

An Analysis of Henk Badings' *Kyrie Eleison*

By

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Voicing: SSA a cappella

Composer: Henk Badings

Text Author: Traditional Liturgical

Language: Latin

Harmonic Language: Tonal (Interval Structure based on the Overtone Series)

Duration: 3 ½ Minutes

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Composer Biography:

Henk Badings (b. January 17, 1907, Bandung, Java – d. June 26, 1987 in Maarheeze) studied mining technology at the University of Technology in Delft, received his degree cum laude in 1931 and worked at the university until 1937. In the meantime, he developed his skills as a composer. He was also active with painting, sculpting and writing poetry. The only music lessons he received were lessons in orchestration with Willem Pijper. Already in the same year of his graduation, his First Cello Concerto was performed in the Concertgebouw in Amsterdam, after which performances of other works followed quickly.

In 1937, his violin sonata was performed at the International Music Festival in Prague. The next year, this sonata and a string quartet were published with Schott in Mainz. Badings gained public interest in a very short time. In 1934, he was appointed as a composition teacher at the Rotterdam Conservatory and the High School of Music (muzieklyceum) of Amsterdam, of which he became director in 1938. From 1941-1945 he was director of the Conservatory in The Hague and in 1949, he became a member of honour of the Flanders Academy of Sciences. He was lecturer of composition at the organ academy of Haarlem, lead orchestration courses for conductors in Hilversum, and was from 1961 to 1972 professor at the Musikhochschule in Stuttgart. In 1956, he founded the electronic music studio of Philips in Eindhoven where he wrote many electronic compositions. Later he taught acoustics and computing science at the Institute of Sonology of the University of Utrecht until 1977. As a guest conductor, he went to Australia and the United States. He received commissions to write orchestral works for the centenary celebration of the Wiener Philharmoniker and the 60th anniversary of the Concertgebouw Orchestra, an opera and Psalmensymfonie for the Holland Festival and an overture for the Cork Festival in Ireland. In 1972, he settled as composer in the province Noord-Brabant.

Badings very often used unusual musical scales and harmonies. Already in 1924, he consistently employed the octatonic scale (alternating major and minor seconds); also he used the harmonic series scale from the eighth to the fifteenth overtone. Music based on this scale gives the impression that it is in just intonation, Badings himself called this mode 'lydo-mixolydian'.

In Henk Badings' oeuvre of hundreds of works, the 31-tone music has an important place. Without doubt it can be said that he has made the largest and most important contribution to the Dutch 20th-century 31-tone music. Around 1950 Badings became interested in new tone systems, six- and seven tone modes and the acoustic backgrounds. In 1951, he wrote an interesting treatise for the Royal Flemish Academy of Sciences titled *Tonaliteitsproblemen in de nieuwe muziek* (tonality problems in new music). After 1951 he wrote a number of compositions for the 31-tone organ in Haarlem and in 1952 he created his first electronic compositions. For the occasion of the 250th birthday of Leonhard Euler he was invited by the Swiss Radio to write a series of 31-tone organ works. His works are characterised by classical form, in melodic as well as rhythmic and harmonic content. In 1978, he wrote another treatise for the Royal Flemish Academy of Sciences: *Over 31-toon-stemming. In het algemeen en in het bijzonder gedemonstreerd aan de hand van een eigen compositie* (about 31-note tuning: general principles and a specific demonstration by means of a composition by the author).¹

Form:

A	ms. 1 - 19
B	ms. 20 - 35
A'	ms. 36 - 55

Theme 1:

Soprano I

Largo
p esprès. *pp sost.*

Ky - ri - e e - lei - son.

¹ <http://www.xs4all.nl/~huygensf/english/badings.html> (accessed 01/26/08).

Theme 2:

14 *mf* *pp* *p espres.*
 S1
 Chris - te e - lei - son. Chris - te e - lei - son, e -

Overtone Series:

P8 P5 P4 M3 m3 (m3) (M2) M2 M2 (M2) ...
 P8 P5 (P8) M3 (P5) (not in (P8) tune) M2 (M3) (not in P5... tune)

Intervals (and their inversions) from the overtone series

P8 P5 (P4) M3 (m6) m3 (M6) M2 m7 m2 M7 Tritone
 ← MORE CONSONANT MORE DISSONANT → 2

Badings (Piano Reduction, ms. 42-44):

² <http://www.smu.edu/totw/overtone.htm> (accessed 01/26/08).

Tessitura:

Soprano I	C4 – Ab5
Soprano II	Bb3 – F5
Alto	G3 – Eb5

Text:

The Kyrie prayer, offered during the Roman Catholic Mass and in some other denominations (such as Lutheran and many in the Anglican Communion), is led by the priest or celebrant, and repeated by the congregation. The Kyrie is the first sung prayer in the Ordinary of the pre-1969 Tridentine Mass, and is a mandatory part of any musical setting of the Mass. Kyrie movements often have a ternary (ABA) musical structure that reflects the symmetrical structure of the text. Today, the Kyrie is still traditionally sung by the cantor, choir, and congregation when it occurs; musical settings of the prayer in styles ranging from Gregorian chant to Folk arrangements are common.

Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy. ³
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³ <http://www.cpd.org/wiki/index.php/Kyrie> (accessed on 01/26/08)