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Daniel Moe's choral works with brass accompaniment

Wordelman, Peter Dale, D.M.A.

The University of Arizona, 1991
DANIEL MOE’S CHORAL WORKS
WITH BRASS ACCOMPANIMENT

by

Peter Dale Wordelman

A Document Submitted to the Faculty of the
SCHOOL OF MUSIC
In Partial Fulfillment of the Requirements
For the Degree of
DOCTOR OF MUSICAL ARTS
WITH A MAJOR IN CONDUCTING
In the Graduate College
THE UNIVERSITY OF ARIZONA

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As members of the Final Examination Committee, we certify that we have read the document prepared by Peter Dale Wordelman entitled DANIEL MOE'S CHORAL WORKS WITH BRASS ACCOMPANIMENT and recommend that it be accepted as fulfilling the requirements for the Degree of A. Mus. D.

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ACKNOWLEDGEMENTS

The author would like to thank his committee in general for their guidance and instruction in the preparation of this manuscript. In particular Dr. Maurice Skones and Dr. Josef Knott for their inspiration, support and the opportunity for a broad musical education over the last four years, and Dr. Larry Day and Dr. Paula Fan for their excellence in vocal instruction and coaching.

The author would like to thank Daniel Moe the composer for the eight works with brass and chorus and his assistance with this topic, and Daniel Moe the conductor for the years of individual instruction which ultimately led to the author's pursuits as a conductor.

The author would also like to thank his parents Dale and Lorraine Wordelman for providing the opportunity of continuous musical instruction and inspiration, and his wife Lisa whose love, patience and encouragement are never ending.
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ABSTRACT

Many twentieth-century American composers have written works for chorus with brass accompaniment. This study focuses on the compositional techniques Daniel Moe applies to his brass and choral works and the musical and religious influences that aided in the development of Moe's composition language.

Eight of Daniel Moe's works for brass and chorus are analyzed to determine the influences and techniques employed in his style of composition. The analysis reveals; the choir and brass remain independent and never dominate each other, the brass consistently play at their loudest dynamic levels while the choir is not singing, the heights of the choral phrases are unaccompanied, and final cadences are voiced with the highest pitches in the choral writing which allows an equality of forces. As a conductor, Moe has encountered many Venetian and contemporary works for brass and chorus that had a direct result on the techniques he applied to his brass and choral works.

The evidence suggests that Daniel Moe's choral works with brass accompaniment involve a combination of twentieth-century harmonies and rhythms, Biblical and liturgical texts influenced by his strong Lutheran heritage,
and a style of transparent scoring which carefully integrates the brass instruments into the overall texture of his compositions.

**Introduction**

This document focuses upon "Daniel Moe's Choral Works with Brass Accompaniment." It presents as its central thesis statement:

Daniel Moe's choral works with brass accompaniment involve a combination of twentieth-century harmonies and rhythms, Biblical and liturgical texts influenced by his strong Lutheran heritage, and a style of transparent scoring which carefully integrates the brass instruments into the overall texture of his compositions.

In developing this thesis, the eight choral works with brass accompaniment of Daniel Moe will be examined:

- *Sing Aloud to God Our Strength* (1964)  
  (SATB, two trumpets, organ)
- *Rejoice, Ye People* (1964)  
  (SATB, brass quartet, organ)
- *Fanfare and Choral Procession* (1969)  
  (SATB, brass quartet, organ)
- *Psalm Concertato* (1969)  
  (SATB, brass quartet, string bass)
  Part I  
  Part II  
  Part III
- *Cantata of Peace* (1971)  
  (SATB, trumpet, keyboard, narrator)
- *Chief Seattle's Psalm (and a fragment from David)* (1976)  
  (SATB, trumpet, piano or organ)
- *Exhortation from Proverbs* (1977)  
  (SATB, brass sextet)
- *If Ye Then Be Risen with Christ* (1990)  
  (SATB, brass quintet or organ)

Specifically, this document addresses the following four issues: (1) How prominent a role do the brass instruments play in these compositions? Do they function strictly as accompaniment, are they independent of the voices, or do
compositional techniques vary based on the choice of instruments? (2) Why did Daniel Moe use brass instruments in these compositions? Does he favor this type of sonority, or did he compose these works due to the availability of instruments for each particular commission? (3) What composers, and, more specifically, what compositions influenced Daniel Moe's compositional technique? Do any of these pieces have a direct model? (4) How did Daniel Moe discover his own compositional language, and specifically, what musical and religious influences aided in this development?

A comprehensive investigation of secondary literature reveals that little has been written about Moe's compositions; however, even a casual examination of the eight works is sufficient to indicate that his compositions show a variety of ways in which brass instruments are used in combination with voices. Unlike much twentieth-century choral music, his works do not make extreme technical demands on the performers, and generally, accommodate the various needs of conductor, choir and brass. Finally, Daniel Moe has exerted a significant influence on American choral music, even though his compositions have never attained wide popularity. In particular, his ideas concerning rhythm and conducting, (i.e., organization of rhythm, irregular meters, and proportional systems,) have helped many young conductors understand these important twentieth-century techniques.
Biography

Much of the information in this section is based, in part, on an unpublished document by Daniel Moe entitled *The Soaring Bird Gesangbuch: A Collection of Hymns, Psalms, Canticles and Spiritual Songs Composed between 1953 and 1983*. Also contained in Moe's document is a copy of a lecture entitled "Composing Music for the Lutheran Church: An American Approach." He delivered the lecture on the campus of Texas Lutheran University on October 27, 1972. Other sources for this biographical section are personal interviews with the composer and an article by Donald Johns titled "Composers for the Church: Daniel Moe".

Daniel Moe was born in 1926 in Minot, North Dakota. His grandparents were immigrants from Norway, and his father served as pastor of Olivet Lutheran Church in Fargo, North Dakota from 1928-53. This Norwegian-Lutheran background was his main musical and spiritual influence through high school and helped shape his later outlook. Daniel Moe began his musical training at the age of five in Fargo. He had a few early years of piano study before changing his focus to the clarinet. With this change in focus also came a new found talent as a young singer. He sang in the children's choir at Olivet Lutheran Church and Myrtle Oaklund conducted the choir and was one of his first important influences toward musical understanding. Moe states:

While my attitude towards this ensemble could hardly be described as enthusiastic (I had, after all, been "drafted") there must have been at least something in the experience that rubbed off on me in a positive way. I have the patience of one Miss Myrtle Oaklund to thank for beginning my appreciation of vocal ensemble music. The interest which she initially stimulated has persisted throughout my life.2

During Moe's years in junior high and high school, he continued to be an active member in school bands, orchestras and choirs. Although his participation was adequate and consistent, there was no indication that Daniel Moe had a future as a composer and conductor. He lists three teachers that helped maintain and encourage his motivation: Harlowe Berquist, who conducted the band at Agasse Junior High School in Fargo, North Dakota where Moe played the clarinet; L. C. Sorlien, who conducted all of the performing ensembles at Fargo Central High School; and Vincent Dodge, who was the director of the Olivet Lutheran Church chancel choir in which Moe sang since the age of 14. He writes:

Because of their excellence and persistence, they managed to subvert several momentary impulses to drop music. Furthermore, they deserve some kind of special citation for patience and perseverance under extreme duress by teenagers!3

In his final year of high school Moe decided to take up the tenor saxophone so he could play the music that he had begun to love, jazz. His love and fascination for Big Band music has remained with him throughout his years of composing. This influence will be evident in his Psalm Concertato for two trumpets, two trombones and string bass. Although his interest in jazz was blossoming, it was not a practical interest for the son of a Lutheran minister,

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3 Moe, Gesangbuch 4.
many of whom disapproved of activities often associated with dancing. Frequent arguments stemmed from the conflicting interests jazz music brought into a Lutheran household. He states:

There were, I must confess, a number of heated arguments resulting from their inflexibility on this issue. Interestingly enough, while dancing itself was not approved of, playing for dances was grudgingly tolerated.⁴

I still marvel at the patience of my sainted father who, on many Saturday evenings, heroically put the final touches on Sunday's sermon while I was listening to Stan Kenton or Woody Herman records in the next room with the volume up full.⁵

Moe entered the Naval V-5 program immediately after high school, June 1944. He served as an aviation cadet while continuing to play the tenor saxophone and clarinet. He quickly learned that his musical abilities exempted him from the more rigorous and unpleasant Naval duties. He provided entertainment as a member of the Navy bands.

In 1946 Moe left the Navy to attend Concordia College in Moorhead, Minnesota. He began his curriculum as a pre-theological student, but by his second year he had changed his major to music. Paul J. Christiansen, who was the conductor of the Concordia Choir, influenced the shift from theology to music which resulted in Moe's lifetime commitment to music. As will be discussed later, choral compositions by Paul J. Christiansen served as his first introduction to the style of twentieth-century composition.

Moe's decision to change his vocation to music was not motivated by any theological or spiritual downfall. Over the years he had been struggling with the question, "how does one best serve his fellow-man."⁶ An assessment of his

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⁴ Moe, Gesangbuch 4a.
⁵ Moe, Gesangbuch 4.
⁶ Moe, Gesangbuch 9.
artistic and emotional abilities led him to the obvious conclusion that music was his best outlet for service. He writes:

The decision to become a musician, then, was rooted in a basic concern for people and a conviction that music - along with the other arts, could contribute something profoundly meaningful to the general welfare of humanity, and that it was in a real way, ultimately worthwhile.\(^7\)

Daniel Moe graduated from Concordia in 1949 with a degree in music. Following graduation, he returned to Fargo and directed the choir at Olivet Lutheran Church and made monthly trips to Hamline University in St. Paul, Minnesota to study composition with Russell Harris. Upon Harris' suggestion, Moe decided that he would begin to work on a master's degree. In February of 1950, he enrolled at Hamline. Three weeks into his course of study at Hamline they announced the discontinuation of its master's program. Moe was faced with finding another place to finish his degree. His teachers encouraged him to study with John Verrall, a former Hamline instructor who was currently a professor of composition at the University of Washington.

In the fall of 1950 Moe went to the University of Washington and completed his master's degree in 1952. He also had two conducting jobs: Ballard First Lutheran Church and Lutheran Bible Institute, to help pay for his education. His years in graduate school brought about his discovery of what had taken place in music during the first half of the twentieth-century. He was finally aware that the movement towards serial composition had taken place. The exact effect of his discovery of twentieth-century composers will be discussed later, but needless to say, it was profound. Not only had Moe discovered the works of twentieth-century composers, but he also had his first

\(^7\) Moe, *Gesangbuch* 10.
encounter with the compositions of Heinrich Schütz, Gabrielli, and Buxtehude. One must keep in mind that the literature sung in his church and at Concordia was mainly that of nineteenth-century composers, twentieth-century works of Paul J. Christiansen and William Schuman, and the music of F. Melius Christiansen.

After graduating from the University of Washington, Moe applied and was a finalist for two faculty positions. One was at a Junior College in Washington and the other was at the University of Minnesota. He was not offered either job, so Moe accepted a position as a lay minister and choir director at Hope Lutheran Church in Powell, Wyoming. The church was a small mission church in which he could work on his composing; in addition, he could help the church's growth and development. The church, however, presented a challenge for his creative musical ideas. He states:

This was about as small and humble a parish as existed in this country... and how was I to approach these people musically? Either I could attempt some massive program of education, or I could start from scratch and build something new.\(^8\)

This incident... coming at the beginning of my professional development, had a profound influence on my life. In this situation, I had to be concerned with people and to write music that was right for them. My experiences showed me how much impact contemporary congregational singing could have on people.\(^9\)

In the Fall of 1953 he left Wyoming and was appointed director of choral activities at the University of Denver where he remained until 1959. During this time he was also appointed lecturer in church music at the Iliff School of

\(^{\text{8}}\) Johns, *Church Music* 24.
\(^{\text{9}}\) Johns, *Church Music* 24.
Theology, a Methodist Seminary, and directed the choirs at Augustana Lutheran Church and Central Presbyterian Church.

The Lutheran World Federation gave Moe a grant in 1956 to study in Germany. Although his main place of study was the Kirchenmusikschule in Hannover, but he also attended the International Heinrich Schütz Festival in Dusseldorf, and made special trips to Hamburg, Luebeck, and Lüneberg. In Lüneberg he met Jan Bender and discovered the music of Hugo Distler. In Hannover, following a rehearsal on Moe's piece, *Hosanna to the Son of David*, K. F. Muller a German musician, responded, "Ach! Geistliche Jazz. Daniel, he said, the future is with you, and with your American compatriots." It was on this adventure that he discovered his unique style as a Lutheran composer and church musician. The reaction of Muller made him feel confident that his style of combining the elements that had been part of his life was indeed the style he would continue to use in his composition of Lutheran church music.

Daniel Moe received a grant from the Danforth Foundation in 1959 to work on his doctorate in composition. He took a leave of absence from the University of Denver and went to the University of Iowa to work on his Ph. D. in composition. His thesis topic was his own composition, *Te Deum Laudamus*, a work for choir and wind ensemble. He completed his Ph. D. in 1961 and instead of going back to Denver, accepted a position as director of choral organizations at the University of Iowa. While in Iowa City, he also conducted the choir at Gloria Dei Lutheran Church.

In 1972 Moe was appointed professor of choral conducting at Oberlin College Conservatory of Music, a position he currently holds. He is also the

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10 Moe, *Gesangbuch 26.*
conductor of the Key Chorale, a semi professional oratorio choir in Sarasota, Florida. His wife, Ann, is the organist and choirmaster at Church of the Redeemer in Sarasota.
Musical Influences

Daniel Moe recognized the importance of past and present composers. His own compositions are a combination of his early influences and his ideas on developing a compositional language suitable for the expression of religious texts. With regard to this development he states:

Every composer pays homage to his musical past. His debt to earlier exploration in the sonorous realm is great. This, however, is but one facet of his musical experience. To his awareness of his musical heritage he adds his experience of the present. He willingly identifies himself with the epoch into which he is born. He accepts his moment in history. Ideally, he is not concerned about erecting musical monuments to the past or future. His desire is to address himself, as eloquently as possible, to the people of his generation.11

The music to which Daniel Moe was exposed during his early years was mainly that sung in the Lutheran Church, the most frequent of which were hymns based on chorale melodies. The chorale melodies were used for congregational hymn singing and for anthems sung by the choir. The works of nineteenth-century composers such as Brahms, Mendelssohn, Grieg and Dubois were also often sung by the Lutheran church choirs, as well as works by nineteenth-century Russian composers. Eighteenth-century music was largely ignored, although Mozart's "Alleluia" from the 12th Mass was frequently heard.12

The most dominant musical influence in the upper midwest Norwegian-Lutheran Churches during the early twentieth-century was F. Melius Christiansen. Moe was exposed to Christiansen's music during his early years and while attending Concordia College. In general, F. Melius Christiansen

12 Moe, Gesangbuch 7-8.
wrote extended eight part a cappella choral pieces. Many of these a cappella pieces were arrangements of hymn tunes and chorale melodies. The popularity of these pieces made a cappella singing, in the upper midwest, the ideal form for performance in the early part of the twentieth-century. Christiansen's works were appropriate for college and large church choirs, but for small church choirs a cappella anthems in eight parts were difficult to accomplish. The difficulty of these works for small church choirs convinced Moe that a cappella singing would not be the only mode of composition for him. Works for chorus with accompanying keyboard and orchestral instruments would later become a common practice in his compositions.

Although the music of Daniel Moe is not directly related to Christiansen's compositions, he provided Moe with an example of excellence in choral music. Mandus Egge explains how great an impact F. Melius Christiansen had on the music of the Lutheran Church.

One man has had an almost unparalleled influence on the music of the church, and therefore on the worship life of the church, not only in congregations of Norwegian origin, but in the entire Midwest, where the ALC has its strength, over the past half century. That man is F. Melius Christiansen. Dr. Christiansen's influence - first with a small group of singers who travelled among the congregations and presented "song services," actually hymn festivals; his leadership of the International Choral Union from 1911-46; high ideals of choral singing evidenced at its best through the St. Olaf Lutheran Choir; his many choral compositions, many of them arrangements and settings of chorales and other hymns; and his influence on thousands of choirmasters, organists, and pastors now serving the church - all these factors have strongly influenced the traditions of worship in the American Lutheran Church.13

Hymn singing was the main musical focus in the Lutheran Church. The choir played a leading role in the interaction with the congregation. As was mentioned, many of the anthems sung by the choir were based on chorale melodies. Most of the texts used for these melodies were from the Psalms. The liturgical role of the choir was restricted to calls to worship, prayer responses and choral benedictions. Little emphasis was placed on the Eucharistic rite. In response to this Moe states, "This in turn left a huge gap in my understanding of liturgical worship which took years to make up for."14

By the age of eighteen, Daniel Moe had virtually no exposure to contemporary twentieth-century music. He had not sung or heard anything by Ralph Vaughan Williams, and composers such as Hugo Distler had already died before Moe discovered the rhythmic impact Distler had on German music. Moe was twenty three years old before he heard any of the twentieth-century German church music by Ernst Pepping. His knowledge of twentieth-century piano, orchestral and chamber music was even less than his knowledge of church music. He had no idea that the stylistic revolution of Schoenberg, Berg, Stravinsky and Bartok had even taken place.15

While he was a graduate student at Hamline and the University of Washington, Moe was finally introduced to the works of twentieth-century European composers. The major choral works of Bach, Palestrina, Schütz, and Beethoven were new to him at this time. He also discovered such composers as Berg, Schoenberg, Webern, Stravinsky, and Krenek. These composers

14 Moe, Gesangbuch 6.
15 Moe, Gesangbuch 8.
were of great importance in the development of his own compositional language. When reflecting back on this discovery he states:

Almost as traumatic as the discovery itself was the realization that the church that I loved and through whom I had been receiving spiritual nourishment since childhood was almost totally oblivious of what now had become the center of my life.\(^{16}\)

The specific twentieth-century works that immediately affected his thoughts on composition were Hindemith's *Mathis der Mahler*, Bartok's *Concerto for Orchestra*, and Berg's *Violin Concerto*. Pandiatonic composers such as Bartok and Hindemith chose to live within the diatonic system but employed a free use of dissonance. Moe's own style of composition would soon develop a similar free use of dissonance within a diatonic system. One can see this free use of dissonance in *Psalm Concertato II* and *Exhortation from Proverbs*. Compositions that later helped formulate Moe's rhythmic structure include Britten's *Rejoice in the Lamb* and *War Requiem*. Examples of his rhythmic structure can be seen in the *Cantata of Peace* and *Psalm Concertato I*.

These twentieth-century works helped Daniel Moe make some of his compositional choices as a young composer. The discovery of these works and his initial delight with the harmonic and rhythmic structures, aided in the development of his own compositional language. He writes:

In response to my newly discovered awareness of the stylistic chasm which separated church music from "worldly" music, I determined to develop and perfect the compositional craft which would, hopefully, enable me to create forms that would narrow the gap and also would address the church in a musical vocabulary more consistent with 20th century practice.\(^{17}\)

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\(^{16}\) Moe, *Gesangbuch* 12.

\(^{17}\) Moe, *Gesangbuch* 13-14.
**Sing Aloud to God Our Strength** is Moe's earliest work for brass, organ and chorus. Although the work was published in 1964, it was composed sometime in the late 1950's. The exact date of composition is unknown, but the techniques used are in Moe's words "experimental."\(^{18}\) Examples of these experimental techniques include: the technically demanding organ accompaniment (see Figure 1), integration of the trumpet fanfares into the choral entries, and the melodic and rhythmic development. The anthem employs the use of two trumpets which play fanfare motives throughout. In all of his other brass and choral works, the brass are involved in melodic material and not used mainly for rhythmic development.

*Figure 1 Sing Aloud to God Our Strength mm. 103-109*

(2 trpts)

\(^{18}\) Daniel Moe, personal interview, 8-11 Nov. 1990.
Moe's early interest in jazz music is carried over into his compositions. This influence is represented in the *Psalm Concertato* for two trumpets, two trombones and string bass. The sharp rhythmic elements, use of the string bass and composed "riffs" for the trumpet are all evident in the *Psalm Concertato*. One can begin to trace a chronological order of Daniel Moe's experiences and influences. He was influenced by the Lutheran Church, twentieth-century composers and jazz music. As we look ahead we see how these influences affected the development of his own compositional language.

Daniel Moe was influenced by a diverse musical background. Because of this, his compositions do not center on one particular "audience." The vast
majority of his choral music is based on religious texts which stem from the influence of his early Lutheran background. His compositional techniques (i.e., rhythm, harmony and dissonance) are often too advanced for the average church choir. What makes Daniel Moe's music unique is its sense of melodic simplicity combined with complex compositional techniques. For example, in *O Jesus Christ, to Thee May Hymns Be Rising*, the opening textures and melodies seem rather simple and adaptable for any choir. It is not until the third stanza that the anthem becomes so rhythmically involved that the practicality of it for performance diminishes for most church choirs. (see Figures 2 & 3) Over the years he has not given up his contemporary style, both rhythmically and harmonically, merely to allow his music to become more popular and accessible.

Figure 2  *O Jesus Christ to Thee May Hymns Be Rising*

Stanza 1
Christ, to Thee may hymns be rising, in ev'ry city for Thy love and care; Inspire our worship, grant the glad surprising That Thy blest
Figure 3  O Jesus Christ to Thee May Hymns Be Rising

Stanza 3

Show us Thy Spirit,

brooding o'er each city, as Thou didst

weep above Jerusalem.
Seeking to gather all in love and

And healing those who touch Thy

General Characteristics

In the discussion that follows we will look at the main compositional techniques Daniel Moe uses in his works for brass and chorus. Five characteristics will be discussed, namely: harmonic language, brass and choral relationships, compositional choices, use of rhythm, and text.

I. Harmonic Language

The music of Daniel Moe employs a free use of dissonance within a predominantly diatonic framework. He allows a free flow of linear development in the voices and arrives at a point where, for a particular moment, there are often stringent dissonances. The writing of the vocal lines does not, however, create melodic difficulties for the singer, with the exception of an occasional leap of a 7th. (see Figure 4)

Figure 4  Psalm Concertato Part I mm. 19-26
The result produces chords that are rarely major or minor, but chords with added 2nds, 4ths, 6ths, and 7ths. The added notes are often written with a whole step dissonance separating the soprano and alto, or tenor and bass. (see Figure 5)

Figure 5 Sing Aloud to God Our Strength mm.121-124

(2 trpts) Begin to anticipate the Allargando

Blow the trumpet at the new moon, Blow the trumpet at the full moon,

Begin to anticipate the Allargando

Blow the trumpet at the new moon, Blow the trumpet at the full moon,

There is also frequent use of the whole step or intervals of the 7th and 9th between unison men's and women's voices. When exchanging the notes, Moe remains at the whole step dissonance. (see Figure 6) Only on rare occasions are chords with a half step separating any two voices written.

**Figure 6 Psalm Concertato Part II mm. 33-36**

It is important for the conductor and listener to understand that dissonance is an important part of Daniel Moe's music. He has chosen to use dissonance as his form of expression at some of the most dramatic moments in his compositions. Because of this, the conductor should define the dissonance and demand clear, pure treatment of it. Daniel Moe had a positive response to the music of Schoenberg and Berg, and they contributed greatly to his use of dissonance. It was his decision to ultimately reject the serial system as his style of composition. He felt it was simply inadequate for a choral composer who wants his works to be performed. Yet, defining the dissonance remains a crucial aspect in the preparation of his compositions.
II. Brass and Choral Relationships

In Daniel Moe's brass and choral compositions, the brass and choir are independent of each other; never do they dominate each other. In the compositional process they are not dealt with individually, but involve an alternation of phrases and dynamics. The term that will be used to define the treatment of the relationship between the brass and chorus is transparent scoring. The definition of transparent scoring as it applies to Moe's brass and choral works is an exchange or alternation between the brass and chorus which allows either the voices or brass to be salient at any given moment, but allows the chorus to cut through the brass timbre without excessive exaggeration. (see Figures 7 & 8) Important characteristics of transparent scoring are as follows:

1. the brass consistently play at their loudest dynamic levels while the choir is not singing;
2. the heights of the choral phrases are unaccompanied;
3. final cadences are voiced with the highest pitches in the choral writing which allows an equality of forces;
4. brass accompanying figures are used when the choir sings long sustained or unison passages; and,
5. limited use of brass doubling of the vocal lines.

Figure 7 Fanfare and Choral Procession mm. 86-95
Now is the time to banish darkness: evil is evil is

Figure 8 If Ye Then Be Risen With Christ mm. 50-70

Christ, who is our life, shall appear.
shall ye also appear with him in glory, in glory, in glory.
Moe consistently applies all of these techniques in his works for brass ensemble and chorus. The role of the instruments is to prepare the choral entries and vice versa. Only one of the groups will reach the height of a phrase at a particular time. Thus, the brass do not overbalance the chorus. The choral climactic sections are reached either in a cappella sections, or in sections where the brass accompaniment is voiced lower. If the brass are accompanying the chorus during the heights of phrases, they play a rhythmic figure that does not interfere with the chorus. (see Figure 9) This style of writing allows the brass to balance well with the chorus but still perform to the best of their abilities. The only piece that is not in this style is *Sing Aloud to God Our Strength*, in which a more typical use of brass instruments involving fanfare motives is found. (see Figure 10)
Figure 9  *Psalm Concertato Part I mm. 49-57*

Praise ye the Lord, praise ye the Lord.

Figure 10 *Sing Aloud to God Our Strength* mm.1-18.

**SING ALOUD TO GOD OUR STRENGTH**

for

S. A. T. B., 2 trumpets and Organ (or piano)

Text from Psalm 81

DANIEL MOE

2 Trumpets

in B-

Moderately, with vigor (\( \frac{4}{4} \) 106)

Organ

Man.

sempre f

Ped.    off Ped.
Sing a-loud to God our strength,
Daniel Moe's application of transparent scoring has been a guiding principle throughout his compositions. As a conductor, he has encountered many Venetian and contemporary works for brass and chorus and come to the realization that consistent use of brass to double the voices can completely annihilate the vocal timbre. Hindemith's *Apparebit repentina dies* is an example of heavy brass scoring which does not balance well with the choral writing. Daniel Moe states how conducting has influenced his compositions.

Throughout my 35 years of conducting there has been a marvelous interaction between composer and conductor. Sometimes I want the brass to be salient, other times the voices, and sometimes for them to bloom together. In my compositions for brass and chorus, I have tried to understand and explore the things that brass instruments do best and apply them to my compositions.¹⁹

Daniel Moe's introduction to works for brass and chorus was through his conducting the compositions of Venetian composers, Gabrielli and Monteverdi. Through these compositions he developed a fondness towards this sonority and was one of his reasons for choosing to use brass instruments in his compositions. Describing his early encounter he states, "It was like an Epiphany." One of the first works he remembers was Gabrielli's *Jubilate Deo.*²⁰ A particular work by an American composer that influenced him was Daniel Pinkham's *Christmas Cantata.* Pinkham's *Christmas Cantata* was an important model because Moe saw how successful and popular the cantata was to conductors, singers and audience. As a conductor, he learned how Pinkham treated the voices and brass. Referring to his thoughts on his compositions for instruments and voices he states:

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¹⁹ Moe, interview.
²⁰ Moe, interview.
Here was another instance in which my life as a conductor impinged upon my life as a composer. My University teaching responsibilities involved the frequent performance of instrumentally accompanied choral music. The performance of the cantata's of Bach, the masses of Mozart, Haydn and Bruckner, choral works of Stravinsky, Ralph Vaughan Williams, and Britten, all conspired to make the combination of instruments and voices seem more and more like the ultimate sonority.21

III. Compositional Choices

Daniel Moe's composition style is influenced by his experiences as a conductor. The following is a list of compositional characteristics that Moe employs in his compositions:

1. repetitive rhythmic motives that aid in the learning process;
2. harmonic language that involves a frequent use of dissonance while maintaining a vocal line that remains linear and diatonic;
3. use of only one factor of difficulty at a time in order to facilitate performance, thus, when rhythmic difficulty is extensive, the harmonic structure is kept simple. Conversely, when the harmonic structure is dramatic and dissonant, the rhythmic development is held to a minimum.

All of the procedures listed help make his works more accessible for the average choir.22

One of the important factors in his composition with instruments is his use of a unison texture for the chorus. Moe creates a fairly sophisticated and complex texture by allowing the most difficult writing to appear in the instruments while the chorus is singing in unison. When this technique is used Moe states, "Then you can use unison or two part writing that is relatively straightforward but still has that complexity."23 Moe applies this technique to

21 Moe, Gesangbuch 23.
22 Moe, Gesangbuch 22.
23 Moe, interview.
the unison sections in *Psalm Concertato* and *Exhortation from Proverbs*. (see Figure 11)

**Figure 11 Psalm Concertato Part I mm. 61-75**

Let every thing that has breath, praise the Lord.

Praise ye the Lord.

Praise him for his mighty
acts, praise him according to his excellent greatness.
IV. Use of Rhythm

"Rhythm, of course, is the principle of organization that regulates the flow of melody, harmony, and counterpoint."\(^{24}\) In Moe's music, rhythmic elements are closely related and integrated with melodic structure. It is often hard for him to separate the two in his compositional process. When Moe begins his compositions, he often composes both pitch and rhythm simultaneously. In many instances it is the syllabic stress of the language that determines the rhythm. The harmonic structure is always formed after the development of the rhythmic and melodic motives. The opening choral phrase of *If Ye Then Be Risen With Christ* is an example where the melody and rhythm were composed at the same time. In the *Cantata of Peace*, Moe chose the chords at the same time as rhythm and melody for "Lord, make me an instrument of your peace."

Daniel Moe involves a frequent use of mixed meters in his compositions. The mixed meters are derived from composed bars of great length that are broken down into smaller sections, i.e., \(\frac{3}{8}, \frac{3}{4}, \frac{6}{8}, \frac{7}{8}\) meters, so the syllables have the correct stress. Moe's use of mixed meters has increased in the last twenty years due, in part, to the influence of Britten, whose works he has also conducted. One of Moe's most successful anthems, *Hosanna to the Son of David*, is composed in only one meter, \(\frac{6}{8}\). In regard to this anthem, he states, "If I would have written *Hosanna to the Son of David* in the last twenty years, it would not be entirely in \(\frac{6}{8}\)."\(^{25}\) Beginning with *Cantata of Peace* (1971), his use of mixed meters has greatly increased. An example of his use of mixed

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\(^{25}\) Moe, interview.
meters can be seen in the *Cantata of Peace*, mm. 83-89. (see Figure 12) This example shows the natural declamation of the text. The mixed meters accommodate the syllabic stress of the text, "Not everyone who calls me Lord, Lord, will enter the kingdom of Heaven."

Figure 12  *Cantata of Peace* mm. 83-89

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V. Text

Moe's Lutheran heritage has had a direct effect on the texts used in his compositions. The main music in the Lutheran service was limited to hymns, a choral call to worship, an anthem, a prayer response and a concluding benediction. This tradition has had an effect on his choral output as a composer. He states, "Had my early worship experiences, for example, included a consistent participation in Matins and Vespers, or even the propers, the texts which I chose to set might have been quite different."26

All of his choral compositions use religious texts. In general, he sets texts from both the Old and New Testament, as well as religious poetry. When he encounters a poem or a passage of scripture that inspires him he states, "It's not so much me choosing the text, but the text choosing me."27 He then begins to live with the text. He will not memorize it, but sometimes fragments of melodic motives that often imply a rhythmic connotation will begin to develop around the text. This process played a major role in his composing of the Cantata of Peace. Daniel Moe's love for poetry is the reason he has set many poems, psalms and proverbs to music.

Chief Seattle's Psalm was commissioned for the Alabama Church Music Workshop. The workshop was scheduled for August 9-11, 1976 but it was not until late May that he found a text. Moe stated that this was the closest he has ever come to reneging on a commission. Moe had almost given up on the commission until he came across this text by Chief Seattle. Moe states, "In late

26 Moe, Gesangbuch 7.
27 Moe, interview.
May I opened up the Cleveland Plain Dealer and saw this half page spread of an Indian chief in full war bonnet.\textsuperscript{28}

Daniel Moe explains his reasons for combining the oration by Chief Seattle and the beginning lines of the 24th Psalm, saying:

The text of this composition, commissioned for the University of Alabama Sacred Music Workshop, is taken from the great oration by Chief Seattle, an Indian Chief of the friendly Duwamish and Suquamish tribes, when he accepted the terms of the treaty between Washington and the Washington territory.

As I read and re-read these deeply moving words, the opening lines of the 24th Psalm kept jumping into my mind: "The Earth is the Lord's and the fullness thereof." It struck me that Chief Seattle was indeed writing his own "Psalm", and that his words were adding new meaning to those of David written centuries earlier. It seemed appropriate, therefore, to juxtapose these two texts. It is also appropriate, I believe, that, in the spirit of a continuing celebration of the beginnings of this nation, we should honor (by implication) a great man who happened to be red - an American Indian.\textsuperscript{29}

\textsuperscript{28} Moe, interview.

\textsuperscript{29} Daniel Moe, \textit{Chief Seattle's Psalm (and a fragment from David)}. 
Analysis

The final section examines *Cantata of Peace*, *Psalm Concertato*, and *Exhortation from Proverbs*. The order of this discussion is based on the number of brass instruments used, beginning with a solo trumpet and moving to brass sextet.
Cantata of Peace (1971)


Forces - SATB, solo trumpet, piano or organ, narrator

Commissioned by the Fellowship of United Methodist Musicians for the International Biennial Convocation, Houston, Texas, August 1971.

In 1971 Daniel Moe was commissioned by the Fellowship of United Methodist Musicians to write a work that would be premiered at their convocation. Cantata of Peace is that work. The instrumentation was influenced by that of Halsey Stevens' Magnificat. Both works use solo trumpet, keyboard, and SATB choir, but Cantata of Peace adds narrator. Daniel Moe chose to use this instrumentation due, in part, to his delight with the overall sonority of the Magnificat. The terms of the commission did not specify the use of certain texts or instrumentation. Moe was given free reign to compose a work that was suitable for this International Biennial Convocation.

Daniel Moe's reason for choosing peace as the theme of this composition involved the Vietnam war. The protests against the war in Vietnam were at their peak during 1971. There were mass protests against the war on the streets of Iowa City, where he was living at the time, as well as throughout the United States. Moe decided to write a musical composition that was his own statement against war. He states, "Cantata of Peace is the best way of making my own personal statement against the Vietnam war, and war in general."  

In Cantata of Peace, Moe uses a combination of contemporary literature, liturgical prayers, and texts from the Old and New Testaments. The opening text

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30 Moe, interview.
delivered by the narrator is from *No Bars to Manhood* by Daniel Berrigan, a Roman Catholic priest who was active in the Peace Movement during the Vietnam War. Next Moe uses a text that the Church has used for many years related to peace, the "Prayer of St. Francis of Assisi". He asked himself the question, "What has the church done over the years for peace?" The "St. Francis Prayer" was the first text that came into his mind. The next section comes from the New Testament, Matthew 7: 21-23 and the final section of text is from Isaiah 2: 1-4. The Isaiah text explains that if we go up to the house of the God of Jacob, we will be taught God's ways and never again will we learn to make war. The work ends with a final statement of "Make me, Lord, an instrument of your peace." Moe states that this is the final plea: now, no matter what the cost, make me that instrument of your peace.

*Cantata of Peace* is a musical sermon that can be used as part of a worship service. A suggested use for *Cantata of Peace* is to perform it in a public worship service and follow the performance with a verbal exhortation based on the texts by the minister. To better see how the various texts are pieced together, the following is a complete reading of the text for *Cantata of Peace*.

We have assumed the name of peacemakers, but by and large, unwilling to pay any significant price. And because we want the peace with half a heart and half a life and will, war, of course, continues... because the waging of war, by its very nature, is total - but the waging of peace, by our own cowardice, is partial... We cry 'peace, peace,' and there is no peace. There is no peace because there are no peace makers. There are no

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31 Moe, interview.
32 Moe, interview.
makers of peace because the making of peace is at least as costly as the making of war.\textsuperscript{33}

Lord, make me an Instrument of your peace. Lord, Lord. Not everyone who calls me "Lord, Lord" will enter the kingdom of heaven, but only those who do my Father's will. When that day comes, many will say to me, "Lord, Lord, did we not prophesy in your name, cast out devils in your name, and in your name perform many miracles?" Then I will tell them to their face, "I never knew you: out of my sight, you and your wicked ways!" Not everyone who calls me "Lord, Lord" will enter the kingdom of heaven. Not everyone, but only those who do my Father's will. Lord, make me an instrument of your peace.

In the last days it will come to pass that the mountain of the Lord will be the highest mountain, lifted high above the hills, and all the nations shall come to it. Many people will arrive and say: "Come, let us go up to the mountain of the Lord, and to the house of the God of Jacob." ...the God of Jacob. He will teach us his ways, and we will follow his paths. And he will judge between the nations and rebuke many people. Then they shall beat their swords into plough shares..., and their spears into pruning hooks, and never again will they learn to make war. Lord, Lord, make me an instrument of your peace.\textsuperscript{34}

Daniel Moe's process of composition begins with the development of fragmented melodic and rhythmic material. In Cantata of Peace, the choral statement of the "Prayer of St. Francis", mm. 26-29, was the first section composed. (see Figure 13) The next major section of composition was mm. 44-56. Following the "Prayer of St. Francis" Moe focuses on the word "Lord". He uses a series of entrances, mm. 44-56, that focus on all the different ways man has expressed the word, Lord.\textsuperscript{35} The text comes from the New Testament, Matthew 7: 21-23. The two other major sections, mm. 61-100, and mm. 124-188, contain new material but are surrounded by interludes based on the theme of the "Prayer of St. Francis" mm. 26-29.

\textsuperscript{33} Daniel Berrigan, No Bars to Manhood, Copyright © 1970 by Daniel Berrigan. Published by Doubleday and Company, Inc.
\textsuperscript{34} Daniel Moe, Cantata of Peace.
\textsuperscript{35} Moe, interview
Cantata of Peace begins with keyboard, trumpet and narrator. The opening narration is first presented while the keyboard sustains a single chord in m. 9. This process is repeated in m. 13, but is followed by the narrator presenting the text over a drum-like accompaniment in mm. 14-21. (see Figure 14) Throughout the opening 45 measures, the trumpet motives are based on the intervals the chorus sings in the first statement of the "Prayer of St. Francis." Intervals used in the trumpet are descending minor 3rds and descending 7ths, but they are often camouflaged with other pitches. These motives seem to be fighting to break out in a sense of melody. In m. 16, the trumpet hints at the opening of taps as the narrator states "but the waging of peace, by our own cowardice, is partial."
The role of the trumpet in *Cantata of Peace* is not melodic as is the case in *Chief Seattle's Psalm*. In mm. 19-21, Moe superimposes the main melodic motive of mm. 26-29 in the trumpet over the drum-like keyboard figure and the narrators text. In mm. 30-44, he continues to use material from the main theme, mm.26-29, in the trumpet which act as an interlude leading in to m. 44.

In *Chief Seattle's Psalm*, the solo trumpet introduces the opening fanfare, continues melodic development, and strengthens or underlines the harmony of melodic passages. (see Figures 15, 16 &17)
Figure 15 *Chief Seattle's Psalm* mm. 1-3

**CHIEF SEATTLE'S PSALM**  
(and a fragment from DAVID)  
for Chorus of Mixed Voices, Trumpet* and Keyboard

Combined texts of an oration by  
Chief Seattle and Psalm 24

Lento maestoso ($J=76$)

**Figure 16 Chief Seattle's Psalm** mm. 18-23

The earth is the

our sisters; the deer, the horse, the

sisters; the deer, the horse, the great
In mm. 44-58, which focus on all the different ways man has expressed the word, Lord, the intervals used by the chorus are dominated by the
descending minor 3rd. The keyboard continues to play the drum-like accompaniment, and the section ends in m. 58, with the trumpet playing a descending 7th. Thus, the first 58 bars of *Cantata of Peace* are unified by the intervals of the choral refrain, mm. 26-29, and the keyboard accompaniment.

The next section, mm. 61-100, begins with a two bar introduction in which the narrator states the text from Matthew. As an introduction to each of the new sections the narrator always presents the text before the chorus. The narrator is accompanied by the trumpet and keyboard. In mm. 61-100 the text, "Not everyone who calls me Lord, Lord will enter the kingdom of heaven" is presented by the choir. Moe uses mixed meters to help present the text with the proper declamation of syllables. As was mentioned in the section on Moe's use of rhythm, *Cantata of Peace* was one of his earliest compositions to contain a frequent use of mixed meters. Beginning in m. 101 Moe sets up the second statement of the "Prayer of St. Francis" refrain. The setting of this refrain, mm. 103-109, is accompanied by the martial keyboard figure which was first heard in m. 14.

Measures 110-123 are an introduction in which the narrator reads the text for the next choral section, mm. 124-188. The choir begins with a statement of "Come let us go up to the mountain of the Lord..." Here again Moe uses a series of mixed meters in order to attain proper declamation of the text. Throughout mm. 147-164 he writes four emphatic phrases of "the God of Jacob." The final statement of "the God of Jacob," comes in mm. 161-164. Moe stops on the most dissonant chord, mm. 162-63, and holds it for four beats. (see Figure 18) In regard to this use of dissonance he states:
One of the decisions a composer has to make when dealing with a religious text is how to say "praise God." There are many composers who choose to use bold reiterated statements of C major or G major. I choose the use of a more dissonant harmonic language to best describe our Lord and King. This is an abstract way to describe the ultimate, a stronger conviction for me than a loud major chord.36

Figure 18 **Cantata of Peace** mm. 160-167

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36 Moe, interview
The final section of *Cantata of Peace* is based on the material of the "Prayer of St. Francis." The work ends with the third and final statement of "Make me, Lord, an instrument of your peace." The refrain acts as a unifying device and continually reminds the performers and audience what the main objective of *Cantata of Peace* really is: Now, no matter what the cost, "Lord, make me an instrument of your peace." In conclusion Daniel Moe states:

This is one of my best pieces, it represents me as a composer in terms of the integration of motives, variation of rhythm and melody. I can come back to the *Cantata of Peace* time and time again and I would not change a note. It is my highest form of expression.37
Psalm Concertato

Text - Psalm 150: 1,2,6
Psalm 103: 1,2
Psalm 47: 1,7

Forces - SATB, Brass quartet (two trumpets, two trombones), string bass

Commissioned by Concordia College, St. Paul to praise God on the occasion of its 75th Anniversary.

*Psalm Concertato*, a three movement work, was commissioned in 1969 by Concordia College, St. Paul, Minnesota. The terms of the commission stated that they wanted a major work with brass accompaniment that would "praise God" on the occasion of its 75th Anniversary. Moe knew ahead of time that the brass players were to be hired from the Minnesota Orchestra. This knowledge gave him the freedom to write more difficult brass parts.

*Psalm Concertato* combines elements of jazz with Moe's own style of rhythm and compositional language. Some of the jazz elements include the use of a pizzicato bass, syncopated rhythms, and composed "riffs" for the trumpet. (see Figure 19) *Psalm Concertato* is scored for two trumpets, two trombones and string bass. As suggested by the composer, an electric bass can be used in place of a string bass.

Figure 19 Psalm Concertato Part I mm. 64-69
The main influence in the composition of Psalm Concertato was Heinz Werner Zimmerman. This influence, however, was not from a positive viewpoint. In the 1960's Zimmerman began composing psalm settings that involved elements borrowed from the American jazz idiom of which his use of the pizzicato bass was most prevalent. Daniel Moe reacted to Zimmerman psalms as being superficially associated with jazz and not at the gut level. Zimmerman's psalm settings that involve the use of pizzicato bass include Psalms 13, 23, 67, 100, 117, 130, and 148. Many American conductors performed Zimmerman's works which Moe referred to as "cheap jazz." Therefore, Daniel Moe's Psalm Concertato is a sort of protest against the "cheap jazz" of Zimmerman.

This was also the time when Gunther Schuller was discussing third-stream music. Third-stream music is, "Music that combines elements of jazz
and of twentieth-century art music. In the late 1950's, Gunther Schuller, who coined the term, and John Lewis led an effort to compose complex forms without destroying the vitality of jazz improvisation.40

In regard to the performance of Psalm Concertato, the articulation between brass and chorus must match each other. The conductor should alert the choir to think of the type of articulation brass instruments are capable of, and transfer that articulation to the voices. In Moe's comments he states; "We as conductors need to acknowledge that brass instruments are able to speak with such immediacy and clarity when articulating. Therefore, when we sing with brass, the choir needs to think like the brass play and articulate."41 The choir needs to define their rhythm with the same precision as the brass. (see Figure 20)

Figure 20 Psalm Concertato Part I mm. 37-39


41 Moe, interview.
Exhortation From Proverbs (1977)

Text - Paraphrase of Proverbs 3: 1,2: 13-16

Forces - SATB, Brass sextet (two trumpets, two trombones, horn, tuba)

Commissioned for the Inauguration of John D. Rockefeller, IV as the President of West Virginia Wesleyan College

Exhortation from Proverbs was written in 1977 for the inauguration of John D. Rockefeller as president of West Virginia Wesleyan College. The college commissioned Moe to write a work for instruments and voices. He asked Rockefeller to submit three texts that would be appropriate for the occasion. Of the texts that were submitted, Moe selected the text from Proverbs. Since the college wanted a work for instruments and chorus, Moe asked what instrumentalists were available. They suggested a score for two trumpets, two trombones, horn and tuba. These were the best instrumentalists available to perform at such an occasion as the presidents inauguration. Thus, the instrumentation for Exhortation from Proverbs was determined by practical factors, the availability and ability of instrumentalists.

Exhortation from Proverbs begins with a brass introduction. The first choral entrance is essentially two part choral writing with some instrumental doubling. The simple harmonic under pinning of the brass serves as an accompaniment and is one of the few places where Moe uses instrumental doubling. Beginning in m. 14, the brass function in a counter melody to the chorus. The choir parts are identical from mm. 7-11 and mm. 13-17, but the brass accompaniment has been altered to increase the rhythmic development.

Moe's style of transparent scoring is evident from mm. 18-29. The brass play accompanying figures while the chorus is singing. The chorus reaches its first climactic section, mm. 23-26, a cappella. The brass, mm. 26-29, play at
their loudest dynamic levels while the choir is not singing. These three aspects are all important in Moe's transparent style of writing. The brass interlude from mm. 26-29, is one of Moe's favorite phrases in the work; he tells the brass to "think Maynard Ferguson and let it all out."\(^{42}\) This can be accomplished without sacrificing anything in terms of balance with the choir since the brass are playing alone. (see Figure 21)

Figure 21 Exhortation from Proverbs mm. 19-30

\(^{42}\) Moe, interview.
Beginning in m. 30 Moe's composition becomes more rhythmically complex. The brass respond to the unison choral parts with alternating triplet and quarter note figures. In response to mm. 30-40 Moe replies, "In these 10 measures there is a kind of playfulness as to what is going on in the brasses, it has nothing to do with the voices which are in a strong unison. It is almost like an Ivesian moment and no other section in this piece is quite like it."43 (see Figure 22) The climax is reached in m. 41 on the Eb major chord with an added second and fourth. (see Figure 23) The chorus establishes the chord and the brass solidify it at a lower pitch level. Here again we see the thoughtful treatment of the voices during a fortissimo section. The soprano is given the highest pitch to avoid any problems in balance between brass and chorus.

43 Moe, interview.
Figures 22 & 23 Exhortation from Proverbs mm. 30-40, 41-42
The final section begins in m. 43 with a restatement of the opening theme in the brass. In m. 45 there is a shift to the 6/8 which is an example of metric modulation. This example of metric modulation is a shift where the quarter note in m. 44, equals the dotted quarter in m. 45. This adds a playfulness to the rhythm that leads into the statement of "Happy is the one who finds wisdom." Throughout the final section there are constant shifts in meter and different meters will appear simultaneously in the brass and chorus. Metric modulation and the use of mixed meters have become characteristic in the music of Daniel Moe. In terms of his compositions he has been greatly influenced by the compositions he has conducted and performed. He states:

By 1970 I had conducted Britten's *Rejoice in the Lamb* ten times, the *War Requiem* in 1963 and Stravinsky's *Symphony of Psalms*. All of these pieces introduced me to this type of rhythmic complexity. After being introduced to this style it was becoming more and more a part of my own compositions.44

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44 Moe, interview.
Exhortation from Proverbs ends with a coda beginning in m. 120. The opening theme is restated and followed by a return to 6/8. The brass and chorus alternate phrases in a style of transparent scoring. The final 5 bars employ the brass to add rhythmic energy and increase tension while the voices are sustaining. Exhortations from Proverbs ends on a F major chord with an added 2nd. The chord is again voiced with the highest pitch in the soprano.

The final example (see Figure 24) best represents Moe's style of transparent scoring. The example involves an alternation of sections and Moe's use of brass interludes. Here we see the use of a C major chord in the choir which is not a normal part of his expression. This leads into the open fifths which is the real climax of the section. Followed with an extended interlude by the brass. This piece was recently performed by the Oberlin Choir and following the performance Edwin Miller, a member of the composition faculty at Oberlin, stated, "One of the reasons that this piece is so effective is that it almost could be a piece of brass chamber music."45

Figure 24 Exhortation from Proverbs mm. 67-107.

45 Moe, interview.
For the gain from it __ is bet - ter than gain from mp crec. poco poco.

For the gain from it __ is bet - ter than gain from mp crec. poco poco.

For the gain from it __ is bet - ter than gain from mp crec. poco poco.

For the gain from it __ is bet - ter than gain from mp crec. poco poco.

For the gain from it __ is bet - ter than gain from mp crec. poco poco.

For the gain from it __ is bet - ter than gain from mp crec. poco poco.

For the gain from it __ is bet - ter than gain from mp crec. poco poco.

For the gain from it __ is bet - ter than gain from mp crec. poco poco.

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For the gain from it __ is bet - ter than gain from mp crec. poco poco.

For the gain from it __ is bet - ter than gain from mp crec. poco poco.

For the gain from it __ is bet - ter than gain from mp crec. poco poco.
Conclusion

Daniel Moe's choral works with brass accompaniment involve a combination of twentieth-century harmonies and rhythms, Biblical and liturgical texts influenced by his strong Lutheran heritage, and a style of transparent scoring which carefully integrates the brass instruments into the overall texture of his compositions. His compositional language is based on whole step dissonances, irregular meters and incomplete chords with added 2nds, 4ths and 6ths. Although the sonority and rhythms are complex, the works have maintained an essential melodic simplicity and directness of style which is an expression of Moe's Scandinavian heritage. Choir and brass remain independent and never dominate each other. In the compositional process, they are not dealt with individually, but involve an alternation of phrases and dynamics. The brass consistently play at their loudest dynamic levels while the choir is not singing. The heights of the choral phrases are unaccompanied. Final cadences are voiced with the highest pitches in the choral writing which allows an equality of forces.

Daniel Moe continues to be actively at work as a composer. He has recently completed a work for brass and chorus commissioned by Gustavus Adolphus College, St. Peter, MN. It is titled, Cantata Gustavus (May Peace Blossom) and is scored for 20 trombones, chorus, and synthesizer.

Moe will soon be retiring from his position at Oberlin College Conservatory of Music, but plans to continue his creative adventures in composing. In reflecting on his time at Oberlin, he said that he has had "one foot in the church and one foot in college." In regard to his involvement in
church music after retirement he comments, "As long as my wife, Ann, is involved with church music there is no doubt that I will be as well." One of his long-term projects is to write anthems for church choirs based on lectionary texts on which a minimum of good music has been written.

It is possible that aspects of Moe's style of composition may change in the coming years. He expressed the thought, "Maybe in my old age I will become very gentle and write things that any choir can sing." In 1950 Moe had his first encounter with the *Christmas Oratorio* by Schütz. In the edition by Arthur Mendle it stated that in this oratorio Schütz had arrived at his second naivaté. Maybe this will happen to Daniel Moe -- Moe does have a picture of Heinrich Schütz hanging in his living room.

Looking back on his career decision of whether to become a theologian or musician, one can say that, in Daniel Moe's life, it has been one and the same. His decision to express the Holy words and ideas of the Bible through music has been maintained through all of his choral compositions. As a composer, he has gone as far as writing his own "sermon" in the *Cantata of Peace*. As a conductor, he tries to convey his interpretation of these texts and music to the choir so the pieces will speak to the congregation in a meaningful and spiritual manner. His process of expressing and interpreting religious passages and poetry is done in a way that helps guide all people to focus on the central point of their own relationship with God. He comments that overall, the main objective of his music has always been, "Soli deo Gloria."46

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46 Moe, interview.
List of Works by Daniel Moe

Mixed Chorus

O Praise the Lord (SAB)  J. Fischer
As Joseph Was A-Walking  J. Fischer
A Joyful Psalm (SATB)  J. Fischer
Easter Canticle (SATB)  J. Fischer
Sing Aloud to God Our Strength (2 trpts, SATB, organ)  J. Fischer
How Beautiful Upon the Mountains (SAB)  Theodore Presser
A Babe Is Born (SATB)  Theodore Presser
Prelude and Hodie (SATB)  Theodore Presser
I Lift Up My Eyes (SATB, organ)  Mercury
Hosanna To The Son of David (SATB, organ)  Abingdon
Rejoice In The Lord Always (SATB, organ)  Augsburg
God Be Merciful SATB, organ)  Augsburg
O Jesus Christ, To Thee May Hymns Be Rising (SATB, organ)  Augsburg
Lo, I Am With You (SATB)  Augsburg
Easter Te Deum (SATB)  Augsburg
He Shall Give His Angels Charge (SATB)  Augsburg
Blessed Be The Lord God (SATB)  Augsburg
Fall Softly, Snow (SSATTBB)  Augsburg
Rejoice, Ye People (SATB, 2 trpts, 2 trombs, organ)  Augsburg
Stranger, Share Our Fire (SATB)  Augsburg
I Am The Alpha (SATB, organ)  Augsburg
Psalm Concertato (SATB, 2 trpts, 2 trombs, Str. bass)  Augsburg
  Part I
  Part II
  Part III
Fanfare and Choral Procession (SATB, 2 trpts, 2 trombs, organ)  Augsburg
William Penn Reflections (SATB)  Augsburg
  1. The Glory of This Day
  2. Whether Young or Old
  3. Let Your Eye Be To The Lord
  4. A Man of Integrity
The Lord is My Strength (SATB)  Sacred Music Press
Nunc Dimittis and Gloria  Hope
Magnificat (SSATBB, orchestra)  Carl Fischer
To Us Is Born a Blessed Child  Carl Fischer
Cantata of Peace (SATB, trpt, organ, narr.)  Hope
Chief Seattle's Psalm (SATB, trpt, keyboard)  Carl Fischer
Exhortations from Proverbs (SATB, 2 trpts, 2 trombs, horn, tuba)  Carl Fischer
Rise Up, My Love, My Fair One (SATBB)  Augsburg
Therefore, Give Us Love (2 part, organ)  Augsburg
Magnificat (SATB, organ)  Manuscript
If Ye Then Be Risen In Christ (SATB, brass quintet or organ)  Augsburg
Oh, Sing Jubilee to the Lord (SATB, organ)  Mark Foster

Women's Chorus

O Holy Spirit, Enter In (SSA)  Augsburg
Come Holy Ghost (SSAA)  Augsburg
Male Chorus

I Will Extol Thee (TTBB)

Larger Choral Works

Three Portraits of Jesus (SATB)  
Cantata of Prophecy (TTBB)  
The Coventry Nativity (chorus, orchestra, soli)  
He is the Way (SATB)  
Psalm 150 (symphonic wind ensemble, chorus)  
Te Deum (symphonic wind ensemble, chorus)  
Christus Nunc (wind ensemble, three choirs)  
One People - One God (wind ensemble, double chorus)  
The Vision of Isaiah (SATB, tenor solo)  
O Lord, How Manifold Thy Works (SATB, piano)  
Cantata Gustavus (May Peace Blossom)

Vocal Solo

The Greatest of These is Love  
Sing Agreeably of Love  
Limericks

Instrumental Works

Overture for Orchestra  
Symphonia Breve (orchestra)  
Four Contrasts (piano)  
Duo (Violin, piano)  
Sonata (Violin, piano)  
Concertato for Brass Quintet and Piano  
Three Preludes for Organ  
Woodwind Trio (oboe, clarinet, bassoon)

Liturgical Music

All Glory to This Blessed Morn (From Christmas Annual)  
The Contemporary Liturgy (Congregation and Choir)  
The Lutheran Service: A Contemporary Setting  
Worship for Today: An Ecumenical Service  
The Holy Communion in Contemporary Worship 2: Services  
"Hymn of Praise" in Contemporary Worship 3: Marriage Service  
"Glory to God" and "This is the Feast" in Contemporary Worship 5: Service of the Word  
Introit and Graduals for the Lutheran Service  
Series B, Vol II (Lent I, Good Friday)
Hymns

Four Contemporary Hymns, Set II
O Jesus Christ, To Thee May Hymns Be Rising
Stranger, Share Our Fire
Ye Lands to the Lord in Four Modern Hymns
Lord Christ, The Father's Mighty Son

This is the Day
Song of David
Therefore, Give Us Love

Hymn Accompaniments and Preludes
Free Organ Accompaniments to Festival Hymns
Vol. I (Praise to the Lord, Jesus Christ is Risen)
Free Organ Accompaniments to Festival Hymns
Vol. II (As With Gladness — Dix)
God Be Merciful (Organ Prelude)
Lord God, the Father's Mighty Son

Books and Pamphlets
Problems in Conducting
Responsibilities of the Choir Member
I. Some Basic Principles of the Artistic Choral Performances
II. Preparing for the Concert
Basic Choral Concepts:
Communication, Analysis, Articulation
"The Choral Conductor and Twentieth-Century Music" in Choral Conducting: A Symposium

Augsburg
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Manuscript Frontiers
The Church Hymnal Society
Augsburg
Augsburg
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Fortress Press
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LIST OF REFERENCES


