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**The choral compositions of Robert Kreutz: An investigation into  
the melodic, harmonic, rhythmic and textual elements of this  
American composer's style**

**Testa, Joseph Edward, A.Mus.D.**

**The University of Arizona, 1994**

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THE CHORAL COMPOSITIONS OF ROBERT KREUTZ:  
AN INVESTIGATION INTO THE MELODIC, HARMONIC,  
RHYTHMIC AND TEXTUAL ELEMENTS OF THIS AMERICAN  
COMPOSER'S STYLE

by

Joseph Edward Testa

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A Document Submitted to the Faculty of the  
DEPARTMENT OF MUSIC  
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1994

THE UNIVERSITY OF ARIZONA  
GRADUATE COLLEGE

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and recommend that it be accepted as fulfilling the requirements for the Degree of Doctor of Musical Arts

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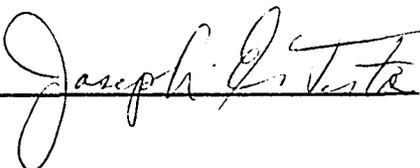
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Signed: 

## ACKNOWLEDGMENTS

To Robert Kreutz, I extend my heartfelt appreciation for having placed his entire personal library at my disposal, as well as providing the necessary chronological data for the proper dating of compositions. During my visit to his home in Colorado, he not only made every manuscript and printed score available to me, but shared many details that surrounded the inspiration for certain works. This very personal approach paved the way for keener insights to a more complete understanding of his sensitive and musical personality. For all of this, I am forever indebted.

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## DEDICATION

By necessity, the dedication of this work must be shared equally by two individuals. First, to my mentor, Dr. Edwin R. Fissinger, for having introduced me to the choral music of Robert Kreutz. Secondly, to my wife, Beth E. Testa, for her constant love and encouragement, and whose personal commitment for our financial support has made these last three years of study possible.

## TABLE OF CONTENTS

<b>LIST OF ILLUSTRATIONS .....</b>	<b>8</b>
<b>ABSTRACT .....</b>	<b>12</b>
<b>CHAPTER I: INTRODUCTION .....</b>	<b>13</b>
<b>Limitations of Study .....</b>	<b>14</b>
<b>CHAPTER II: BIOGRAPHY: FORMATIVE YEARS AND</b>	
<b>COMPOSITION TEACHERS .....</b>	<b>16</b>
<b>CHAPTER III: CRITERIA FOR ANALYSIS .....</b>	<b>22</b>
<b>Masses .....</b>	<b>24</b>
<b>Concert Repertoire .....</b>	<b>51</b>
<u>Melody</u> .....	51
<u>Harmonic Language</u> .....	70
<u>Meter</u> .....	84
<u>Rhythm</u> .....	91
<u>Tempo</u> .....	96
<u>Form</u> .....	97
<u>Textual Considerations</u> .....	97
<b>CHAPTER IV: CONCLUSIONS.....</b>	<b>100</b>
<b>ENDNOTES .....</b>	<b>102</b>
<b>APPENDIX A: PUBLISHED CHORAL MUSIC .....</b>	<b>103</b>
<b>APPENDIX B: UNPUBLISHED CHORAL MUSIC.....</b>	<b>118</b>

**TABLE OF CONTENTS - *Continued***

<b>APPENDIX C: SACRED CHORAL MUSIC FOR CONCERT OR LITURGICAL USE .....</b>	<b>123</b>
<b>REFERENCES .....</b>	<b>126</b>

## LIST OF ILLUSTRATIONS

Ex. 1,	“Untitled” Mass, Kyrie, measures 1-7 .....	26
Ex. 2,	“Untitled” Mass, Kyrie, measures 8-16 .....	27
Ex. 3,	“Untitled” Mass, Kyrie, measures 14-20 .....	28
Ex. 4,	“Untitled” Mass, Kyrie, measures 21-26 .....	28
Ex. 5,	“Untitled” Mass, Kyrie, measures 27-32 .....	29
Ex. 6,	“Untitled” Mass, Kyrie, measures 33-38 .....	30
Ex. 7,	<i>Mass in Honor of the Martyr, Sebastian, Kyrie,</i> measures 1-16 .....	31
Ex. 8,	<i>Mass in Honor of the Martyr, Sebastian: Kyrie,</i> measures 16-36 .....	33
Ex. 9,	<i>Mass in Honor of the Martyr, Sebastian: Kyrie,</i> measures 37-57 .....	34
Ex. 10,	<i>Mass in Honor of the Martyr, Sebastian, Gloria,</i> measures 1-6 .....	36
Ex. 11,	<i>Mass for a Day of Triumph, Gloria,</i> measures 1-10 .....	36
Ex. 12,	<i>Mass for a Day of Triumph, Kyrie,</i> measures 1-15 .....	37
Ex. 13a,	<i>Ave Maria</i> chant fragment .....	39
Ex. 13b,	<i>Mass of St. Mary, Queen of Sorrows, Kyrie,</i> measures 1-10 .....	40
Ex. 14,	<i>Mass of The Annunciation, Kyrie,</i> measures 1-21 .....	41
Ex. 15,	<i>Mass of The Annunciation, Gloria,</i> measures 1-11 .....	43
Ex. 16a,	<i>Mass of The Annunciation, Gloria, “Domini Fili...,”</i> measures 24-35 .....	44

**LIST OF ILLUSTRATIONS - *Continued***

Ex. 16b, <i>Mass of The Annunciation, Gloria, "Qui tollis..."</i>	
measures 42-53 .....	45
Ex. 16c, <i>Mass of The Annunciation, Gloria, "Qui sedes..."</i>	
measures 60-71 .....	45
Ex. 17, <i>Mass of The Annunciation, Gloria, "Amen,"</i>	
measures 83-90 .....	46
Ex. 18a, <i>Mass of The Annunciation, Credo, measures 1-9</i> .....	47
Ex. 18b, <i>Mass of The Annunciation, Sanctus, measures 1-12</i> .....	48
Ex. 19a, <i>Mass of The Annunciation, Agnus Dei, measures 1-6</i> .....	49
Ex. 19b, <i>Mass of The Annunciation, Agnus Dei, measures 19-29</i> .....	49
Ex. 20a, <i>Wind From The West, soprano, measures 1-8</i> .....	52
Ex. 20b, <i>Wind From The West, soprano, measures 18-27</i> .....	52
Ex. 20c, <i>Wind From The West, soprano, measures 40-52</i> .....	53
Ex. 21a, <i>Alleluia, measures 1-10</i> .....	53
Ex. 21b, <i>Alleluia, measures 32-39</i> .....	54
Ex. 22, <i>Improperium, measures 30-37</i> .....	55
Ex. 23, <i>Willows By The Waterside, measures 1-4 and 8-14</i> .....	55
Ex. 24, <i>Willows By The Waterside, measures 62-72</i> .....	56
Ex. 25a, <i>Dust of Snow, from New England Frostbite,</i>	
measures 1-4 .....	57
Ex. 25b, <i>Dust of Snow, from New England Frostbite,</i>	
measures 39-45 .....	58
Ex. 26a, <i>For My Brother..., measures 1-4</i> .....	59

**LIST OF ILLUSTRATIONS - *Continued***

Ex. 26b, <i>For My Brother...</i> , measures 35-38 .....	59
Ex. 26c, <i>For My Brother...</i> , measures 109-110 .....	60
Ex. 26d, <i>For My Brother...</i> , measures 132-134 .....	60
Ex. 27a, <i>Confide in Domino</i> , measures 1-6 .....	61
Ex. 27b, <i>For My Brother...</i> , measures 1-6 .....	61
Ex. 28a, <i>Fire and Ice</i> , from <i>New England Frostbite</i> , measures 4-8.....	63
Ex. 28b, <i>For My Brother...</i> , measures 46-49 .....	63
Ex. 28c, <i>Wind From The West</i> , measures 17-22 .....	63
Ex. 29, <i>Cantate Domino</i> , measures 1-12 .....	64
Ex. 30, <i>Banter</i> , measures 77-92 .....	66
Ex. 31, <i>Banter</i> , measures 98-125 .....	67
Ex. 32, <i>For My Brother...</i> , measures 171-178 .....	69
Ex. 33a, <i>Spring Grass</i> , measures 16-36 .....	71
Ex. 33b, <i>Spring Grass</i> , measures 29-31 .....	73
Ex. 34, <i>Dust of Snow</i> , from <i>New England Frostbite</i> , measures 25-45 .....	74
Ex. 35, <i>Fire and Ice</i> , from <i>New England Frostbite</i> , measures 1-8 .....	76
Ex. 36a, <i>Fire and Ice</i> , from <i>New England Frostbite</i> , measures 25-29 .....	77
Ex. 36b, <i>Fire and Ice</i> , from <i>New England Frostbite</i> , measures 36-40 .....	77
Ex. 37a, <i>Improperium</i> , measures 1-11 .....	78

**LIST OF ILLUSTRATIONS - *Continued***

Ex. 37b, <i>Eripe me</i> , measures 31-43 .....	79
Ex. 38, <i>Laudate Dominum</i> , measures 1-6 .....	81
Ex. 39, <i>Banter</i> , measures 129-138 .....	82
Ex. 40, <i>For My Brother...</i> , measures 95-103 .....	83
Ex. 41, <i>Fire and Ice</i> , from <i>New England Frostbite</i> , measures 36-40 .....	84
Ex. 42a, <i>When I Think My Country</i> , measures 1-7 .....	85
Ex. 42b, <i>For My Brother...</i> , measures 4-6 .....	85
Ex. 43, <i>Banter</i> , measures 1-9.....	86
Ex. 44, <i>Confide in Domino</i> , measures 1-9 .....	87
Ex. 45, <i>Spring Grass</i> , measures 126-142 .....	88
Ex. 46, <i>For My Brother</i> , measures 171-178 .....	90
Ex. 47a, <i>Sing a New Song</i> , measures 1-14 .....	91
Ex. 47b, <i>Sing a New Song</i> , measures 30-32 .....	92
Ex. 48a, <i>When I See Birches</i> , from <i>New England Frostbite</i> , measures 1-4 .....	93
Ex. 48b, <i>When I See Birches</i> , from <i>New England Frostbite</i> , measures 71-78 .....	93
Ex. 49a, <i>When I See Birches</i> , from <i>New England Frostbite</i> , measures 40-42.....	94
Ex. 49b, <i>Four Little Foxes</i> , measures 72-85.....	94

## ABSTRACT

The Colorado composer, Robert Kreutz, was born in 1922. Since the early 1950's, he has composed music for all genres. This study, concerned with his choral output, examines a body of literature that spans about forty-five years, highlighting compositional elements that are found within the concert repertoire, particularly those works geared to the collegiate or professional choir.

While Kreutz's repertoire certainly is a reflection of many twentieth-century practices, a discussion of a separate body of pre-Vatican II Mass settings shows his deep interest in a Neo-Renaissance manner of composition.

## CHAPTER I

### INTRODUCTION

This study represents the first detailed examination of the sacred and secular choral music of the American composer Robert Kreutz. Throughout the major portion of his life, Kreutz devoted himself to the simultaneous pursuit of two careers, one as a developmental engineer, the other as a composer, private teacher and church choir director. His interest in engineering and the financial demands as a father of nine children necessitated these dual roles.

As a composer of vocal as well as instrumental works, Robert Kreutz studied composition with the renowned Leo Sowerby from 1946-51, and 1966-70 with Normand Lockwood. In 1944, while serving in the military, Kreutz had the opportunity to audit orchestration and counterpoint classes with Arnold Schoenberg. Although many of Kreutz's works are unpublished, to date he has over three-hundred published compositions. His many years of association with the Roman Catholic Church inspired him to write a considerable amount of music for that liturgy. Qualitatively, this literature exceeds most of the liturgical music written for the Mass since the new directions effected by the Second Vatican Council of 1963. In addition, Robert Kreutz has composed sacred and secular literature for general concert use. In recent years, Kreutz has received commissions from public and religious institutions to compose works for regional and national music

conventions. Two prestigious commissions came from the Roman Catholic Church for works to function as the entrance music for the Mass celebration by Pope John Paul II during his visits to the United States in 1987 and 1993.

Robert Kreutz neither taught nor conducted at an institution of higher learning. This, coupled with the fact that his attentions were divided between two careers, may account for the relative unfamiliarity of his name and music outside the circle of church musicians. The premiere performance of his opera *Francesco: A Musical Biography of St. Francis of Assisi*, at Chicago Orchestra Hall, remained a localized event--this appearing to be typical of most other significant moments of recognition for this composer. While his many publications and prizes have earned him the respect from those in ecclesiastical circles, a broader recognition of Robert Kreutz is still warranted. There exists a body of literature both sacred and secular that is well crafted, rendering a sensitive illumination of the text, and wholly geared toward the advanced collegiate and professional choral ensemble that remains largely unknown. This literature has been explored and will be the focus of this study.

### **Limitations of Study**

Given that only choral music is being examined, the unfortunate exclusion of a host of other works equally worthy of investigation is inevitable. Included in this latter category are chamber works for strings; two string quartets; piano and organ compositions; one twelve-tone work for marimba and flute; solo art songs; as well as chamber works and large

compositions for marimba -- a timbre of special interest to Mr. Kreutz. Because of the length and difficulty of the marimba works, most are still in manuscript form; nonetheless, percussionists admire them and have enjoyed performing them from manuscript. One particular work of note is *Dialogue for Marimba and Orchestra*, which has enjoyed several performances throughout the country. This work received its largest audience via a Los Angeles public radio broadcast.

## CHAPTER II

### BIOGRAPHY: FORMATIVE YEARS AND COMPOSITION TEACHERS

Robert Kreutz was born in La Crosse, Wisconsin, on March 21, 1922, to Edward and Viola Kreutz. The family name, long in use in its German version, was originally a Chzeck name, Kriz. Until the age of 18, Robert Kreutz remained in La Crosse and developed considerable musical and athletic skills. His primary musical training was in piano, organ and clarinet, but it was, in fact, a baseball scholarship that got him started in his post-secondary academic career at Loras College, an all-male Catholic college in Dubuque, Iowa. Loras was where Kreutz first met the organist/theorist Edward Eigenschenk, who traveled twice a week from his primary teaching post at the American Conservatory in Chicago to Dubuque to teach theory, piano and organ. Through one of the priests on staff, Kreutz began cultivating his interest in orchestral effects by way of occasional group discussions of Mahler's symphonies, followed by a listening to recorded performances of the same.

After completing more than one year of study, Kreutz's Army Reserve Corps was activated in March, 1943. During this time, the military was particularly interested in those men having experience with foreign languages; hence, Kreutz was selected to attend the University of California, Los Angeles to study German for war intelligence purposes. It was at UCLA that new vistas opened for Robert Kreutz. From his time at Loras College he was aware of the name Arnold Schoenberg, though

Kreutz himself was not particularly interested in the twelve-tone system. Despite this, the temptation to investigate the possibilities of studying with a man of such stature was irresistible. Kreutz discovered that his German professor was a personal friend of Schoenberg, and he arranged for Kreutz to audit classes in orchestration and counterpoint from Schoenberg. These classes dealt strictly with traditional theoretical practices. Of this period in his life, Kreutz recalls the following points:

On a theory level, I was below that of what the other kids had already taken at that point. One of the things Schoenberg had us do in that counterpoint class was to listen to excerpts from recordings of Mozart String Quartets: we would have manuscript paper, and then he would play what seemed to be about 15 measures, then turning to us he would say, 'Now write that down just like you heard it'...

He was a stickler for perfection and melodic lines, which you can carry into the choral business -- no one wants to write or sing a choral piece when the individual melodic lines are uninteresting. So from him I came to appreciate that aspect about the value of decent melodic lines for all instruments: that's why I think he chose Mozart and also some Haydn to listen to. You really had to listen to those melodic lines, and sometimes he would give you a chance in that you wouldn't have all of them at once, but rather, the flow would be from one to another and then sometimes back again, but you needed to get everything in its right place -- and that's a very valuable lesson for choral writing because that quartet idea is the same philosophy as writing for choirs...

The military allowed me only enough time to attend the classes, so for that reason I never was able to stay to talk to the others about these listening exercises... But I took a lot of notes at that time, and he would continually bring up the fact that if you wanted to be successful in this work, you had to stay with it and compose every day. I don't recall ever having any of my work evaluated by him -- I didn't expect to, I wasn't in the class for credit and I wasn't asking

for that. I just wanted to be in the class so I could try to absorb whatever he had to say. But regarding lasting influence, I would say that it always comes back to him reminding us to constantly work at composition...

The orchestration classes were situations where he would play excerpts of recordings, especially Brahms, and he would talk a great deal about them and point out the density of things and how important it was to save some of your ideas and not 'shoot your guns', so to speak, too quickly or too many times in a work, but to save some for a time when you need a more climatic moment.<sup>1</sup>

Kreutz served in the military for several years, during which time he attempted to satisfy both his musical and athletic interests. Although baseball consumed much of his time, his desire to be a composer continually prompted him to learn new instruments as well as perfect those with which he was already acquainted. While stationed in Virginia, Kreutz's commanding officer was also an accomplished pianist, and together they studied Beethoven piano sonatas. These two men were later stationed together in New Jersey where their study of Beethoven continued. Shortly after, Kreutz was transferred to Hawaii and recalls:

All this time I kept lugging my harmony, counterpoint and orchestration books, and I did my composition exercises late at night in the only place where a light was on -- the latrine. I also started to study the violin at this time in whatever free time I could find. I'd have to get some distance away from the camp to practice: I'd go out into the woods, and put the thing up on the chin [sic] and try to figure out how hard it is to make these different positions in order to play so I would know what notes I could write and which ones I shouldn't. Of course you can't get a full grasp of the instrument in such a short time but back then everyone was anxious to help a service man.

After Hawaii, I was shipped out to Manila, and in my time there I took up the cello. I wanted to learn more instruments, though I didn't know how long I'd be there. The war was already over but from the appearance of the place you would never know it. One night I went to hear their orchestra play -- they played the Beethoven 5th, and I hadn't heard it for so long -- I almost cried it was just so good to hear a symphony again, they were playing on telephone wire -- they didn't have strings -- but it still sounded like Beethoven. Then after hearing that great cello activity in the third movement, I went back and talked to their 1st cellist and told him I wanted to learn how to play the cello, and asked how much it would cost me. His response was, 'Well, do you smoke, sir?' I said no, but he said, 'Well, can you get me some cigarettes?' I got him something like a carton per week and he let me practice in the room over the house that had the instrument and made arrangements for me to borrow a cello, and from there I went up into something like an attic to practice. The room was full of mosquitoes, but I'd go up there with all the bowing patterns he'd given me, along with a music stand. Later on he'd bring me a mosquito net and put it over me and I would sit there for two or three hours practicing bowing. I was able to play on all of the strings, and eventually learned all of the fingerings and I wrote some pieces and played them on the radio -- one of them I made into a piece for the Colorado Music Educators Convention last year, titled *Country Dance*, which incorporated one of those themes from my Manila days.<sup>2</sup>

In 1946, Robert Kreutz entered the American Conservatory in Chicago as a composition student with the intent to study with Edward Eigenschenk whom he knew from his days at Loras College. Instead, Eigenschenk directed him to Leo Sowerby for composition lessons. For his ear-training requirement, Kreutz was in a class taught by Edwin Fissinger who was new on the faculty that year. A deep and lasting friendship resulted between him and Fissinger partially due to the inspiration each drew from the other, and their closeness in age. Meanwhile, Kreutz's composition lessons continued with Sowerby for

nearly six years, during which time he completed a Bachelor's degree and nearly all of the credits toward a Master's in composition. A close student/mentor relationship evolved. He recalls the days when Sowerby would be impressed with the number and variety of exercises that he would prepare and bring to class, causing his teacher to respond to the other class members by saying, "More of you should do the same." The most significant experiences with Sowerby, however, came by way of the performances of student works that Sowerby personally arranged. For this reason Robert Kreutz feels especially indebted to Sowerby for this was where the real learning took place.

In 1952, Kreutz and his wife, Evelyn, moved to Denver despite the fact that his Master's degree was incomplete. In Denver, the first of what would eventually be a family of nine children was born. Because of economic considerations, Robert pursued other interests. He took a position with Gates Rubber Company of Denver, where he remained as a developmental engineer until retiring in 1985.

From those early days with Gates Rubber Company, Kreutz's desire to express himself through composition never diminished. Each night he retreated to his studio and worked well into the early morning hours writing music for all genres. Through his association with the Roman Catholic Church as a volunteer choir director, he began writing a great deal of music for that liturgy. His association with Edwin Fissinger (then also an editor for World Library Publishing Company) prompted the publication of numerous works as early as the 1940's. Today, Robert

Kreutz is still actively sought after and published by many publishing houses of liturgical music.

Robert Kreutz remembers the early 1960's as being a time of great hope, largely instilled by the courage and enthusiasm of a new president, John F. Kennedy, who was so high in optimism and expectations for this country. Kreutz recalls the great sense of loss the country felt on that fateful day in November, 1963. Influenced by Kennedy's ideals for mankind, Kreutz recognized that he had higher aspirations for his own life. To begin, there were compositional goals not yet fulfilled. Yet, because of his family responsibilities, and the limitations imposed by his other career with Gates Rubber Company, he knew that it would take tremendous patience to attain his degree objectives. Nevertheless, an earnest pursuit began when he contacted Jean Berger for composition lessons. Feeling less than qualified to teach original composition, Berger instead recommended that he contact Normand Lockwood at the University of Denver. Given Kreutz's educational background, Berger insisted that Lockwood was far more suited. Kreutz's association with Lockwood began in 1966 when he entered a Master's program, on full scholarship, at the University of Denver, while continuing his full-time position at Gates Rubber Company. Similar to his experience with Sowerby, Robert Kreutz and Normand Lockwood developed a deep bond. Today, Kreutz and Lockwood, now 88 years of age, frequently share new compositions and continue to inspire one another.

### **CHAPTER III**

#### **CRITERIA FOR ANALYSIS**

The compositional elements of melody, harmony, meter, rhythm, tempo markings, as well as form and textual considerations comprise the basic framework of this inquiry. All of these were further delineated to accommodate a more penetrating investigation that would later be conducted on literature that was particularly appropriate for concert use by advanced choirs. Under the more general headings, these more specific considerations included:

##### **Melody**

1. motivic imitation
2. free melodic structures
3. germ related ideas
4. equality of voices
5. range and tessitura of melodic material

##### **Harmonic Language**

1. chord structures
2. tonal implications
3. twelve-tone
4. degree of dissonance

##### **Meter**

1. metric unity/disunity
2. symmetry/asymmetry

##### **Rhythm**

1. as propulsion
2. rhythmic motives
3. rhythmic equality between voices

##### **Tempo**

1. frequency of, and motivation for tempo changes
2. practicality of tempo markings

### Form

1. through-composed
2. repeated forms
3. other unifying factors

### Textual Considerations

1. choice of texts
2. text's influence on all other elements
3. common textual treatments

Some questions pertaining to text could only be answered by Kreutz, consequently, personal interviews with the composer became an important aspect of this study. While the finer points, outlined above, will be explored citing specific examples, at times, a more general approach will be taken, likewise citing examples.

Of Kreutz's nearly 300 published and unpublished choral works, all were examined on some level to determine their relative merit toward this inquiry. Several sacred settings, appearing in publication either with American Catholic Press, International Committee on English in the Liturgy (ICEL), or Liturgical Press, are contained in collections and therefore are often very short works with a utilitarian purpose. This does not negate their worth, but rather identifies them as either relatively simple, often strophic hymn-like works, or extremely short responsorial settings. Having identified that group, there remained a body of literature that could be more fully examined, given a chronological dating, and viewed in the context of high art, regardless of the sacred or secular nature of the text.

Yet, one further challenge existed: it became apparent with time that this repertoire could better be understood if broken down into one more step, i.e., to separate the liturgical from the non-liturgical works. This allowed

a different kind of scrutiny of both the composer's style and individual works, rather than to looking at an entire compositional output regardless of function or limitation.

### **Masses**

Included in this repertoire that warranted separate examination are a small group of Masses that pre-date the Vatican reforms of 1963 and are still in manuscript form. In spite of the fixed nature of their text and intended function, the significance of these Masses and their importance within the overall study shall become apparent.

Kreutz's Mass compositions reflect a period in the Catholic church's history when the congregation was passive (in terms of their involvement in the music) during the worship service, save a closing hymn. The musical responsibilities instead rested solely upon the choir, and in the larger cathedrals one often encountered highly competent Roman Catholic church choirs. This specialized activity of trained cathedral choirs sparked the creative imaginations of young aspiring composers, especially those possessing a strong sense of tradition such as Robert Kreutz. The first Mass, composed between 1950-51, is officially "untitled," although Kreutz referred to it as the *Canterbury Mass*. It was written for SATB a cappella choir. Four other Masses were written during the years 1956-58. The first of this latter group, *Mass in Honor of the Martyr, Sebastian*, was another SATB Mass, this time with organ. The *Sebastian* Mass was dedicated to the St. John's Catholic Chapel Choir of the University of Illinois at Champaign/ Urbana, and its director Edwin Fissinger, then a doctoral student at that University. In 1957

Kreutz wrote *Mass of the Most Sacred Heart* for SATB and organ. In the two Masses dating from June and August 1958, *Mass of St. Mary, Queen of Sorrows* and *Mass of The Annunciation*, Kreutz departed from the four-voice settings of the earlier Masses in favor of the two voice combination of either equal or mixed timbres, with organ accompaniment.

Each of Kreutz's Masses reflects, in some way, an earlier compositional practice. As the Masses are discussed, the following characteristics will be observed: certain attempts to capture particular sonorous effects of the late-Medieval period; flowing unaccented Gregorian-like chant lines; and contrapuntal and textual considerations akin to Renaissance practices. With the exception of one work, *Mass of St. Mary, Queen of Sorrows*, none uses pre-existing material. Instead, Kreutz has chosen to use original melodic ideas that show an admiration for Renaissance ideals. These ideals are used merely as a point of departure, thus allowing the composer greater freedom. By weaving twentieth-century harmonic palettes into this fabric their origin becomes unmistakable. An examination of specific examples will clarify these points so as to shed some insight into the composer's philosophy toward a type of composition that carries with it a sense of worship.

Kreutz wrote the "*Untitled*" *Mass* at the age of 28. The *Kyrie* (Ex. 1) is polyphonic and opens with parallel A/B (alto/bass) and S/T (soprano/tenor) voice pairings. The melodic line is influenced by the earlier chant style, evident both in its stepwise motion of a limited range, and its modal character. The opening four measure phrase is imitated at

the fifth by the soprano and tenor. The style of writing is species counterpoint. Also apparent is a spaciousness in the choral texture which often highlights the open fifth sonority lending a sense of the archaic. This archaism is heightened by the parallelisms that result from the paired voices moving in octaves.

Ex. 1, "Untitled" Mass, Kyrie, measures 1-7.

The musical score for Ex. 1, "Untitled" Mass, Kyrie, measures 1-7, is presented in four staves. The tempo is marked "Moderately fast" and the dynamics are "mf". The lyrics are "Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son." The score shows the vocal lines for Soprano, Alto, Tenor, and Bass. The Soprano and Tenor parts are paired, moving in octaves. The Alto and Bass parts are also paired, moving in octaves. The music is written in a style that emphasizes species counterpoint and open fifth sonorities.

By the end of the third statement of the Kyrie (Ex. 2) the polyphonic writing is no longer in paired voicing, but rather four independent parts. This independence accommodates a smooth and consonant move toward the cadence.

A Renaissance practice of alternating polyphony with sections of homophony is incorporated at the beginning of the *Christe* section. In addition, the more traditional distinction is made between God the Father and God the Son by moving the modal or tonal center away from *d* and up to *a*, in this case, it is to A major (Ex. 3). Despite the homophonic

nature of this section, the stepwise motivic material of the opening *Kyrie* is still very much apparent.

At the third call to Christ, Kreutz allows the voices to retain their individuality and melodic interest, but in so doing fuses twentieth-century harmonic language with a Renaissance style of writing, creating a fresh sound on the fourth pulse of measure 23 (Ex. 4). This freshness is also evident on beat three of the following measure where a quartal chord built on A is present. There is a logic to this latter sonority in that the sounds of the perfect 5th and perfect 4th, heard at times in the first *Kyrie* section, are simply continued and intensified by superimposed 4ths.

Ex. 2, "Untitled" Mass, *Kyrie*, measures 8-16.

The image displays a musical score for measures 8-16 of the "Untitled" Mass, Kyrie. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are "e - le - i - son, Ky - ri - e e - le". The music is in a 4/4 time signature and features a mix of rhythmic patterns, including quarter and eighth notes. The dynamics are marked *mf* (mezzo-forte). The score is divided into two systems. The first system contains the vocal parts and the basso continuo line. The second system contains the vocal parts (Soprano, Alto, Tenor, Bass) and the basso continuo line. The lyrics are "e - le - i - son, e - le - i - son, e - le" for the Soprano, "e - le - i - son, e - le - i - son, e - le" for the Alto, "e - le - i - son, e - le - i - son, e - le" for the Tenor, and "e - le - i - son, e - le - i - son, e - le" for the Bass.

Ex. 3, "Untitled" Mass, Kyrie, measures 14-20.

S. *mp*  
i-son, e-le-i-son. Chri-ste e-le-i-son, Chri-ste e-

A. *mp*  
i-son, e-le-i-son. Chri-ste e-le-i-son, Chri-ste e-

T. *mp*  
i-son, e-le-i-son. Chri-ste e-le-i-son, Chri-ste e-

B. *mp*  
i-son, e-le-i-son.

Ex. 4, "Untitled" Mass, Kyrie, measures 21-26.

S. *mf*  
le-i-son, Chri-ste e-le-i-son, e-le-i-

A. *mf*  
le-i-son, Chri-ste e-le-i-son, e-le-i-

T. *mf*  
le-i-son, Chri-ste e-le-i-son, e-le-i-

B. *mf*  
le-i-son, Chri-ste e-le-i-son, e-le-i-

The return of the *Kyrie* section (Ex. 5) begins as it did the first time, i.e., paired voices in imitation, but with a few notable differences. First, the tonal center stays at *a* but shifts in mode rather than returning to

*d* -- this musical change from the opening pitch philosophically coincides with the believers transcendence through prayer and faith. Second, the order of entry is reversed, and the time interval of imitation made smaller, yet enough of the motivic material of *Kyrie I* is retained to provide unity.

Ex. 5, "Untitled" Mass, *Kyrie*, measures 27-32.

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in a Kyrie. The score is written in a single system with four staves. The lyrics are: "Ky - ri - e e - le - i - son. Ky - ri -". The music is in a 4/4 time signature and features a melodic line with a prominent interval of a perfect fourth. The dynamics are marked *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic markings.

As with any work, there needs to be moments of tension and release, of calm contrasted with climax. Kreutz provides a high point in the final statement of the *Kyrie* on the downbeat of measure 38 (Ex. 6). Interestingly, this particular sonority, and the approach to it, is often encountered in this composer's works. It is the voice leading of the outer voices that is most notable -- the bass moves down, usually by step, while the soprano leaps up a perfect 4th. Typically, Kreutz enriches the effect by incorporating the 9th or 11th in the resulting chord.

In this polyphonic structuring, Kreutz's handling of dissonance is consistent with Renaissance practices. Dissonances typically occur as a natural result of the voice leading and are usually approached and resolved by step. When found in the form of a suspension, they in turn enhance the rhythmic element and motivate a forward motion away from the dissonance.

Ex. 6, "Untitled" Mass, Kyrie, measures 33-38.

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in a polyphonic setting. The lyrics are: "e - le - i - Son. Ky - ri - e e - le - i - Son. Ky - ri - e e - le - i - Son. Ky - ri - e e - le - i - Son." The score includes various rhythmic values, dynamic markings (such as *f*), and phrasing slurs. The notation is in a style typical of Renaissance or early Baroque music.

Further retrospective elements can be seen in the 1956 work for SATB choir and organ, *Mass in Honor of the Martyr, Sebastian* (Ex. 7). The *Kyrie*, as in the "Untitled" Mass, centers around *d*, but this time fluctuates between *d* dorian and *d* minor. In fact, most of the *Bb*'s that occur can be justified as a necessary *musica ficta* prescribed by Renaissance theoretical treatises to avoid harsh and unnecessary dissonances. A simple harmonic organ introduction using the chords *d* minor, *c* minor and *g* minor, sets up the first choral entry. The melodic

material again resembles chant in its limited range, moving only slightly above or below the starting pitch, *D*. A brief moment of *fauxbourdon* writing in the organ part (measures 2 and 3) further reflects an earlier practice. The inherent full-bodied parallelism of *fauxbourdon* gives strength and richness to this otherwise sparse choral motive. In the ensuing measures, the writing is neither strictly polyphonic nor homophonic, but rather a compatible mixture allowing some homorhythmic activity to gently alternate with a more independent rhythm between voices. Kreutz's inherent sense for rhythmic variety and interest is witnessed in measures 7 through 13 as one or two voices provide a more steady moving rhythm that mirrors the rise and fall of chant and lends a sense of perpetual forward motion. Sensing a need for intensity and contrast, Kreutz provides a wonderfully expressive moment in the third statement of the *Kyrie*. Here the melodic material in the uppermost voice rises to its highest point, eventually giving way to a rich chain of suspensions that gently lower this pitched intensity and concludes the phrase on *A* major.

Ex. 7, *Mass in Honor of the Martyr, Sebastian, Kyrie*, measures 1-16.

The musical score is presented in three systems. The first system contains the vocal parts: Soprano and Tenor/Bass. The Soprano part begins with a melodic line on a whole note, followed by a series of eighth notes. The Tenor/Bass part provides a harmonic accompaniment with a similar rhythmic pattern. The lyrics 'Ky - ri - e - e - lei - son - Ky - ri - e - e - lei - son' are written below the vocal staves. The second system contains the Organ part, marked with an asterisk (\*). It features a complex texture with multiple voices, including a prominent line with a 'full registration' instruction. The organ part includes dynamic markings such as 'p' and 'mf' and various articulation marks like 'x' and 'f'.

## Ex. 7 (cont.)

The image displays a musical score for Ex. 7 (cont.), consisting of three systems of staves. The first system features a vocal line with lyrics: "si-a a-la i-ter. Ky-ri-e e-lei-son". Below the vocal line is a piano accompaniment. The second system continues the piano accompaniment. The third system shows a separate section of music, likely for organ, with a treble clef and a key signature of one sharp (F#), marked with a dynamic of *mp*.

Throughout, the fifth voice in this fabric has been the organ which serves two roles: to double the choral part, and to provide transitional material that smoothly links one choral section to another. As in the “*Untitled*” *Mass*, the practice of presenting the *Christe* text at a higher pitch level is maintained. The previous phrase prepares for this shift by ending in A major. Instead of immediately beginning the *Christe* text, Kreutz inserts an organ fanfare-like passage to delay, yet heighten upon its arrival, the effect of the new text (Ex. 8). The tempo begins to accelerate at the start of the organ fanfare, and is marked, ♩ = 132, at the

beginning of the *Christe* section. This contrasts considerably with the metric marking of 88 for the *Kyrie*. The choral entrance takes up the fanfare material while the organ independently punctuates the fanfare. The choir and organ now function fully as separate timbres which interact antiphonally. Also in this section  $\frac{6}{4}$  meters briefly interrupt the regular  $\frac{4}{4}$  to accommodate a melismatic treatment of *eleison*. The jubilant enthusiasm of this section is gently tapered down through a relaxed chain of sequences whose harmonic destination is *D* major. For obvious reasons these suspensions lack the dramatic intensity of their counterpart from the *Kyrie* section. A notated and rhythmic ritard pave the way for a return to the *Kyrie* in the original tempo.

At the return of the *Kyrie* (Ex. 9), now back in *d* dorian/minor, Kreutz utilizes almost half of the original *Kyrie* material. A new sequence begins in measure 53. This falling parallel motion, found in all of the voices, lends a sense of serenity that contrasts with those of a more poignant nature in *Kyrie I*. There, the outer voices move in closed position toward each other.

Ex. 8, *Mass in Honor of the Martyr, Sebastian, Kyrie*, measures 16-36.

The image shows a musical score for measures 16-36 of the Kyrie from the Mass in Honor of the Martyr, Sebastian. The score is written for voice and piano. The vocal line is in the upper system, and the piano accompaniment is in the lower system. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line starts with a forte (f) dynamic and includes the lyrics "Chai - ste - le - is - on". The piano accompaniment includes markings such as "mf", "p", and "ped.". A tempo change is indicated by "(♩ = 132)".

## Ex. 8 (cont.)

Handwritten musical score for Ex. 8 (cont.), featuring vocal lines and piano accompaniment. The score is written in G major and 4/4 time. It consists of four systems of staves. The first system shows the vocal line with lyrics "Che-ri-Ste e-le-i-son, Che-ri-Ste" and piano accompaniment. The second system continues the vocal line with lyrics "e-le-i-son, e-le-i-son, e-le-i-son" and piano accompaniment. The third system continues the vocal line with lyrics "e-le-i-son, e-le-i-son, e-le-i-son" and piano accompaniment. The fourth system continues the vocal line with lyrics "e-le-i-son, e-le-i-son, e-le-i-son" and piano accompaniment. The score includes dynamic markings such as *f*, *rit.*, *Allegro*, and *hold back...*.

Ex. 9, *Mass in Honor of the Martyr, Sebastian, Kyrie*, measures 37-57.

Handwritten musical score for Ex. 9, *Mass in Honor of the Martyr, Sebastian, Kyrie*, measures 37-57. The score is written in G major and 4/4 time. It consists of two systems of staves. The first system shows the vocal line with lyrics "Ky-ri-e e-le-i-son" and piano accompaniment. The second system continues the vocal line with lyrics "Ky-ri-e e-le-i-son" and piano accompaniment. The score includes dynamic markings such as *mp* and *Original time*.

## Ex. 9 (cont.)

The image displays a handwritten musical score for Ex. 9 (cont.), consisting of four systems of music. Each system includes a vocal line (soprano and alto parts) and a piano accompaniment (treble and bass clefs). The vocal lines feature lyrics in Latin: "le - i - sur. Ky - ri - e - e - le - i - sur. Ky - ri - e - e - le - i - sur. Ky - ri - e - e - le - i - sur." The piano accompaniment is characterized by a rhythmic pattern of eighth and sixteenth notes, often with a strong emphasis on the perfect fourth interval. Dynamic markings such as *mp*, *p*, and *mf* are present throughout the score. The notation is dense and expressive, with many slurs and accents.

The *Gloria* section of this Mass is striking for its somewhat archaic features shared by both the organ and choir (Ex. 10). The flavoring of the harmonic minor form of the scale and the preponderance of perfect 4ths is used to achieve this archaic effect. This latter feature points to a particular disposition of Kreutz to cultivating the strength of this perfect 4th sonority, as well as the likely influence of other twentieth-century composers such as Bartok and Hindemith.

Ex. 10, *Mass in Honor of the Martyr, Sebastian, Gloria*, measures 1-6.

$(d = 152)$   
 Fast, with intense Joy  
 Soprano  
 Tenor  
 Organ  
 Et in Ter ra  
 full organ  
 f  
 f  
 f  
 f  
 f

Of the early Latin Masses, *Mass in Honor of the Martyr, Sebastian* is the only one that Kreutz later reworked, giving it an English text and a new title, *Mass for a Day of Triumph*. He retained many of its original musical ideas, discarded others and added new features. A comparison of the two versions will show the choral revision of 1972 (Ex. 10 and 11). The choir's opening motive has been simplified melodically to facilitate the learning of the music in an age of limited rehearsal time and weaker music reading skills.

Ex. 11, *Mass for a Day of Triumph, Gloria*, measures 1-10.

Joyful, quite fast (d.c. 168)  
 Organ  
 Tenor  
 f  
 f

## Ex. 11 (cont.)

Musical score for Ex. 11 (cont.), featuring vocal parts (Soprano and Tenor) and piano accompaniment. The lyrics are: "Unis. Glo - ry to God in the high-est." The score is in 4/4 time and includes dynamic markings such as *f* and *mf*.

The opening *Kyrie* of the 1972 version (Ex. 12) uses a completely new musical idea up to the point where the previously noted suspension sequence of the former Mass is neatly blended into the new structure. One should not be misled into thinking that the modifications and addition of new features diminish the work. On the contrary, it is a challenging and worthy work of art suitable to all liturgies that use the mass text.

Ex. 12, *Mass for a Day of Triumph, Kyrie*, measures 1-15.

Musical score for Ex. 12, measures 1-15, featuring piano accompaniment. The tempo is marked *Messtoso* with a metronome marking of  $\text{♩} = ca. 92$ . The score includes dynamic markings such as *mf* and *non legato*, and a section labeled *UNIAN*.

## Ex. 12 (cont.)

S. *f* Lord, have mer - cy.

A. *f* Lord, have mer - cy, have mer - cy.

T. *f* Lord, have mer - cy.

B. *f* Lord, have mer - cy.

The piano accompaniment consists of two staves: the right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

S. Lord, have mer - cy, have

A. Lord, have mer - cy, have

T. Lord, have mer - cy, have

B. Lord, have mer - cy, have

The piano accompaniment continues with a similar texture. A dynamic marking of *Sw.* (Sforzando) is present, followed by the instruction *legato*.

## Ex 12 (cont.)

musical score for Ex 12 (cont.) showing four vocal staves and a piano accompaniment. The lyrics are "mer - cy, have mer - cy, have mer - cy." The piano part includes markings for "67d" and "non legato".

A brief mention should be made of the 1958 *Mass of St. Mary, Queen of Sorrows* (Ex. 13b). This work was dedicated to the memory of the Rt. Rev. Monsignor Robert B. Condon of St. Mary's Parish, La Crosse, Wisconsin. Composed for two equal, or mixed, voices with organ, it is striking for its use of a head motive in each movement based on the chant, "*Ave Maria*." Motivated by the natural flow of the Gregorian Chant (Ex. 13a), the composer fashions the melodic character accordingly. Though bar lines appear, the groupings are irregular and fluctuate between 4, 5, 6, 8 and 9 quarter-notes per bar, thus making the chant character obvious.

Ex. 13a, *Ave Maria* chant fragment.

musical notation for Ex. 13a, *Ave Maria* chant fragment, showing a single staff with a treble clef and a series of notes.

Ex. 13b, *Mass of St. Mary, Queen of Sorrows, Kyrie*, measures 1-10.

The musical score is written in Gregorian Mode with a tempo of 132. It consists of a vocal line and an organ accompaniment. The vocal line is in a single staff with a treble clef and a common time signature. The organ accompaniment is in two staves, with a bass clef on the left and a treble clef on the right. The organ part is marked with a mezzo-piano (mp) dynamic. The lyrics are: "Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri -".

The last Mass to be discussed is *Mass of The Annunciation* (Ex. 14), which the composer wrote in memory of his sister, Frances. Like the *Mass of St. Mary...*, it too is scored for two equal, or mixed, voices with organ accompaniment. One immediately senses the simplicity that the composer attempts to impart in the opening *Kyrie* by way of a very folk-like vocal duet which unfolds over a colorful yet light textured organ accompaniment. The most common intervallic movement in the voices is that of 3rds and 6ths, while the organ supports them in a diatonic stepwise motion that favors the interval of the 6th. An  $E^b$  pedal presents a constant element as if to suggest the eternalness of God. Subtle dissonances are introduced in relation to this organ pedal, and the

sparkling quality of major 7ths and major 9ths reveal one of this composer's preferred dissonances of choice.

Each of the three invocations to Christ, neatly fused together, offers melodic and harmonic contrast. The second of these invocations is perhaps the most exciting to the ear. This phrase begins in parallel motion which is interrupted, and heightened, by three successive sonorities, effecting in order:  $E^b$  quintal (the  $F$  doubled);  $B^b(M)mMP^{11/9/7}$  and the last;  $C(m)mMP^{11/9/7}$  whose 11th is placed a perfect 4th above the bass.<sup>3</sup> Whether considered a  $B^b$  major chord over  $C$ , or as a  $C$  extended tertian harmony with the third and fifth missing, the voicing of this last chord creates a near-quartal effect. This kind of suspended and frozen sonority enhances the inherent sentiment of the text; and what follows is a stepwise resolution to an  $A^b$  major 6 chord, which ties into and complements the resolution of spirit and hopefulness of the believer. As expected, the ABA form of the *Kyrie* text mirrors the musical form. As a formal harmonic point of interest, it should be noted that the transitions in the *Kyrie* between the A, B, and A portions of the text were achieved musically by tonal shifts that were third-related:  $E^b$ - $C$ - $E^b$ .

Ex. 14, *Mass of The Annunciation, Kyrie*, measures 1-21.

The image shows a musical score for the Kyrie section of a Mass. It consists of two staves: a vocal line and an organ accompaniment. The key signature has three flats (E-flat major), and the time signature is 4/4. The tempo is marked 'Moderately Fast' with a metronome marking of quarter note = 96. The lyrics are 'Ky-ri-e e-lei-son, Ky-ri-e e-lei-son.' The organ part includes a 'mp' (mezzo-piano) dynamic marking. The score shows the first 21 measures of the piece.

## Ex. 14 (cont.)

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or E-flat minor). The first system has a vocal line with lyrics "Ky-ri-e e-le-i-son, e-le-i-son." and piano accompaniment. The second system is marked "Slightly faster" and has lyrics "Chri-ste e-le-i-son, Chri-ste e-le-i-son, Chri-ste e-le-i-son." The third system is marked "Je ne Origine" and has lyrics "e-le-i-son, Ky-ri-e e-le-i-son." The piano accompaniment features a fanfare-like harmonic treatment with parallel chords.

The opening tonal center of the *Gloria* (Ex. 15) is in a third-relation to the end of the *Kyrie*. Interestingly, the choice of *C* major for this kingly text parallels the key other composers have preferred (such as Mozart in his marches) when creating a martial effect. This is enhanced by the organ accompaniment which uses a fanfare harmonic treatment. Parallel *C* major, *D* major, *E* major and *F* major chords are heard over a

G pedal. A collage of sound results when this parallel style of writing is embellished with chromatic motion in the inner voices of the organ.

Ex. 15, *Mass of The Annunciation, Gloria*, measures 1-11.

*Joyfully (J. 152)*

The image shows a musical score for measures 1-11 of the Gloria in the Mass of The Annunciation. It consists of two systems of staves. The first system shows the vocal line (unison) and the organ accompaniment. The vocal line is marked 'unison' and 'f'. The organ part is marked 'Organ' and 'f'. The text under the vocal line is: 'Et in ter-ra facta ho-mi-ni-bus bo-nae vo-lun-ta-tis. hau-'. The second system continues the vocal line and organ accompaniment. The vocal line is marked 'f'. The text under the vocal line is: '-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus te. glo-'. The organ part features complex chromatic motion in the inner voices, as mentioned in the text.

This *Gloria* setting is declamatory in terms of text and musical accent, as expected with a lengthy prayer of jubilation. Regardless, Kreutz never loses sensitivity to the spirit of the text, and in those sections that require a serene reverence, he never fails to capture it musically. Thus, the text “*Domine Fili unigenite, Jesu Christe...*” (Ex. 16a) is set more solemnly in longer note values. Likewise, “*Qui tollis...*” (Ex. 16b) is preceded by a noticeable change: for the first time, the choir is absent for four measures while the organ prepares this transition. The new section begins with a tempo change, a shift to *f#* minor, and an added weightiness

provided by the more contrapuntal organ writing. Clearly, Kreutz achieves this measure of severity without compromising the accessibility of the vocal parts. Also worthy of mention is the manner in which Kreutz handled the text “*Qui sedes...*” (Ex. 16c): a rising melodic line, reaching its highest point at “*miserere,*” suddenly drops down a major 6th in the soprano to form an expressive dissonance at the minor 2nd with the alto at “*nobis.*” Clearly, this style of writing aids in providing one of those profound moments of spiritual awareness by way of musical expression.

Ex. 16a, *Mass of The Annunciation, Gloria, “Domini Fili...,”*  
measures 24-35.

The musical score is presented in two systems. The first system (measures 24-28) features a vocal line in the soprano clef with lyrics: "De-us Pa-ter o-mni-po-tens. Do-mi-ne Fi-li u-ni-". The organ accompaniment is in the grand staff, with a bass line that is particularly active. Dynamics include *mf* and *p*. The second system (measures 29-35) continues the vocal line with lyrics: "ge-ni-to Je-su Chri-ste. Do-mi-ne". The organ accompaniment continues with similar textures. Dynamics include *mf* and *mp*. The overall style is contrapuntal, with clear harmonic support for the vocal melody.

Ex. 16b, *Mass of The Annunciation, Gloria, "Qui tollis..."*  
measures 42-53.

♩ = 80

teis,      Qui tol - lis pec -

ra - ta    mun - di    mi - se - re - re    no - bis.    Qui

Ex. 16c, *Mass of The Annunciation, Gloria, "Qui sedes..."*  
measures 60-71.

stam. Qui    se - des ad dex - teram    Pa - tris,    mi - se - re - re    no

## Ex. 16c (cont.)

Original time (♩ = 132)

mf

- bis. Unison Quo-ni-am tu So-lus San-ctus, Tu So-lus

The image shows a musical score for a vocal and piano ensemble. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a time signature of 4/4. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The vocal line begins with a fermata and the word '- bis.' followed by the lyrics 'Unison Quo-ni-am tu So-lus San-ctus, Tu So-lus'. The piano part features a complex harmonic structure with various chords and textures, including some chords with multiple sharps and naturals. The dynamic marking 'mf' is present in both parts.

Among the many assets of a truly fine composer is the ability to incorporate the unexpected within the context of a work and avoid the trap of predictability that so often marks the works of lesser composers. At the *Gloria's* final "Amen" section (Ex. 17), Kreutz has retained just enough of the style of the preceding sections, yet with the inclusion of a couple of fresh sonorities in the organ between *Amen* statements, a homogeneous melodic structuring is given new life.

Ex. 17, *Mass of The Annunciation, Gloria, "Amen,"* measures 83-90.

hold back slightly - - - - -

A men, A men

The image shows a musical score for the final 'Amen' section of a Gloria. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a time signature of 4/4. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The vocal line begins with a fermata and the word 'men,' followed by a second 'men'. The piano part features a complex harmonic structure with various chords and textures, including some chords with multiple sharps and naturals. The dynamic marking 'mf' is present in both parts. The instruction 'hold back slightly' is written above the vocal line.

## Ex. 17 (cont.)

Musical score for Ex. 17 (cont.). The score consists of two systems. The first system shows a vocal line on a single staff and an organ accompaniment on two staves. The organ part features chords and moving lines in both hands. The second system continues the organ accompaniment, with a 'ped.' marking below the bass staff.

The *Credo* (Ex. 18a) is given a chant-like structuring with only the sparsest, yet highly effective, organ accompaniment. These chant-like sections alternate with two-voiced melodic portions.

Ex. 18a, *Mass of The Annunciation, Credo*, measures 1-9.

Musical score for Ex. 18a, *Mass of The Annunciation, Credo*, measures 1-9. The score is in G major (one sharp) and 4/4 time. It features a vocal line and organ accompaniment. The organ part is sparse, consisting of chords and simple melodic lines. The vocal line is in a chant-like style. The score includes the following lyrics: "Pa-trem o-mni-po-ten-tem, Fa-cto-rem coeli et ter-rae, vi-si-bi-li-um o-mni-um et in-vi-si-bi-li-um. Et in u-nu-m Do-mi-num". The organ part is marked with 'mp' and 'p' dynamics. The score includes a 'Crescendo' marking above the first system and a 'Crescendo' marking above the second system.

The *Sanctus* (Ex. 18b) recalls the melodic and harmonic material from the *Kyrie*. For many composers, this harking back to earlier movements is often reserved for the *Agnus Dei*, as in Mozart's *Coronation Mass*, and Beethoven's *Mass in C Major*.

Ex. 18b, *Mass of The Annunciation, Sanctus*, measures 1-12.

The musical score for the *Sanctus* from the *Mass of The Annunciation* (measures 1-12) is presented in two systems. The first system includes the vocal line and the organ accompaniment. The tempo is marked "Devotely" with a quarter note equal to 66. The vocal line begins with the text "San ctus, San ctus, San ctus" and continues with "Do-mi-nus De-us Sa". The organ accompaniment provides a harmonic and rhythmic foundation, with dynamic markings such as "p" and "mf". The second system continues the vocal line and organ accompaniment, with the vocal line ending on "Sa".

The *Agnus Dei* (Ex. 19a) is an example of extreme melodic and harmonic beauty. This is accomplished through the utmost simplicity of technique. Most striking is the third and final "*Agnus Dei*" (Ex. 19b). As noted earlier, Kreutz retains enough of the familiar but instills new life into it by a varied approach to the accompaniment. The text, "*Dona nobis pacem*," involves a long melisma enlivened with a sequenced motion in the accompaniment. The latter forms dissonances against the vocal line whose anguished quality paints an urgency of the text.

Ex. 19a, *Mass of The Annunciation, Agnus Dei*, measures 1-6.

Facily  $\text{♩} = 108$  *mp*

A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

*mp*

Ex. 19b, *Mass of The Annunciation, Agnus Dei*, measures 19-29.

*mf*

A - gnus De - i qui tol - lis pec - ca - ta mun - di, do - na

*mf* *mp*

*breaden* .....

*no* bis pa - cem.

Later Mass settings, as well as other works appropriate to the liturgy, reveal many of Robert Kreutz's pre-Vatican II practices brought forward into the era of post-Vatican reforms. Aside from the fact that these later Mass settings are in English and are written specifically for congregational participation, they preserve a higher standard in their use and organization of musical materials often absent in the church today. Most notable in this category is *Mass of the Compassionate Samaritan*, composed in 1965. The genesis of this work was the shocking news of a woman whom had been attacked recently in a crowded area of New York while bystanders looked on and failed to come to her rescue. The sentiment of the compassionate Samaritan was Kreutz's personal expression of what was obviously lacking in American society.

*Mass for a Day of Triumph* was discussed earlier. To the list can be added two other Masses that are compositionally scaled down in order to accommodate more recent needs in the Catholic church: *Mass for an American Saint* (1970), and *Mass of Meditation* (1976).

Smaller sacred works are abundant, and meet a variety of needs. In this category are Communion Rites, Mass Propers, Motets (defined by Kreutz as shorter a cappella works in English or Latin) and Anthems (defined as a somewhat larger English or Latin work with accompaniment). While many of these resulted from commissions, others were at times the result of this composer/artist having been profoundly touched by a specific event or tragedy. Such is the case with *Salve Regina: Hail Holy Queen*. A sixth grade girl, given permission to read the scripture lesson at a children's Mass in a Wisconsin parish, sparked an

irrational outrage in which an itinerant parishioner murdered a priest and two other parishioners. *Salve Regina: Hail Holy Queen* incorporates choir, congregation, and children's choir. Here, the inclusion of the children's choir is especially poignant; the composer is affirming the justification for children being involved in the worship service.

The two largest compositions that Kreutz has written specifically for the Catholic church, *Laudate Dominum* and *Gaudeamus omnes in Domino*, were commissioned works that served as the Mass entrance music for the two Papal visits to the United States, 1987 and 1993. They are, of course, very large, festive works. In an attempt to symbolize the brotherhood of all men, Kreutz incorporates a multiplicity of languages and scalar patterns characteristic of various cultures in these works. In *Laudate Dominum*, six different languages are employed, while the later *Gaudeamus omnes in Domino* uses twelve languages.

### **Concert Repertoire**

The body of literature that Kreutz intended for concert use represents both sacred and secular texts. The nature of these texts coupled with their intended use allowed the composer considerable latitude in terms of creative inspiration. The compositions that follow have been examined for various finer points as outlined earlier.

#### Melody

In giving consideration to melodic structures of an expansive type, *Wind From The West* (Ex. 20a) provides a worthy example. Here, Kreutz uses an airy, expansive, melodic frame that captures the folk

quality of the text. The melody moves freely despite obvious appearance of certain rhythmic motives such as metric groupings of half-note/quarter-note; or quarter-note/dotted quarter-note/eighth-note, as in the first phrase of the piece.

Ex. 20a, *Wind From The West*, soprano, measures 1-8.

Fairly fast ( $\text{♩} = 126-138$ )

Soprano

Blow high, blow low, O wind from the West. You  
come from the coun - try I love the best. O

Moderately long arching phrases, like that from verse three (Ex. 20b), build sequentially and cover the span of a minor 10th, or, as in the final verse (Ex. 20c) cover a 12th and at measures 49-51, becomes quite angular.

Ex. 20b, *Wind From The West*, soprano, measures 18-27.

Do the lit-tle sedg-es still  
shake with de - light, And whis - per to - geth - er  
All through the night?

Ex. 20c, *Wind From The West*, soprano, measures 40-52.

(♩ = 66)

Wind from the West, Blow high, blow low, You come from the

coun - try I loved long a - go. You come from the

*broaden*  
*f*

coun - try I loved

A similar style of melodic arching is used with a different intent in two other works: *Alleluia* and *Improperium*. In the first, *Alleluia* (Ex. 21a), the melodic line is limited in range because of the intent to model chant; nonetheless, an arching element is present via melodic repetition.

Ex. 21a, *Alleluia*, measures 1-10.

Serenely flowing ♩ = 76

UNISON *mp*

Al - le - lu - ia,

ORGAN *p*

al - le - lu

A comparable effect is produced later (Ex. 21b) when the paired voices imitate each other at the time interval of four beats, providing a longevity to this phrase. The initial organ pedal-chord enhances this effect. When the organ does change chords, it moves on a different pulse than that of the voices, and thus avoids a sense of repose.

Ex. 21b, *Alleluia*, measures 32-39.

The musical score for Ex. 21b, *Alleluia*, measures 32-39, is presented in three systems. The first system shows the vocal staves and piano accompaniment. The vocal parts are marked 'as at first' and 'UNISON'. The lyrics are 'Al - le - lu - ia, al - le - lu - ia.' The piano accompaniment includes a prominent pedal-chord in the left hand. Dynamics include 'pp' (pianissimo) for the organ and 'p' (piano) for the voices. The second system continues the vocal and piano parts. The third system concludes the passage with a double bar line and repeat signs.

Contrasting with this ethereal melodic expansion is a type found in example 22, created for the climatic moment in *Improperium* when all of the voices take part in an impassioned moment of grief. A simple ascending parallel progression bursts into a powerful melodic/harmonic sequence that delays coming to rest until reaching the lower vocal registers.



## Ex. 23 (cont.)

Musical score for Ex. 23 (cont.), measures 62-65. The score is in 4/4 time and features three staves: vocal line, piano accompaniment, and a lower vocal line. The key signature has one flat (B-flat). The tempo is marked *mp*. The score includes dynamic markings such as *cresc.*, *mp*, and *pp*. A circled letter 'A' is placed above the first measure. The lyrics are:

— we used to sit, And there. — the yel-low bird, —  
 breath, Oh, — my lit - tle  
 Oh, — my lit - tle breath, —

Musical score for Ex. 23 (cont.), measures 66-69. The score continues with three staves. The tempo remains *mp*. The lyrics are:

— the yel-low cot - ton-wood bird  
 breath, Oh, — my lit - tle  
 Oh, — my lit - tle breath, —

Ex. 24, *Willow By The Waterside*, measures 62-72.

Musical score for Ex. 24, *Willow By The Waterside*, measures 62-72. The score is in 4/4 time and features four staves: vocal line, piano accompaniment, and two lower vocal lines. The key signature has one flat (B-flat). The tempo is marked *Lamenting* ( $\text{♩} = \text{ca. } 56$ ). The score includes dynamic markings such as *morendo*, *ppp*, *pp*, and *dim.*. A circled letter 'I' is placed above the first measure. The lyrics are:

Oh, —  
 Oh, — my lit - tle breath, —  
 long, how long a - go.  
 long, how long a - go.

## Ex. 24 (cont.)

my lit-tle breath, \_\_\_\_\_

Oh, my lit-tle breath, \_\_\_\_\_

*mp espr.*

Now I go there a - lone, \_\_\_\_\_ a -

A different sort of a germ-relationship is apparent in *Dust of Snow* from *New England Frostbite* (Ex. 25a). The soprano and alto imitate each other a minor 3rd apart producing two distinct pitch classes with a cross-relation between  $B^b$  and  $B$ . On the final page the tenor's melodic material (Ex. 25b) utilizes a combination of the alto and soprano pitches. Ex. 25a, *Dust of Snow*, from *New England Frostbite*, measures 1-4.

Light and quick ( $\downarrow = ca. 116$ )

Dust of snow, dust of snow, dust of snow. \_\_\_\_\_

Dust of snow, dust of snow, dust of snow, dust of snow, dust of snow. \_\_\_\_\_

*mf*

The

*mf*

The

Ex. 25b, *Dust of Snow*, from *New England Frostbite*, measures 39-45.

The musical score consists of two systems of four staves each. The first system shows the vocal lines and piano accompaniment for measures 39-45. The lyrics are: "rued. O, rued. O, The way a crow shook The way a crow shook". The piano part includes dynamic markings *mp* and *p*. The second system continues the vocal lines and piano accompaniment for measures 41-45. The lyrics are: "dust of snow. dust of snow. down dust of snow. down dust of snow." The piano part includes dynamic markings *p* and *pp*, and a performance instruction "slowing moreso and diminishing".

It is worth noting that in the work, *For My Brother...* (Ex. 26a, b, c and d) the composer uses an intervallic configuration so regularly that it could be thought of as motivic or germ structuring. Several phrases begin with a stepwise outline of a minor 3rd, normally in an ascending manner. The opening slowly unfolds this motive, while at measure 35-36, the two outer voices have this melodic figure though in contrary motion. At measures 109-110, the same germ begins a new phrase, and it appears again at measures 132-133 as the start of another textual idea.

What is important to recognize here is that each time this melodic germ is used it is harmonically couched differently, and thus masked in a new guise.

Ex. 26a, *For My Brother...*, measures 1-4.

Peaceful, relaxed, always flowing  
*pp*  $\text{♩} = c. 76$

Sweet — broth - er, — if — I

Sweet — broth - er, — if — I

Sweet — broth - er, — if —

Sweet — broth - er, — if —

do not sleep my

do not sleep My

I do not sleep, My

— I do not sleep, My

Ex. 26b, *For My Brother...*, measures 35-38.

$\text{♩} = 92$  *sfz*

Where, in what des-o-late — and smok - y coun - try,

Where, — in what des - o - late — and smok - y coun - try,

Where, — in what des - o - late — and smok - y coun - try,

Ex. 26c, *For My Brother...*, measures 109-110.

Slow and expressive  $\text{♩} = 63$

Your cross and  
Your cross and mine shall  
Your cross and mine shall

Ex. 26d, *For My Brother...*, measures 132-134.

Less intense, but still with fervency  $\text{♩} = 76-80$

For in the wreck-age of your A-pril Christ  
For in the wreck-age of your A-pril Christ  
For in the wreck-age of your A-pril Christ.  
For in the wreck-age of your A-pril

Robert Kreutz's familiarity with various contrapuntal forms allows him to rely heavily upon imitation as a compositional procedure. The simplest form, being mere canonic treatment, is found quite frequently, particularly between paired voices, for brief periods, as in these examples lifted from *Confide In Domino* and *For My Brother...*

Ex. 27a, *Confide in Domino*, measures 1-6.

With pulse and freshness  $\text{♩} = 192 (\text{♩} = 64)$

S  
A  
T  
B

Con - fi - de in Do - mi - no, con -

fi - de in Do - ni - no, con -

con - fi - de in Do - mi - no,

fi - de in Do - mi - no, et

con - fi - de in Do - mi - no, et

Ex. 27b, *For My Brother...*, measures 1-6.

Peaceful, relaxed, always flowing  
*pp*  $\text{♩} = c.76$

Sweet — broth — er, — if — I  
 Sweet — broth — er, — if — I  
 Sweet — broth — er, — if —  
 Sweet — broth — er, — if —

do not sleep my eyes are flow — ers, My eyes — are flow-ers for your  
 do not sleep My eyes are flow — ers, My eyes are flow-ers for your  
 I do not sleep, My eyes are flow — ers, My eyes are flow-ers for your  
 — I do not sleep, My eyes are flow — ers, My eyes are flow-ers for your

Kreutz's skillful use of imitation accommodates a variety of emotions. In example 28a, imitation is used to lend a sense of drama, emphasizing Robert Frost's hard and bitter thought, "Some say the world will end in ice." Further, it provides a powerful contrast to the following harmonic and rhythmic tone. Example 28b, marked "heroic," uses the ascending minor 6th, followed by descending steps that outline a tritone in imitation, that heightens this anxious moment in the text. The ascending melodic line of 28c is enhanced by quick repetition in the other voices, building an aural excitement or enthusiasm for this textual sentiment.

Ex. 28a, *Fire and Ice*, from *New England Frostbite*, measures 4-8.

Musical score for Ex. 28a, *Fire and Ice*, from *New England Frostbite*, measures 4-8. The score consists of four staves. The top staff is the vocal line with lyrics: "Some say the world will end in ice." The second staff is a piano accompaniment. The third staff is another vocal line with lyrics: "Some say the world will end in ice." The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

Ex. 28b, *For My Brother...*, measures 46-49.

Musical score for Ex. 28b, *For My Brother...*, measures 46-49. The score consists of four staves. The top staff is the vocal line with lyrics: "And where in what land-scape of dis-as-ter". The second staff is a piano accompaniment. The third staff is another vocal line with lyrics: "And where in what land-scape of dis-as-ter". The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Heroic" with a metronome marking of 128.

Ex. 28c, *Wind From The West*, measures 17-22.

Musical score for Ex. 28c, *Wind From The West*, measures 17-22. The score consists of four staves. The top staff is the vocal line with lyrics: "Do the lit-tle sedg-es still". The second staff is a piano accompaniment. The third staff is another vocal line with lyrics: "Do the lit-tle sedg-es still shake, still". The bottom staff is a piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked "Tempo I" with a metronome marking of 126-138.

## Ex. 28c (cont.)

shake with de -  
shake with de - l  
sedg - es still s  
sedg - es still s

Imitation treated more completely becomes a more significant structural device in *Cantate Domino* (Ex. 29).

Ex. 29, *Cantate Domino*, measures 1-12.

Fairly fast (♩ = 132)

S  
Can - ta - te Do - mi - no, can - ta - te  
Sing to God a new song, sing to God a

A  
Can - ta - te Do - mi - no,  
Sing to God a new song,

T  
Can - ta - te Do - mi - no, can - ta - te  
Sing to God a new song, sing to God a

B  
Can - ta - te Do - mi - no,  
Sing to God a new song,

Do - mi - no can - ti - cum no - vum,  
new song, sing a new song,

can - ta - te Do - mi - no can - ti - cum  
sing to God a new song, sing a

Do - mi - no can - ti - cum no - vum,  
new song, sing a new song,

can - ta - te Do - mi - no can - ti - cum  
sing to God a new song, sing a

## Ex. 29 (cont.)

The musical score consists of four staves. The lyrics and their English translations are as follows:

Staff 1: can - ti - cum no - vum, / sing a new song,

Staff 2: no - vum, can - ti - cum no - vum, / new song, sing a new song,

Staff 3: can - ti - cum no - vum, / sing a new song,

Staff 4: no - vum, can - ti - cum no - vum, / new song, sing a new song,

To be sure, a distinction can be made between: 1) the choral works that Robert Kreutz geared toward college choirs and, 2) those organizations with lesser abilities. However, one aspect remains consistent: his attempt to always provide melodic interest in each voice. Of course, the more challenging repertoire exploits the full potential of the various vocal ranges and thus adds to those compositional elements that make those works formidable. A brief mention of the particular type of writing for the bass voice in Kreutz's a cappella works is warranted. There are numerous examples where the bass becomes a solid underpinning upon which are built more complex choral textures. This bass then serves as a pedal point regardless of the fact that it is not a sustained pitch, but often transfers octaves freely. Example 30 is taken from *Banter* and begins with a bass pedal on *G* that eventually moves to the lower *E*, allowing for a type of dominant complex before finally resolving to a three-note quintal sonority built over *A*.<sup>4</sup> As a



## Ex. 30 (cont.)

Musical score for Ex. 30 (cont.). The score is written for voice and piano. It features a tempo change from  $\text{♩} = 66$  to  $\text{♩} = 76$ . The lyrics are: "left me, sud-den-ly you left. left me, so sud - - den-ly you left. you left me, you left for some-where". The score includes dynamic markings such as *p* and *soft.* and includes a circled number "90" at the beginning.

Another device close to organizing material over a pedal is that of an ostinato figure. Ostinato has been a useful tool in certain Kreutz works, and when carried into the entire fabric, creates a choral ostinato. Used in both *Banter* (Ex. 31) and *For My Brother...* (Ex. 32), it has a more specialized purpose. In *Banter* it simply acts as a means for building and intensifying emotion through textual reiterations which culminate in a thickened texture remaining unrelieved until a new unison phrase begins in a new tempo. In *For My Brother...*, the composer effectively creates a bell tolling effect with this same device.

Ex. 31, *Banter*, measures 98-125.

Musical score for Ex. 31, *Banter*, measures 98-125. The score is written for voice and piano. It features a tempo change from  $\text{♩} = 90-100$  to  $\text{♩} = 100$ . The lyrics are: "Some- where yon - der", "go.", "In the west you go, yon- der, some- where", "Go, yon- der, some- where", "Some - where yon - der, some - where". The score includes dynamic markings such as *mp* and *mp* and includes a circled number "100" at the beginning. A handwritten instruction reads: "little by little, gradually build".

## Ex. 31 (cont.)

105

in the west. Some-where yon - der, some - where you  
 in the west. Some- where yon - der, some - where you

in the west. Some - where yon - - der, some-where you

110

go a-way. Some-where yon - der, some-where  
 go a-way. Some-where yon - der, some-where

go a-way. Some - where yon - - der, some - - where

in the west. Some-where yon - der, some - where you  
 in the west. Some- where yon - der, some - where you

in the west. Some - where yon - - der, some-where you

115

go a-way. Some-where yon - der, some - where  
 go a-way. Some-where yon - der, some - where

go a-way. Some - where yon - - der, some - - where

## Ex. 31 (cont.)

130

in the west. Some - where yon - der, some - where you  
 in the west. Some - - where yon - der, some - where you

energico (♩ = c. 160) *p* *p* 135

go a - way. Now you shout and now you  
 go a - way. Now you shout and now you

Ex. 32, *For My Brother...*, measures 171-178.

171 Somewhat brighter *f* = 100-108

Hear them, they call you, like  
 Hear them call you,  
 Hear them call you, brother, hear them call you, brother,  
 Hear them call you, brother, hear them call you, brother,

## Ex. 32 (cont.)

bells they call you, like bells they call you, the  
 they call you, they call you,  
 hear the bells, brother, hear them call you, brother,  
 hear the bells, brother, hear them call you, brother,

Harmonic Language

Kreutz's harmonic language allows him to move freely between strict and simple triadic chords, extended tertian structures of the 9th, 11th and 13th, and more open, spacious quartal and quintal sonorities. Further, the desired voice-leading often prevails over the position these structures assume, resulting in interesting inversions. *Spring Grass* illustrates this blending of sonorities (Ex 33a). A freshness, motivated by the text, "Spring grass come up, if only for your feet," is aptly captured by a judicious mixture of these quartal and quintal sonorities with extended tertian chords. These structures ultimately give way to a final burst of emotion expressed polychordally. A subsequent move, like an aural kaleidoscope, to a more consonant point of rest, ends the phrase on a *D* major triad.

Ex. 33a, *Spring Grass*, measures 16-36.

Spring — grass, — there is a dance to be danced — for you, —  
 spring — grass, —  
 spring grass, — spring grass, — *p*  
 Spring —

*mp* — Come up, come up, spring — grass, — come up, — come up, spring grass, *dis.*  
*mp* — Come up, come up, spring — grass, — come up, — come up, spring grass,  
*mp* — Come up, come up, spring — grass, — come up, — come up, spring grass,  
 grass, — Come, spring grass.

*mf* come up, come up, spring — grass, if on - ly for young feet.  
*mf* come up, come up, spring — grass, if on - ly for young feet.  
*mf* come up, come up, spring — grass, if on - ly for young feet.  
 spring grass, — come up — come

## Ex. 33a (cont.)

Come up, come up, spring grass, come up, come up, spring grass,  
 Come up, come up, spring grass, come up, come up, spring grass,  
 Come up, come up, spring grass, come up, come up, spring grass,  
 up, come up, come up, spring grass, spring grass, come

*f* (viva.)  
 come up, come up, spring grass, spring grass, spring grass, come up.  
 come up, come up, spring grass, spring grass, spring grass, come up.  
 come up, come up, spring grass, spring grass, spring grass, come up.  
 up, spring grass, spring grass, spring grass, come up.

*ff* rall. e dim.  
 Spring grass, come up, young feet ask you.  
 Spring grass, come up, young feet ask you.  
 Spring grass, come up, young feet ask you.  
 Spring grass, come up, young feet ask you.

Creating a euphonious and moving work is always foremost in Kreutz's mind, unlike some composers who get caught up in a particular theoretical mode of composition. Recalling his statement, "to me it must

sound, that's what music is, otherwise one can start to reduce it to a mathematical exercise," makes it quite clear where the composer stands on this issue.<sup>5</sup> In Kreutz's repertoire certain chords are voiced in such a way that they may have the spelling of a tertian harmony; however, the scoring certainly speaks of a quartal interest. Looking again at *Spring Grass* (Ex. 33b), the configuration of tones in the last chord of the example can surely be considered a C major chord with the added 6th and 9th; however, the spacing between all but the bass and tenor tones is that of the perfect 4th.

Ex. 33b, *Spring Grass*, measures 29-31.

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in 4/4 time. The score is for measures 29-31 of 'Spring Grass'. The lyrics are: 'come up, come up, spring grass, spring grass, spring grass, come up.' The music is marked with a forte dynamic (f) and includes various musical notations such as slurs, accents, and fermatas. The lyrics are written below the corresponding vocal lines.

What makes Kreutz's music sound new and fresh is his ability to move comfortably between different harmonic idioms. Once during a phone conversation with Robert Kreutz he shared this idea with me:

I try to work in different areas -- a composer who writes just sacred music or just secular music [traditionally] can get stuck in a [conventional harmonic] rut. I think occasionally trying things like twelve-tone helps open up new vistas.<sup>6</sup>

The level of the ensemble for whom he is writing, as well as the choice of text, obviously makes its own demands upon a specific harmonic vocabulary. But as a rule, when writing for the university level ensembles, Kreutz explores many compositional possibilities. In *Dust of Snow*, from *New England Frostbite* (Ex. 34), we find an atonal work that comfortably mixes with a more tonal mid-section, and then returns to tonal ambiguity.

Ex. 34, *Dust of Snow*, from *New England Frostbite*, measures 25-45.

The musical score consists of four staves. The first staff is the vocal line, starting with a dynamic marking of *pp* and a tempo marking of *Brighter (♩ = 116-120) mp*. The lyrics are: "Has giv - en my heart". The second staff is the piano accompaniment, also starting with *pp* and *mp* markings. The lyrics are: "Has giv - en my heart". The third staff is the vocal line, starting with a dynamic marking of *mp* and a tempo marking of *Brighter (♩ = 116-120) mp*. The lyrics are: "heart A change of mood And". The fourth staff is the piano accompaniment, also starting with *mp* and *Brighter (♩ = 116-120) mp* markings. The lyrics are: "heart A change of mood And".

## Ex. 34 (cont.)

*mf* *Broaden* *div. f* *unif. mp* *Slower* ( $\text{♩} = \text{ca. } 80$ )

saved some part of a day that I had

saved some part of a day that I had

saved some part of a day

saved some part of a day

rued. O,

rued. O,

*mp* The way a crow shook

*mp* The way a crow shook

*p* *slowing more and diminishing*

dust of snow.

*p* dust of snow.

*p* down dust of snow.

*p* down dust of snow.

The collection of three short pieces that comprise *New England Frostbite* makes for an interesting study because of the variety of compositional ideas. The simple triadic nature of no. 2, *When I See Birches*, contrasts markedly with *Dust of Snow*. Likewise, the final work in the set provides another wonderful contrast. The harmonic structuring of *Fire and Ice* (Ex. 35) often seems to schematically match the unyielding, unmixing qualities the two contrasting elements of the title suggests. A *D* major key signature is indicated; but pitch classes for *G* major and *f#* minor are immediately heard, and they in turn fleetingly give way to far less stable sonorities.

Ex. 35, *Fire and Ice*, from *New England Frostbite*, measures 1-8.

Some say the world will end in fire,

Some say the world will end in ice.

Examples 36a and the beginning of 36b show the places where two brief moments of very harsh planing occur: the first time (Ex. 36a) during a textual reference to hate, and the second (Ex. 36b) depicting the rock solid bitter cold of ice (the latter example has the aural effect of planing, but for timbral purposes the inner voices do not give the visual sensation of that device). These biting dissonances give way to the final phrase, "Is also great, and would suffice," which begins in unison and cadences on an *AM triad*. The contrast between the final and penultimate phrases cleverly captures the self-righteous spirit that Robert Frost intended.

Ex. 36a, *Fire and Ice*, from *New England Frostbite*, measures 25-29.

Begin to build. . .

I think I know e-nough of hate,

I think I know e-nough of hate, e-

I think I know e-nough of hate, e-

I think I know e-nough of hate, e-

Detailed description: This musical score shows four staves of music for measures 25-29. The music is in a minor key with a common time signature. The lyrics are: "I think I know e-nough of hate," repeated four times across the staves. The score includes dynamic markings such as *mf* and *f*, and features a sharp dissonance (planing) in the upper voices during the word "hate".

Ex. 36b, *Fire and Ice*, from *New England Frostbite*, measures 36-40.

that for de-struction ice, ice, ice

that for de-struction ice, ice, ice

say that for de-struction ice, ice, ice

To say that for de-struction ice, ice, ice

Detailed description: This musical score shows four staves of music for measures 36-40. The lyrics are: "that for de-struction ice, ice, ice" repeated three times, and "To say that for de-struction ice, ice, ice" on the fourth staff. The music is characterized by a harsh, planing effect in the upper voices, with dynamic markings including *mf*, *f*, and *dim*.

While Kreutz's harmonic vocabulary has been demonstrated to show the uniqueness of his own musical personality, there is yet another side to which I like to refer to as his Renaissance objective persuasion. Just as a Renaissance composer expressed in his sacred works an emotional objectivity capable of embracing all of humanity, so does Robert Kreutz in at least two Latin texted works. Both are profoundly intense, yet very personal: Both share an elementary harmonic language which, nonetheless, speaks directly to all of us, and for all of us through a dignified expression and harmonic simplicity. The first, *Improperium*, is given in example 37a. The second, *Eripe me* (Deliver me from my foes, Ex. 37b), is the final work in a group of four that honor the martyred Polish priest, Father Jerzy Popieluszko. This simple, yet lovely, prayer concludes with one of the most sublime *Amen* settings. Its gentle delicateness transcends all earthliness.

Ex. 37a, *Improperium*, measures 1-11.

*In peaceful reverence* ( $\text{♩} = 72$ )

Tenore  
Basso

Soprano 10  
Alto

Im - pro-per-i - um ex-spec-ta - vit cor me - um  
Et su - sti-nu-i  
Et su - sti-nu-i  
et mi - se - ri - am: Et su - sti-nu-i  
et mi - se - ri - am: Et su - sti-nu-i

Ex. 37b, *Eripe me*, measures 31-43.

Tempo primo ( $\text{♩} = 54$ )

E - ri - pe me de i - ni - mi - cis me - is, De - us

e - ri - pe me de i - ni - mi - cis me - is De - us

me - us, et a vir - is san - gui - num sal - -

me - us, et a vir - is san - gui - num sal - -

- va me, sal - - va me, De - us

- va me, sal - - va me, De - us

## Ex. 37b (cont.)

me - us, De - us me - us. A -

me - us, De - us me - us. A - men, a - men,

Detailed description: This musical score consists of four staves. The top two staves are vocal parts with lyrics 'me - us, De - us me - us.' and 'A -'. The bottom two staves are piano accompaniment. The music is in a minor key with a 4/4 time signature. The vocal lines feature melodic movement with some dissonances, particularly in the second staff where the lyrics 'me - us, De - us me - us. A - men, a - men,' are written.

rall. molto rit.

men, a - men.

men, a - men.

men.

A - men.

Detailed description: This musical score continues the previous system with four staves. The top two staves are vocal parts with lyrics 'men, a - men.' and 'men, a - men.'. The bottom two staves are piano accompaniment. Performance markings 'rall.' and 'molto rit.' are present above the first staff. The music is in a minor key with a 4/4 time signature. The vocal lines feature melodic movement with some dissonances, particularly in the second staff where the lyrics 'men, a - men.' are written.

In Kreutz's choral music, dissonances supply a very large part of the harmonic interest, but are used far more as coloristic devices. In the two works just noted, *Improperium* and *Eripe me*, the dissonances are so subtle that to our twentieth-century ears they may go unnoticed. In a work such as *Laudate Dominum* (Ex. 38), the dissonance in the bass voice becomes an inherent part of the voice leading and chord structuring. In

this excerpt the bass begins by moving as a mirror image of the soprano. Basic major triads are superimposed over this bass line, *D major/E*, *C major/F#*.<sup>7</sup>

Ex. 38, *Laudate Dominum*, measures 1-6.

Rhythmically strong, and fast ( $\text{♩} = 132$ )

Lau - da - te Do - mi - num de cae - lis, lau -  
O praise him, praise the Lord of heav - en. O

Lau - da - te Do - mi - num de cae - lis, lau -  
O praise him, praise the Lord of heav - en. O

da - te e - um in ex - cel - sis. Lau -  
praise him, - praise him in the high - est. O

da - te e - um in ex - cel - sis. Lau -  
praise him, - praise him in the high - est. O

At other times dissonances emerge while upper voices move freely over a static bass pedal as seen in the previous example, or, as in the following example (Ex. 39) from *Banter* when two unrelated chords are juxtaposed to form a polychord. Note that each structure is written as a balanced and stable entity, but when eliding, the result is a lush sonority that is also dissonant-rich.





Even stronger are the dissonances of example 41, *Fire and Ice*, which poses a difficult situation for the singers. Here the choir is given simultaneous major 7ths between B/A and T/S a minor 3rd apart and are asked to move in parallel motion to the succeeding chords which retain this degree of dissonance. Fortunately, Kreutz left one voice, the tenor, as an anchor for the others; however, in so doing the alto is asked to lock in on a pitch a minor 10th below in this dissonant context. Perhaps most challenging is the securing of the bass and soprano who move in parallel motion a major 9th apart.

Ex. 41, *Fire and Ice*, from *New England Frostbite*, measures 36-40.

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The music is in 2/4 time and features complex harmonic textures with dissonances. The lyrics are: "that for de-struc-tion ice, ice, ice" for the Soprano, Alto, and Tenor parts, and "To say that for de-struc-tion ice, ice, ice" for the Bass part. The score includes dynamic markings such as *f*, *mf*, and *ff*, and various musical notations like slurs and accents.

### Meter

Frequent meter changes are a common element of twentieth-century music, but in choral music this freedom allows the composer considerable latitude in organizing metric groupings that best suits his or her interpretation of the text. Often times Kreutz's choral works will have subtle shifts in meter, such as the  $2/4$  to  $3/4$  in example 42a, to accommodate the text. For the phrase "When I think my country," the

composer has chosen to seek out the natural lift in the word, “country,” followed by an equally natural pause before the next word. This interpretation then mandates an extra pulse in the unison phrase.

Ex. 42a, *When I Think My Country*, measures 1-7.

mp Legato as possible

When I think my Coun-try I ex-

press what I am, an - chor - ing my roots. And

There are times when a composer may feel obliged, for expressive reasons, to linger momentarily on a textual thought; thus for matters of melodic and harmonic purposes, a metric shift is necessary to allow the composer to reach his melodic and harmonic goal, as in example 42b (*For My Brother...*).

Ex. 42b, *For My Brother...*, measures 4-6.

do not sleep my eyes are flow - ers, My eyes are flow-ers for your

do not sleep My eyes are flow - ers, My eyes are flow-ers for your

I do not sleep, My eyes are flow - ers, My eyes are flow-ers for your

I do not sleep, My eyes are flow - ers, My eyes are flow-ers for your

Certain texts create for the composer a feeling of great exuberance which may best be expressed through the alternation of regular and irregular metric groupings as in *Banter* (Ex. 43).

Ex. 43, *Banter*, measures 1-9.

H. J. Spindler *fast and light, in a playful, jocular spirit* (J. S. G. 194)

Some-where yon-der, some-where in the west.

Some-where yon-der, some-where in the west.

Some-where yon-der, in the west you go.

Some-where yon-der, Some-where yon-der, in the west you go.

In one particular Latin work *Confide in Domino* (Ex. 44), Kreutz allowed the natural textual accentuations to determine the rhythm and meter, as seen here by the treatment of long and short vowel sounds.

Ex. 44, *Confide in Domino*, measures 1-9.

With pulse and freshness  $\text{♩} = 192 (\text{♩} = 64)$

S  
A  
T  
B

Con - fi - de in Do - mi - no, con -

fi - de in Do - mi - no, con -

con - fi - de in Do - mi - no,

fi - de in Do - mi - no, et

con - fi - de in Do - mi - no, et

## Ex. 44 (cont.)

vi - am e - jus ob - ser - va, vi - am e - jus ob -  
 vi - am e - jus ob - ser - va, vi - am e - jus ob -

In *Spring Grass* (Ex. 45), which makes consistent use of changing meters throughout, Kreutz builds a gradual rhythmic/metric crescendo first by continuous acceleration in tempi of various quarter-note meters, followed by alternating regular and irregular patterns which eventually give way to this polymetric excerpt.

Ex. 45, *Spring Grass*, measures 126-142 (calculated by T/B voice part).

Continuously alive ( $\text{♩} = 144$ )

Come up, come up, if on - ly for young feet.  
 Come up, come up, if on - ly for young feet.  
 you. — Come up for young feet,  
 Come up for young feet,  
 you. —

## Ex. 45 (cont.)

Come up, spring grass, — young feet ask you.

Come up, spring grass, — young feet ask you.

young feet ask you. —  
young feet ask you. —

*f*  
Come up, come up, if on-ly for young feet. Come up, spring grass, —

*f*  
Come up, come up, if on-ly for young feet. Come up, spring grass, —

*f*  
Come up for young — feet, young feet

*div. f*  
Come up for young — feet, young feet

young feet ask you, young feet ask you, young feet ask you.

young feet ask you, young feet ask you, young feet ask you.

ask you, — young feet — ask you. —

ask you, — young feet — ask you. —

The facility that Robert Kreutz has with regard to the organization of the time element in music can not be overstated. Above were examples of symmetric and asymmetric patterns that attempted to capture the mood of a text, or the natural text accentuation. In the next example taken from *For My Brother*, he takes this idea of organization through irregular groupings to a different level. Here, through a complex system of rhythm, meter and displaced accents an aural image of bells is presented. In its proper context, the effect becomes trance-like.

Ex. 46, *For My Brother*, measures 171-178.

**R** Somewhat brighter  $\text{♩} = 100-108$

Hear them, they call you, like

Hear them call you, broth-er, hear them call you, broth-er, Hear them call you, broth-er, hear them call you, broth-er,

bells they call you, like bells they call you, the

they call you, they call you,

hear the bells, broth-er, hear them call you, broth-er,

hear the bells, broth-er, hear them call you, broth-er,

## Rhythm

Many of the examples presented thus far have vicariously included rhythmic elements. For example, in discussing the suspensions in the more contrapuntal Masses, rhythmic propulsion was an acknowledged innate feature. Also, when giving attention to metric considerations, rhythmic elements became inseparable. In many of the excerpts rhythmic motives were obvious, as in the last example whose rhythmic motive is just as crucial in creating the aural bell tolling image as were the meter changes.

In example 47a, *Sing a New Song*, the pattern of an eighth-note followed by a dotted-quarter note in the bass voice is an important rhythmic motive in the opening of this work. Later in the work, this motive is assumed by all voices as evidenced in example 47b.

Ex. 47a, *Sing a New Song*, measures 1-14.

Moderately fast ( $\text{♩} = 84$ ) flowing

*p*

Bass I and II

Sing — a new — song, sing a new —

Tenor I and II

Sing — to — the Lord.

song, sing a new — song.

Alto I and II

*p*

Sing —

— sing — to — the Lord, — sing

— sing a new — song. — — — sing — a new —

## Ex. 47a (cont.)

Musical score for Ex. 47a (cont.) showing three staves. The top staff is a vocal line with lyrics "to the Lord." The middle staff is a vocal line with lyrics "to the Lord." The bottom staff is a bass line with lyrics "song." and "sing a".

Ex. 47b, *Sing a New Song*, measures 30-32.

Musical score for Ex. 47b, *Sing a New Song*, measures 30-32. The score consists of four staves. The top three staves are vocal lines with lyrics "sing a new song to the Lord." The bottom staff is a bass line with lyrics "sing a new song to the Lord." The music features a melodic line with a long note on "song" and a rhythmic accompaniment.

Examining Robert Kreutz's works many idiosyncrasies come to light. All are associated with the importance of the text and its potential for musical expression. The overwhelming concern for text logically filters down to the individual word and its inherent rhythm. Sometimes it takes the necessary combination of rhythm and pitch to bring life to the word, or short sequence of one or two words, as in example 48a, *When I See Birches*. Through these combined elements the composer musically enhances the image of "birches swaying left and right." Later on in the work, again through pitch and rhythm, we get a musical photograph of the image of "swinging" (Ex. 48b).

Ex. 48a, *When I See Birches*, from *New England Frostbite*, measures 1-4.

*mp* Smooth flowing  $\text{♩} = 88-100$

S  
When I see birch-es bend to left and right

A  
When I see birch-es bend to left and right

T  
When I see birch - es bend to left and

B  
When I see birch - es bend to left and

Ex. 48b, *When I See Birches*, measures 71-78.

S  
I like to think some boy's been swing-ing

A  
trees, I like to think some boy's been swing-ing

T  
trees, I like to think some boy's been swing-ing

B  
rees, I like to think some boy's been swing-ing

*mp* Broaden .*mp*.

S  
them, some boy's been swing-ing, swing-ing them, swing-ing, swing-ing down those

A  
them, some boy's been swing-ing, swing-ing them, swing-ing, swing-ing down those

T  
them, some boy's been swing-ing birch - es, swing-ing swing-ing

B  
them, some boy's been swing-ing birch - es, swing-ing, swing-ing

The most obvious example of text motivated rhythms can be found in several pieces among which include these examples from *When I See Birches* and *Four Little Foxes* (Ex. 49a and b). In both works the composer has sought the dramatic element through the natural flow of the word in its everyday use.

Ex. 49a, *When I See Birches*, measures 40-42.

♩ = 80 *Gradually build* *mp*

Shat-ter-ing, shat-ter-ing, shat-ter-ing, shat-ter-ing and

Shat-ter-ing, shat-ter-ing, shat-ter-ing, shat-ter-ing and

Shat-ter-ing, shat-ter-ing, shat-ter-ing, shat-ter-ing, shat-ter-ing and

Shat-ter-ing, shat-ter-ing, shat-ter-ing, shat-ter-ing, shat-ter-ing and

Ex. 49b, *Four Little Foxes*, measures 72-85.

*mf*

Whimp-er

*mp*

Nuzz-ling one a-noth-er, Nuzz-ling one a-noth-er,

*mp*

The new lit-tle fox-es, The new lit-tle fox-es,

*mp*

The new lit-tle fox-es, The new lit-tle fox-es,

Ex. 49b (cont.)

ing with pain, \_\_\_\_\_ whimp - er - ing with pain, \_\_\_\_\_ The  
 Nuzz-ling oae a-noth-er, \_\_\_\_\_ Nuzz-ling oae a-noth-er, The  
 the new lit-tle fox - es, \_\_\_\_\_ The  
 the new lit-tle fox - es, \_\_\_\_\_ The

*mf cresc. e accelerando*  
 new lit-tle fox - es are shiv - er - ing,  
 new lit-tle fox - es are shiv - er - ing,  
 new lit-tle fox - es are shiv - er - ing, shiv - er - ing, shiv - er - ing,  
 new - lit - tle fox - es : - shiv - er - ing, shiv - er - ing, shiv - er - ing,

*f div.*  
 whimp - er - ing, shiv - er - ing, whimp - er - ing, shiv - er - ing, whimp - er - ing, and shiv - er - ing,  
 whimp - er - ing, shiv - er - ing, whimp - er - ing, shiv - er - ing, whimp - er - ing, and shiv - er - ing,  
 \_\_\_\_\_  
 \_\_\_\_\_



as in *Thinking My Country*, which has a notated tempo, ♩ = 46. Executed with good judgment, these slight adjustments can be made without diminishing the musical impact of the work.

### Form

In many of these choral works unity is achieved through the more common types of formal structuring, for example, strophic works where there is a common refrain. A unique example of this is *Salve Regina*. Here, the composer has provided an interesting variety by alternating timbres for different verses of chant, all linked with a common refrain of children's choir and congregation.

Kreutz's skill and versatility allows him to work freely with repeated forms, modified repeated forms, as well as through-composed forms. The repeated forms may take the shape of the true ABA type. In the modified repeated forms there is some element, rhythmic, melodic, or some combination that recalls earlier material. By so doing a rounded unity is brought to the composition. There are numerous examples in this latter category, among which includes *Willows By The Waterside*, *Dust of Snow*, and *When I See Birches*.

Other texts lend themselves better to the continuous unfolding form of through-composition. Certainly to be included here are *For My Brother...*, *Spring Grass*, *Fire and Ice* and *Improperium*.

### Textual Considerations

Throughout this study, overwhelming evidence has shown the importance text has upon Kreutz's compositional ideas, i.e., it generates his creative ideas. This kind of attention brings with it an unusual amount

of detail and word-painting. For one possessing this affinity, this awareness and inspiration can exist on a subconscious, as well as a conscious level. For Kreutz, it is sometimes subconscious. For example, in a discussion regarding textual considerations for *Willows By The Waterside*, Kreutz added:

I got so thoroughly into the text that I never at any time thought about intervals whatsoever, the music just started and I went from there, just being immersed in the text. I sometimes just write the way I feel, I don't think about major and minor, or triads, or anything else. There comes a time when you need dissonance, and polychordal situations for contrast and also for density, and these of course all make it a little more contemporary sounding. If you are writing for a church choir in a different vein, you might keep it more conventional sounding because if the congregation is involved, this is what they are going to relate to and understand from their own musical experiences. But for the university level you have a wide range of things you can do. But again, I have to totally immerse myself in the text and live with it, and memorize it almost until I have deep feelings about certain parts of it. And I do not always start at the beginning and work to the end, sometimes I start at the end.<sup>8</sup>

Clearly, Kreutz's textual considerations are many, and not limited to word-painting. Factors such as texture are brought into conformity with text demands. While most of his concert repertoire is for SATB choir, it is not uncommon to find extended divisi. The most obvious examples of thicker textures often occur at phrase endings: Kreutz has a penchant for employing lush extended tertian sonorities at these points when the text permits such treatment. Likewise, Kreutz is fully aware of the necessity for textural contrast and often relieves the standard SATB arrangement briefly by changing timbres, or simple dueting sections in

imitation. While all of these are important features, they are, almost always, textually motivated.

## CHAPTER IV CONCLUSIONS

It is indeed a compliment to a composer when one studies his output and finds an exciting repertoire exhibiting consistency of skill and creative inspiration. An examination of the Mass settings attests to this fact. Each deals with a fixed liturgical text, yet reveals a freshness of mood and compositional approach. Compared with other works within Kreutz's output, the Mass settings stand apart. Their original intent was to function within the liturgy, and specifically for the Roman Catholic Church. Despite this fact, it is likely that in time a full scrutiny of the "*Untitled*" Mass; *Mass in Honor of the Martyr, Sebastian*; *Mass of St. Mary, Queen of Sorrows*; and *Mass of The Annunciation* will prove these Mass settings to be worthy of scholarly attention. This attention could conceivably come from the musicologist as well as the performer, due to their many retrospective, Neo-Renaissance compositional elements.

Robert Kreutz imparts true works of art whether writing for collegiate level or the humblest of church choirs. With a poet's insight, he has the gift of internalizing the deeper meaning of the poetic thought, giving it an added dimension, i.e., a musical life. Kreutz's poetic response runs the full gamut: that of sheer joy and childlike inquisitiveness, as in *Spring Grass*, to profound sorrow and yearning for spiritual expression, as in *For My Brother: Reported Missing in Action*. His music seeks to reach us in familiar ways using a more traditional means of form and harmony. But most importantly, it does reach us:

sometimes rich in the content of dramatic expression, and at other times through a mystical kind of expression, unattached, yet universal, as in *Eripe me, or Improperium*. There is a great need to study composers of our age who, unlike some of their contemporaries, are not rushing along in the avant-garde idiom, or the electronic mode. While certain restrictive twentieth-century techniques are not foreign to Kreutz's harmonic vocabulary, such as twelve-tone composition, he does not feel bound to one system exclusively, but rather, still finds the resources of traditional harmonic language valuable and inexhaustible. It is this author's opinion that the time has come to embrace Robert Kreutz as a unique composer of choral music. A recognition of his contributions to the field through study of his music outside the choral genre, will earn him a place as one of America's most valued voices in composition.

**ENDNOTES**

1. Personal interviews with Robert Kreutz at his home in Golden, Colorado, February 10-13, 1994.
2. Ibid.
3.  $B^b$  (implied major), minor 7th, major 9th, perfect 11th;  $C$  (implied minor), minor 7th, major 9th, perfect 11th.
4. The term, dominant complex, denotes an extended harmonic progression over a stable dominant pedal.
5. Personal interviews with Robert Kreutz at his home in Golden, Colorado, February 10-13, 1994.
6. A phone conversation with Robert Kreutz, September, 1993.
7.  $D$  major triad over an  $E$  pedal in the bass voice;  $C$  major triad over a  $F\#$  pedal in the bass voice.
8. Personal interviews with Robert Kreutz at his home in Golden, Colorado, February 10-13, 1994.

## APPENDIX A

### PUBLISHED CHORAL MUSIC

The following is a listing of the choral works of Robert Kreutz, both sacred and secular. Important information, such as publisher's address, date of composition, author of text, required forces, and availability of a work are given. A blank space under the column heading of Text Author, means that the text is a Biblical text, or some other type of devotional prayer. Two dates separated by a hyphen (-) indicate that a work's compositional stage crossed from one calendar year into the next, or into several years. Two dates separated by a slash (/) indicate that the particular work was re-examined or revised on the latter date. The author has preferred to indicate the date of composition rather than the date of publication since it is not uncommon for a work to remain unpublished for several years after completion.

#### SACRED

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
The following works were all published by American Catholic Press, 16160 S. Seton Dr., South Holland, IL. 60473.			
<i>All That I Am</i> (arr.)	Unis./Kb.	anon.	1978
<i>Blest Be God</i>	Unis./Kb.	anon.	1990
<i>Come, Labor</i>	Unis./Kb.	Jane Borthwick	1982
<i>Father, Make Us One</i>	Unis./Kb.	Fr. Michael Gilligan	1978
<i>God Grant Success</i>	Unis./Kb.	Gilligan	1982
<i>God of the Sky</i>	Unis./Kb.	Gilligan	1982
<i>Hear, O Israel</i>	SATB/Organ/Fl.	Daniel Graham	1978

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
<i>How Happy the Guilty</i>	Unis./Kb.	Gilligan	1982
<i>How Holy the Banquet</i>	Unis./Kb.	St. Thomas Aquinas	1982
<i>How Holy the Banquet</i>	Unis./Kb.	St. Thomas Aquinas	1982
<i>Just as the Grain</i> (arr.)	Unis./Kb.	Robert Brennan	1981
<i>Lord, Let Me Know</i>	Unis./Kb.	Gilligan	1978
<i>Make Me a Channel of Your Peace</i>	Unis./Kb.	Gilligan	1978
<i>Mass of Praise</i>	Unis./Kb.	Gilligan	1981
<i>May Christ Go Before</i>	Unis./Kb.	Gilligan	1981
<i>O Lord, We Love Your Truth and Light</i>	Unis./Kb.	Gilligan	1982
<i>O Son of God</i>	Unis./Kb.	Gilligan	1982
<i>Praise the Lord</i> (mode 8)	Unis./Kb.	Gilligan	1988
<i>The Lord is King</i> (mode 6)	Unis./Kb.	Gilligan	1988
<i>We Are The Vineyard</i>	Unis./Kb.	Graham	1978
<i>We Will Bring You Honor</i> (arr.)	Unis./Kb.	Graham	1982

The following works were published by Choristers Guild, 2834 W. Kingley Road,  
Garland, TX. 75041.

<i>God is Truly Our Good Shepherd</i>	SA/Piano	Fr. Willard Jabusch	1988 o.p.
<i>I Love You, O Lord</i>	Unis./Kb.	Jabusch	1980
<i>Mass: Jesus and the Children</i>	Unis./Kb.	Jabusch	1980 o.p.
<i>Psalm of Rejoicing</i>	Unis./Kb.	Jabusch	1980
<i>We Walked Down the Road</i>	2 pt./ Kb.	Jabusch	1981

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
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The following works were published by Contemporary Music Project (CMP), originally based in Chicago, IL., but presently out of business.

<i>Hail, Mary</i>	Marimba arr.		1983 o.p.
<i>Two Psalms for Mixed Voices and Marimba</i>	SATB/Marimba		1984 o.p.

The following works were published by Gregorian Institute of America (GIA), 7404 S. Mason Ave, Chicago, IL. 60638.

<i>Alleluia</i>	SATB/Organ		1976
<i>Antiphons to Gelineau Psalms</i>	SATB/Assembly/ Organ	Fr. Joseph Gelineau	1974
<i>From Sion</i>	SATB/Organ		1975
<i>Hail, Mary</i>	SATB/Organ		1978
<i>I Lift Up My Eyes</i>	SATB/Organ		1978
<i>Jesu dulcis</i>	SATB/Organ/ Assembly/Cantor		1978
<i>Let All the Earth Worship You</i>	SATB/Organ		1976
<i>Mass of Thanksgiving</i>	SATB/Organ		1972
<i>O Perfect Love</i>	2 pt./Kb.	Dorothy F. Gurney	1980
<i>Rejoice, O Church</i>	SATB/Kb.	Fr. Robert Hovda	1992
<i>Rich in Kindness</i>	SATB/Kb.	Omer Westendorf	1975
<i>Rise, O Lord</i>	SAB a cappella		1977
<i>Salve Regina</i>	SATB/Children/ Assembly/Organ		1985
<i>Send Forth Your Word</i>	SATB/Organ		1976

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
<i>The Earth is Full of Your Goodness</i>	Unis./Kb.		1981
<i>The Lord Has Sent Deliverance</i>	SATB/Organ		1977
<i>To You, O Lord</i>	SATB/Organ		1973

The following were published by International Committee on English In The Liturgy (ICEL), Washington, D.C.

<i>Alleluia</i>	Unis./Kb.		1978
<i>Canticle of Mary</i>	Unis./Kb.		1977/ 78
<i>Canticle of Zechariah</i>	Unis./Kb.		1977/ 78
<i>Gospel Verses</i>	Unis./Kb.		1979/ 80
<i>Lectionary: Cycle A&amp;B</i>	Unis./Kb.		1978
<i>Lectionary: 6 New Verses for Sacraments</i>	Unis./Kb.		1978
<i>Liturgy of the Hours</i>	Unis./Kb.		1974
<i>Ordination of Bishops and Deacons</i>	Unis./Kb.		1976/ 77
<i>Sacramental (5 Hymns)</i>	Unis./Kb.		1979
<i>Psalm 51: Responses and Stanzas</i>	Unis./Kb.		1984
<i>Psalm 95</i>	Unis./Kb.		1980
<i>Psalm 118</i>	Unis./Kb.		1980
<i>Sunday Evening Prayer II, Week IV</i>	Unis./Kb.		1977
<i>Take Comfort, God's People</i>	Unis./Kb.		1980

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
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The following work was published by the Diocese of La Crosse, La Crosse, WI.

<i>Forever I Will Sing</i>	Assembly/Cantors/ SATB/Organ/Hand- bells/Flute		1993
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The following works were published by Liturgical Press, (Settings for the Collegeville Hymnal and Missalette), St. John's Abbey, Collegeville, MN.

<i>Come Before Him Singing</i>	Unis./Kb.	Jabusch	1982
<i>Come to the Banquet</i>	Unis./Kb.	Jabusch	1980
<i>Four Common Seasonal Responsorials</i>	Unis./Kb.		1986
<i>Four Lenten Acclamations</i>	Unis./Kb.		1986
<i>Four Memorial Acclamations</i>	Unis./Kb.		1986
<i>Hymn for the United States</i>	Unis./Kb.	Westendorf	1979
<i>I Lift My Soul</i>	Unis./Kb.		1979
<i>Lord Jesus, Have Pity On Us</i>	Unis./Kb.	Jabusch	1985
<i>Lord, When You Came (arr.)</i>	Unis./Kb.		1989
<i>Mass in Honor of American Nuns</i>	Unis./Kb.		1986
<i>My God, Accept My Heart</i>	Unis./Kb.	Matthew Bridges	1977
<i>O Gentlest Heart</i>	SATB a cappella	anon.	1972
<i>O How I Adore You</i>	Unis./Kb.	Fr. Ralph Wright	1989
<i>O Lord of Nations</i>	Unis./Kb.	Westendorf	1980

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
<i>Sing Ye Praises to the Father</i>	Unis./Kb.	Robert B. V. Scott	1983
<i>There Comes a Time</i>	Unis./Kb.	Jabusch	1987
<i>There Is a Prayer</i>	Unis./Kb.	Wright	1980

The following works were published by Morningstar Music Publishers 3303 Meramec, Suites 205-207, St. Louis, Mo. 63118-4310.

<i>The Fire of Love</i>	SA/Piano	Westendorf	1988
<i>Two Who Love</i>	SA/Piano	Westendorf	1987
<i>We Bring Our Gifts</i>	2 pt./Kb.	Westendorf	1985

The following works were published by North American Liturgy Resources (NALR-EPOCH) 10802 N. 23rd Ave., Phoenix, AZ. 85029.

<i>Baby Boy, So Weak and Little</i>	SATB/Kb.	Jabusch	1981
<i>Christmas Silhouette</i>	SATB a cappella	Robert Kreutz	1973
<i>Enter, Christian Friends</i>	SATB/Kb.	Jabusch	1980
<i>Hymn of Initiation</i>	Unis./Kb.	Westendorf	1981
<i>One Day in Winter</i>	SA/Kb.	Jabusch	1981
<i>O Spirit of God (Confirmation)</i>	Unis./Kb.	Westendorf	1980
<i>Psalm 16 (Responsorial)</i>	Unis./Kb.		1989
<i>Psalm 33 (Responsorial)</i>	Unis./Kb.		1987
<i>Psalm 51 (Responsorial)</i>	Unis./Kb.		1989
<i>Psalm 63 (Responsorial)</i>	Unis./Kb.		1989
<i>Psalm 90 (Responsorial)</i>	Unis./Kb.		1989
<i>The Fields are Ready</i>	SATB/Kb.	Jabusch	1980

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
<i>The Holly and the Ivy</i>	SAB/Kb.	Traditional	1981
<i>The Icon</i>	SATB a cappella	Jabusch	1980
<i>Sing Out in Thanksgiving</i>	SATB/Kb.	Jabusch	1980
<i>Song of Wonder</i>	SATB/Kb.	Jabusch	1980
<i>When Mary Lit the Candles</i>	SA/Organ	Jabusch	1980
<i>Who Am I</i>	SATB/Kb.	Jabusch	1980

The following works were published by Oregon Catholic Press (OCP), 2816 E. Burnside, Portland, Or. 97214.

<i>An Irish Blessing</i>	SATB/Kb.	Traditional	1977
<i>Behold Your Mother</i>	SATB/Organ	Kreutz	1980
<i>Bread of Love</i>	Assembly/Cantor/ SATB/Organ	Owen Alstott	1991
<i>Bring Your Light</i>	Assembly/SATB/ Kb.	Jabusch	1980
<i>Easter Alleluia</i>	Assembly/Cantors/ SATB/Piano/Hand- bells/Flute		1986
<i>Glory to God</i>	Assembly/2 pt. Choir/Kb.		1981
<i>God's Plan</i>	SATB/Organ	Jabusch	1980
<i>How Lovely is Your Dwelling Place</i>	Assembly/Cantors/ SATB/Organ		1983
<i>I Could Never Run from You</i>	SAB/Kb.	Jabusch	1980
<i>Improperium</i>	SATB a cappella		1963

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
<i>Laudate Dominum</i>	Assembly/Cantor/ 8 pt. Choir/Kb. Reduction of Hrn./ Trbn./Trpt./Harp/ Organ/Str./Hndbl./ and Ww. parts		1987
<i>Laudate</i> (Alternate version)	Assembly/Cantor/ SAB/Kb./opt. Trpts. and Trbns.	Alstott	1989
<i>Let Us Rejoice</i>	Assembly/Cantor SATB/Gtr./Organ 2 Fl./2 Trpt./2 Trbn.		1983
<i>Lord, Send Out Your Spirit</i>	Assembly/Cantor/ SATB/Gtr./Organ/ Solo inst.		1983
<i>Maiden Called Maria</i>	SATB/Kb.	Jabusch	1980
<i>Mary, Holy Child of God</i>	SAB/Kb.	Alstott	1988
<i>One in Christ</i>	SATB/Kb.	Fred Pratt Green	1993
<i>Our Daily Bread</i>	Assembly/SATB/ Organ/Solo Inst./ opt. Str. Quartet	Alstott	1982
<i>Our Lord and King</i>	SATB/Descant/ Kb./Trpt.	Jabusch	1987
<i>Pescador de Hombres</i> (arr.)	Unis./Kb./Fl.	Jabusch	1983
<i>PSALMS: and Selected Canticles</i>	Individual settings in various inst. combinations		1982- 83
<i>Queen of the Poor</i>	2 pt. Choir/Kb.	Jabusch	1980
<i>The Church and the Kingdom</i>	SATB/Kb.	Green	1993
<i>The Lord is My Shepherd</i>	Assembly/SAB/Gtr. Kb./Solo Inst.		1983
<i>The Lord's Prayer</i>	Unis./Kb.		1983

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
<i>When We Were Hungry</i>	Assembly/SATB/ Gtr./Org.	Jabusch	1984
<i>With Water Most Pure</i>	SATB/Organ	Alstott	1983

The following works were published by J. S. Paluch (JSP), (World Library Publications), 3815 N. Willow Rd., Schiller Park, IL. 60176.

<i>Hymn to the Trinity</i>	Assembly/SATB Organ	Kreutz	1980
<i>Mass of Pope John Paul II</i>	Unis./Kb.		1981
<i>Mass of Pope John Paul II</i>	SA/SAB/SATB versions/Organ		1982
<i>Service Music for Mass, (Vols. 3- 5, nine settings)</i>	Unis./Kb.		1989- 90

The following work was published by Archdiocese of Philadelphia, Philadelphia, Pa.

<i>Gift of Finest Wheat</i>	SATB/Organ	Westendorf	1975- 76
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The following work was published by Santa Barbara Publishing Co., P. O. Box 41003, Santa Barbara, Ca. 93140.

<i>Dear Lord and Father</i>	SATB a cappella	John Greenleaf Whittier	1982
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The following works were published by Summy-Birchard, presently out of business.

<i>Ad te, Domine</i>	SATB a cappella		1957 o.p.
<i>Deus meus es</i>	SATB a cappella		1957 o.p.

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
<i>Scapulis suis</i>	SATB a cappella		1960 o.p.
<i>Sing a New Song</i>	SATB a cappella		1958 o.p.
<i>Tu es sacerdos</i>	SATB/Organ		1959 o.p.

The following works were published by Thomas House, P. O. Box 1423, San Carlos, Ca. 94070

<i>All the Birthday Parties</i>	SA/Kb.	Jabusch	1982
<i>Praise Him with Chime and Bell</i>	SA/Kb.	Jabusch	1982/ 86
<i>Remember Us, Lord</i>	SATB/Kb.	Jabusch	1980
<i>Tell Me of God</i>	SA/Kb.	Jabusch	1982

The following works were published by World Library Publications (WLP), (WLSM), 3815 N. Willow Rd., Schiller Park, IL. 60176.

<i>A Hymn of Gladness</i>	SATB/Organ/ 2 Fl.	William Wordsworth	1980
<i>Alleluia</i> (verses for Cantor Book)	Unis./Organ		1970
<i>Alleluia: Third Sunday after Easter</i>	Unis./Organ		1966 o.p.
<i>Behold a Virgin</i>	Assembly/SAB/ Organ/Descant		1973
<i>Cantate Domino</i>	SATB a cappella		1972
<i>Christmas Midnight Mass Propers</i>	Unis./Classical Gtr.		1967
<i>Communion Rite</i>	Assembly/SATB/ Cantors/Organ/ opt. Str. Quartet		1983

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
<i>Desert Song</i>	Cantor/Descant/ SATB/Organ	Westendorf	1987
<i>Feast of the Immaculate Conception</i>	SB/Organ		1966 o.p.
<i>Festive Entrance Song</i>	SATB/Cantor/ Organ/Brass Quartet/Timp.		1989
<i>Gospel Acclamations (for Cantor Book)</i>	Unis./Kb.		1987- 89
<i>Gradual/Tract: Second Sun. after Epiphany</i>	Unis./Organ		1966
<i>Gradual/Tract: Third Sun. Lent</i>	TB/Organ		1966
<i>Holy Lord</i>	2 pt. Choir/Kb.	Green	1988
<i>How Glorious Your Name</i>	SATB a cappella		1974
<i>Hymn to the Trinity</i>	SATB/Kb.	Kreutz	1980
<i>I Arose</i>	SATB/Organ		1968
<i>It is Better to take Refuge</i>	2 Mixed Voices/ Organ		1968
<i>Laudate Dominum</i>	SATB a cappella		1968
<i>Let My Prayer Come Like Incense</i>	SB/Organ		1966
<i>Let Us Look Beyond the Grave</i>	Unis./Organ	Westendorf	1983
<i>Love Song</i>	Cantor/SATB/Kb.	Westendorf	1983
<i>Mass Dedicated to Children</i>	SATB/Organ		1965 o.p.
<i>Mass for An American Saint</i>	SA/SAB/SATB/ Organ		1969
<i>Mass of Meditation</i>	SATB/Organ		1976

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
<i>Mass of the Com- passionate Samaritan</i>	SATB/Organ		1965 o.p.
<i>O Lord, We Believe</i>	SATB/Organ	Kreutz	1965
<i>O You that Pass this Way</i>	SATB a cappella		1970
<i>Psalms (Cantor Series, Vols. 1-7)</i>	Unis./Kb.		1987
<i>Responsorials (</i> <i>Cantor Books)</i>	Unis./Kb.		1970
<i>Rite of Christian Initiation for Adults</i>	SATB/Organ	Westendorf	1989
<i>Song of Peace</i>	SATB/Organ/Fl.	Kreutz	1982
<i>The Heavens were Opened</i>	Unis./Kb.		1970
<i>The Lord will Bless His People</i>	Unis./Kb.		1970
<i>The Queen's Song</i>	Cantor/Descant/ SATB/Organ	Westendorf	1985
<i>This is the Day</i>	SATB/Organ		1968
<i>To You, O Lord</i>	Assembly/Cantor/ SATB/Kb./Fl.		1990
<i>We Are Not Our Own</i>	SB/Kb.	Brian Wrenn	1989
<i>We Gather Together</i> (arr.)	Unis./Descant/ Organ		1973
<i>You Have Looked Upon the Lowly</i>	Unis./Organ	Westendorf	1982

The following works were published by Westendorf Publications, P. O. Box 58116,  
Cincinnati, Oh. 45258.

<i>Advents of the Lord</i>	Unis./Descant/Kb.	Westendorf	1987
<i>Advent Wreath</i>	Unis./Kb.	Westendorf	1987

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
<i>Armor</i>	Unis./Kb.	Westendorf	1986
<i>Eastertide</i>	Unis./Kb.	Westendorf	1987
<i>Good News</i>	Unis./Kb.	Westendorf	1989
<i>Hymn of Praise</i>	Unis./Kb.	Westendorf	1983
<i>Little Children</i>	Unis./Kb.	Westendorf	1987
<i>Our Daily Prayer</i>	Unis./Kb.	Westendorf	1985
<i>Servant Church</i>	Unis./Descant/Kb.	Westendorf	1988
<i>Shepherd and Teacher</i>	2 pt./Kb.	Westendorf	1989
<i>Song of Life</i>	SATB/Kb.	Westendorf	1989
<i>Vocations</i>	Unis./Kb.	Westendorf	1986
<i>Wealthy Ones</i>	SATB/Cantor/	Westendorf	1988
<i>Wedding Gift</i>	SA/Kb.	Westendorf	1985

### SECULAR

The following works were published by Neil A. Kjos Publishing Co., 4382 Jutland Drive, San Diego, Ca. 92117.

<i>An Irish Heir</i>	SA/Piano	Edward J. O'Brien	1983
<i>The Partridge</i>	SATB/Piano	Edward Anthony	1978
<i>Who Has Seen The Wind</i>	SA/Piano	Christina Rossetti	1983

The following works were published by Lawson-Gould Publishing, 250 West 57th St. Suite 932, New York, NY. 10107.

<i>Easy Wind, Go Softly Here</i>	SATB a cappella	Frances Frost	1982
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<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
<i>Kites</i>	SATB a cappella	Kreutz	1982

The following works were published by Plymouth Music Publishing, P. O. Box 24330, 170 NE. 33rd St., Fort Lauderdale, Fl. 33334.

<i>Four Little Foxes</i>	SATB a cappella	Lew Sarett	1981
<i>Look to this Day</i>	SATB a cappella	Kalidasa (5th Cent.)	1992
<i>Spring Grass</i>	SATB a cappella	Carl Sandburg	1970-71

The following works were published by Shawnee Press, 1 Waring Drive, Delaware Water Gap, Pa. 18327-1099.

<i>The Night Will Never Stay</i>	SATB/Piano	Eleanor Farjeon	1977 o.p.
<i>Trees, Horizons and Memories</i> (set of 3) 1. <i>Trees</i> 2. <i>Horizons</i> 3. <i>Memories</i>	SSAA a cappella	Kreutz (pseud., Richard Doonis) Stephen Crane Kreutz (Doonis)	1972 o.p.
<i>Willows By The Waterside**</i>	SATB a cappella	Trans. by H. Spinden from <i>Songs of the Tewa</i>	1974 o.p.

The following works were published by Somerset Press, Executive Drive, Carol Stream, IL. 60187

<i>If You Should Meet A Crocodile</i>	SSA/Piano	Anon.	1976
<i>Sea Songs</i> (set of 3) 1. <i>Seascape</i> 2. <i>Gulls</i> 3. <i>Sailing</i>	SATB a cappella	Kreutz (pseud. Willis Kyle)	1973 o.p.

\*\* See Appendix B, page 122.

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
<i>Silverheels</i>	SATB a cappella	Thomas Hornsby Ferrill	1973

The following work was published by Thomas House, P. O. Box 1423, San Carlos,  
Ca. 94070.

<i>Something in the Night</i>	SATB a cappella	Thomas Wolfe	1979
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The following works were published by Greenwood Press, presently out of business.

<i>Who Loves the Rain</i>	SATB a cappella	Frances Shaw	1952 o.p.
<i>Wind from the West</i>	SATB a cappella	Ella Young	1965 o.p.

## APPENDIX B

### UNPUBLISHED CHORAL MUSIC

The following is a list of the unpublished sacred and secular works of Robert Kreutz. Important information, such as required forces, author of text, and date of composition are given. A blank space under the column heading of Text Author, means that the text is a Biblical text, or some other type of devotional prayer. Two dates separated by a hyphen (-) indicate that a work's compositional stage crossed from one calendar year into the next, or into several years. Two dates separated by a slash (/) indicate that the particular work was re-examined or revised on the latter date.

#### SACRED

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
<i>A Daily Prayer II</i>	Unis./Kb.	Omer Westendorf	1988
<i>A Gathering Song</i>	SATB/Kb./ Assembly	Fr. Willard Jabusch	1989
<i>Anima Christi</i> (English trans.)	Unis./Kb.	Fr. Ralph Wright	1988
<i>Baby Boy So Weak and Little</i> (new arr.)	SATB/Organ	Jabusch	1988
<i>Beautiful Mother of Carmel</i>	SA/Organ	A Carmelite Nun	1980
<i>Blessed Acclamations</i>	Unis./Organ		1979
<i>Blot Out My Sins</i> (12-tone)	Solo/Kb.	Jabusch	1980
<i>Born By The Holy Spirit's Breath</i>	SATB/Kb.	Timothy Dudley- Smith	1984

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
<i>Christmas Day Propers</i> (English)	SATB/Kb.		1963- 64
<i>Come and See</i>	Unis./Kb.	Jabusch	1988
<i>Come and See Where</i> <i>Jesus Lay</i>	Unis./Kb.	Dudley-Smith	1993
<i>Come, Spirit Come</i>	Unis./Kb.	Jabusch	1980
<i>Cinfirmatio</i> (confirmation)	SAB/Organ		1957
<i>Cross of Our Lord</i>	SATB/Organ	Jabusch	1980
<i>Deus meus</i>	SATB/Kb.	Anon.	1980
<i>Domine dilexi</i>	SATB a cappella		1956
<i>Easter Propers</i> (in English)	SATB/Kb.		1964
<i>Fill Your Heart's with</i> <i>Joy and Gladness</i>	SATB/Kb.	Dudley-Smith	1993
<i>For My Brother:</i> <i>Reported Missing</i> <i>in Action</i>	SATB a cappella	Thomas Merton	1978
<i>From All the Wind's</i> <i>Wide Quarters</i>	SATB/Kb.	Dudley-Smith	1993
<i>Gaudeamus omnes in</i> <i>Domino</i> (Papal Entrance- 12 Languages)	Assembly/Cantors/ SATB/Orch./Piano/ Organ/Hndbls./Perc.		1987/ 93
<i>God of Endless Life</i> <i>Unfolding</i>	Unis./Kb.	Ruth Duck	1993
<i>God, My God</i> (12-tone)	Unis./Kb.	Jabusch	1980
<i>Holy Jesus Boy</i>	Unis./Kb.	Robert Kreutz	1965
<i>How Could I Leave</i> <i>Him</i>	Unis./Organ	Jabusch	1989
<i>How Good and Lovely</i> <i>is the Place</i>	SATB/Kb.	Duck	1993

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
<i>Hymn in Honor of St. Thomas of Villanova</i>	Unis./Kb.	James Quinn, S.J.	1988/ 93
<i>Hymn of Praise #2</i>	Unis./Kb.	Westendorf	1985
<i>Hymn to Mary</i>	Unis./Kb. (children)	Kreutz	1965
<i>I Called to the Lord</i>	SB/Organ		1987
<i>I Will Call Upon the Lord</i>	SATB/Organ	Owen Alstott	1983
<i>I Will Walk in the Presence</i>	Unis./Kb.		1981
<i>If Noah's Times were Like Our Own</i>	Assembly/SAB a cappella	Westendorf	1992
<i>In Honour of the Holy Undivided Trinity</i>	Unis./Kb.	Fred Pratt Green	1993
<i>In the Bleak Midwinter</i>	SATB a cappella	Christina Rossetti	1992
<i>In Woods and Plains</i>	SATB/Kb./Fl	Jabusch	1988
<i>Lord, We are Grateful</i>	SAB/Kb.	Jabusch	1987
<i>Mass for a Day of Triumph (English)</i>	SATB/Organ/ Brass		1972
<i>Mass in Honor of the Martyr, Sebastian</i>	SATB/Organ		1956
<i>Mass of Faith</i>	Unis./Kb.		1971
<i>Mass of St. Mary, Queen of Sorrows</i>	SA/Organ		1958
<i>Mass of The Annunciation</i>	SA/Organ		1958
<i>Mass of the Little Flower (arr./Yon, English)</i>	SATB/Organ		1973
<i>Mass of the Most Sacred Heart</i>	SATB/Organ		1957

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
<i>Mass "Untitled"</i>	SATB a cappella		1950-51
<i>Members of One Mystic Body</i>	SATB/Kb.	Westendorf	1986
<i>More Lovely Than The Rose</i>	SATB a cappella	Marion Lochhead	1981/91
<i>O God of Comfort and Compassion</i>	Unis./Kb.	Westendorf	1985
<i>O Lord, You Know Our Weakness</i>	SATB/Kb.	Westendorf	1986
<i>Propers during Advent</i>	SATB/Organ		1967
<i>Propers for Pentecost and After</i>	Unis./Organ		1967
<i>Psalm of the Soil</i>	SATB a cappella	Kreutz	1971
<i>Sing to the Lord a Joyful Song</i>	SATB/Organ	John Monsell	1986
<i>Songs of Hope and Deliverance (4)</i>	SATB a cappella		1992
1. <i>Confido in Domino</i>			
2. <i>When I Think My Country</i>		Pope John Paul II	
3. <i>Last Homily Father Jerzy Popieluszko</i>	incl. tenor solo	Jerzy Popieluszko	
4. <i>Eripe Me</i>			
<i>Teach Us, Lord, to Pray</i>	Unis./Kb.	Jabusch	1982
<i>The Saints Now Live in Heaven</i>	SATB/Kb.	Jabusch	1988
<i>The Word Became in Jesus</i>	Unis./Organ	Sr. Jane F. de Chantel, C.S.J.	1980
<i>Wedding Prayer</i>	2 pt./Organ	Josephine Reinhardt	1990

<u>Title</u>	<u>Forces</u>	<u>Text Author</u>	<u>Date</u>
<i>Where Your Treasure Is</i>	SATB/Organ or Marimba, or SS AA/Mar. or Org.	A Carmelite Nun	1980
SECULAR			
<i>Afternoon on a Hill*</i>	SA/Piano	Edna St. Vincent Millay	1993
<i>A Giraffe*</i>	SA/Piano	unavailable	1977
<i>Banter ** (Somewhere in the West)</i>	SATB a cappella	Trans. by H. Spinden from <i>Songs of the Tewa</i>	1973
<i>Good Friend</i>	SA/Piano	Jabusch	1988
<i>Grizzly Bear*</i>	Unis./Piano	Mary Austin	1993
<i>My Love is a Red Rose</i>	SATB/Piano	Robert Burns	1974/ 86
<i>New England Frostbite</i> 1. <i>Dust of Snow</i> 2. <i>When I See Birches</i> 3. <i>Fire and Ice</i>	SATB a cappella	R. Frost	1974
<i>One misty, moisty, moonlit Morning</i>	SATB a cappella	Anon.	1982
<i>Song for a Young Friend</i>	SA/Kb.	Kreutz	1981
<i>Song of The Sky Loom**</i>	SATB a cappella	Trans. by H. Spinden from <i>Songs of the Tewa</i>	1972/ 92
<i>Venus Verses*</i>	SA/Piano	Kreutz	1966

\* Intended for children.

\*\* Originally conceived as a "Choral Symphony" based on the Tewa Indian Song translations, comprising three works with the possible addition of a fourth work: *Banter*; *Willows By The Waterside* (o.p., Shawnee Press); *Song of The Sky Loom*.

**APPENDIX C**  
**SACRED CHORAL MUSIC FOR CONCERT**  
**OR LITURGICAL USE**

The following sacred works, regardless of their original compositional intent, are adaptable to the concert stage as well as the worship service. Some are either in manuscript or are out of print and would require the composer's consent for their use. The masses that were originally intended for the Mass service, but suitable for concert repertoire because of the exceptional craftsmanship and/or level of difficulty, are a fine example of this dual capabilities of some works. The titles, required forces, publisher and level of difficulty are given below, as well as an indication if a work is out of print or unpublished. Regarding level of difficulty, the abbreviations E, M and D (or a combination of any two) refer to easy, medium and difficult, respectively.

<u>Title</u>	<u>Forces</u>	<u>Publisher</u>	<u>Level</u>	<u>Date</u>
<i>Ad te Domine</i>	SATB a cappella	Summy-Birchard	E-M	1957 o.p.
<i>Cantate Domino</i>	SATB a cappella	World Library	M	1972
<i>Confide in Domino</i> (# 1 from <i>Songs of Hope and Deliverance</i> )	SATB a cappella	unpublished	M-D	1992
<i>Deus meus es</i>	SATB a cappella	Summy-Birchard	E-M	1957
<i>Eripe me</i> (#4 from <i>Songs of Hope and Deliverance</i> )	SATB a cappella	unpublished	M	1992
<i>Feast of the Immaculate Conception</i>	SB/Organ	World Library	E-M	1966 o.p.

<u>Title</u>	<u>Forces</u>	<u>Publisher</u>	<u>Level</u>	<u>Date</u>
<i>Gaudeamus omnes in Domino</i> (Papal Entrance- 12 Languages)*	Assembly/Cantors/ SATB/Orch./Piano/ Organ/Hndbls./Perc.	unpublished	M	1987/93
<i>How Glorious Your Name</i>	SATB a cappella	World Library	M-D	1974
<i>I Lift Up My Eyes</i>	SATB/Organ of America	Gregorian Institute	M	1978
<i>Jesu dulcis**</i>	SATB/Organ/ Assembly/Cantor	Gregorian Institute	E-M	1978
<i>Laudate Dominum*</i>	Assembly/Cantor/ 8 pt. Choir/Kb. Reduction of Hrn./ Trbn./Trpt./Harp/ Organ/Str./Hndbl./ and Ww. parts	Oregon Catholic Press	M	1987
<i>Laudate Dominum</i>	SATB a cappella	World Library	M-D	1968
<i>Mary, Holy Child of God</i>	SAB/Kb.	Oregon Catholic Press	E	1988
<i>Mass for a Day of Triumph</i>	SATB/Organ	unpublished	M	1972
<i>Mass in Honor of the Martyr, Sebastian</i>	SATB/Organ	unpublished	M	1956
<i>Mass of St. Mary, Queen of Sorrows</i>	SA/Organ	unpublished	E-M	1958
<i>Mass of The Annunciation</i>	SA/Organ	unpublished	E-M	1958
<i>Mass of the Most Sacred Heart</i>	SATB/Organ	unpublished	M	1957
<i>Mass "Untitled"</i>	SATB a cappella	unpublished	M	1950-51
<i>O You That Pass This Way</i>	SATB a cappella	World Library	M	1970
<i>Remember Us, O Lord</i>	SATB/Kb.	Thomas House	E-M	1980

\* Large works specifically for festive occasions.

\*\* Transferring this work to concert stage would require eliminating the "assembly" part.

<u>Title</u>	<u>Forces</u>	<u>Publisher</u>	<u>Level</u>	<u>Date</u>
<i>Rise, O Lord</i>	SAB a cappella	Gregorian Institute of America	M	1977
<i>Scapulis suis</i>	SATB a cappella	Summy-Birchard	E-M	1960 o.p.
<i>Sing a New Song</i>	SATB a cappella	Summy-Birchard	M-D	1958 o.p.
<i>The Icon</i>	SATB a cappella	North American Liturgy Resources	E-M	1980
<i>The Last Homily (#3 from Songs of Hope and Deliverance</i>	SATB a cappella/ Tenor solo	unpublished	M-D	1992
<i>The Lord Has Sent Deliverance</i>	SATB/Organ	Gregorian Institute of America	E-M	1977
<i>The Queen's Song***</i>	Cantor/Descant/ SATB/Organ	World Library	E	1985
<i>This is the Day</i>	SATB/Organ	World Library	E	1968
<i>Two Psalms for Mixed Voices and Marimba</i>	SATB/Marimba	Contemporary Music Project	E	1984 o.p.

\*\*\* The "Cantor" part would, more properly, be designated, "Solo".

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