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There's No Place Like Home

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HINSON FINAL CONDUCTING PROJECT:

THERE'S NO PLACE LIKE HOME

Clifford J. Hinson

MUAP 622: Recital: Choral

December 12, 2010

Introduction

A sterile description of home includes words like “house, apartment, or other shelter”¹ and “usual residence”² of a person or group. However, this simple four-letter word holds a wealth of different meanings depending on the person and their perspective at certain time in their life’s journey. Pliny the Elder said, “Home is where the heart is,”³ and Leon Redbone referred to home as “where you hang your hat.”⁴ I have knickknack in my home, a gift from a dear friend, which says, “Home is where the Army sends you.” Military service members from any country can tell you exactly what they consider home and what they miss most when away attending the needs of the nation. Oliver Wendell Holmes, Sr., reflected “Where we love is home – home that our feet may leave, but not our hearts.”⁵ doing that which you are called to do, or where you belong.” For some, home is a place having four walls and a roof with a specific address. Helen Rowland saw home as “any four walls that enclose the right person.”⁶ For others, home is a people, as in family, an institution, or an organization. From a religious standpoint,

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1. <https://www.dictionary.com/browse/home>. 2018 Dictionary.com, LLC.
 2. <https://www.dictionary.com/browse/home>. 2018 Dictionary.com, LLC.
 3. Pliny the Elder Quotes. BrainyQuote.com, BrainyMedia Inc, 2018. https://www.brainyquote.com/quotes/pliny_the_elder_142267, accessed November 5, 2018.
 4. Leon Redbone Quotes. BrainyQuote.com, BrainyMedia Inc, 2018. https://www.brainyquote.com/quotes/leon_redbone_686206, accessed November 7, 2018.
 5. Oliver Wendell Holmes, Sr. Quotes. BrainyQuote.com, BrainyMedia Inc, 2018. https://www.brainyquote.com/quotes/oliver_wendell_holmes_sr_108718, accessed November 5, 2018.
 6. Helen Rowland Quotes. BrainyQuote.com, BrainyMedia Inc, 2018. https://www.brainyquote.com/quotes/helen_rowland_133034, accessed November 5, 2018.

home is communion with a deity and within some constructs, an active, intimate, and personal relationship with said deity. One of the many beautiful characteristics of home is that it is not simply one of these concepts, but rather many and in various combinations and mixtures of these concepts. These combinations are as unique to each person as their DNA. Having recently retired from my service to the United States Army, I find myself considering the myriad unique qualities of home in my own heart and mind. In my travels, I experienced a kaleidoscope of home from all over the world. In my observations, the most common ideas of home include people more than structures, relationships more than possessions, and communion and harmony more than contention and discord. Home is where love grows and is shared between each of us and God through Jesus Christ and by the Holy Spirit.

Throughout history, many composers have captured the essence of these concepts in their personal avenues of expression through music. Within this program, I gathered a very limited collection of my own ideas of home from personal experiences and experiences of friends' pleasant memories with the hope of stirring warm thoughts of home within your heart and soul.

Chant – Two Alleluias, Agnus Dei, Tantum Ergo – Home is...Communion with God

Many things in life start at home. Anything that can be learned, most often starts at home. While this idea exudes both negative and positive examples, the positive examples provide the best practice guidelines of what “to do” rather than what “not to do.” The musical entity and practice of Chant comes from the desire to deepen and refine the worship of God. Consider God as creator and source of all things. With this idea in hand, we can look to humanity being a creation of God and therefore, finds its beginnings or home in God. With its simplicity, nuance, and focus, chant provides humanity a holy connection and, more importantly, a communion with God.

When asked about the relationship between God and music, Father Andrew Forsyth, Chaplain of Pope John Paul II High School in Nashville, TN, described it this way, “music is the handmaiden of the Court of Jesus Christ, who is the focal point of worship.”⁷ In an earthly royal court, the handmaiden points to or focuses attention on the king or queen. If the handmaiden draws attention to herself or anywhere else away from the monarch, then she is dismissed from the court. Chant is purposefully designed to be simple and pure to encourage God’s subjects to focus their attention and energy to God. “Worship is about God’s ‘worth’-ship.”⁸ All plainchant, even that of the Islamic faith, uses the single melodic line within a tonality to enhance the meaning and focus of the text.⁹ The practice of singing chant carried down in oral traditions over half a millennium “was the occupation of thousands and thousands of men and women living in close community.”¹⁰ Priests of the Catholic faith spend their days chanting prayers of the Liturgy for all of us, with the ever-present hope and encouragement of all people to learn and practice chant in order to worship God in the most simple, pure, and personally intimate manner possible.

Two Alleluias are simple patterns designed to provide focus upon God with little effort. The first includes five pitches within F major starting on the tonic and going no higher than the third note of the scale and no lower than the fifth note of the scale below the tonic. “The first Alleluia is the simplest setting and is intended to be sung as a response to a Psalm during the

7. Father Andrew Forsythe. Interview on September 13, 2018.

8. James Jordan and James Whitbourn, Dominic Gregorio, Steven Pilkington, and Isabella Burns. *Discovering Chant: Teaching Musicianship and Human Sensibilities Through Chant*. (Chicago, IL: GIA Publications, Inc., 2014), 41.

9. James Jordan, et al, 40.

10. James Jordan, et al, 40.

Easter Vigil.”¹¹ The second *Alleluia* provides settings of “the word nine times and is taken from the liturgy of Lauds on Low Sunday (the week after Easter Sunday).”¹² With the single word of text, both settings provide singers the opportunity to focus more on phrasing and to “take care not to add extra, unnecessary weight to the last syllable of ‘alleluia,’ especially when the melodic contour ascends.”¹³

Agnus Dei “is used at Mass in Advent (leading up to Christmas) and Lent (leading up to Easter)” and “comes from the twelfth century.”¹⁴ Due to the repetitive text, Jordan encourages singers to focus on legato and line, and grow softer on each repetition of the word “Dei.” “This will shape the musical line and add contrast to the repeated notes at the beginning of each phrase.”¹⁵ The chant features only four notes, ranging from the fourth scale degree to the seventh and centering around the dominant scale degree. The line is repeated three times with the following translation of the Latin text:

Agnus Déi, qui tóllis peccáta múndi: miserére nóbis.
 Agnus Déi, qui tóllis peccáta múndi: miserére nóbis.
 Agnus Déi, qui tóllis peccáta múndi: dóna nóbis pácem.

Lamb of God, who takes away the sin of the world, have mercy on us.
 Lamb of God, who takes away the sin of the world, have mercy on us.
 Lamb of God, who takes away the sin of the world, give us peace.¹⁶

11. James Jordan, et al, 190.

12. James Jordan, et al, 190.

13. James Jordan, et al, 190.

14. James Jordan, et al, 194.

15. James Jordan, et al, 194.

16. James Jordan, et al, 194.

St. Thomas Aquinas, a theologian and philosopher during the mid-1200s, penned the hymn *Pange lingua gloriosi misterium*.¹⁷ The final two verses of this work make up the text of the *Tantum Ergo* chant and “have become a hymn in their own right.”¹⁸ It is most often included “with the service of Benediction when the Blessed Sacrament is solemnly exposed to public view in a vessel, surrounded by lights, and to the accompaniment of hymns and prayers.”¹⁹ Fauré, Schubert, Duruflé, and other composers have set this text to music.²⁰ Two verses of text, set to notes ranging from within the Phrygian mode of the B major tonality. The first portion of the verse starts on the third scale degree and works its way up to the higher end of the scale, where it then slowly returns down to the second scale degree. The second phrase spends more time in the middle of the tonal range and descends stepwise to the second scale degree before finally resting on the third scale degree. *Tantum Ergo* concludes with an “Amen” that encloses the third scale degree above and below, further rooting the ear in the Phrygian tonal center.²¹ The translation of the text is as follows:

Tántum érgo Sacraméntum Venerémur cernui;
Et antíquum documéntum Nóvo cédat rítui;
Praestet fídes suppleméntum Sénsuum deféctui.

Genitóri, Genitóque Laus et jubilátio,
Sálus, hónor, vírtus quáque Sit et benedíctio;
Procedénti ab utróque Cómpar sit laudátio. Ámen.

17. James Jordan, et al, 202.

18. James Jordan, et al, 202.

19. James Jordan, et al, 202.

20. James Jordan, et al, 202.

21. James Jordan, et al, 202.

Accordingly, bowing down, let us worship so great a Sacrament;
 Let the Old Law give way to the new rite:
 Let faith furnish reinforcement for what our senses perceive.

To the Begetter [Father] and to the Begotten [Son] be praise and jubilation,
 As well as salvation, honor, power, and blessing;
 To the One [Spirit] proceeding from both be equal praise. Amen.²²

Chant allows us to return to our original home, communion with our Creator. Chant accomplishes this return by assisting us as humans to filter out everything else and focus on God and His voice. It helps us concentrate on all things divine just as Paul encourages the Church in Philippi in his letter: "...whatever is true, whatever is honorable, whatever is right, whatever is pure, whatever is lovely, whatever is of good repute, if there is any excellence and if anything worthy of praise, dwell on these things."²³

Little Elegy – Home is...Simply Not the Same Without You

The more one does and sees and feels, the more one is able to do, and the more genuine may be one's appreciation of fundamental things like home, and love, and understanding companionship – Amelia Earhart²⁴

The lyrics of *Little Elegy* come from a poem written by Elinor Wylie. Wylie lived through the turn of the 20th century and wrote poetry reflecting "changing American attitudes in the aftermath of World War I."²⁵ While her words do not specifically mention a deity, as one

22. Jordan, et al, 202.

23. Philippians 4:8 (NASB)

24. Amelia Earhart Quotes. BrainyQuote.com, BrainyMedia Inc, 2018.
https://www.brainyquote.com/quotes/amelia_earhart_120928, accessed November 7, 2018.

25. Adam Augustyn, Patricia Bauer, Brian Duignan, Alison Eldridge, Erik Gregersen, J.E. Luebering, Amy McKenna, Melissa Petruzzello, John P. Rafferty, Michael Ray, Kara Rogers, Amy Tikkanen, Jeff Wallenfeldt, Adam Zeidan, and Alicja Zelazko. "Elinor Wylie." Encyclopædia Britannica Online. <https://www.britannica.com/biography/Elinor-Wylie>.

experiences art from their own perspective, correlations can be made for loved ones, significant others, and a creator regarding how the beautiful things of the world would not be such if certain people did not exist. With this idea in mind, home is just not the same without those we love to be with, doing the things we love to do – together.

Stephen Paulus was a prolific composer of choral, orchestral, concert band, chamber ensemble, piano, organ, and solo voice works from New Jersey, who “studied composition with Paul Fetler and Dominick Argento at the University of Minnesota” and earned his Bachelors, Masters, and PhD there in the 1970s.²⁶ As a co-founder of the Minnesota Composers Forum (now the American Composers Forum),²⁷ he was a managing composer there and served the Minnesota Orchestra and Atlanta Symphony Orchestra as composer-in-residence from 1983 and 1988, respectively.²⁸ He earned several prestigious awards including “Guggenheim Fellowships and a Kennedy Center Friedheim prize (1988).²⁹ Elise Kirk believes Paulus leaned toward Romanticism through his works, “employing a melodic style that can be considered tonal.”³⁰ The *New Yorker* saw Paulus as a “bright, lyrical inventor whose music pulsates with a driving, kinetic energy.”³¹ His works have a great range of subject and tone and have been performed by

26. Elise Kirk. 2001 "Paulus, Stephen." Grove Music Online. 12 Nov. 2018.
<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042555>.

27. Stephen Paulus. 2018. “Biography.” <https://stephenpaulus.com/pages/biography>.

28. Elise Kirk. "Paulus, Stephen."

29. Elise Kirk.

30. Elise Kirk.

31. Stephen Paulus. “Biography.”

thousands of ensembles including Dale Warland Singers and Robert Shaw Festival Singers.³²

The Unitarian Universalist Church Musicians Network commissioned Paulus to write *Little Elegy* for their conference choir of the 2010 Summer meeting in Madison Wisconsin.³³ Paulus took a poem by Elinor Wylie, set it to a small handful of richly harmonized chords that rocks the lyrics gently back and forth with two main patterns. Constructed in an ABA form, Paulus used these simple, Romantic harmonic patterns to convey the message of the poem in a way that resonated with the United Universalist vision of God and His relationship with His creation.³⁴

The A section consists of ten bars where Paulus uses the 3/2-meter alternating with a 2/4 bar starting with the third bar. He uses the 2/4 bar to maintain the appropriate stress within the text, creating energy that leads into each whole note. This energy builds slightly throughout the ten-bar section and comes to rest on a Dominant Ab-flat7 chord that teases a bit of finality with the octave drop in the bass on each repeat. The second time through the A section, the first bar of the second ending takes the sopranos up in a solo siren-like call before returning down again to a similar Dominant Ab-flat7 resting point with the bass octave drop. After a breath pause, The B section repeats the same text again, however Paulus changes the rhythmic feel with more half notes as the driving force and quarter notes only near the end of the phrase. Also, he uses a different chord progression that lilts between the tonic and the second inverted subdominant and builds up momentum before ascending harmonically to the end of each of the first two phrases.

32. Stephen Paulus.

33. Stephen Paulus and Elinor Wylie. *Little Elegy*. Stephen Paulus, 2010.

34. Stephen Paulus and Elinor Wylie. *Little Elegy*.

The second iteration of the B section phrase shifts up to the relative minor of the original key of Db and continues the momentum of the first phrase. The third phrase of the B section does not crescendo and recede as far as the previous two phrases, but rather returns the listener on the path to the original key via the neighboring Dominant key center. The fourth phrase of the B section brings the final lines of text to a poignant pause with alternating half notes and whole notes, enhancing the focus of the message: “and you, nowhere.”³⁵ After repeating the A section with both repeats in the D.C., Paulus uses five more bars to repeat the first line of text, “Withouten you, no rose can grow,” and takes the listener through the final of harmonic progression.³⁶

Withouten you no rose can grow;
 No leaf be green if never seen;
 Your sweetest face.

No bird have grace or power to sing;
 Or anything be kind or fair;
 And you nowhere.³⁷

35. Stephen Paulus and Elinor Wylie. *Little Elegy*.

36. Stephen Paulus and Elinor Wylie.

37. Stephen Paulus and Elinor Wylie.

Ave Maria – Home is...Being Used of God

Chuck Palahniuk said, “Find joy in everything you choose to do. Every job, relationship, home... it’s your responsibility to love it, or change it.”³⁸ In addition to being one of the most well-known pianists of his day, Serge Rachmaninoff was also the end of Russian late Romanticism in music composition.³⁹ Influenced by struggles throughout childhood such as a sibling’s death and the separation of his parents, Rachmaninoff’s personality finally emerged through his early experiences of Russian composers including Tchaikovsky, Rimsky-Korsakov, and others in the form of “a thoroughly personal idiom, with a pronounced lyrical quality, expressive breadth, structural ingenuity, and a palette of rich, distinctive orchestral colors.”⁴⁰ By the time he was 15 years old, he studied counterpoint and harmony with Taneyev and Arensky, respectively, and written a few of his own composition for orchestra, piano, and even the framework of an early opera.⁴¹ In the summer of 1890, he spent his first summer of many to come at Ivanovka with the Satins, his relatives, at their country estate.⁴² “The spacious, isolated estate offered him the peace and quiet he needed to collect his creative thoughts” and nearly all of his compositions were “conceived and developed there.”⁴³

38. Chuck Palahniuk Quotes. BrainyQuote.com, BrainyMedia Inc, 2018. https://www.brainyquote.com/quotes/chuck_palahniuk_446627, accessed November 5, 2018.

39. Geoffrey Norris. 2001 "Rachmaninoff [Rakhmaninov, Rachmaninov], Serge." Grove Music Online. 19 Nov. 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000050146>.

40. Geoffrey Norris.

41. Geoffrey Norris.

42. Geoffrey Norris.

43. Geoffrey Norris.

Rachmaninoff's career shifted often from performer to composer and conductor. He created, expressed, and interpreted the music he experienced in fresh ways that enlivened the ears of listeners around the world. Our performance of the *Ave Maria* is the sixth entry from his *All-night Vigil*.⁴⁴ This work "is the most celebrated" of the Russian musical innovations based on the chant of the Liturgy.⁴⁵ Along with his *Liturgy of St. John Chrysostom*, the *All-night Vigil* is considered the pinnacle of Russian church music.⁴⁶

Rachmaninoff incorporates the melismatic devices of chant to weave a tone picture of St. Mary in the style of Russian church music. Within this tone picture, he provides a homophonic harmonic structure for the melody (held mostly in the alto part), keeping the singular tonic nature of chant prevalent throughout the *Ave Maria*. He holds out the basses later in the second half, where he adds a second theme using only the sopranos and tenors, surrounding the altos as they continue first theme. Bringing about the climax in true Rachmaninoff style, he joins the basses with the altos on the first theme, continues the melismatic device with the sopranos and tenors on their second theme to highlight the lyrics of "for thou hast brought forth the Saviour."⁴⁷ Finally,

44. Geoffrey Norris.

45. Marina Frolova-Walker, Jonathan Powell, Rosamund Bartlett, Izaly Zemtsovsky, Mark Slobin, Jarkko Niemi, and Yuri Sheikin. 2001 "Russian Federation." Grove Music Online. 19 Nov. 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040456>.

46. Velimirović, Miloš, Irene Lozovaya, Gregory Myers, and Leonora DeCarlo. 2001 "Russian and Slavonic church music." Grove Music Online. 25 Nov. 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043458>.

47. Sergei Rachmaninoff. *All-Night Vigil, No. 6, Ave Maria, Op. 37, No. 6*. The H.W. Gray Co., 1948.

he descends in motion and increases the length of time spent of each syllable returning the sound to quiet, peaceful reflection while reiterating the text with all four voices together, “who redeemed our souls.”⁴⁸

Hail, O Virgin Mother, Bearer of God,
 Holy Mary, full of grace, the Lord is with thee.
 Blessed art thou among women, and blessed is the fruit of thy womb,
 For hast brought forth the Saviour, who redeemed our souls.⁴⁹

Jesu, Joy of Man's Desiring – Home is...Connecting to God Through Jesus, His Son

Johann Sebastian Bach was born in the penultimate decade of the 17th century but made his indelible mark upon the music world and culture around the globe throughout the first half of the 18th century.⁵⁰ A composer and organist Bach is considered “the most important member of the family, his genius combined outstanding performing musicianship with supreme creative powers in which forceful and original inventiveness, technical mastery and intellectual control are perfectly balanced.”⁵¹ During his lifetime, Bach achieved near legendary fame as an organist, but it was his work as a composer that solidified him a unique historical position by the close of the 1700s.⁵² Before Bach, there few who could communicate as he did through his art. After Bach, the world of music was forever changed for the better.

48. Sergei Rachmaninoff.

49. Sergei Rachmaninoff.

50. Christoph Wolff and Walter Emery. 2001 "Bach, Johann Sebastian." Grove Music Online. 15 Nov. 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278195>.

51. Christoph Wolff and Walter Emery.

52. Christoph Wolff and Walter Emery.

Jesu, Joy of Man's Desiring is part of a larger work, *Herz und Mund und Tat und Leben*, BWV 147, which translates to "Heart and Mouth and Action and Life."⁵³ Bach penned this cantata as part of his responsibilities to the Duke of Willhelm in 1716; it was performed on December 20 of that year.⁵⁴ The cantata was also performed in Leipzig as part of the first cycle of Sundays and feast days for which Bach was responsible.⁵⁵ The lyrics of the cantata urge the listener and vocalist to embrace Jesus Christ as the arrival of the Messiah, which provides humanity as sinners the ability to reconnect with their Creator and return home where they belong.

The piece features very simple choral parts, supported by a virtuous accompaniment, and includes an arabesque, a style of ornamentation derived from the culture spread by the Moorish conquest of Spain. It "first applied to architecture and painting to describe an ornamental frieze or border, whose elaborations, foliate and curlicued, have their counterparts in music in ornamentation and complex figuration."⁵⁶ A specific application in music refers directly to "the contrapuntal decoration of a basic theme, e.g. the obbligato to the chorus 'Jesus bleibet meine Freude,'" also known as *Jesu, Joy of Man's Desiring*.⁵⁷

53. Google Translate. 16 Nov. 2018. https://translate.google.com/?rlz=1C1SQJL_enUS812US812&um=1&ie=UTF8&hl=en&client=twob#auto/en/Herz%20und%20Mund%20und%20Tat%20und%20Leben.

54. Christoph Wolff and Walter Emery.

55. Christoph Wolff and Walter Emery.

56. Maurice J.E. Brown and Kenneth L. Hamilton. 2001. In "Arabesque (i)." Grove Music Online. 16 Nov. 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001137>.

57. Maurice J.E. Brown and Kenneth L. Hamilton. "Arabesque (i)."

Wolff and Emery attribute the libretto of this cantata to Weimar court poet, Salomo Franck. They consider him to be the librettist seemingly preferred by Bach, himself.⁵⁸ However, Bach chose the poetry of Martin Jahn specifically for the sixth and tenth movements of the work.⁵⁹ These movements are musically identical but with different verses of Jahn's lyrics from his hymn "Jesu, meiner Seelen Wonne"⁶⁰ and a "melody by Johann Schop...known in English-speaking lands as 'Jesu, Joy of Man's Desiring.'"⁶¹ Our performance uses an arrangement of the tenth movement of Bach's cantata for SATB voices and string quartet by Joel Jacklich. The original orchestration includes trumpet, two oboes, two violins, viola, and continuo. Bach composed the cantata originally in 1716 in Weimar and revised it during his Leipzig years (1723-1750) for a premier of the 1723 Feast in of the Visitation of the Blessed Virgin Mary.⁶² This feast "commemorates the visitation of Mary to her cousin Elizabeth, who would become the mother of John the Baptist."⁶³ The lyrics at the conclusion the cantata focus one's perspective on what Jesus means to his followers; more importantly, what Jesus means to members of his family. I have included the German lyrics and their translation as provided by Frances Browne. God, knowing our inability to be with Him due to our sin, provides the opportunity for our connection to our home in Him, our Creator.

58. Christoph Wolff and Walter Emery.

59. Bach Choir of Bethlehem. 2018. In *Cantata BWV 147 – Herz und Mund und Tat und Leben*. <https://bach.org/education/cantata-bwv-147/>.

60. Bach Choir of Bethlehem.

61. Bach Choir of Bethlehem.

62. Bach Choir of Bethlehem.

63. Bach Choir of Bethlehem.

Jahn lyrics

Jesu, joy of man's desiring,
 Holy wisdom, love most bright.
 Drawn by Thee our soul's aspiring,
 Soar to uncreated light.
 Word of God, our flesh that fashion'd,
 With the fire of life impassioned
 Striving still to truth unknown,
 Soaring, dying 'round Thy throne.

Through the way where hope is guiding,
 Hark, what peaceful music rings
 Where the flock, in Thee confiding,
 Drink of joy for deathless springs.
 Theirs is beauty's fairest pleasure,
 Theirs is wisdom's holiest treasure.
 Thou dost ever lead Thine own
 In the love of joys unknown.⁶⁴

Original J.S. Bach lyrics and translation by Frances Browne

<p>Jesus bleibet meine Freude, Meines Herzens Trost und Saft, Jesus wehret allem Leide, Er ist meines Lebens Kraft, Meiner Augen Lust und Sonne, Meiner Seele Schatz und Wonne; Darum lass ich Jesum nicht Aus dem Herzen und Gesicht.</p>	<p>Jesus remains my joy, the comfort and life's blood of my heart, Jesus defends me against sorrows, he is my life's strength, the delight and sun of my eyes my soul's treasure and joy; therefore I shall not Jesus go From my heart and sight.⁶⁵</p>
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64. Johann Sebastian Bach, Martin Jahn (Janus) and arr. Joel Jacklich. *Herz und Mund und Tat und Leben, BWV 147: Chorale: Wohl mir, dass ich Jesum habe (Jesu, Joy of Man's Desiring)* SATB and String Quartet. El Centro, CA: Joel Jacklich, 2004.

65. Bach Cantatas Website. 2018. In *Cantata BWV 147 – Herz und Mund und Tat und Leben*. Translation by Frances Browne. <http://www.bach-cantatas.com/Texts/BWV147-Eng3P.htm>.

Ave Maris Stella – Home is...Where We Learn to Find Our Way

George A. Moore said, “A man travels the world over in search of what he needs and returns home to find it.”⁶⁶Edvard Grieg was born in the middle of the nineteenth century in Bergen, Norway. In 1849, at the age of six, he began piano studies with his mother. In 1858, he furthered his musical studies at the conservatory in Leipzig, Germany, where his influences included Brahms and Robert Schumann. When he was nineteen, he returned home to Bergen and spent the next few years furthering his studies privately in Copenhagen. In 1867, he assisted in the founding of the Norwegian Academy of Music. He spent the better part of his musical career conducting in Bergen with the Philharmonic Society in 1866 and the Harmonic Society from 1880-1882. He spent the rest of his days as a pianist, composing, and conducting his works in Germany and the Netherlands. The incidental music for the Ibsen play *Peer Gynt* came to be his most famous work. Grieg championed the folk music of his native Scandinavia and his most famous works include two collections: *Album for mandssang, fritt efter morske folkeviser* (Album for male voices, freely arranged from Norwegian folk songs) and *Fire salmer* (Four Psalms).⁶⁷

Grieg lived mostly in the latter half of the nineteenth century, which placed him in an environment where the Industrial Revolution had taken full hold of most of northern and western Europe. The Industrial Revolution created a deeper cultural development across the nations of the continent. Despite the collective diplomatic alliances that developed by 1874, nationalism and the protection of each nation’s personal cultural differences became the motivation behind

66. George A. Moore Quotes. BrainyQuote.com, BrainyMedia Inc, 2018. https://www.brainyquote.com/quotes/george_a_moore_205186, accessed November 5, 2018.

67. Dennis Shrock. *Choral Repertoire* (New York: Oxford University Press, 2009), 654.

cultural development and the arts, putting these ideas on full display for the entire world.⁶⁸

Taking note of the flow of the world's views, Grieg "cofounded Euterpe, a society for the promotion of Scandinavian music"⁶⁹ He composed over 40 choral works, three of which are choral/orchestral and the remainder a cappella or with piano accompaniment.

Grieg's style of *Ave maris stella* includes interesting and unique points. First, Grieg sets the text in strophic framework, using the same harmonic structure and form for two sets of text or verses. Each verse includes two main sections: the first section is ten bars, eight bars of text and a two-bar repetition of the last two words of the phrase; the second section, is eleven bars, with nine bars of text like the first phrase, a two-bar repetition of the last word. These two bar repetitions also differ with the two lower voices taking the first and the upper voices taking the second. Still, Grieg provides full chords for these two voices by splitting the sections with *divisi*.⁷⁰

Next, Grieg varies repetition in other areas of this work, strategically placing slight harmonic changes to bring variety to the ear and alter the mood of the message. The first four bars contain two two-bar phrases where the Soprano and Tenor simply repeat. The *divisi* in the Alto changes only two notes in the second repetition; the Bass *divisi* is completely different in the second repetition to support the foundation of the harmonic changes caused by the Alto. Since there is no actual repeated phrase at this point, Grieg wanted emphasis provided by the

68. Encyclopædia Britannica Online. 2018. In "history of Europe", <https://www.britannica.com/topic/history-of-Europe/The-emergence-of-modern-Europe-1500-1648>.

69. Dennis Shrock, 654.

70. Edvard Grieg. *Ave maris stella*. CDPL, 1999. <http://www.cpdpl.org>.

tonality to keep the listener's attention.⁷¹

The last interesting and unique point is Grieg's use of tonal direction with repetition to set the stage for the climax of the nine-bar second section. In the eleventh and twelfth bars, Grieg sets the harmonic lateral movement from D major to G major. He then repeats the same rhythm with different text in the thirteenth and fourteenth bars, but down a full step with C major to F major. This lowering of tonality builds momentum like coasting down a hill before heading up the next one. This next hill is where Grieg strategically places all the harmonic interest. In the fifteenth bar, he alternates from a B dominant chord to a G augmented chord and back on the last beat of the bar. In the sixteenth bar, he jumps a perfect fourth and repeats the progression from an E dominant chord to a C augmented chord and back on the last beat of the bar. These two bars lead into the downbeat of the seventeenth bar and the pinnacle of the section on a spread A minor seventh chord that rings brightly. Then, Grieg immediately brings us back towards earth with octave drops in the top three voices on beat two of the seventeenth bar and by dropping the lower bass an octave on beat three. Grieg's use of tonal direction with repetition paints a reverently excited high point in the middle of this second section of the piece. These movements happen over the third and fourth lines of each stanza, which are high points of meaning in the text.⁷²

Ave, maris stella,
 Dei Mater alma,
 Atque semper Virgo,
 Felix caeli porta.

Hail, star of the sea,
 loving mother of God.
 and also always a virgin,
 Happy gate of Heaven.

Solve vincla reis,
 Profer lumen caecis,
 Mala nostra pelle,
 Bona cuncta posce

Break the chain of sinners,
 Bring light to the blind,
 Drive away our evils,
 Ask for all good.

71. Edvard Grieg. *Ave maris stella*.

72. Edvard Grieg. *Ave maris stella*.

Vitam praesta puram,
 Iter para tutum,
 Ut videntes Jesum,
 Semper collaetemur.

Keep life pure,
 Make the journey safe,
 So that, seeing Jesus,
 We may rejoice together.

Sit laus Deo Patri,
 Summo Christo decus
 Spiritui Sancto,
 Tribus honor unus. Amen.

Let there be praise to God the Father,
 Glory to Christ in the highest,
 To the Holy Spirit,
 One honor to all three. Amen.⁷³

As in the works of Tallis and Farrant three centuries before also included in this program, Grieg used small, intricate details and employed them in such a way as to deepen the meaning of the message he set to music. Grieg used strophic homophony, slight, yet strategic harmonic changes, and tonal direction with repetition to paint beautiful tonal pictures for the listener to enjoy and draw closer to God. This idea strengthens one's connection to God and communion and harmony with Him as a representation of home.

Star Sonnet – Home is...In the Vast Expanse God Created

Daniel Elder brings together the genres of vocal and instrumental music like no other composer. Since the turn of the century, he has wowed audiences and won awards, such as the Arnold Salop Memorial Composition Competition First Prize in 2010, “with emotional evocations ranging from lush lyricism to jagged polyphony.”⁷⁴ From his middle school years, Daniel enjoyed track as a developing athlete and trumpet as a burgeoning musician. By the time he was attending the University of Georgia (UGA), he had achieved various honors in both areas. However, as many people do in their life's journey, Daniel found his home in the

73. Edvard Grieg. *Ave maris stella*. CDPL, 1999. English translation by Allen H. Simon. http://www0.cpdl.org/wiki/index.php/Ave_maris_stella.

74. Daniel Elder. 2018. “Biography”, Daniel Elder Music. <https://www.danieleldermusic.com/about>.

composition of music, specifically choral music, and gave up his athletic pursuits in track and field to focus on degrees in music composition. He earned Bachelor of Music at UGA in 2010 and his Master of Music from Westminster Choir College in 2012.⁷⁵

As the second in his collection *Three Nocturnes*, *Star Sonnet* is enclosed by two piano accompanied works: preceded by *Ballade to the Moon* and followed by *Lullaby*. In *Ballade to the Moon*, Elder refers to the text as “a nocturne that explores observational and psychological experiences associated with love, nature, darkness, and light.”⁷⁶ With *Lullaby*, Elder employs a text that holds two ideas: first, describing a mother reassuring a child who afraid of the dark and second, to comfort those dealing with grief from loss.⁷⁷ *Star Sonnet* differs from the other two pieces in the collection in two distinct ways: it is for voices only, and its text is written in the style of a Shakespearean sonnet. The text addresses the features of its focus: a single star in the night sky, its “distant origin, its consistency, and its emotional effect on the narrator.”⁷⁸ Of this trio of works and specifically of *Star Sonnet* he writes,

Written for a cappella choir to connect its bookend accompanied counterparts, *Ballade to the Moon* and *Lullaby*, this work serves as a haunting interruption to the romantic piano textures before and after, and helps to depict a trepid curiosity of the outer reaches of the night sky.⁷⁹

75. Daniel Elder. “Biography.”

76. Daniel Elder. 2018. “Music”, Daniel Elder Music. <https://www.danieleldermusic.com/music>.

77. Daniel Elder. “Music.”

78. Daniel Elder. *3 Nocturnes: No. 2. Star Sonnet*. Chicago: GIA Publications, 2013.

79. Daniel Elder. *3 Nocturnes: No. 2. Star Sonnet*.

Largely homophonic in overall structure, Elder uses various voice groupings, multiple instances of mixed meters, and strategic use of varied harmonic dissonance to paint his picture of a lone star in the night sky. The introduction sets the men in unison pitch chanting “O Star.” They hold this foundation for the women to chant a singular melody that shapes itself as the text describes the singular light source against the night. Elder repeats the first section of text and moves on to the second, using four- to six-part harmonies to increase the depth of the character of the star from a pinpoint to a broader, warmer light source. The character of the music changes once more as the narrator describes the relationship between himself and the star, reflecting how far and above the star is to him. The narrator speaks of many things: his humble dreams, what the star provides to allay his fears, to foster the flight of those simple dreams, and to join the star in the night sky and shine like heaven until the sun returns from its slumber.⁸⁰ Elder takes this third section and paints an ascension of the narrator’s dreams to the star. He sets the text using an ascending scale beginning with the basses. Adding the next higher voice part every few beats until falsely culminating the full sound of all voices in a tightly written chord focusing on the word “star.” He quickly brings the listener back to earth for different attempt and approach to the star, this time softly and then repeated with further ascension in pitch and growth in volume of sound to truly climax on a spread dominant to tonic-nine chord progression with the text of “until the sun should bear its light once more.”⁸¹ This reference of the sun coming up again is described by the music as the sun bursts over the horizon revealing the ne glory of day all at once.

79. Daniel Elder. *3 Nocturnes: No. 2. Star Sonnet*.

80. Daniel Elder. *3 Nocturnes: No. 2. Star Sonnet*.

81. Daniel Elder. *3 Nocturnes: No. 2. Star Sonnet*.

After a few ethereal echoes of “once more,” Elder returns the narrator and the listener back home to the quiet, ethereal viewpoint used at the onset of the piece. He sets the basses on the text of the opening lines and passes it on to the altos, all supported by hummed pitches in the sopranos and the tenors on “O, Star.” Finally, the piece settles the perspective on the location of the star, sung quietly by all voices, “adrift celestial seas of twilight soars.”⁸² This idea of home being in the vast expanse God created, is not found simply in just this one piece, but in all three together. It is not necessarily in that feeling of being at home, but rather looking at how grandiose our home is when considering the universe. Furthermore, what reflections of its creator are stirred within in our miniscule minds and how amazing it is that this creator seeks out a relationship with his creation.

In stillness high above the slumb’ring shore
 where wistful waves of foam caress the sand,
 a silent watchman o’er the darkened land,
 adrift celestial seas of twilight soars.

She passes softly in the heavens deep—
 her silver skin aglow with radiant hue,
 her eyes enchanting globes of glittering dew;
 through rays of moonlight rich with heavenly sleep.

What dreams have I that she should give them flight,
 enlivened in a momentary flame—
 what fears of hope unfounded could she tame
 to joy, arising toward the hov’ring height!

O, Beaming Star, illumine heaven’s floor
 until the sun should bear its light once more.⁸³

82. Daniel Elder. *3 Nocturnes: No. 2. Star Sonnet*.

83. Daniel Elder. *3 Nocturnes: No. 2. Star Sonnet*.

Loving Shepherd of Thy Sheep – Home is...Under God’s Care and Direction

Born in the wake of the second World War, John Rutter studied music at Clare College, Cambridge where he returned in 1975 as the director of music after teaching at the University of Southampton.⁸⁴ In 1979, Rutter changed his focus solely to composition and founded the Cambridge Singers, with whom he has made several recordings, featuring his own music and that of other choral works from around the world.⁸⁵ His works are exceptionally popular, especially in the UK and the USA and feature his myriad influences of the choral tradition of British composers Britten, Holst, Howells, Tippett, and Vaughan Williams.⁸⁶ However, his work also demonstrates an affection for “harmonic and melodic language of Fauré, Duruflé, and their contemporaries.”⁸⁷ His large library of works includes the full gamut of simple and short to grandiose and complex, as well as sacred, Christmas, and many pieces of secular choral music continuing the English part-song tradition.⁸⁸

In *Loving Shepherd*, Rutter showcases his signature style of text driving the melodic and rhythmic texture of piece. The piece begins with a solo soprano in 3/4 time, with one 4/4 measure to accommodate the declamation of text, then returning to 3/4 to finish the first section of text. Repeating the text, he then adds the second soprano in unison for the first phrase and

84. Matthew Greenall. 2001 "Rutter, John." Grove Music Online. 28 Nov. 2018. <http://www.oxfordmusiconline.com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048584>.

85. Matthew Greenall. "Rutter, John."

86. Matthew Greenall. "Rutter, John."

87. Matthew Greenall. "Rutter, John."

88. Matthew Greenall. "Rutter, John."

adding in the altos together in three-part harmony through the completion of this section of text. This first section of text is sung three times throughout the piece, twice at the beginning and once again at the close. Rutter does this to emphasize the summation of the entire text in this section. The other sections of the text simply describe these thoughts in different ways or simply extend the idea of the Loving Shepherd caring for those in His flock.

Loving shepherd of thy sheep keep thy lamb, in safety keep;
Nothing can thy power withstand, none can pluck me from thy hand.⁸⁹

Rutter next sets the male voices in unison in the second section of text with the female voices providing two-part harmonic texture above them. Rutter combines all voices in unison after the men have split into more harmony on the latter half on this nine-bar section.

I would praise thee every day, gladly all thy will obey,
Like thy blessed ones above, happy in thy perfect love.⁹⁰

Keeping it fresh with change in each section, the third portion of the text finds the sopranos telling the story of the text as the remaining parts for a trio of supporting harmonic pads. The male voices repeat the phrase “from the straight and narrow way” with the tenors on the melody and the basses in split two-part harmony. The altos providing an upper, yet interior harmonic line with a resolving suspension preparing the listener for the final section of text to come by giving an end-of-chapter sense of completion to this section before moving on the final section of the text.

89. John Rutter and Jane Leeson. *Loving Shepherd of Thy Sheep* (Oxford University Press, 1992).

90. John Rutter and Jane Leeson. *Loving Shepherd of Thy Sheep*.

Loving shepherd, ever near, teach thy lamb, the voice to hear;
Suffer not my steps to stray from the straight and narrow way.⁹¹

Rutter now presents the fourth section of text with full four-part harmony, while maintaining the melody in the sopranos, and a closeness of the harmonic structure until thickening the chordal texture as he rhythmically draws out the text of “I shall know as I am known.” On “known,” Rutter carries the pedal note over in all parts and repeats the opening section of text with a solo soprano. The harmony provides a minimal, supportive energy and pulse under the melody through the final beats and words of the phrase “from thy hand.”⁹²

Where thou leadest, I would go, walking in thy steps below,
Till before my Father’s throne, I shall know as I am known.⁹³

Rutter’s chosen text, set on a simple, yet rich harmonic landscape, speaks of sheep trusting their shepherd to guide their path of life. Steering them through times of ease and struggle, keeping them on the appropriate path which leads to food, rest, and safety. It conjures thoughts of how we feel most at home under the perfect supervision of Jesus Christ.

91. John Rutter and Jane Leeson. *Loving Shepherd of Thy Sheep*.

92. John Rutter and Jane Leeson. *Loving Shepherd of Thy Sheep*.

93. John Rutter and Jane Leeson. *Loving Shepherd of Thy Sheep*.

I'll Walk with God – Home is...The Journey with God

In 1954, Richard Thorpe directed a motion picture production called *The Student Prince*.⁹⁴ Thirty years before the movie, Sigmund Romberg's operetta of the same story was "the biggest hit of 1920s Broadway."⁹⁵ The story depicts the last adventures and romance of a young man "before he must give up personal happiness for duty."⁹⁶ The musical enjoyed revivals in the 1930s and 1940s and had a silent film produced in 1927 by Ernst Lubitsch.⁹⁷ Mario Lanza provided the vocal soundtrack for all of Prince Karl's songs including *I'll Walk with God* but did not physically appear in any of the film due to his off-screen activities and boisterous arguments with the executives of the studio.⁹⁸

Prince Karl became king when his grandfather was ill and passed away. He returned from his strong friendships and forbidden love in Heidelberg to accept his duties as monarch. Also betrothed to a woman of a royal line, he still yearned for an opportunity to visit his old friends and love in Heidelberg. As he carefully weighed this decision, he concluded that following the path of God would be his best choice, giving him strength, solace, wisdom, and a settled feeling

94. IMDB. 2018 "The Student Prince" 1954. Directed by Richard Thorpe. Written by Dorothy Donnelly, Willhelm Meyer-Förster, William Ludwig, and Sonya Levien. https://www.imdb.com/title/tt0047537/fullcredits/?ref=tt_ov_st_sm.

95. Jeremy Arnold. 2018 "The Student Prince (1954)" <http://www.tcm.com/this-month/article/362815%7C0/The-Student-Prince.html>.

96. IMDB.

97. Jeremy Arnold.

98. Jeremy Arnold.

of home and in his proper place.⁹⁹

Pete Rupay penned the barbershop arrangement of Nicholas Brodsky and Paul Francis Webster's *I'll Walk with God*. It begins simply, with all parts in unison, making a plain declaration, "I'll walk with God from this day on."¹⁰⁰ From there, Rupay adds a rich and flowing harmonic texture to support the melody in the leads. The song goes on to describe further situations of life that the hero encounters and how this declaration of relationship with his maker will provide that which he needs to succeed. Rupay only partially builds the first verse, saving the best for the second verse, which starts with a sequence of ever-spreading harmonies. Over these harmonies the text refers to Prince Karl's relationship with developing as "I'll walk with God, I'll take His hand, I'll walk with God, He'll understand." Further development in the relationship occurs with daily prayers to God who listens, underscored by harmonies building anticipation of the final declarative text leading up to the tag: "His hand will guide my throne and rod." Rupay writes the tag with dramatic harmonic tension while reiterating the point of walking and talking with God: in this relationship, the hero will never be alone. For the tag, the leads take the "post"¹⁰¹ on the high tonic, while the tenor, baritone, and basses repeat the walk and talk ideas over major, diminished dominant, and supertonic leading chords

99. Jeremy Arnold.

100. Nicholas Brodsky, Paul Francis Webster and arr. Paul Rupay. "I'll Walk With God." From *The Student Prince*. (Loew's Inc, 1952).

101. In barbershop terms, a post is a note, long in duration, sung usually by a lead singer, around which a tag is formed. "Dictionary of Barbershop Terms." <http://barretonesvt.com/wp-content/uploads/2012/01/Dictionary-of-Barbershop-Terms.pdf>, accessed December 9, 2018.

that resolve to the tonic.¹⁰²

I'll walk with God from this day on
His helping hand I'll lean upon

There is no death tho' eyes grow dim
There is no fear when I'm near to Him

I'll lean on Him forever
And He'll forsake me never

I know that He will not fail me as long as my faith is strong
Whatever road I may walk along

I'll walk with God, I'll take His hand
I'll talk with God, He'll understand

I'll pray to Him, each day to Him
and He'll hear the words that I say

His hand will guide my throne and rod
And I'll never walk alone as long as I walk with God¹⁰³

***O Nata Lux* – Home is...With Jesus, Our Pathway to God**

Thomas Tallis lived out his life during most of the 16th century, circa 1505-1585. Hailing from Kent, he began his professional music career in 1530 as an organist for the Benedictine priory in Dover. In 1537, he served the church of St. Mary-at-Hill in London as organist and singer. He sang at Waltham Abbey in Essex from 1538-1540 and Canterbury Cathedral from 1540-1543.¹⁰⁴ Finally, in 1543, he became a Gentleman at the Chapel Royal, “where he served as singer, organist, and composer for the remainder of his life.”¹⁰⁵ Even today, a 40-year service to

102. Nicholas Brodsky, Paul Francis Webster and arr. Paul Rupyay.

103. Nicholas Brodsky, Paul Francis Webster and arr. Paul Rupyay.

104. Dennis Shrock, 147-150.

105. Dennis Shrock, 150.

the same institution is a stellar achievement. Furthermore, serving during the reigns of Henry VIII, Edward VI, Mary Tudor, and Elizabeth I speaks immeasurably to Tallis' ability to successfully meet "the expectations of the royalty's fluctuating religious affiliations and musical desires."¹⁰⁶ Tallis came into his professional service before Richard Farrant was old enough to begin formal study. Thus, Tallis had a full understanding of the economic and social life in Europe and its shifts to bless different demographics within the human landscape. Progress in agriculture and industry allowed more persons of limited means to diversify their consumption of staples to everyday existence. Such improvements also provided greater opportunities for education for others who were not of noble birth.¹⁰⁷ Tallis, in collaboration with William Byrd, successfully obtained "the first-ever exclusive license in England to print and publish music" from Elizabeth I in 1575.¹⁰⁸ This achievement significantly enhanced the proliferation of printed music heading into the 17th century.

In *O Nata Lux*, Tallis sets the first three phrases of text with the soprano voice in three descending lines representing the descending of Christ to our level to listen to the supplications of His people. The remaining four voices have relatively similar shapes to their musical lines, with the three interior voices, altos and both tenors, providing background motion under the longer held tones. Throughout the entire piece, Tallis consistent pits the two-beat feel against a three-beat feel. In some of these instances, one compliments the other providing motion underneath a less involved theme. In other instances, these ideas provide further attention to the

106. Dennis Shrock, 147.

107. Encyclopædia Britannica Online. 2018. In "history of Europe", <https://www.britannica.com/topic/history-of-Europe/The-emergence-of-modern-Europe-1500-1648>.

108. Encyclopædia Britannica Online. 2018. In "history of Europe", <https://www.britannica.com/topic/history-of-Europe/The-emergence-of-modern-Europe-1500-1648>.

text through tension when the actions described are unexplainable, like those presented in the third phrase “O you who once deigned to be hidden in flesh on behalf of the lost.”¹⁰⁹ Tallis understands the importance of the final phrase and uses the same device in the next to last measure. Tallis brings even more attention by repeating the final phrase, often performed at a significantly softer volume, in effect repeating the penitent request for “us to be made members of your blessed body.”¹¹⁰

O nata lux de lumine, Jesu redemptor saeculi,
Dignare clemens supplicum laudes precesque sumere.
Qui carne quondam contegi dignatus es pro perditis
Nos membra confer effici Tui beati corporis.

O Light born of Light, Jesus, redeemer of the world,
mercifully deign to accept the praises and prayers of your suppliant.
O you who once deigned to be hidden in flesh on behalf of the lost,
grant us to be made members of your blessed body.¹¹¹

Hide Not Thy Face – Home is...Pursuing God’s Face

Richard Farrant lived just over 50 years in the middle of the 16th century, circa 1525-1580. An English composer noted mostly for his sacred music in England, he served as Gentleman of the Chapel Royal beginning in 1552. Not much is known of his accomplishments prior to this appointment. From 1564, he served as an organist and Master of the Choristers at St. George’s Chapel in Windsor. Additionally, he returned to his professional beginnings at the Chapel Royal as Master of the Choristers in 1569. He wrote one Anglican service, three anthems,

109. Thomas Tallis. 2018. *O Nata Lux*. The Choir of St. John’s College, Cambridge. Edited from ‘Cantiones Sacrae’ 1575 Music Thomas Tallis by Edmund H. Fellowes. <https://www.sjcchoir.co.uk/listen/sjc-live/tallis-t-o-nata-lux>.

110. Thomas Tallis. 2018. *O Nata Lux*. The Choir of St. John’s College, Cambridge.

111. Thomas Tallis. 2018. *O Nata Lux*. The Choir of St. John’s College, Cambridge.

and although they did not survive – plays with songs for the Chapel Royal choristers.¹¹²

Economically and socially, life in Europe began to favor merchants and manufacturers over the land-owning nobility. Advancements in shipbuilding, metal typesetting printing equipment, and foodstuffs (e.g. grain) provided higher quality products at a cheaper price. Such evolutions allowed more people with less capital to obtain a more diverse diet, increasing health, and extending life of those living within reasonable walking and horse-riding distance. The accidental and the inexplicable of the Middle Ages' catastrophes eroded the confidence of the public in their religious beliefs. While the philosophy of the time reformed this era indicative of the Renaissance mindset of new birth, empirical data still provided the surest security "in an uncertain world."¹¹³

Farrant's chosen text for his anthem setting of *Hide not thou thy face* comes from Psalm 27:9. He understands the need of his people to be able to plan for an uncertain future in some tangible way. He uses a homophonic texture as a solid and unified beacon of petition for mercy from God on behalf of his people, who have confessed and obeyed his teachings. In the first half of the piece, he presents the simple request of God's people for him to not be absent from their lives. While they have disappointed him with their sin, they have confessed it and not hidden it from him.¹¹⁴

In the second half, Farrant uses repetition to drive his point – the humble request of the

112. Dennis Shrock, 152-153.

113. Encyclopædia Britannica Online. 2018. In "history of Europe", <https://www.britannica.com/topic/history-of-Europe/The-emergence-of-modern-Europe-1500-1648>.

114. Farrant, Richard. *Hide not thou thy face*. CDPL, 2000. <http://www.cpdl.org>.

people for God’s mercy and forgiveness – home. First, he sets the words “mercy’s”, “li” from “de-li-ver”, and “all” to fall on the strong beats of each measure. Then, he switches the stress by starting the sequence on the “and” of beat one, which places the words “sake”, “us”, and “sins” to fall on the strong beats of each measure and concludes on beat one of the final measure. Since the second part of the verse covers 11 beats, it leaves the first iteration to end on the weaker beat two. Since, this is not a strong way to end a petition for mercy, Farrant repeats the entire second part of the verse and adjusts the starting beat to complete the petition for mercy on the stronger beat one with a fermata for the effect of finality.¹¹⁵

Farrant employs another interesting device harmonically with the use of major and minor chords to provide tension at certain points of the text. He begins the piece in C major which appears throughout the first phrase holding on “Lord”. Then a C minor chord leads into Ab major in bar four, Eb major to Bb minor in bar five to bar six, and he finishes the first statement with a return to the opening C major. In bar six, “dis” is on a Bb minor chord with “pleasure” primarily resonating in C major. In bar 12 on the word “unrighteous”, he begins with an F minor tonality and deftly places a Gb throughout the successive chords of the measure to move the tonality to Gb major, to Eb minor seventh, to C diminished, to Db major on the downbeat of bar 13. Clearly, Farrant makes a point of using tonality to paint even syllables in specific auditory colors.¹¹⁶

Despite his small contributions to the art, Farrant displays a very deliberate and thoughtful approach to his work as evident in this very short anthem. His use of tonality,

115. Farrant, Richard. *Hide not thou thy face*. CDPL, 2000. <http://www.cpd.org>.

116. Farrant, Richard. *Hide not thou thy face*. CDPL, 2000. <http://www.cpd.org>.

homophonic structure, and rhythmic alignment enhance the meaning of the text and strengthens its message to the listener. Furthermore, he gives the performer ample motivation for a heartfelt performance through techniques which demonstrate a deeper understanding of the state of the world in which he lived.

Hide not thou thy face from us, O Lord,
and cast not off thy servant in thy displeasure;
for we confess our sins unto thee
and hide not our unrighteousness.
For thy mercy's sake,
deliver us from all our sins.¹¹⁷

***Ubi Caritas* – Home is...Loving Another as God Loves Us**

The sacred chant, hymn, and motet known as *Ubi Caritas* was a part of the antiphons from the ceremony of the Washing of the Feet at the Mass of the Last Supper on Holy Thursday.¹¹⁸ It is considered an integral part of the Eucharist and often included with the Exposition of the Blessed Sacrament.¹¹⁹ Currently, it is the offertorium on Maundy Thursday (Holy Thursday, the Thursday before Easter).¹²⁰ Many composers have set this sacred text describing the purest examples of love and how it encourages us to do likewise. This

117. Farrant, Richard. *Hide not thou thy face*. CDPL, 2000. <http://www.cpd.org>.

118. Michael Martin. 2018. "Ubi Caritas." <http://www.preces-latinae.org/thesaurus/Hymni/UbiCaritas.html>, accessed December 10, 2018.

119. Michael Martin. 2018. "Ubi Caritas."

120. Monks of Solesmes. 1970. *Graduale Triplex*. p. 168.

list of composers includes, but is not limited to, Maurice Duruflé,¹²¹ Jean Langlais,¹²² Morten Lauridsen,¹²³ and Paul Mealor.¹²⁴

Paul Mealor, native of St. Asaph, North Wales, studied composition with William Mathias and John Pickard. He continued his composition studies at the University of York with Nicola LeFanu and in Copenhagen with Hans Abrahamsen and Per Nørgård.¹²⁵ He has been Professor of Composition at the University of Aberdeen since 2003 and ensembles around the world have commissioned and performed his works.¹²⁶

Mealor was catapulted to international stardom in April 2011, when 2.5 billion people (the largest audience in broadcasting history) heard his Motet, *Ubi Caritas* performed by the choirs of Westminster abbey and Her Majesty's Chapel Royal, conducted by Joames O'donnell at the Royal Wedding Ceremony of His Royal Highness Prince William and Catherine Middleton (now Their Royal Highnesses the Duke and Duchess of Cambridge) at Westminster Abbey.¹²⁷

He continues to compose and pursue the encouragement of classical works and music through

121. Nicholas Kaye. 2001 "Duruflé, Maurice." Grove Music Online. 29 Nov. 2018. <http://www.oxfordmusiconline.com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000008407>.

122. Xavier Darasse and Marie-Louise Jaquet-Langlais. 2001 "Langlais, Jean." Grove Music Online. 29 Nov. 2018. <http://www.oxfordmusiconline.com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015987>.

123. Byron Adams. 2015 "Lauridsen, Morten." Grove Music Online. 29 Nov. 2018. <http://www.oxfordmusiconline.com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002285141>.

124. Paul Mealor. 2016. "Biography." <http://www.paulmealor.com/biography/>.

125. Paul Mealor. 2016. "Biography."

126. Paul Mealor. 2016. "Biography."

127. Paul Mealor. 2016. "Biography."

various leadership positions with organizations such as the Llangollen International Eisteddfod, the North Wales International Music Festival, and as the first President of ‘Ty Cerdd’ at Wales’ National Centre for music making.¹²⁸

The message of *Ubi Caritas* is simple structure, yet rich in harmony, and reminds us “where charity and love are, God is there, Love of Christ has gathered us into one.”¹²⁹ Furthermore, the text encourages us to “rejoice in Him,” “love the living God,” and “may we love each other with a sincere heart.”¹³⁰ Understanding the event for which he was writing, Mealor dressed this text in extravagant seventh and ninth chords from beginning to end. Structuring the piece in an ABA form, his arrangement is homophonic throughout, growing from single unison voicing to full four-part harmony; it is stacked over eight voice parts, returning to a slight variation of the opening lines to close.¹³¹ In some ways this resembles the lifespan of a married couple’s relationship over several decades: simple beginnings with big dreams, to fully realized and shared success in the responsibilities of adulthood. We have our most pristine example of love in what God did for us through Christ, all so we could come home to Him.

Ubi caritas et amor, Deus ibi est.	Where charity and love are, God is there,
Congregavit in unum Christi amor.	Christ’s love has gathered us into one.
Exultemus, et in ipso jucundemur.	Let us rejoice and be pleased in Him.
Timeamus, et amemus Deum vivum.	Let us fear and let us love the living God.
Et ex corde diligamus nos sincere.	And may we love each other with a sincere heart. ¹³²

128. Paul Mealor. 2016. “Biography.”

129. Paul Mealor. *Ubi Caritas*. (Novello & Company, 2011).

130. Paul Mealor. *Ubi Caritas*.

131. Paul Mealor. *Ubi Caritas*.

132. Paul Mealor. *Ubi Caritas*.

***Beati Quorum Via* – Home is...Walking in the Law of the Lord**

During his lifetime, Sir Charles Villiers Stanford (1852-1924) became a gifted musician who was great versatile, serving the Church of England and the world of music as a composer, teacher, and conductor.¹³³ As a composer, he showcased “a technical brilliance to almost all genres” and “along with Parry and Mackenzie, did much to forge the new standards of the so-called ‘renaissance’ in British music at the end of the 19th century.”¹³⁴ In addition to all of these accomplishments, “he is perhaps best known as a teacher of several generations of British composers who passed through his hands at the Royal College of Music and Cambridge University.”¹³⁵

When it comes to the standards of the motet, Grove Music Online refers to three of Stanford’s Latin motets op. 38 (1905) as prime examples: *Justorum animae*, *Coelos ascendit* and *Beati quorum via*.¹³⁶ Furthermore, these motets “have established themselves in the repertory of most English cathedrals.”¹³⁷

Stanford employs two lines of text and repeats them in various musical frameworks

133. Jeremy Dibble. 2001 "Stanford, Sir Charles Villiers." Grove Music Online. 1 Dec. 2018. <http://www.oxfordmusiconline.com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026549>.

134. Jeremy Dibble.

135. Jeremy Dibble.

136. Ernest H. Sanders, Peter M. Lefferts, Leeman L. Perkins, Patrick Macey, Christoph Wolff, Jerome Roche, Graham Dixon, James R. Anthony, and Malcolm Boyd. 2001 "Motet." Grove Music Online. 1 Dec. 2018. <http://www.oxfordmusiconline.com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040086>.

137. Ernest H. Sanders, et al.

throughout the piece. Arranged for six voices (SSATBB), Stanford begins with the upper three voices only on the first phrase and then repeats the first phrase again, but with only the lower three voices using a different musical setting. The difference between these two phrases lies simply in the harmony of the two lower voices in each section. The melody is placed in the first soprano and tenor. In measure 17, the upper three voices (first and second soprano and alto) enter again into the fray as the lower voices (tenor, baritone, and bass) complete their first section. All voices finally come together on the same first phrase for the first time in measure 18. All voices complete this second full iteration of the first phrase together in a homophonic fashion through measure 26. This a simple call and answer of the same text representing an affirmation of the statement, “Blessed are the undefiled in the way.”¹³⁸

For the first appearance of the second line of text, the lower three voices bear the load alone, until four measures later when joined by the upper three voices. In measure 33, the basses alone begin a new iteration of the second line of text, joined by the tenors and baritones in measure 36, the altos in measure 37, the second sopranos in measure 38, and finally the first sopranos in measure 39, altogether creating a terraced crescendo effect culminating on the word “Domini” and completing the A section of the piece. Stanford changes up the order of appearance to present the second part of the message, “who walk in the law of the Lord.” Stanford also emulates the path toward heaven as a staircase with the terraced crescendo effect of the music.¹³⁹

The B section begins with a call-and-answer on “Beati” with the upper three voices on

138. Charles Villiers Stanford. *Beati Quorum Via*, Op. 38, No. 3. Edited by Winfred Douglas. (Roger Dean Publishing Company, 2017).

139. Charles Villiers Stanford. *Beati Quorum Via*, Op. 38, No. 3.

one repeated note per syllable. Using the same musical pattern, the lower three voices start their answer on the upper's last syllable. Here, Stanford repeats the result for those who walk in the way: blessed.

Stanford presents a second terraced crescendo effect like the ending of the A section. Two subtle differences emerge between this terraced effect and the previous iteration is the entrances are now two measures apart and ends with the second soprano having the final entrance. This terraced crescendo climaxes and abruptly drops into another call-and-answer that is quiet, but with more harmonic motion in between the upper five voices and the basses answering their call. In this second call-and-answer section Stanford shows the way constantly moving forward and upward, no matter how many times the traveler falls. On the second line of text for the B section, Stanford builds the terraced crescendo once more. The sopranos at the top begin a final descent, gathering the remaining voices in descending order into the final cadence on "Domini." Here Stanford brings the journey to a peaceful end, at home in the presence of the Lord.¹³⁵

Beati quorum via integra est,
Qui ambulant in lege Domini

Blessed are the undefiled in the way,
who walk in the law of the Lord.¹³⁶

135. Charles Villiers Stanford. *Beati Quorum Via*, Op. 38, No. 3.

136. Charles Villiers Stanford. *Beati Quorum Via*, Op. 38, No. 3.

E'en So, Lord Jesus Quickly Come – Home is...Knowing Christ is All We Need

Paul Manz was a beloved organist, composer, and educator throughout his 90-year lifespan (1919-2009).¹³⁷ While *E'en So, Lord Jesus Quickly Come (E'en So)* is his most famous work, he wrote many chorale preludes and hymn-based partitias for organ.¹³⁸ He earned a degree in Lutheran Education from Concordia University Chicago and a Master of Music at Northwestern University; he studied with Flor Peeters in Belgium and Helmut Walcha in Germany.¹³⁹ Within the Evangelical Lutheran Church in America (ELCA), he was a cantor in Minneapolis and Chicago and because of this the church sent him to the wider ecumenical world, where he helped invigorate congregational singing with hymn festivals country-wide¹⁴⁰ At the time this piece was composed, Manz' three-year old son John, fell ill with a rare type of pneumonia. He was hospitalized and received painful treatments to help reduce the high fever.¹⁴¹ Paul and his wife realized John's condition needed round-the-clock care. As a means of expressing their grief, Paul and his wife Ruth wrote a piece based on the last chapter of

137. Concordia University Chicago. 2018. "Paul Manz Index, Biography" <https://www.cuchicago.edu/about-concordia/center-for-church-music/composer-manuscript-indices/paul-manz/biography/>.

138. Concordia University Chicago. "Paul Manz Index, Biography"

139. Concordia University Chicago. "Paul Manz Index, Biography"

140. Robin A. Leaver, Ann Bond, M. Alfred Bichsel, and Paul Westermeyer. 2013 "Lutheran church music in the United States." Grove Music Online. 1 Dec. 2018. <http://www.oxfordmusiconline.com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002250053>.

141. Paul Manz. *E'en So, Lord Jesus Quickly Come*. (Fenton, MO: Birnamwood Publications, 1987).

Revelation.¹⁴² John recovered fully and later went on to take a position as pastor in the Lutheran Church.¹⁴³

E'en So begins with the upper two voices on the melody that rises and falls. The tenors follow, singing a similar melodic pattern two beats later as the basses do after another two beats. All voices come together at the pickup beat to the fifth measure and remain together until the climax of the piece in measure 28. The first stanza is a greeting for like-minded souls and completes in measure 10 and the lower two voices open the second stanza, which exhorts us to praise our Lord by increasing the dynamic texture using the male voices to lead the way.

Throughout the first half of the piece, Manz uses a loose pattern of three or four measures in 4/4 meter with one measure of 6/4 that is mostly felt in three. This pattern stays in place until the measure 20 where the 6/4-meter stays in place until returning to 4/4 in measure 28; the 6/4 pattern also has more of a six-beat feel than a 3/2 or 2/3 feel due to the text setting beginning on the second half of measure 20. The third stanza encourages those in both heaven and earth to “rejoice for Christ is coming soon!”¹⁴⁴ Manz emphasizes the text here with the fullest dynamic and a quickened tempo, much like the heartbeat quickens when meeting those we love most.

The final stanza begins as a repetition of the opening ten measures of the anthem musically but using different text. This text celebrates the end of night, which eliminates the

142. Paul Manz. *E'en So, Lord Jesus Quickly Come*.

143. Paul Manz. *E'en So, Lord Jesus Quickly Come*.

144. Paul Manz. *E'en So, Lord Jesus Quickly Come*.

world's need for neither "light nor lamp nor sun, for Christ will be their all!"¹⁴⁵ Manz also sets the final chord apart from the phrase-ending chord in measure 10 with a split in the sopranos and basses and a voicing that descends rather than ascends in pitch, giving a sense of completion and finality to the anthem's declaration.

Understanding God's plan of redemption and reconnection with His creation falls solely in the life, death, resurrection, and return of Christ. As Jesus said, "I am the way, and the truth, and the life; no one comes to the Father but through Me."¹⁴⁶ As Christians, followers of Christ and fellow children of God, this place with God, His and our Father, is home.

Peace be to you and grace from him who freed us from our sins,
Who loved us all and shed his blood that we might saved be.

Sing holy, holy to our Lord, the Lord, Almighty God,
Who was and is and is to come; Sing holy, holy, Lord!

Rejoice in heaven, all ye who dwell there in, rejoice on earth, ye saints below,
For Christ is coming soon, is coming soon, for Christ is coming soon!

E'en so, Lord Jesus quickly come, and night shall be no more;
They need no light nor lamp nor sun, for Christ shall be their All!¹⁴⁷

145. Paul Manz. *E'en So, Lord Jesus Quickly Come*.

146. John 14:8, NASB.

147. Paul Manz. *E'en So, Lord Jesus Quickly Come*.

***Auld Lang Syne* – Home is...Remembering Good Times with Friends and Family**

A poem written by Robert Burns in 1796, *Auld Lang Syne* is “quite possibly the most famous song in the world that no one knows the words to.”¹⁴⁸ Its tune is also sung at the end of a traditional Scottish event called “Burns Suppers, held in January to celebrate the life of the poet, song collector and editor...”¹⁴⁹ Since first introduced at “radio’s first nationwide New Year’s Eve broadcast,” aired by Columbia who hired Guy Lombardo and his Orchestra, the song is an annual fixture at New Year’s Eve parties around the world.¹⁵⁰ From my personal experience as a military musician, it is often a part of military retirement ceremonies to encourage one and all in attendance of said event to remember the good times and memories created over the years with friends and family.

This arrangement is masterfully done in the barbershop style by Clay Hine, who earned International Barbershop Quartet Gold in 1999 as the baritone with the quartet FRED.¹⁵¹ Hine sets the chorus lyrics apart with introduction-like verses to precede each familiar chorus section. With the first section, Hine takes the listener on a journey, emphasizing the phrase “it’s been so grand” by lingering and swelling on “grand.”¹⁵² He tapers the melodic down to bring attention to

148. Kate Kelly. 2018. “The Most Famous Song that No One Knows the Words To...” <https://americacomesalive.com/2011/12/26/the-most-famous-song-that-no-one-knows-the-words-to/>.

149. Kenneth Elliott, Francis Collinson, and Peggy Duesenberry. 2001 "Scotland." Grove Music Online. 5 Dec. 2018. <http://www.oxfordmusiconline.com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040113>.

150. Kate Kelly.

151. AICGold. 2018. “FRED.” <https://www.aicgold.com/1999-fred/>.

152. Burns, Robert. 1796. “Auld Lang Syne.” 2004. Arranged by Clay Hine.

how quickly the time with friends passes. The pace then picks up again, reminding us to not be sad, for “we’ll have the mem’ries of times we knew,” with “friends like you.”¹⁵³ Hine uses the familiar tune of Auld Lang Syne for the chorus, declaring how we should remember and reminiscence the good times and deeds with our most cherished people.

The second half reiterates the sentiment of the first half in a different way. Like any gathering of old friends, the reminiscing tends to gain steam and come a boil with toasts to persons, their accomplishments, and the collective good feelings that accompany those times. Hine’s selected text “we’ll think of friends we used to know and raise our glasses high” begins to soar over the lush chords with pauses along the way highlighting the words “friends, know, and high” that takes us to a new key.¹⁵⁴

The second chorus flies along in this new, higher tonality. Hine creates a great sense of sense of drama with false tag, a misdirection for the listener to believe the end of the song has arrived. This comes with Hine’s chord progression under the slowed-down emphasis on the phrase “we’ll take a cup of kindness yet,” and milking the words “take,” “cup,” both syllables of “kindness,” and hanging on to “yet,” before resetting into the tag. Hine ends the piece with a glorious tag that barbershoppers around the world appreciate and love to sing. The music of the last line emphasizes the phrases “drink a toast,” “days gone by,” “for Auld Lang Syne.” On “toast,” “days,” and “Auld Lang” specifically there are chords known as barbershop seventh chords because of their distinctive sound and ring when sung perfectly in tune. Hine deftly employs these chords to create the greatest tension to be resolved on the final chord and word

153. Burns, Robert. 1796. “Auld Lang Syne.” 2004. Arranged by Clay Hine.

154. Burns, Robert. 1796. “Auld Lang Syne.” 2004. Arranged by Clay Hine.

word of “Syne.”¹⁵⁵ These words focus the mind on the good times with people who are chosen and unchosen family and help us remember when we are home among brothers and sisters regardless of blood relation.

It’s been so grand with you my friend
 but soon now our time will end
 but we’ll have the mem’ries of times we knew
 the mem’ries of friends like you

for Auld Lang Syne my dear for Auld Lang Syne
 we’ll take a cup of kindness yet for Auld Lang Syne

Should auld acquaintance be forgot an’ never brought to mind
 Should auld acquaintance be forgot an’ days of Auld Lang Syne

An’ years from now when we look back on all those days gone by
 we’ll think of friends we used to know an’ raise our glasses high

for Auld Lang Syne my dear for Auld Lang Syne
 we’ll take a cup of kindness yet for Auld Lang Syne
 we’ll drink a toast to days gone by for Auld Lang Syne¹⁵⁶

The Road Home – Home is...Where You Belong

Every time I hear this piece, I reconnect or feel my connection with God’s journey strengthened in some way. Paulus takes the three verses and weaves a pathway of sound before and after each one. This motif winds its way with four notes in 3/4 time, three notes in 4/4 time, and finishes with four more notes in 3/4 time. Paulus uses this motif as prelude, interlude, and postlude and brings an image of a winding road to the listener’s mind.¹⁵⁷

To celebrate their twentieth wedding anniversary, Timothy and Gayle Ober

155. Burns, Robert. 1796. “Auld Lang Syne.” 2004. Arranged by Clay Hine.

156. Burns, Robert. 1796. “Auld Lang Syne.” 2004. Arranged by Clay Hine.

157. Stephen Paulus and Michael Dennis Browne. *The Road Home*. Tune: “Prospect” from *Southern Harmony* 1835 adapted by Stephen Paulus. Stephen Paulus, 2002.

commissioned this piece of Paulus for the Dale Warland Singers in 2002. Paulus asked his friend, Michael Dennis Browne, to provide the text for Paulus' musical sojourn. Paulus adapted the tune "Prospect" from Southern Harmony (1835) and shapes the phrases to bring emphasis to the sequential story provided in the text. Paulus reflected on the relationship of the text and tune as being related in two common and universal ways. The tune is based on a pentatonic scale which is "prevalent in almost all musical cultures throughout the world."¹⁵⁸ Browne's words speak "so eloquently about 'returning' and 'coming home' after being lost or wandering" and is also a universal theme.¹⁵⁹ With the first two phrases, he builds the harmonic road around the tune to a climax in the third phrase common to every life: Before leaving home – Where am I going?

After wandering away from home, the fourth phrase and then circles the road back home again. The first verse asks – Where is the path back home?

Tell me where is the road I can call my own,
That I left, that I lost, so long ago,
All these years I have wandered, oh when will I know
There's a way, there's a road that will lead me home?¹⁶⁰

The second verse takes time to figuratively describe some of life's hardships that resonates with the human journey. "Wind," "rain," and the "dark" eventually give way to the "gold of day" where the subject of the story hears a beckoning voice. This section of the lyrics reminds us of the good that often comes in the wake of struggle, be it wisdom for the future or

158. Andrew Paulus and Stephen Paulus and Michael Dennis Browne. March 18, 2015 *Work Story: The Road Home*. <https://stephenpaulus.com/blogs/news/17806884-work-story-the-road-home>.

159. Andrew Paulus and Stephen Paulus and Michael Dennis Browne.

160. Andrew Paulus and Stephen Paulus and Michael Dennis Browne.

something more tangible.

After wind, after rain, when the dark is done,
As I wake from a dream in the gold of day,
Through the air there's a calling from far away,
There's a voice I can hear that will lead me home.¹⁶¹

In the final verse, Paulus provides an answer from an actual voice by using a soprano descant that floats above the ebb and flow of harmonic waves that he has created. The voice provides direction, purpose, and motivation to leave the current wanderings of a troubled life.

Paulus sets the third phrase on the greatest harmonic climax, emphasizing “there is no such beauty as where you belong.”¹⁶² Putting aside all other baggage and leaving your heart filled only with love is how we find our place of true belonging – home.

Rise up! Follow me! Come away is the call,
With love in your heart as the only song,
There is no such beauty as where you belong,
Rise up! Follow me! I will lead you home.¹⁶³

Keep the Whole World Singing – Home is...Everyone in Harmony

Earlier this year, the Barbershop Harmony Society (BHS), formerly known as the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA),¹⁶⁴ changed its focus and altered its core beliefs slightly. BHS has always been

161. Stephen Paulus and Michael Dennis Browne. *The Road Home*.

162. Stephen Paulus and Michael Dennis Browne. *The Road Home*.

163. Stephen Paulus and Michael Dennis Browne. *The Road Home*.

164. Grady Kerr. 2018. “The Founding of the Society” Barbershop Harmony Society. <https://www.barbershop.org/about/history-of-barbershop/the-history-of-the-society>.

all about singing, specifically, barbershop quartet singing. It began in 1938, as Rupert Hall decided to create a group where men could come together, sing, and fellowship in the name of song and brotherhood.¹⁶⁵ Now, 80 years later, BHS, formerly an all-male entity, offers full membership to all people, regardless of gender. There are two organizations besides BHS that are predominantly female, Sweet Adelines and Harmony, Inc. In the last few years, the Mixed Barbershop Association, which features any male-and-female combination for a quartet, has become an affiliate member of BHS. BHS has a new vision and mission of “Everyone in Harmony: a bold vision for a bright future. Every person who loves to harmonize has a place in our family.”¹⁶⁶ This vision has evolved and matured from the original concept of Rupert Hall and OC Cash to bring together and foster the joy of singing for everyone.

The final selection of our program is the Motto Song of BHS, *Keep the Whole World Singing*. It is sung at the end of every BHS chapter meeting around the world. Its message reminds us what singing does for each of us as individuals and for each other as members of a group with a common goal. Visitors and audience members are often asked to join with the quartet or chorus in singing this song of opening the home of the brotherhood and sisterhood of singing to one and all.¹⁶⁷ When sung by lovers of barbershop, you will tell the story of the song through the ebbs and flows of the tempo to bring attention to the text and the harmony. “Long” is held, while “all day long” is repeated, a standard of the barbershop style.¹⁶⁸ The

165. Bill Diekema. “Keep America (The Whole World) Singing.” (SPEBSQSA, Inc., 2005).

166. Bill Diekema. “Keep America (The Whole World) Singing.”

167. Bill Diekema. “Keep America (The Whole World) Singing.”

168. Bill Diekema. “Keep America (The Whole World) Singing.”

second line builds up energy, giving life to “Watch goodwill come awinging” and further describes it with a light tone and slight ritard for “on a song,” as a feather would float on the air.¹⁶⁹ When reminded to smile in the third line, everyone cannot help but to do so, then are exhorted with stretched chords saying and repeating “carry your part.”¹⁷⁰ And finally, the characteristic ring of chords when vowels are matched, and notes tuned perfectly is something continually sought after in the craft. The final encouragement rings home, “Keep a melody ringing and ringing in your heart.”¹⁷¹

Keep the whole world singing all day long,
 Watch goodwill come awinging on a song.
 Smile the while you are singing. Oh, carry your part.
 Keep a melody ringing and ringing in your heart.¹⁷²

169. Bill Diekema. “Keep America (The Whole World) Singing.” (SPEBSQSA, Inc., 2005).

170. Bill Diekema. “Keep America (The Whole World) Singing.”

171. Bill Diekema. “Keep America (The Whole World) Singing.”

172. Bill Diekema. “Keep America (The Whole World) Singing.”

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Program List

1a. Chant – Alleluia	0:54
1b. Chant – Agnus Dei	0:48
1c. Chant – Tantum Ergo	1:26
2. Little Elegy – Stephen Paulus	3:11
3. Ave Maria – Sergei Rachmaninoff	2:41
4. Jesu, Joy of Man’s Desiring – J.S. Bach	5:57
5. Ave Maris Stella – Edvard Grieg	2:47
6. Star Sonnet – Daniel Elder	4:34
7. Loving Shepherd of Thy Sheep – John Rutter	3:27
8. I’ll Walk With God – Brodsky, Webster, arr. Paul Rupay	3:05
9. O Nata Lux – Thomas Tallis	1:35
10. Hide Not Thou Thy Face – Richard Farrant	1:23
11. Ubi Caritas – Paul Mealor	3:20
12. Beati Quorum Via – Charles Villiers Stanford	3:48
13. E’en So Lord Jesus Quickly Come – Paul Manz	2:33
14. Auld Lang Syne – Robert Burns, arr. Clay Hine	3:18
15. The Road Home – Stephen Paulus	3:13
16. Keep the Whole World Singing – Bill Diekema	1:18
Total Running Time	49:13

Special Thanks

Participants on this project include musicians from three different ensembles in the Nashville, TN area: Music City Chorus (MCC) (Nashville Chapter of the Barbershop Harmony Society (BHS)), SONUS Classical A cappella Choir, and Cliff's Coagulated Choristers (CCC), and Accompanist Amy Mitterholzer. I am forever grateful for sharing their time and talents with me in this endeavor.

Soprano

Timbre Cierpke (SONUS)

Laurie Gomer (CCC)

Leslie Hart (CCC)

Susan MacKenzie (CCC)

Kat Mathis (CCC)

Jane Burton (SONUS)

Renee Lancaster (SONUS)

Kathleen Dunn (SONUS)

Alto

Tetra Cierpke (SONUS)

Betty Hale (CCC)

Mary S. Moore (CCC)

Becca Williams (CCC)

Alaina Ray (SONUS)

Danielle Taylor (SONUS)

Tenor

Jordan Guthrie (CCC)

Jeremy Lee (CCC/MCC)

Josh Moore (CCC/MCC)

George Reynolds (CCC/MCC)

Zach Shockley (SONUS)

Brian Entwistle (SONUS)

Garen Webb (SONUS)

Baritone/Bass

Tim Cierpke (CCC)

James Donaldson (CCC/MCC)

Joe Moses (CCC)

Benjamin Raja (CCC/MCC)

Devon Halliburton (SONUS)

Joseph MacMillan (SONUS)

Benton Quarles (SONUS)

