of these repeated fragments become more active as the tenors and basses exchange in a dialogue with the sopranos and altos in measures 428-432 (figures 2.90-2.91). As the text refers to “the woodpecker taps roundly at his tree,” Henderson uses the bassoon, woodblock, cello, and piano to suggest
“A” Section begins ----

Motive Q
Contrary motion of fifths and fourths

Opening theme

Figure 2.84, mm. 392-397, “May”

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Figure 2.85, mm. 398-403, “May”

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Figure 2.86, mm. 404-409 “May”

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Motive Q
without ascending bass

Figure 2.87, mm. 410-415, “May”

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Figure 2.88, mm. 416-421, “May”

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a tapping sound with quick staccato notes (cello, piano, and bassoon) and repeated sixteenth-notes in the woodblock from measures 422-423 (figure 2.89). This text painting through orchestration recalls the images of the poetry.

Enharmonically modulating from C# major to D-flat major in measure 428, the men enter with a lyric melody over the continued accompaniment made up of staccatonotes and rhythmic fragments in the piano, percussion, winds, and strings (Figure 2.90-2.91). The women sing a similar lyric phrase in measure 436, with a half cadence in measure 440 in D-flat major. After a quick instrumental transition from C# major to E major in 441, the choir reenters in 443 (Figure 2.93). At this point (m. 443), the choral texture is homophonic and begins in unison before building to a dominant eleventh chord (B-D#- F#-A – C#- E) (Figure 2.93). As the B section concludes, the parallel thirds in the choir, strings, and winds suggest a reference to the blossoms “humming like a hive” from measures 447-450 (Figures 2.94 and 2.95). The choir sings in parallel thirds on the word “humming,” the closed mouth on the “m” sound mimicking a swarming hive, while the piano plays high clusters above with alternating half-step figures in the strings (Figure 2.95). Henderson’s ability to bring about the vividness of this text’s imagery is apparent here, but it also shows her wit and sense of humor in an appropriate and youthful interpretation of the poetry.

The A\textsuperscript{1} section begins in measure 454 as the opening theme of the movement is reintroduced in E major. The contrary motion patterns (motive Q\textsuperscript{1}) of fourths and fifths in the winds and strings return, but with added ascending triplets, forming another juxtaposition of rhythmic twos and threes (m. 455, Figure 2.96). The movement concludes with the accompaniment Q pattern slowing to quarter notes in the strings in
Figure 2.89, mm. 422-425, “May”

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Figure 2.90, mm. 426-430, “May”

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Figure 2.91, mm. 431-435, “May”

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Figure 2.92, mm. 436-440, “May”

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Figure 2.93, mm. 441-445, “May”

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Figure 2.94, mm. 446-448, “May”

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Figure 2.95, mm. 449-452, “May”

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Figure 2.96, mm. 453-456, “May”

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Figure 2.97, mm. 457-461, “May”

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Q slows from eighths to quarters

Figure 2.98, mm. 462-466, “May”

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Figure 2.99, mm. 467-471, “May”

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measure 463 (Figure 2.98). The closing section of “May” (mm. 463-471) serves as the introduction to the Epilogue, which begins in B minor. The C natural in the double bass part from 470 to 471 suggests B Phrygian, but Henderson uses the half step approach (C-natural to B) to move to B minor in the opening measures of the Epilogue (Figure 2.99).

“May” perhaps contains the most vivid imagery because the movement embodies the characteristics of a composer whose primary concern is for the delivery and presentation of the text in a meaningful way. She deliberately mimics sounds of nature in the instrumentation. The compositional style of this movement shows Henderson’s skill in using small building blocks of music to create a unified, larger structure, filled with connections between the music and the text.

Rehearsal and Performance Issues

The upper vocal parts of the fifth movement contain more extended ranges than previous movements and will require slightly more vocal dexterity and breath support (Figure 2.100).

Henderson uses the choirs somewhat differently than in previous movements: the two SATB choirs are used more independently for text delivery. The conductor may wish to rehearse the choirs separately in this movement, which is impractical for the other movements because the two choral parts are so closely intertwined. However, separate
rehearsals will give each choir ownership of the parts, producing the desired independence. Furthermore, the spatial and aural effect of having two separate choral mediums will be strengthened in this rehearsal strategy.

Secondly, the conductor will want to be aware of various rhythmic “traps.” Of particular interest are sections where the choir sings syncopated sections which require absolute solid precision in order to achieve the desired effect. Figures 2.88, 2.89, and 2.90 all contain a phrase in which a particular choir or voice part is required to sing accents on weak beats. The conductor will want to give particular attention to these kinds of metric details to instill rhythmic integrity.

Accidentals in the choral parts will also be a point of concern for the director in preparation for performance. One such place is the chromatic modulation, mentioned earlier from C# major to D-flat major in the B section of “May.” Cautioning the choir early in the rehearsal process to the enharmonic relationship of these two keys will help in learning the notes, particularly if one chooses to do so using standard sol - fege. Since there is an abundance of chromatic writing, the conductor may also wish to work on exercises which remind the choir of the difference between whole steps and half steps.

There are also many instances where the key centers change rapidly, and half steps become important reminders of the approaching key centers, particularly the leading tone. In addition, as the tonal centers move, the choir will need to be aware of how the parts fit together. In other words, they must be aware of how to tune intervals (thirds, fourths, fifths, octaves, and unisons).

Finally, there is the issue of balance. “May” tends to have more divisi than any of the other movements of the work. Therefore, it might be advisable to begin the rehearsal
process with this movement to expose these issues of balance, particularly in passages which contain dissonant notes. One such example is in measure 445 at an important cadence on the word “blow” (Figure 2.101), as the choir is separated into thirteen parts. Not only is it important for the conductor to predetermine the division of these parts, it is crucial that these kinds of places be isolated, sung *a cappella* so that the choir can achieve proper blend and balance.

![Figure 2.101, mm.441-445 “May”](image)

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The orchestra will need to be reminded of the indicated dynamic markings. Because of the instrumental qualities of the voices parts (expanded tessitura, reduced texture, rhythmic complexity), the orchestra will need to be sensitive to making sure they do not cover up the choir. What gives this section character are the various motives and accompaniment text painting, which, if hidden by an overbearing orchestra, might contradict the desired effect of clarity and transparency. Most of the dynamics of the orchestra are usually two to three degrees softer than that of the choral parts, so the orchestra will need to be reminded of these subtleties early on in the rehearsal process. Secondly, since the orchestra plays such a vital role in the expression of text, the conductor may wish to point out to the orchestra some of these obvious places, making
them aware that they may be trying to imitate the sounds of an animal or natural event like the wind or water as seen in previous examples. Although there may not be an apparent technical change needed in the way the instrumentalists play these passages, if they are consciously aware of the effect the composer is trying to convey, it makes for a more comprehensive partnership between choir and orchestra.

**Analysis: Epilogue**

The final movement, a setting of Lampman’s *Voices of Earth*, serves several functions with respect to the piece as a whole. As a continuation of the fifth movement performed *attaca*, it returns the piece back to its original key of D major and completes the final pairing of St. Francis and Lampman texts (*Prologue* and *Epilogue* respectively). The *Epilogue* also creates the final frame of the piece, concluding it both musically and textually – summarizing the thematic elements of the awe and wonder of nature (Figure 2.102).

Essentially, the entire movement is a culmination of musical gestures and compositional techniques generated in previous movements. One of the most important is the return and development of motive Q in measure 475 (descending fourths and fifths in contrary motion) from Movement V, which is a derivation of the descending fourths from “The Wind’s Word” (Figure 2.103). However, this musical idea of contrary motion, possibly related to motive Q, occurs even at the very opening of the *Epilogue*. The winds begin with a whole-note in measure 472 and proceed with a series of descending quarter notes, while one measure later, the upper strings have ascending scalar gestures (Figure 2.103).
Formal Units

Epilogue

Phrases

472 480 481 485 486 490 491 494 495* 500 501 507 508 510* 516 517

Measures

Tonality

b minor  transition  D Major

Dynamics

pp  mff  f  p  ff  p  mp  ff  mp  p  ppp

Meter

4/4

Tempo

Andante \( \frac{\text{d}}{\text{s}} = 69 \)  

Maestoso

Voicing

Choir 1 and 2

*Children may join till 499  *Children may join to end.

Orchestration

Picc., Fl., Ob., Cl., Bsn., Hn. 1&2, Hn. 3, Tpt. Tbn., Timp., B.Dr/Trg, Bell Tree, Glock., Pno., Strings

Texture

Homophonic

Text

We have not heard the music of the spheres,
The song of star to star, but there are sounds
More deep than human joy and human tears,
That nature uses in her common rounds;
The fall of streams, the cry of winds that strain
The oak, the roaring of the sea’s surge, might
Of thunder braking afar off, or rain
That falls by minutes in the summer night.
These are the voices of earth’s secret soul,
Uttering the mystery from which she came.
To him who hears them grief beyond control,
Or joy inscrutable without a name,
Wakes in his heart thoughts bedded there, impearled,
Before the birth and making of this world.

Figure 2.102, Flowchart, Epilogue
Figure 2.103, mm.472-476, Epilogue

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Figure 2.104, mm. 477-481

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As the chorus enters in measure 472, Henderson begins the phrase again with a chant-like theme in unison, and as the phrases continue, the vocal texture expands. This expansion from a unison as seen in 472-482 (Figures 2.103-2.105) is a technique found throughout the entire piece. Each of the phrases in this movement begins in unison and splits into parts moving towards cadential chords, as seen in measures 483-485 (Figure 2.105).

Henderson also continues to use text painting with the instrumentation and musical themes. For example, by using parallel fifths, the syncopation and percussion suggest images “of thunder breaking afar off” (Figure 2.106). As the text speaks of “rain that falls by minutes in the summer night,” Henderson suggests the image with piano arpeggios (Figure 2.106). The alternating octaves in the first violin and woodblock parts of measure 489 are another important musical gesture, perhaps germinated from the very opening choral phrase of the Prologue and used throughout the piece in numerous examples (Figure 2.106).

As the Epilogue proceeds, there are two important climactic sections. The first one, in measures 491-500, begins instrumentally (Figure 2.107). Henderson gradually layers the texture, beginning with the clarinet, trombone, and low strings, and adds upper strings and winds culminating in the arrival of the D major chord in 495 (Figure 2.108). As the first climatic section continues to build, the phrase which begins in 495 contains elements of ascending and descending scalar gestures in the accompaniment as well as important wide, ascending melodic leaps in the soprano part. For instance, see measures 495 and 497 (Figure 2.108). These larger, ascending melodic skips have been an important motivic feature, particularly the ascending octave leap.
Figure 2.106, mm. 487-490

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Figure 2.107, mm. 491-494

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Wide melodic leaps

Figure 2.108, mm. 495-499

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Figure 2.109, mm. 500-504

*Voices of Earth* by Ruth Watson Henderson. Used by permission of Counterpoint Musical Services, publisher agent for the copyright holder Gordon V. Thompson Music, a division of Warner/Chappell Music, Canada.
The second portion of the climax contains three choral phrases, each building in intensity. The first phrase begins in measure 501 as the orchestration becomes barren. As the phrase begins on a unison F#, speech-like declamation of text is used (Figure 2.109). After a three-measure interlude, the second climax phrase begins in measure 505 in the bass part and progresses to a C# minor seventh chord in third inversion in measure 507 (Figure 2.110). The third and final climactic phrase begins as the instruments enter in measure 507.

Beginning in measure 507, the interlude brings the music from F# minor back to D Major. The horns in measure 508 suggest the 2+2+3 rhythmic pattern in triplets and eighth-notes common throughout the piece (Figure 2.110). At the end of the transition, Henderson uses the supertonic seventh chord in D (E-G-B-D) to lead to the tonic chord at the final build up in measure 510 (Figures 2.110-2.111). In the same measure another recognizable melody returns - the octave theme, which was first presented in measures 10 and 11 of the *Prologue* (see Figure 2.2). The return of this music and the finalization of D major serve as a recapitulation of sorts, bringing the piece to its final conclusion and closing the frame. As the phrase tapers off, the texture is dramatically reduced from 515 to the end (Figure 2.112).

The final phrase begins in unison, expands to seconds, then thirds, and finally resolves (Figure 2.113). This technique of “expanding” unisons has been evident throughout the composition, however, the cessation of the musical tension throughout the composition, however, the cessation of musical tension and rhythmic complexity suggesting nature’s calamity, delight, and furor is now finally resolved, and the sense of thankfulness and peace of nature is portrayed in the image of “the birth and making of the
Figure 2.110, mm. 505-509

Voices of Earth by Ruth Watson Henderson. Used by permission of Counterpoint Musical Services, publisher agent for the copyright holder Gordon V. Thompson Music, a division of Warner/Chappell Music, Canada.
Figure 2.111, mm. 510-514

*Voices of Earth* by Ruth Watson Henderson. Used by permission of Counterpoint Musical Services, publisher agent for the copyright holder Gordon V. Thompson Music, a division of Warner/Chappell Music, Canada.
Voices of Earth by Ruth Watson Henderson. Used by permission of Counterpoint Musical Services, publisher agent for the copyright holder Gordon V. Thompson Music, a division of Warner/Chappell Music, Canada.
Final statement of octave
world” and the one who created her. Not only does the conclusion of the work
demonstrate its cohesive quality, it provides satisfaction and resolution as the culmination
of musical ideas convenes in these last few bars. The purity of the D Major triad at the end without the usual added ninths and sevenths, combined with one final statement of the octave motive in the first violin in measure 521, gives it a sense of finality, working in conjunction with the text’s conclusion (Figure 2.113).

Rehearsal and Performance Issues

The Epilogue is less difficult than other movements because it is tonally stable, and vocally the demands are moderate, requiring a range of modest proportions (Figure 2.114) and a manageable tessitura. Nonetheless, there are some important rehearsal details that should not be overlooked.

![Figure 2.114, Vocal Ranges Epilogue](image)

The Epilogue is less chromatic than previous movements. Passages which may require more attention are in measure 501 through 502 (Figure 2.109). Here, the tuning of the half steps between the soprano and alto parts and the tenor and bass parts will need careful consideration. The final phrase will also need careful attention,
particularly since this phrase is *a cappella* until the last two measures (Figure 2.113). The sustained D is helpful in these last four measures, sounding in at least one of the four vocal parts for the entire phrase.

The only time the choir is extended vocally and dynamically is the last dramatic surge beginning on measure 510 (Figure 2.111). On the word “heart” in measure 513, the choir is singing at the loudest indicated dynamic (*ff*) and at one of the highest notes in each part’s range. As in the entire piece, the conductor must encourage the choir to project the sound through the orchestra, not try to sing over them. Since this is the very last portion of the piece, the choir will need to be reminded of vocal pacing, not to push, and to save their voices to have enough energy and concentration to make it to the piece’s conclusion. Along the same lines, this movement contains longer phrases than others and breath control will be essential to carry phrases with important lyrical qualities.

Because of the full texture in these closing bars, the choir will need consistent training on placement of consonances both at the beginning at ends of phrases, but also internal consonances which often get lost in the overall effect of the piece. Training the choir to link consonances in individual phrases will bring the text alive with more clarity.

For example, figure 2.115 shows a choral line which is accompanied by full orchestra.

![Choral Line with Full Orchestra](image)

Figure 2.115, mm.495-499 “Epilogue”  
*Voices of Earth* by Ruth Watson Henderson ©1992 Counterpoint Musical Services  
Used by Permission.
Below the phrase is an example of how the choir might be instructed to mark their scores to facilitate not only a clearer execution of text, but to perpetuate a sense of line and lyricism in the phrase helping connect the voice to the breath. This legato singing is important because it promotes healthy vocal production, especially when phrases are long and need an abundance of breath and support.

Another important facet of making this movement successful is being aware of *colla parte* and when instruments play an accompaniment. For example, in measure 510 the chimes and the three French horns play an important motive (octave motive) that the choir sings for the last time of the piece (Figure 2.111). The conductor should highlight every such example so that these vital musical nuances are brought to the forefront of the texture.

Furthermore, in order for the texture to be alive and transparent it is essential the conductor be aware of the detailed articulation marks in every instrumental part. In addition to implied articulations, the conductor should be concerned with the desired musical effect indicated by the written articulation marks in the score (Figure 2.116).

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*Figure 2.116, mm.491-494 Epilogue*

The *Epilogue* provides important closure to the work. Vocally it will require less time than the other movements which contain greater technical demands. The choir should also be aware of important themes and phrases which reoccur in this movement, so that techniques mastered from previous movements will be consistent.
CHAPTER 3

CONCLUSION

Careful analysis provides important concepts and links to the intentions of the composer, meaning of the text, and understanding of form and design. If the conductor is prepared and has a clear concept of the piece, then a thoughtful interpretation can become a reality linked with a greater, more meaningful understanding of the music itself. Therefore, the goal of the conductor is to render an artistic expression which communicates a sincere performance. Henderson makes this easy by providing a score which is cohesive with musical elements carefully constructed and sincere to her individual style as a composer.

As the conductor prepares the score for performance, the understanding of analysis aids in bringing out the communication of the text, the desires of the composer, and the artistic capabilities of the performers. *Voices of Earth* is worth performing because (1) the link between music and text appeals to the singers providing motivation for expressive singing, (2) the call for performing forces can serve as a potential artistic collaboration of community and professional choirs, and children’s voices, (3) it could bring about an awareness of other significant female composers of modern choral music. Not only does the work serve as an example of quality choral music, but the subject matter, nature and creation, can appeal to a global community.

Henderson’s skills in mastering musical variety are evident, and her music remains true to the meaning of the text. “The text is the inspiration for my musical ideas. It shapes the form, the rhythm and the harmonic color of the music. I believe that music
can make words come alive with added dimensions and depth.”

Henderson captures these texts in *Voices of Earth* by incorporating important melodic and harmonic gestures which not only enhance the words, but draws the listener closer to underlying meaning of the poetry. Through music, she fuses the writings of St. Francis and Lampman in a way that formulates a complete picture of nature, creation, and a creator.

Henderson’s compositional style in *Voices of Earth* appeals to so many different aural experiences, bringing to life the text in a real and profound way. She does this through manipulation of melody, harmony, rhythm (including meter and tempo), texture, dynamics, and orchestration. Through the understanding of these compositional tools, the conductor can make intelligent interpretive decisions, prepare efficient and meaningful rehearsals, and render a musically satisfactory performance. The forms of each movement are clearly designed; the writing is never repetitious; the use of instruments is always colorful; and the implementation of variety in performing forces aids in keeping the listener engaged. Henderson reflects on her own admirations as a composer:

> I have always admired the choral work of Palestrina, Bach, Britten and Healey Willan, but I don’t try to imitate them intentionally. I am told that Gerald Bales, (a well-known organist and composer who is now deceased) said that I write the way that Healey Willan would have written if he were alive today.

The prominent melodies throughout the entire composition are also varied, with changes in texture and structure. When there is imitation, it tends to be in pairs of voices with a clear sense of melodic direction, contour, and prominence. Much of Henderson’s melodic writing in *Voices of Earth* is step-wise or triadic, and she avoids awkward skips

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34 Ibid.
and harshness in the structure of her melodies and allows the accompaniment to enhance prominent features. In addition there are numerous examples of melodic writing which could be considered jagged, disjunct, and stagnant.

In *Voices of Earth* there is a great sense of variety in the harmony - bold, colorful, modal, and tonal. It is the text, as Henderson mentions that serves as the inspiration for the harmonic pallet of the piece. She varies the approach to create harmonic color dissonances like the major seventh, diminished fifths, as well as triadic harmonies with non-chord tones like passing tones and suspensions.

Rhythm and meter are also very important aspects of the uniqueness of this piece. At times challenging for both singers and orchestra, the rhythm provides great interest and vitality to the text through the use of mixed meter, meter changes, syncopation, hemiola, and rhythmic ‘layering’ (several simultaneous rhythmic patterns).

The frequent meter changes, shifts in accent and other metric devices seem to stem from the desire to present the text with an unobtrusive clear text stress. They contribute to the distribution accent for text stress, and even with the complexity of frequent meter changes, text accents are unmistakably placed on syllables that should be stressed. The clarity of the words is never sacrificed, no matter how complex the rhythm becomes.

Texture is also used to foster a sense of variety and enhancement of the words. Although there are no fugues or other strict imitative forms, she does use a great deal of motives in pairs of voices with the prevailing texture which is largely homophonic. Henderson also achieves variety in texture by constantly changing performance forces suggesting a dialogue among the groups and adding yet another dimension of sound.
The children’s choir adds another dimension to the variety and enhancement of the text, as in Winter-Store from the fourth movement which is scored entirely for the children’s chorus. This text is appropriate for this use of forces because it speaks of the “children of the enchanted hours” and the magic of the running stream. In light of the work as a whole, the use of variety and contrast in performance forces allows Henderson to create a multi-dimensional aural experience, one which gives the listener a greater, more meaningful understanding of poems.

Finally, there is the accompaniment. The opening accompaniment not only serves a pragmatic introduction, it sets the listener up for the very opening gesture in the choir as they sing, “O most high.” This unison, ascending perfect octave, is suggesting the word “high;” but aside from that, many of the musical gestures contain features which ascend, suggesting a spatial dimension towards the heavens. Many of the musical motives in the accompaniment work the same way working to create vivid, mental images always associated with the word’s inherent meaning.

For the most part, Henderson’s instrumentation tends to adhere to the traditional combination of ‘families’ of instruments, and within each of these groups (strings, winds, brass, etc.) lies an accompaniment which is never too dense or distracting to the musical goal of expressiveness.

As conductors continue to search for repertoire which embodies the essential characteristics of quality, Voices of Earth should be included in the repository of modern choral music. Henderson’s output as a composer has only been mildly explored, but as her work slowly becomes a part of the standard choral repertoire, choral conductors and educators should not miss the opportunity to learn more about her and her music.
REFERENCES


Inkster, Kenneth. Tribute to Ruth Watson Henderson on her 70th birthday, 4 May 2003. Photocopy in possession of the author, Louisiana State University, Baton Rouge, LA.


APPENDIX A: CHORAL WORKS OF RUTH WATSON HENDERSON

Publishers

AMP  Alliance Music Publications
BH   Boosey and Hawkes
CMC  Canadian Music Centre
CP   Works which are no longer printed by GVT are temporarily available from Counterpoint Musical Service
ES   Earthsongs
FH   Frederick Harris Music
GVT  Gordon V. Thompson Music, a division of Warner/Chappell Music Canada Ltd.
HNS  Hinshaw
KHP  KEImann Hall Publishing
LMS  Leslie Music Supply
OXF  Oxford University Press
PM   Plymouth Music Co. Inc.
RCCO Royal Canadian College of Organists
RD   Roger Dean Publishing, a division of Lorenz Publishing Company
RE   Randall M. Egan/ The Kenwood Press
RWH  Ruth Watson Henderson
TCM  Treble Clef Music Press

Large Choral Works

The Ballad of St. George  (1982)  ca.45'  CMC
   Cantata for mezzo-soprano and bass soloists, SATB chorus, organ, harp and 2 trumpets.
   Commissioned by the Edward Johnson Music Foundation for the Guelph Spring Festival, 1982, on the occasion of the 150th anniversary of St. George's Anglican Church, Guelph.
   Première: May 1982.

Clear Sky and Thunder  (1983)  ca. 50'  CMC
   Commissioned by the Toronto Children's Chorus.
   Première: October 1984, Toronto.

35 Information contained in this appendix is taken from a catalogue of works, available from the composer.
The Last Straw  (1990)  ca. 30' CP

Voices of Earth  (1991)  ca. 25' CP
Chamber choir, large SATB choir, children's choir and 2 pianos; also available with orchestral accompaniment, or 2 pianos and 5 percussion. Text taken from Canticle of the Sun by St. Francis of Assisi and from poems by Archibald Lampman. Commissioned by the Amadeus Choir of Scarborough. Première: The Elmer Iseler Singers, the Amadeus Choir and the Bach Children's Choir of Scarborough, April 1991.

The Travelling Musicians  (1994)  ca. 25' CMC

From Darkness to Light  (2001)  ca. 23’ RD

SATB Choral Works a Cappella

Pater Noster  (1973)  2' GVT
SATB Chorus.

Missa Brevis  (1974)  12’ HNS
SATB divisi chorus. Latin text. Written for Elmer Iseler and the Festival Singers of Canada.

A Sequence of Dreams  (1983)  16’ MS
Three Motets (1989) 6′30″  RE
SATB. Commissioned by the Deer Park Vocal Ensemble for the 1989 International Choral Festival.
Première: June, 1989, Toronto.

Four Psalm Motets (1996) 4′50″  GVT
1. Let Us Lift Up High the Lord (1′20″)  2. We Sing and Make Music to the Lord (1′30″)  3. Let All Who Take Refuge (1′20″)  4. Sing Joyfully (0′40″)
SATB a cappella. From Psalms 34, 27, 33 and 5.
Commissioned by Melvin Hurst for the Kingsway Baptist Church Choir, Etobicoke.

Shades of Love (1995) 15′30″  BH
1. Awake, My Heart  2. She Walks in Beauty  3. When We Two Parted
4. Remember  5. Annabel Lee
SATB a cappella.
Commissioned by the Nova Singers, Galesburg, Illinois.
Première: October, 1995

Sing Out With Joy (1998) 3′  RWH
SATB with organ
Commissioned by the Islington United Church Senior Choir to celebrate the life and faith of Susan Holgate.
Text from Psalms 81 and 89

In Memoriam Elmer Iseler (1998) 6′  KHP
A Prelude and Fugue for SSAATTBB a cappella.
Written for the Elmer Iseler Singers in memory of Dr. Elmer Iseler.
The fugue is a setting of the Kyrie.
Première: February 5, 1999

Colours: A Tonal Palette (2003) 4′  RWH
SATB with divisi, a cappella
Première: by the Vancouver Chamber Choir, Nov. 14, 2003

Two Invocations (2005)  RWH
1. Bless Us O God - 2 ½′
   SATB a cappella
   Text: Mongolian prayer
2. Help Us, Great Spirit - 2 ½′
   SATB with drum
   Text: Prayer of the Dakota Tribe, USA
Commissioned by Kingsway Baptist Church, in gratitude to Melvin Hurst.
SATB Choral Works with Accompaniment

Christ is our Cornerstone (1984) 5' BH
SATB chorus with organ. Commissioned by Christ Church Cathedral, Hamilton, for its 150th anniversary.

The Beatitudes (1985) 5' *CP
SATB chorus with flute and organ/piano.
Commissioned by the Toronto Branch of the Royal School of Church Music.

The Bloor Street Mass (1987) 20' CMC
SATB chorus with wind quintet, percussion and organ, or chorus and organ.
English text.
Commissioned by Bloor Street United Church, Toronto, on the occasion of its 100th anniversary.

Crazy Times (1988) 12' RWH
SATB chorus with piano.
Settings of 5 poems by Miriam Waddington.
Commissioned by the Toronto Mendelssohn Youth Choir.

Missa Brevis # 2 (1989) 5' CP
ICET text in English.
For congregation and organ with optional SATB chorus.
Award-winning composition in the Father Perry Memorial Competition, held by the RCCO Toronto Centre in 1989.

O Sing Unto the Lord a New Song (1989) 2' OXF
SATB Chorus with Soprano Solo, flute, horn and organ.

The Song My Paddle Sings (1992) 4' RWH
SATB chorus with piano.
Setting of the poem by E. Pauline Johnson.
Commissioned by the Ontario Choral Federation for their SING conference in 1992.

The House of God (1993) 5' RWH
SATB chorus and congregation (optional) with organ.
Text by Lydia Pedersen.
Commissioned by Royal York United Church Choir for the church’s 50th anniversary.
In the Light of Christ (1993) 4' RWH
SATB chorus and congregation (optional) with flute and organ.
Text includes words by Dwight Munger and verses from the hymn “O For a Thousand Tongues to Sing”.
Commissioned by St. Margaret’s in the Pines Anglican Church, Scarborough, for its 160th anniversary.

Sing All Ye Joyful (1994) 4' RD
SATB chorus with orchestra or piano.
Orchestral score available from Counterpoint Musical Services.
Text from The Hobbit by J.R.R. Tolkien.
Commissioned by the Independent Schools Music Festival.
Première: April 26, 1994, Toronto.

Go to the World (1995) 4’30” RWH
SATB Chorus with SATB solos, organ and handbells.
Commissioned by Lawrence Park Community Church Choir for the church’s 50th anniversary.
Text adapted from 2 hymns by Sylvia Dunstan.

Psalm 150 (1996) 2’30” GVT
SATB chorus with organ.
Commissioned by the Oriana Singers of Cobourg, Ontario, for their 25th season, with the assistance of the York Classics Ensemble.

Come, Holy Spirit (1996) 4’ GVT
SATB Choir and Organ.

Two Love Songs (1996) 6’ BH
1. The Passionate Shepherd to His Love (3’) 2. The Nymph’s Reply to the Shepherd (3’)
SATB Chorus with piano.
Texts by Christopher Marlowe and Sir Walter Ralegh.
Commissioned by the Mount Royal Youth Choir, David Ferguson, Conductor.

Take My Life and Let It Be (1997) 3’ GVT
SATB with organ.
Commissioned by the choir of St. John’s United Church, Alliston, for their conductor Ken Inkster.
A Joyful Song of Praise (2000) 4' RWH
SATB with organ and brass quintet (optional)
Text by David McKane
Commissioned by the 37th General Council of the United Church of Canada, for the Church's 75th anniversary.
Première: August 11, 2000, Toronto

Make Me a World (2001) 13' BH
SATB with piano.
A setting of the poem The Creation by James Weldon Johnson
Commissioned by the Nova Singers, Galesburg, Illinois.

O Holy Spirit (2001) 4'30" RCCO
SATB with organ
A setting of the Latin text Veni Creator Spiritus, translated into English by John Webster Grant.
Commissioned by the Royal Canadian College of Organists for the Toronto Organ Festival, 2001.
Première: July 11, 2001

The River (2002) 4’ RWH
SATB with piano; also available in SSA
Text by Winston Harrison
In memory of John Ford, January 2002

Magnificat (2002) 7’ HNS
SATB and organ
Commissioned by the Mount Royal Kantorei, Calgary, AB, David Ferguson, conductor, for its Canadian Composer Concert Series, May 2002
Première: May 12, 2002.

To Everything There is a Season (2002) 5’ RWH
SATB with piano, and optional flute and oboe
Commissioned by the Ottawa Regional Youth Choir, Barbara Clark, conductor, for their 20th anniversary
Text: Ecclesiastes 3: 1-8
Première: March 13, 2003

Laetetur Jerusalem (2002) 4’ RWH
SATB with flute and cello.
Based on a plainsong chant from the collection Piae Cantiones.
Commissioned by the Elmer Iseler Singers.
Première: December, 2002.
The Voice of Niagara (2003) 5’ RWH
SATB with orchestra. Text by Sarah Pratt.
Commissioned by Chorus Niagara for their 40th anniversary.
Première: March 1, 2003

Our Christian Heritage (2003) 3’45” RWH
SATB choir with organ
Commissioned by Washington United Church, Scarborough, for their 200th anniversary
Text from the hymn “For a Church Anniversary: Sowing New Seeds” by Fred Pratt Green
Première: November 23, 2003

O Praise the Gracious Power (2004) 4’ RWH
SATB Choir, Children’s Chorus and Organ
Commissioned by the Toronto Diocese of the Anglican Church of Canada, for the installation of Colin Robert Johnson as Bishop of Toronto. Text by Thomas Troeger.
Première: September 12, 2004

1. The Spell of Creation – SATB and Children’s choir, with piano – 3 ½ ‘
2. Barter – SATB and piano – 3’
3. Leisure – Children’s choir and piano – 1½’
4. Dream Song – SATB and piano – 1½’
5. God’s World – SATB and piano – 2 ½”
Commissioned by the Bach Elgar Choir of Hamilton for their 100th Anniversary Gala Concert with the Hamilton Children’s Choir.
Première: May 28, 2005

Choral Works for Treble Voices

Musical Animal Tales (1979) 13’ GVT
S, SA, SSA with piano.

Lullaby for the Christ Child (1979) 2’30” LMS
Unison with optional SATB chorus and keyboard accompaniment; also arranged for small orchestra or full orchestra
Through the Eyes of Children    (1981)   12'    GVT
My Dreams; You’ll Never Guess What I Saw; À La Ferme
(Note: Four is Wonderful; Storm; La Chasse and L’Été are now published by Leslie Music – LMS; Slave of the Moon is available through the composer, RWH)
Unison with piano.
Settings of poems written by children in English & French.
Commissioned by the Alliance for Canadian New Music Projects.

Songs of the Nativity    (1984)   15'    GVT
SSAA with piano; also arranged for strings and harp.
Commissioned by the Oriana Singers.

Creation's Praise    (1986)   5'  RWH
2 treble choirs SSAA/SSA with brass quintet and organ.
Published with reduction for piano 4 hands.
Text: English translation of the Benedicite Omnia Opera.
Commissioned by Kathryn Brown for the Toronto Children's Chorus and the Canadian Brass.
Première: February 1986, Four Choir Celebration, Toronto

Barnyard Carols    (1986)   10'  GVT
Unison songs with flute, viola and violincello.
Poems by Margaret and Geoffrey Tomkinson.
Première: December 1986; The Toronto Children's Chorus.

Popcorn    (1989)   2'    GVT
SSA a cappella.

O God Who Hast Made All Things    (1989)   1'45”    OXF
Unison with piano/organ and flute.

Bless the Lord, O My Soul    (1990)   1’45”    HNS
Unison with piano/organ

Psalm 100    (1990)   2'    HNS
2-Part with piano
My Heart Soars    (1990)   3’      HNS
2-part with flute and piano
Optional 2nd part: an adult choir may sing the Doxology at the end, in unison.
Text by Chief Dan George with added Doxology.
Commissioned by the Junior Choir of Colborne Street United Church, London, Ontario.

Gloria    (1993)   5'30”       BH
Treble Voices SSAA with brass quintet, timpani and percussion.
Commissioned by Doreen Rao for the women of the University of Toronto's Symphony Chorus and Women's Chorus.

In Flanders Fields    (1993)   3’       LMS
SSA a cappella. Text by John McCrae.
Commissioned by the Hamilton Children's Choir.
Première: May 28, 1994, Burlington.

A Celtic Blessing    (1994)   1'30”       HNS
For 2-part choir with keyboard
Written for David McKane
Première: May 14, 1994

May the Road Rise to Meet You    (1995)   1’30”       HNS
SSAA a cappella.
Dedicated to Mark Shaull and the Tuscany International Children’s Choir Festival, 1995

The Old Woman and her Cat    (1995)   3’30”        LMS
SA with Piano, alto glockenspiel and tambourine.
Commissioned by the Music Teachers’ Association of Carlton

When Music Sounds    (1995)   4’        GVT
SSAA chorus with piano.
Text: Walter de la Mare
Commissioned by the Alliance for Canadian New Music Projects for their 25th anniversary, with funding by the Laidlaw Foundation, the North York Board of Education, and Earl Haig Secondary School.

Music on the Waters    (1996)   4’        CP
SSAA with piano.
Text: Lord Byron
Commissioned by the University of Western Ontario Les Choristes, and their director, Dr. Victoria Meredith.
Come, Ye Makers of Song (1997) 3’
SSA with piano or orchestra.
Orchestral accompaniment available from CP.
Text adapted from *Come Ye Sons of Art* by Henry Purcell
For Jean Ashworth Bartle on her birthday, March 7, 1997.

Psalm 23 (1996) 3’
Unison Treble Choir with piano/organ accompaniment.
In memory of Heather Spry.

Cantate Domino (1997) 5’30”
SSAA with piano and trumpet.
Text adapted from Psalms 47, 96, 98, and 149.
Commissioned by the West Virginia All-State Children’s Chorus for their 10th anniversary concert, March 20, 1998.

Chansons Innocentes (1998) 5’30”
1. in Just-spring  2.Tumbling-hair  3. hist whist
Unison Treble Choir and piano with some divisi in the second song.
Text by e e cummings.
Commissioned by Gabrielle Israelievitch for her husband Jacques’ 50th birthday concert, April 19, 1998.

O Ruler of the Universe (1998) 3’
SA treble chorus or ST/AB chorus and organ, with congregation optional.
Commissioned by the Girls’ Choir of Christ Church Cathedral, Indianapolis.
Indiana, for the *Christ Church Series*

Sing Alleluia (1998) ca. 3’
Three choirs: Unison Treble, SA and SAB with oboe, bassoon, cello, marimba and piano.
Commissioned by the Bach Children’s Chorus of Scarborough.

Watt's Cradle Song (1998) 3’
SSA with piano
Written for the Toronto Children's Chorus in celebration of their 20th anniversary
Première: December 20th, 1998

Our Risen Lord (1999) 3’
SA with flute and piano
Text: Timothy Dudley-Smith
Commissioned by the Centre for Sacred Music, Virginia Wesleyan College, and the Virginia Wesleyan Children's Chorus and Youth Chorale, for their "Children's Festival of Sound".
Première: March 14, 1999
Two Insect Songs (1999) ES
1. Whirligig Beetles (2’)  2. Fireflies (1’45”)
2 songs for Soprano and Alto duet, or SA chorus, with piano.
Text from Joyful Noise by Paul Fleishman.
Commissioned by the Ontario Registered Music Teachers' Association (ORMTA) for their Convention 2000, with the financial assistance of the Canadian Music Centre, and the Millenium Fund of the Canada Council.

Spells (2000) 3’ HNS
For 2 choirs: SSA choir and unison choir with piano.
Text by James Reeves.
Commissioned by the Appalachian Children's Chorus.
Première: Feb. 2, 2001

Adventures in Color (2001) 8’35” ES
1. White (2’15")  2. Orange (2’)  3. Gold ( 2’)  4. Blue (3’)  5.Red (1’ 20”)
SSA with strings or piano.
Text from Hailstones and Halibut Bones by Mary O'Neill.
Commissioned by the Toronto Children's Chorus, with the assistance of the Ontario Arts Council.
Première: April 28, 2001

The River (2002) 4’ HNS
SSA with piano; also available in SATB
Text by Winston Harrison
In memory of John Ford, January 2002

Five Fat Fleas (2003) 4’45” HNS
SA with piano.
6-part divisi in the final verse may be done with more than one choir.

Make Me a Song (2003) 3’30” AMP
SSA chorus, piano and flute
Text from “An Order for a Song” by James Whitcomb Riley
Commissioned by the Music Department of Father Bressani Catholic High School for their 20th anniversary.
Première: May, 2003
Path of Light 2004 6’30” RWH
1. Landscape – 3’
2. Night – 3’30”
SSAA with piano
Settings of poems written by children of the Toronto District School Board, published in *Urban Voices*.
Commissioned by the Oriana Singers as part of their concert “Children’s Voices”.
Première: May 8, 2004

Set Me as a Seal (2003) 3’ RWH
SSA chorus with baritone solo and piano
Text adapted from Song of Solomon ch.8 and 1Cor. 13
Dedicated to Tim Rutledge and Anna Brown on the occasion of their wedding, October 11, 2003

Giver of All (2005) 3’20” RWH
SSA with piano
Text: Christopher Wordsworth
Commissioned by the First Baptist Girls’ Choir, NS, Jeff Joudrey, Director
Première: May 10, 2005

Wind Songs (2004) 3’15’ RWH
1. Blow, Wind, Blow – 40”
2. Who Has Seen the Wind – 1’45”
3. Go Wind – 50 “
SSA with piano
Commissioned by the Mississauga Children’s Choir and their conductor Thomas Bell.

Prayer of St. Francis (2005) 3’ RWH
Unison with piano
Dedicated to Linda Locke in celebration of her 60th birthday

Jubilant the Music (2005) 6’ RWH
3 treble choirs: 1. Unison 2. SA 3. SSA, with orchestra
Text: Frances Louisa Bushnell
Commissioned by the Los Angeles Children’s Chorus and their director Anne Tomlinson for their 20th anniversary.
Première: April 9, 2006
Music Comes    (2005)  4 '  RWH
SSA with flute, oboe and piano
Text by John Freeman
Commissioned by the Syracuse Children’s Chorus and their director Dr. Barbara Tagg for their 25th anniversary
Première: May 20, 2006

Choral Works for Male Voices

Le Vaisseau d'Or    (1999)  2'45"  RWH
TTBB a cappella. Text by Emile Nelligan
Commissioned by the Victoria Scholars.
Première: April 18, 1999

Choral Arrangements

Les Raftsmen    (1973)  3'  CP
SATB chorus with piano.

Mary Ann    (1973)  5'  CP
SATB chorus with piano.

O Canada    (1988)  RWH
SA with piano.
Accompaniment also available for strings or full orchestra.

Five Ontario Folk Songs    (1990)  20'  GVT
(Note: 3. The Banks of the Don now available through the composer RWH.)
SATB chorus with piano and opt. snare drum in #1 and #3. Commissioned by the Elora Three Centuries Festival.
Première: July 1990, Elora.

Promptement Levez-Vous    (1990)  2’  RWH
SSA a cappella

The Twelve Days of Christmas    (1990)  6’40”  RWH
SSA  a cappella.

Sing Ye Praises to the Father    (1992)  4'  RWH
SATB chorus with organ and 2 trumpets, or brass band.
Music from last movement of The Ballad of St. George by the composer, based on the hymn-tune Hermon.
Sung at the opening of the International Choral Festival in Toronto, June 1992
Jesu, Meine Freude (1994) 1'15" CP
SSA a cappella

The Kings (1995) 2’20” RWH
SSA with Tenor Solo; strings, fl., ob., cl., bsn.

Three Maritime Folk Songs (1999) TCM
1. Johnny's Gone a-Sailing (2'45") 2. When I Was in My Prime (4'30")
3. Nell Flaherty's Drake (4')
SSAA with piano
Written for the Oriana Singers. Première: May 8, 1999
APPENDIX B: LETTER OF PERMISSION

From: "Jean-Marie Barker" <Counterpoint_Musical@compuserve.com>
To: <rjhebert@charter.net>
Sent: Friday, July 22, 2005 10:11 AM
Subject: Re: Re: Permission to reprint

"I am requesting permission to reproduce Ruth Watson Henderson's Voices of Earth within the body of a DMA monograph for Louisiana State University. The music will be broken up, and each page will contain markings indicating specific analyses relevant to the pages of text. Thank you for your consideration."

Thanks,
Ryan

Dear Mr. Hebert

We give you formal permission to reproduce the full score to Ruth Watson Henderson's Voices of Earth, as described above. The following permission line must be included:

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Sincerely
Jean-Marie Barker
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VITA

A native of Louisiana, Ryan Hebert began his early training as an organist, earning his undergraduate degree in organ performance from the University of Alabama under the tutelage of Warren Hutton. In 1999 he received a dual master’s degree from the University of Kansas in choral conducting and sacred music. In the summer of that same year he also was awarded full membership into the Guild of Carillonneurs of North America at the annual congress held that year in Ames, Iowa.

Conducting teachers have included Sandra Willetts, Granville Oldham, Simon Carrington, Michael Bauer, and Kenneth Fulton. Prior to entering LSU as a doctoral candidate in choral conducting he was Professor of Music at Oklahoma City Community College. He now serves as Director of Choral Activities at the South Carolina Governor’s School for the Arts and Humanities, the state’s only public boarding school for artistically gifted high school students. Mr. Hebert will be awarded the Doctor of Musical Arts degree at the May 2006 commencement.