

LAMENTATIONS OF JEREMIAH - ALBERTO GINASTERA

OVERVIEW

Ginastera wrote this work during a time of turmoil in his home country of Argentina. He had been blacklisted by the Perón regime and was ousted from his teaching position at Liceo Militar General San Martín. He fled to the United States for refuge in 1946. Ginastera's compositional style and treatment of the text reflect this with its angularity and unsettled harmonic language.



**ALBERTO
GINASTERA**



1946



**MUSICAL PERIOD:
EARLY 20TH CENTURY**

1

CHORD STRUCTURE

This piece is angular, with harmonies and vocal lines made up of constant jumps of fourths and fifths. Triads are interspersed, but most tuning needs to be approached by tuning the fifths wider within the choral parts so that the odd notes will have space to “fit” inside the chords.

2

FUGUE STATEMENT

Each movement has a fugue-like statement from all choral parts, either at the beginning (mvt 1) or end (mvt 3). Emphasize each voice entering on the fugue subject, then fade to the background as other parts come in with the same material. Knowing your part is good, knowing what you're a part of is much better.

3

TIME

Don't let the 4/2 time signature in the second movement throw you off. This is a deliberate choice to hearken back to *stile antico* of earlier time periods. Keep a steady pulse that moves forward even though the inclination is to sing these note values very long and very slowly.

4

STONE

The vocal ranges and tessituras for this piece are high for Soprano and Tenor and low for Alto and Bass. Do not push to create sound in the extreme parts of the register unless it is well supported. There are enough bridge singers (singers who can cover the space between parts) that no one should feel that they are overcompensating to produce sound.

5

CHARACTER

Singers should use the vocal lines and harmonic language to create the feeling of urgency and desperation that is present both in the Biblical text and the compositional subtext of the piece.