

Mark Kilstofte

To Music

for SATB chorus



Program Notes

In contrast to the energy and athleticism of my recent choral works, *To Music* emphasizes stasis, timelessness, the infinite. Initially, I sought a text that would appeal to a conductor whose career has been the embodiment of the very art he serves so nobly, but I became captivated by the notion of music being *in* us and *of* us, yet *beyond* us. Rilke's *An die Musik* seemed well suited in every respect, especially in Mitchell's exquisite translation.

Text

To Music

Music: breathing of statues. Perhaps:
silence of paintings. You language where all language
ends. You time
standing vertically on the motion of mortal hearts.

Feelings for whom? O you the transformation
of feelings into what?—: into audible landscape.
You stranger: music. You heart-space
grown out of us. The deepest space *in* us,
which, rising above us, forces its way out,—
holy departure:
when the innermost point in us stands
outside, as the most practiced distance, as the other
side of the air:
pure,
boundless,
no longer habitable.

translated by Stephen Mitchell
[used by permission]

An die Musik

Musik: Atem der Statuen. Vielleicht:
Stille der Bilder. Du Sprachen wo Sprachen
enden. Du Zeit,
die senkrecht steht auf der Richtung vergehender Herzen.

Gefühle zu wem? O du der Gefühle
Wandlung in was?—: in hörbare Landschaft.
Du Fremde: Musik. Du uns entwachsener
Herzraum. Innigstes unser,
das, uns übersteigend, hinausdrängt,—
heiliger Abschied:
da uns das Innre umsteht
als geübteste Ferne, als andre
Seite der Luft:
rein,
riesig,
nicht mehr bewohnbar.

Rainer Maria Rilke (1875-1926)

Performance Notes

As in analogous passages from my other choral works, the melody in measures 18-19 is 'draped' across the vocal texture. The syllables found in brackets here – '[xyz]' – should **not** be pronounced. Great care should be taken to ensure that the text is intelligible and that the line is as seamless as possible. The measures immediately preceding this (13-17) feature a 'reverb' effect in which incomplete words or phrases should be handled similarly. Here, those voices that sustain partial words or phrases should never obscure those that articulate the full text.

Acknowledgments

This work was commissioned by Bingham Vick for the Furman Singers and was premiered during the ensemble's 2009 spring tour. Bing has breathed life into my compositions through his performances, and has brought many of these into existence through his commissions. This piece is dedicated to him.

I would also like to thank Stephen Mitchell for permission to use his beautiful and evocative translation of Rilke's poem in the work at hand.



Mark Kilstofte is admired as a composer of lyrical line, expert text setting, and keen sensitivity to sound, shape and event — qualities stemming in part from his many years of vocal study. Winner of the Rome Prize, Kilstofte's honors also include ASCAP's Rudolf Nissim Award, the Aaron Copland Award and fellowships from the MacDowell Colony and the American Academy of Arts and Letters. His choral works have been featured by the Dale Warland Singers, San Francisco Choral Artists, Lutheran Choir of Chicago and Amadeus Choir.

[*To Music* is the first in a series of new Rainer Maria Rilke settings planned by Kilstofte.]

Commissioned by the Furman Singers
Bingham Lafayette Vick, Jr., Director

TO MUSIC

for SATB choir, a cappella

Rainer Maria Rilke
translated by Stephen Mitchell*

Mark Kilstofte

frozen in time, as if in amber $\text{♩} = 42-44$

pp *poco* *poco* *ten.*

Soprano
Mu - sic: breath - ing of stat - ues. si - lence of

pp *poco* *poco* *ten.*

Alto
Mu - sic: breath - ing stat - ues. si - lence of

pp *poco* *poco* *ten.*

Tenor
Mu - sic: breath - ing stat - ues. si - lence of

pp *poco* *poco* *ten.*

Bass
Mu - sic: breath - ing stat - ues. Per - haps: si - lence of

frozen in time, as if in amber $\text{♩} = 42-44$

(for rehearsal only) *pp* *poco* *poco* *ten.*

Piano

* Used by permission

4

molto accel. **ritard.**
parlando—freely, but sculpted
cresc. *mp*

5

p (◡) *mp* (◡)

S paint - ings. You lan - guage where all lan - guage ends.

A paint - ings. ends. You

T paint - ings. You lan - guage where all lan - guage ends.

B paint - ings. ends. You

5

p (◡) *mp* (◡)

P *p* (◡) *cresc.* *mp* (◡)

9

come sopra *poco accel.* *rit.* *f* *rich, warm*

S the mo - tion of mor - tal hearts.

A time stand - ing ver - ti - c'lly on the mo - tion of mor - tal hearts.

T of mor - tal hearts. Feel -

B time stand - ing ver - ti - c'lly on the mo - tion of mor - tal hearts.

9

come sopra *poco accel.* *rit.* *f* *rich, warm*

P *f* *p*

un poco più mosso
*liquid, reverberant—like echoes from within**

13

S
 Feel for _____ O you the trans-for-ma[tion] of

A
 Feel-ings for whom? _____ O you tran[s]-ma-tion of

T
 [ings] for _____ O you the trans-for-ma[tion] of feel in-to _____

B
 Feel for _____ O you the trans-for-ma-tion of feel-ings in-to what?—: _____

P
 13
un poco più mosso
*liquid, reverberant—like echoes from within**

* Consonants in brackets should **not** be sung, but all consonants not placed in brackets should be enunciated clearly.

17 *tenuto* *a totem of sound* *ppp* *come sopra* *p*

S
feel in - to _____ land _____ You _____

feel-ings in[to] what?—: _____ land - scape. _____ You _____

A
feel-ings in - to what?—: _____ [au]-di[ble] _____

feel in - to _____ [au]-di[ble] _____

T
8 _____ to au - di - ble _____ You _____

8 _____ to au[di]ble _____ You _____

B
in - to au[di]ble _____

in[to] _____

17 *tenuto* *a totem of sound* *ppp* *come sopra* *p*

P
Ped. _____

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Mark Kilstofte YouTube Channel



profound, fecund, orphic

29

S *p*
us, _____

A *p*
us, _____

T *p*
us, _____ which, ris - ing a - bove us, a - bove us, for - ces its way _____

B *p*
us, _____ which, ris - ing a - bove us, ris - ing a - bove us, for - ces its way _____

P *p*
cresc.

29

profound, fecund, orphic

P *p*
cresc.

33

gathering strength**an unteth-**

S *pp* *cresc. poco a poco* *ff* *dim.*
for - ces its way, for - ces its way, ho - ly de - par - ture,

A *pp* *cresc. poco a poco* *ff* *dim.*
for - ces its way, for - ces its way, ho - ly de - par -

T *mf* *pp* *cresc. poco a poco* *ff* *dim.*
us, out, for - ces its way, for - ces its way, ho - ly de - par - ture,

B *mf* *pp* *cresc. poco a poco* *ff* *dim.*
out, for - ces its way, for - ces its way, ho - ly de - par -

33

gathering strength**an unteth-**

P *mf* *pp* *cresc. poco a poco* *ff* *dim.*

new \ 'n(y)ü\ adj : having recently
come into existence : RECENT,
MODERN

neume \ 'n(y)üm\ n : any of various
symbols used in the notation of
Gregorian chant – **neu·mat·ic**
\n(y)ü- 'mat-ik\ adj

New·mat·ic Press \n(y)ü- 'mat-ik
'pres\ n : publisher of music by
Rome Prize-winning composer
Mark Kilstofte

pneu·ma \ 'n(y)ü-mə\ n : SOUL,
SPIRIT

pneu·mat·ic \n(y)ü- 'mat-ik\ adj : of
or relating to the pneuma :
SPIRITUAL

10

46

S
dis - tance, _____ as the oth-er side of the air: _____ pure, bound-less, no
un poco più *ppp* () , () ,

A
dis - tance, _____ air: _____ pure, bound-less, no
un poco più *ppp* () , () ,

T
dis - tance, _____ air: _____ bound-less, no
un poco più *ppp* () , () ,

B
dis - tance, _____ air: _____ no
un poco più *ppp* () () ,

P
46

ten. 3 un poco più *ppp* () , () ,

50

S
long - er hab - it - a - ble. _____ *adrift in the infinite*
poco *dim. poco a poco* *al niente*

A
long - er hab - it - a - ble. _____ *adrift in the infinite*
poco *dim. poco a poco* *al niente*

T
long - er hab - it - a - ble. _____ *adrift in the infinite*
poco *dim. poco a poco* *al niente*

B
long - er hab - it - a - ble. _____ *adrift in the infinite*
poco *dim. poco a poco* *al niente*

50

P
poco *dim. poco a poco* *al niente*

For Preview Only

Mark Kilstofte: Selected Works

Orchestral

Zero to 60

NewsFlash!

Of Rivers Within (soprano, chorus and orchestra)

Endless Streams (chorus and orchestra)

Elegy (string orchestra)

Recurring Dreams: Variations for Orchestra

Centone (tenor or soprano and orchestra)

Choral

To Music

Of Rivers Within (soprano, chorus and orchestra)

Four Hopkins Settings (available separately)

Being

Peace

Beauty

Grandeur

Gazing Up At Stars

Endless Streams (chorus and orchestra)

Christmas Rounds

Whitsunprayer

A Prayer

Lulla for Christmastide

Missa L'Homme on the Range

A Clear Midnight

Large Ensemble

Ballistic Etude 3.0 (wind ensemble)

Ballistic Etude 2.0 (brass and percussion)

Ballistic Etude 1.0 (brass and percussion)

Chamber

American Idyll (piano quartet)

Ballistic Etude 3.1 (mixed sextet)

Inner Voices (oboe solo)

Sentinels (two trumpets)

Sonata (alto saxophone and piano)

Sonata (clarinet and piano)

You [unfolding] (violoncello solo)

A Past Persistence (brass quintet)

Lovelost (baritone and nine instruments)

Four Postcards to Betsy (clarinet solo)

String Quartet 1.0

Vocal

The Thirsty Land (soprano)

Lovelost (baritone)

Centone (high voice)

Pavane (low voice)



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