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M.M. Choral Conducting Program
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Sean Hackett
Spring, 2014

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Repertoire Resource Guide

O Vos Omnes

Pablo Casals

(1876-1973)

SATTBB
Tetra/Continuo Music Corp: TO128
Overall: 4
Vocal: 4
Tonal/Rhythm: 3

Composer

Pablo Casals was best known as a cellist—more specifically for his recordings of the Bach cello suites. Though he composed and conducted as well, his work on cello was his path to international fame. Casals's father was his first teacher, and an exacting one at that. Pablo Casals's first exposure to the cello suites was a copy he acquired when he was thirteen.[1] He practiced these pieces daily for thirteen years before first performing them in public. He performed toured extensively as a cellist, and briefly formed his own orchestra. His performing career was also marked by numerous honors and awards. Though widely performed, the *O Vos Omnes* is one of fewer than a dozen published choral works.

In 1957, at age eighty, Casals married his third wife, twenty-one-year-old Marta Montañez y Martinez. He is said to have dismissed concerns about a marriage to a person sixty years his junior by saying, "I look at it this way: if she dies, she dies."[2]

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[1] Eric Siblin, *The Cello Suites: J.S. Bach, Pablo Casals, and the Search for a Baroque Masterpiece* (New York: Atlantic Monthly Press, 2010), 35.

[2] Gardner, Jasmine. Julian Lloyd Webber talks music and marriage London Evening Standard March 20, 2012, http://cms-es.prod.indes.firstclarity.com/lifestyle/london-life/julian-lloyd-webber-talks-music-and-marriage-7578985.html.

Composition

O Vos Omnes is written for *divisi* choir, with the men's and treble's voices forming their own ensembles for a phrase at a time. The harmonic language is conservative, and particularly lush, given many octave doublings and an unhurried tempo.

The opening passage is a four-part men's chorus, a phrase that develops gradually from the opening C Major chord. The soprano and alto join for the second phrase, answering and further expanding the men's opening statement. There is a radical dynamic change—and in some of the parts a significant register change as well—into the "atendite" text. The texture returns to four-part men for the first of the "si est dolor" sections. Most repeats of text are achieved with either a thinning or thickening the texture, providing both contrast and continuity.

The opening text returns in the final section, with a diminuendo that does not have a corresponding thinning of forces. The general shape of the piece is a gradual rising and falling arc, sandwiched between a simple statement of the first lines of the text.

Historical Perspective

Though written in the modern historical style period, *O Vos Omnes* could be from a much earlier time. It demands extensive range—both vocal and dynamic range—far beyond what would be found in Palestrina, but the sense of longing, as well as the give and take of dissonance and resolution, certainly sound as if from an earlier time.

Casals's use of a men's chorus with responses from the treble makes the piece particularly suitable for Anglican men and boys choirs. Mixed choirs who prepare this work would do well to emulate that sound, with effortless trebles and a clear, well-blended TTBB chorus.

Technical Considerations

Conductors should bear in mind that rarely does "simple" equate to "easy." The men's opening of the piece is replete with balance challenges, in which spare harmonies, full of octaves and open fifths, leave no room for a casual approach to intonation. Also, Casals's background as a cellist results in lengthy phrases that must be constantly refreshed and renewed. Conductors and singers must rejuvenate the whole-notes throughout to keep them from becoming static—keep the "bow" moving, never allowing the ensemble to sound as though it is running out of breath.

The staggered entrances that follow the men's initial statement also contain hidden challenges. Entering with certainty, without suddenly crashing into the delicate texture that has been established, is a task not to be taken lightly.

Throughout the piece it is Kenneth Sterne's English text that determines the breath marks. This results in marked phrase breaks that do not correspond to phrases in the Latin text. Conductors will need to re-phrase the music to ensure that phrase breaks are not taken in the middle of text phrases. For example, a breath is indicated at the bottom of the first page between the words "transitis" and "per viam." The English translation at this point is "are passing, are passing," which clearly requires a break, though the Latin should not release in the middle of that thought.

There are two substantial climactic moments, both on the text "atendite." The vowel onset of this word must be handled carefully to avoid a glottal plosive, yet the sound of the chorus must be fully committed and strong.

"Sicut dolor" and "siest dolor" provide an additional phrasing challenge, as singers will perceive them as repeated text, and thus indicative of a phrase break. Though the words are

similar, and occur at similar moments in the musical line, a careful reading of the text will instruct the conductor to carry the phrase.

None of these challenges is particularly difficult to overcome, but in an otherwise very singable work they are worth noting. A discussion regarding text placement in the musical line, translation implications, and aspects of the composer's native instrument may be useful in alerting singers to aspects that must observed in order to sing this music well.

Stylistic Considerations

Conductors will need to carefully consider the issue of latency between the conductor's action and the choir's reaction. In the German or Viennese style, a fair amount of daylight would be experienced between the conductor's invitation and the musician's action. In other styles of conducting, the ensemble would be expected to act at the precise moment of *ictus*. Either way, note changes must be immediate and perfectly accurate—Casals provides no room to hide. In this effort, it can be helpful once again to consider the playing of string players. With bowed strings, notes can be made distinct through a change in bow direction, without losing the directionality of the phrase. The rise and fall of the entire line must be heeded, rather than indulgence in a single note or measure.

O Vos Omnes makes this demand of singers in a way that is not entirely as natural to their instrument. Learning to move the breath through the consonants that arrive on the beat without ruining the continued line and doing so with grace and precision is a challenge is at the heart of this piece. Listening to quality performances of instrumental music transcribed for choir—Elgar's *Lux Aeterna*, transcribed from *Nimrod Variations*, and Barber's *Agnus Dei*, transcribed from *Adagio for Strings*—could assist singers of at least recognizing this goal.

Though it is not rhythmically difficult, conductors may wish to employ count-singing to ensure the perfection of the note changes and the vitality of the longer notes. Choirs are more likely to refresh a note while singing 1&2&(ti)&4& than they are on [o].

Text

Antiphon:

O vos omnes qui transitis per viam:
attendite et videte si est dolor sicut
dolor meus.

Responsory:

O vos omnes qui transitis per viam,
attendite et videte:

- Si est dolor similis sicut dolor meus.

V. Attendite, universi populi, et
videte dolorem meum.

- Si est dolor similis sicut dolor meus.

Antiphon:

O all ye that pass by the way,
attend and see if there be any sorrow
like to my sorrow.

Responsory:

O all ye that pass by the way, attend
and see:

- If there be any sorrow like to my sorrow.

V. Attend, all ye people, and see my
sorrow:

- If there be any sorrow like to my sorrow.

Repertoire Resource Guide

Thanks Be to God

Felix Mendelssohn

(1809-1847)

SATB with accompaniment (piano, organ, or orchestra)
G. Schirmer: 50294270
Overall: 4
Vocal: 4
Tonal/Rhythm: 3

Composer

The name Felix Jakob Mendelssohn-Bartoldy is in itself a wealth of hints regarding the family politics and religious conflicts that influenced the composer. It contains a mixture of Jewish—Mendelssohn—and Christian—Bartoldy—influences that result from his family's conversion from Judaism to Christianity; the fact that he maintained both surnames throughout his life is a hint at Mendelssohn's ambivalence about this conversion.[3] Additionally, his name evokes recollection of another Mendelssohn: his sister Fanny, a composer who enjoyed one of the most significant careers in music among women of her time.[4]

Felix Mendelssohn and his sister were prodigies who, like Mozart, had public performances and compositions under their belts at a very young age. Mendelssohn's devotion to his sister was significant, and he followed her in death within six months, at the age of thirty-eight.

When he composed *Elijah*, Mendelssohn was at the peak, and tragically—given his age—near the end, of a tremendous career and at the height of his compositional prowess.

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[3] Larry R. Todd, *Mendelssohn: A Life in Music* (New York: Oxford University Press, 2003), 34.
[4] Marcia J. Citron, "Mendelssohn(-Bartholdy), Fanny (Cäcilie)" in *The New Grove Dictionary of Women Composers* (London: Macmillan, 1994), 318.

Having rescued some of Bach's major works, including the *St. Matthew's Passion*, from history's dustbin, Mendelssohn had experienced the power and majesty of large choral works.[5] Having recently succeeded with his previous oratorio *St. Paul*, he was eager to repeat the experience depicting a story of similarly gigantic biblical proportions. [6]

Historical Context

Premiered in 1846, the piece falls in the middle of the Romantic period, though before the most tremendous excesses of Wagner, Verdi, and Mahler. Mendelssohn's tastes were comparatively conservative, having toured Bach's *B Minor Mass* just before writing *Elijah*. Mendelssohn wrote *Elijah* in the style of Handel's oratorios, though he used his own century's vernacular to do so. The piece was originally composed in German, with the English edition produced in collaboration with Mendelssohn's long-term partner in such things, William Bartholomew. Conductors who prefer to do music in the composer's original language should rest assured that Mendelssohn not only approved the English translation, but participated in the deepest minutia of word- and consonant-placement.

Although *Elijah* received tremendous accolades at its premiere at the Birmingham Festival, Mendelssohn undertook a thorough revision of the entire oratorio as soon as he arrived back at home. The premier was given just a year before his death of a series of strokes, which were brought on by general declining health in his final years. It is believed that his health was further damaged by exhaustion from his work and grief over the loss of his sister.

Technical Considerations

The movement is set in three-quarter time, a meter that functions to lighten the heft of the third movement of symphonies. The theme of this movement—stated in quite straightforward terms in the text—is refreshment. Mendelssohn's tempo marking is "*Allegro Moderato ma con fuoco*." This is typical of the way he qualifies his tempo markings, indicating that the tempo is "moderately alive," but that the moderation should not dull the energy. Choirs must be admonished to interpret "fire" as "energy," but not "anger." The consistent use of *forte* dynamics and beyond could result in the impression of an angry mob shouting about how relieved they are that the rains have come. Mendelssohn's concept of this piece is more akin to a dance—he includes plenty of fiery anger in other moments in the oratorio. [7]

Once a moderate but energized tempo has been established, the conductor must turn attention to phrasing. The technical question of phrasing stems from two issues. First, composers famous for instrumental composing do not always make the transition from instrumentalists to vocalists smoothly. Second, the piece was originally conceived in German.

The first issue is typically solved by having the choir place eighth-rests to shorten final notes of phrases where there is punctuation but no gap in the notes to accommodate the consonants at the ends of words. The second results from the first, in instances where the English text contains punctuation and the German does not, or the reverse. The first phrase of the movement works fine, in part, because the German word "tränkest" is translated to "laveth"—perhaps not the most common word in English usage, but sharing syllabification with its counterpart, and therefore occupying the same notes. Later, though, "Die Waserströme erheben sich" becomes "The waters gather, they rush along!"—not only a comma, but a comma splice

[5] Peter Mercer-Taylor, *The Life of Mendelssohn* (Cambridge: Cambridge University Press, 2000), 71.
[6] Larry R. Todd, *Mendelssohn and His World* (Princeton: Princeton University Press, 1991), 321.
[7] Clive Brown, *A Portrait of Mendelssohn* (New Haven, CT: Yale University Press, 2003), 243.

joining two independent clauses. Fortunately, the English comma does not occur in the middle of what would have been a single German word, but given the length of some German words this is by no means guaranteed. The conductor is faced with a decision of continuing the phrase, as Mendelssohn's original text did, or breaking at the comma. Often, the musical line provides the answer. In many instances there is not sufficient time for anything but the slightest lift between notes. This provides a strong argument for singing through the comma, even if it does somewhat obscure the English syntax.

In more general terms, the phrasing in this movement is not nearly as indulgent as elsewhere in the oratorio. By way of comparison, the chorale in No. 5, "Yet doth the Lord," contains a phrase that is fifteen, and could stretch to twenty-two, measures, depending on the conductor's preference. "Thanks Be to God" maintains its more frivolous spirit through shorter bursts—mostly four and two measures in length. It is a movement of simple sentiments, expressed in efficient language.

Dynamics of the piece are fairly static as written, but a fair amount of variety is achieved through the use of textural change and *tessitura*. An example is found in the very opening of the movement, in which Mendelssohn first introduces the theme in the bass voices of the chorus, and then echoes the same theme in the sopranos harmonized by the remaining voices.

Accompaniment breaks are typically just string arpeggios and scales in octaves. Elsewhere, the chorus is left *a cappella* or has its parts doubled by the orchestra. These moments provide brief respites from the wash of sound found elsewhere in this movement, increasing the impact of the full moments by comparison. Singers and instrumentalists can enhance this effect by rising and falling within the natural contour of the phrase, to make the contrapuntal sections less monolithic in quality.

Articulation throughout should be guided by the German origins of the text. Mendelssohn, guided by his English collaborator William Barthomew, made significant efforts to place important words on strong beats, and relegate articles, conjunctions, prepositions, and the like to weaker and shorter notes. German being a more consonant-driven language than Romance languages, the choir should be asked to make a special effort to sing every consonant, particularly those within the phrase. Combinations of consonants that are difficult for English speakers, such as the final/initial consonants— "t, th" [t ð]) —in the text "But the Lord" will require particular attention.

Mendelssohn's harmonic language is sophisticated but tonal. Tension and release develops through fairly predictable iii, vi, ii, V, I progressions, though liberally delayed and colored through the use of secondary-dominants. The key shifts into Db, and then to D, during a more tense development section, and then returns to Eb—the initial key—in a manner that is a bit exotic, but these elements are atypical for the movement. Many measures are passed while the accompaniment is parked on the I chord—sometimes to support extended canonic moments.

These factors are important, as the largesse of the piece is tempered by a constant look to the music of the past. This is not a young composer, still gaining the skills to produce high drama. Mendelssohn's restraint must be viewed as entirely purposeful. The conductor must not succumb to a concept of Romanticism that is emotionally overheated, stodgy, plodding, or labored. There is a delicate thread throughout this music that must be treated with care and respect.

All of these musical aspects are fairly evident in the score itself, leaving the conductor with the task of trying to stay out of Mendelssohn's way. Achieving the proper weight, the proper festive mood, and the lighter and more frivolous spirit of this music is both possible and

necessary. It is not easy music, but there is no reason for the audience to be made aware of this, and every reason for them to experience the joy and satisfaction that is clearly intended.

Stylistic Considerations

"Thanks Be to God" is the final movement of *Elijah*'s "Part 1." It is a celebration of the lifting of the curse that Elijah invoked at the very beginning of the oratorio, in which he declared that there be "no rain, nor dew" as punishment for the Israelites' transgressions.

As described above, Mendelssohn has produced a work of great power and subtle grace—full of contradictions and competing challenges. Performance of this music must strive for attention to all of these challenges, and have the singers never sound as though they are being challenged. For example, since most choral entities will perform this piece with the piano reduction, the composer must make a choice of tempo that serves the music, and yet is practical on a keyboard instrument. Back the tempo off too far, however, and the piece will plod.

Text

Thanks be to God, He laveth the thirsty land! The waters gather, they rush along; they are lifting their voices! The stormy billows are high; their fury is mighty. But the Lord is above them, and Almighty!

Repertoire Resource Guide

Lux Aurumque

Eric Whitacre

(1970-)

SSAATTBB
Walton: WJMS 1024
Overall: 4
Vocal: 4
Tonal/Rhythm: 4

Composer

Eric Whitacre is nothing short of a rock star in choral music. His chiseled good looks, media savvy, and easygoing manner have caught the attention of much of the world outside of the genre in which he writes. This tends to give his music even more attention and acclaim than it might enjoy otherwise, even as the music itself is entirely worthy of attention in its own right. Whitacre combines tuneful attractiveness with biting dissonance in a way that challenges the ear, but never too much. Tension from harmonic minor-seconds drives toward a resolution that is reliably, but not always predictably, achieved. Hence the music is approachable without being sickeningly sweet.

Whitacre came to choral music comparatively late in his life. He was a fairly casual singer and musician in high school and began his BA program in music education unable to read music. He rapidly gained experience and acclaim, going on to earn a master's degree in performance from Julliard. [8]

A pet project of Whitacre's is the Virtual Choir. Begun as a bootleg of a Cambridge Singers recording of *Sleep*, in which individual singers' recordings were pasted together in a rudimentary mosaic, the Virtual Choir has reached its fourth generation, each generation

[8] "Eric Whitacre: Composer, Conductor, Lecturer," accessed April 17, 2014, http://ericwhitacre.com/biography.

representing a dramatic leap forward in artistry, technical perfection, and recognition. Whitacre's interest in the Virtual Choir project demonstrates his belief in choral music as the people's art form, his comfort and expertise with social networking, and his mastery of publicity and media management. His involvement with Virtual Choir has also brought him to the TED stage, and a great deal of mainstream media coverage.[9]

Composition

Lux Aurumque is a prototypical Whitacre piece, with long languid phrases, persistent open fifths, and just as persistent dissonances. The opening gesture is an *ostinato* formed as the choir blooms forth from an initial major third, doubled in the 1st and 2nd tenors, and the 1st and 2nd altos. A soprano descant soars above this motive after it has been established through the first two repeats—the soloist being left behind, unsupported and for a beat after the chorus's release.

The piece progresses as each phrase of the poem is explored in its relative warmth, luminosity, and weight. Through the segment beginning with "calida" and the text immediately following, the choir is split into men's and women's ensembles, offset in their entrances, thinning and thickening the texture throughout the section. In two instances, each of the choral parts cascades from the previous, so that a single soprano entrance develops into a complex chord in eight parts.

The closing section echoes the opening, though in a deeper and more thoughtful vocal range, until the modality suddenly shifts to C# Major. All of the minor material, it turns out, has been an escalation of tension that finally results in a comforting and lush release.

Technical Considerations

The density of the harmonies and the sweetness of the moments of resolution all require a fairly straight tone, unsullied by excessive vibrato. This can be a particular challenge for mature voices, but is neither always so easy for younger singers who have spent much of their singing lives emulating musical theater. The process of taming vibrato must be approached carefully, as it can result in unwanted tension in the vocal mechanism, and interpersonal tension as well—singers can become quite attached to their vibrato as an aspect of their voice, rather than as an ingredient to be carefully and intentionally applied.

The A major triad in the women's parts that begins the second section is especially crucial, and none too easy to fish out from the previous C# minor introduction. Each successive entrance through the second page is a redistribution of this triad, so establishing exacting intonation at this moment is important for singers and audience alike.

Whitacre's choice to have the poem translated into Latin is also instructive. Close attention to the purity of the vowels, and not permitting them to be colored by the consonants that surround them, must be paid. Latin, in this case, serves to bring a bit of elegance and gravitas to the text, and to permit the choir to sing with more purity and grace than might be achieved in the original language of the text.

Stylistic Considerations

The piece is full of whole-notes, which could tempt conductors and choirs into a false sense of security. Indeed, when learning this music, there are simply not so many notes to learn on each

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[9] "TED Talks: Eric Whitacre Presents a Virtual Choir 2,000 Voices Strong," accessed April 17, 2014, http://www.ted.com/talks/eric_whitacre_a_virtual_choir_2_000_voices_strong.

page. Stylistically, however, the challenge is to keep these longer notes alive without doing anything unsubtle to interfere with the transparency. A slight warming of the tone is certainly called for—and marked with hairpins throughout—however, a gross and clunky crescendo-diminuendo within the note is certainly not.

With such long notes, consonants are in fact particularly important. The onset of each phrase must be clear and precise, and not be allowed to sneak in as just a vowel sound. The imagery of a violin bow, which initially grabs the string and then draws through the duration of the note, may assist singers in achieving the proper ratio of consonants to vowels. This ability to achieve clear onset, long and unbroken stretches of notes in between, and well-placed and decisive releases is especially important in bringing Whitacre's music to life.

Text

Lux Aurumque

Lux, Lux
Lux, Lux
Lux, Lux
Calida
Calida
Gravis que
Gravis que
Gravis que
Pura
Pura
Pura velut aurum
Canunt et canunt et canunt
Modo natum.

Light and Gold

Light, light
Light, light
Light, light
Warm
Warm
And heavy
And heavy
And heavy
Pure
Pure
Pure like gold
They sing and sing and sing
To the newborn babe.

Repertoire Resource Guide

Jauchzet, frohlocket

from Weihnachtsoratorium BWV 248

J. S. Bach

(1685-1750)

SATB
Peters: 38
Overall: 5
Vocal: 5
Tonal/Rhythm: 5

Composer

J.S. Bach is a composer who needs no introduction. His reputation as a prolific composer, and prolific sire of children, is well known to most singers and most audiences. He so defines Baroque music that his death date is literally the end of the era. He lived his entire life within a relatively tiny geographical area, but his music could conservatively be said to have influenced all of Western music ever since.

Bach's cantatas represent a significant part of Bach's sacred music output, and embody many of the genres that are found elsewhere in his catalogue. Included in each are complex motets, full of fugues and other counterpoint; simple chorales; and pieces that bring these extremes together—in which the orchestra indulges in fantastic complexity, while the chorus floats above in simply harmonized melodies. Of course, the cantatas also contain solos, duets, and pure orchestral pieces. Through the study and performance of the *Christmas Oratorio*, musicians—choral and instrumental—are treated to a vast expanse of Bach's styles and techniques.

In his own day, Bach was mostly recognized for his skills at the organ. It was not until Mendelssohn and others revived his music in the nineteenth century that his genius as a composer was fully appreciated.

The *Christmas Oratorio* was composed when he was living in Leipzig, after he had taken over as director of the Collegium Musicum, an ensemble and music society founded by Georg Philipp Telemann. Bach's having become accustomed to serious, professional choral musicians is evident in the difficulty of some of the choruses in the cantatas. Extended vocal ranges in all of the parts, complex counterpoint—replete with crossed-voices and tricky entrances—and challenging instrumental parts throughout indicate a composer with considerable resources at his disposal.[10]

Composition

The *Christmas Oratorio*, in German: *Weihnachtsoratorium*, BWV 248 was written for the Christmas season of 1734. As is typical of Bach, the work incorporates music from earlier compositions, including three secular cantatas written during 1733 and 1734 and a church cantata, BWV 248a, which is currently lost. After its premier, the next performance was not until December 17, 1857, this performance by the Sing-Akademie zu Berlin. The text was written by an un-credited librettist, possibly Christian Friedrich Henrici Picander.

The work belongs to a group of three oratorios written for major feasts within the church year towards the end of Bach's career. The others, also written between 1734 and 1735, are the *Ascension Oratorio* and the *Easter Oratorio*. All three works include a tenor evangelist as narrator.

Though called an "oratorio," the *Christmas Oratorio* is a collection of six parts, each part being intended for performance on one of the major feast days of the Christmas period. As the total running time for the entire work is nearly three hours, and each cantata within the piece can stand alone as a complete piece of music, conductors may choose not to present the entire work all at once.

The structure of the story is laid out to comply with the church calendar for the Christmas season in the year for which it was to be performed. Bach takes some liberties with the events as they play out in the prescribed readings to make for a more coherent and compelling story—a choice that reinforces the idea that the cantatas were conceived as a cohesive unit. The readings, had he followed them precisely, would have given:

1. Birth and Annunciation to the Shepherds
2. The Adoration of the Shepherds
3. Prologue to the Gospel of John
4. Circumcision and Naming of Jesus
5. The Flight into Egypt
6. The Coming and Adoration of the Magi

Instead, the Prologue is removed, the event with the shepherds is split in two, and the Magi no longer need to do their adoration in Egypt. The resulting structure of parts is:

1. The Birth
2. The Annunciation to the Shepherds
3. The Adoration of the Shepherds
4. The Circumcision and Naming of Jesus

[10] "Johann Sebastian Bach's Life," accessed May 4, 2014, http://www.let.rug.nl/Linguistics/diversen/bach/map.html.

5. The Journey of the Magi
6. The Adoration of the Magi[11]

The opening chorus of part one is a festive dance in three-quarter time. Each choir of the orchestra takes its turn in the opening motive, beginning with timpani and trumpet initiating the fanfare, which is answered by the double reeds, and finally the flutes. The initial statement of the choir is celebratory and inviting—" Jauchzet, frohlocket," or "all be joyful." A darker, yet still lilting B section follows, in counterpoint led by the tenors. The movement ends with a da capo of the entire opening statement.

Technical Considerations

The technical considerations of the *Christmas Oratorio* can be summed up in four words: This is not *Messiah.* Conductors familiar with Handel's famous masterpiece, whose choirs are consistently capable of mounting multiple movements or even the entire work, may initially see the task as roughly equivalent. In simple terms, it is not.

The first major hurdle is vast quantities of German text. The English translation in the ubiquitous G. Schirmer edition by Rev. J. Troutbeck is not especially well-suited to an aesthetic experience. Syllabification as applied to strong notes in the phrase is not well executed, and vowel choice on long notes and *melismas* is haphazard at best—at times resulting in pages and pages of unattractive vowels. In rebuttal, however, Bach did compose this music in his own language, for an audience who also spoke that language. The Reformation brought us worship in the vernacular, and Bach's own personal devotion may very well have insisted upon it. This is not to ignore the fact that some of his music—including his masterwork, the *B Minor Mass*—is in Latin. Perhaps the compromise would be to sing in English in worship circumstances, and German in concert situations.

The next item for consideration is the vocal ranges. Every part—soloists and choristers alike—sings in extended ranges, both on the high and low range. Bach's counterpoint is certainly masterful, but does not accommodate untrained voices very well. To keep the *tempi* alive and historically appropriate, singers must demonstrate a great measure of flexibility. Likewise, subject entrances are not consistently served up in particularly obvious ways, either in pitch or rhythm. As a result, singers must bring a tremendous amount of individual certainty, vocal range, vocal and musical flexibility, and general sophistication to the piece.

Instrumental parts exist not as much to support the voices as to interact with and respond to them in elaborate conversations. Each of the choirs—vocal, trumpets/timpani, double reeds, strings, flutes—explores its own colors and characteristics. As they do so, they bring a great deal of color and dynamic change, but little support.

All this in way of saying that choirs must be up to a great number of challenges to approach this music, and masters of them to perform it well. Singing consonant-rich text, in extended range, on intricate and fast notes, minimally supported by instruments is not for every choral ensemble. The rewards are certainly worth the price, but the price is difficult to overstate.

[11] *Bach: Christmas Oratorio*, Philip Pickett conducting the New London Consort, Decca 458 838, Catherine Bott (soprano), Michael Chance (countertenor), Paul Agnew, Andrew King (tenor), Michael George (bass); 1997, compact disc, liner notes.

Stylistic Considerations

Achieving a light and celebratory mood in such difficult music is a specific challenge of this movement. Bach's ensemble would likely have consisted of a small—one per part, possibly—group of professional singers. Choirs who mount this particular work cannot be expected to match this ideal exactly, but it is the model upon which the production should be based. The key to success is to use the German text to articulate and clarify the onset and release of notes, but not to permit it to become a bludgeoning instrument. Simply stated, though not so simply done, the singers must achieve the vast difficulties demanded by Bach and yet never permit the music to sound labored.

Tempo will be a large part of this particular balancing act. A feel of one per bar is appropriate, an effort to duplicate the steps of the dancers in this meter, but this may not be enough information for the choir and instrumentalists to be given from the baton. A beat pattern that is strong on one and flicks to the other beats, if at all, might spilt this very complex difference in a way that makes the tempo ebullient but permits the conductor the necessary measure of control.

Text

Laßt uns den Namen des Herrschers verehren!
Rühmet, was heute der Höchste getan!
Lasset das Zagen, verbannet die Klage,
Stimmet voll Jauchzen und Fröhlichkeit an!
Dienet dem Höchsten mit herrlichen Chören,
Jauchzet, frohlocket! auf, preiset die Tage,

Shout for joy, exult, rise up, glorify the day,
praise what today the highest has done!
Abandon hesitation, banish lamentation,
begin to sing with rejoicing and exaltation!

Serve the highest with glorious choirs,
let us honor the name of our ruler!

Repertoire Resource Guide

E'en So, Lord Jesus, Quickly Come

Paul Manz

(1919-2009)

SATB
MorningStar Publishers: 50-0001
Overall: 3
Vocal: 4
Tonal/Rhythm: 3

Composer

Paul Manz was primarily an organist and church musician. Rather than traditional organ recitals, he often presented "Hymn Festivals," which would feature improvisations before the hymn and interspersed between verses, with the audience/congregation singing the hymn in between. These improvisations have been transcribed and are available for organists to play in worship and recital settings.[12]

Manz was an important figure in the Lutheran denomination, twice finding himself on a list of "Ten Most Influential Lutherans." He was also honored by the American Guild of Organists and his alma mater, Northwestern University for his extensive work in his church, his region, and the world.[13]

[12] Tim Harlow, "Organist Manz Was the 'Dean of Church Music," Obituaries, *Star Tribune*, October 30, 2009, accessed May 19, 2014, http://www.startribune.com/obituaries/67394222.html?elr=KArks:DCiUg4PaOEyPDiUiD3aPc:_Yyc:aULPQL7PQLanchO7DiUr.

[13] "Composers," accessed May 21, 2014, http://www.morningstarmusic.com/composers-manz.cfm.

E'En So is Manz's most famous choral work by far. At the moment of his death in 2009, his family gathered around his bedside and sang it for him.

Composition

The structure of the piece is overall ABA, with the music of the peaceful blessing at the beginning returning to a reflective entreaty for the second coming. The intervening middle section is more celebratory in nature, containing tonality that leans major and occupies a higher vocal *tessitura*.

Manz adjusts the meter throughout to accommodate the number of syllables in the text. Therefore, the music does not conform to strict metrical rigidity, and we are assured that every held note is held for a reason other than to fill out a measure that had some extra beats available.

Technical Considerations

The opening canonic presentation of the main theme is crucial for achieving the required musicality in this piece. Each restatement of the text must be an affirmation of the previous, and not sound as though a rebuke or correction.

A tempo that encourages some urgency, yet leaves time and space to savor the subtle harmonies is the first task the conductor is faced with. There is a moment at the end of each section in which the music will roll to a satisfying cadence point. Throughout the piece leading to these moments, there is almost always a part moving in the opening and closing sections, so the longer notes similarly must be infused with a sense of forward progress.

The middle section asks the sopranos to peak their phrase on a Bb5, which will give conductors pause in programming this piece at all. Support from the other parts, particularly the tenor, can give this note the required context that keeps it from feeling so exposed—either as experienced by the singers or the audience. Since the dynamic at this moment in the music is *ff*, there is room for this note to sound like a destination, and not just an unpleasant moment along the way.

Stylistic Considerations

This may be the most comforting piece about the apocalypse in the repertoire. Its sense of wonder and expectation often places it within the Advent season, however, as a setting of a text from Revelation, it is clearly not the baby Jesus that the text anticipates.

Even in secular environments, the conductor needs to pay some attention to the text. Nouns and verbs do not always land on the strongest note in the phrase, and it is the task of the singers to apply the proper word stress. Marking a *tenuto* on words such as "grace," "shed," and "blood" can remind singers not to apply the strongest stress on words like "and," "for," and "from."

The choice of vowel color is another important consideration with this piece. As it is from a contemporary American composer, an over-Anglicized approach to the text would be inappropriate. Still, it is an important text set in a fairly traditional manner, so it is best to avoid a text style that is too casual. The goal is to find a presentation that highlights the text as important, but still treats the words as words.

Text

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 that dwell therein,
Rejoice on earth, ye saints below,
For Chirst is coming, 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 will be their all.

Repertoire Resource Guide

1. Summer's Bounty
2. Mashed Potato/ Love Song

Paul Carey

SSAATTBB
Walton: 08501682
Overall: 4
Vocal: 4
Tonal/Rhythm: 4

Composer

Paul Carey studied composition and harp at the University of Illinois at Urbana-Champaign. His graduate education was taken at Yale University where he studied with David Mott.

Carey founded Vox Caelestis, a Chicago-based professional women's chamber choir, in 1999. During his tenure with this choir Carey was invited to participate in summer music institutes at Lehigh University, organized by Oxford University Press. There he worked with fellow composers and major contemporary choral music heavyweights Libby Larsen, Bob Chilcott, Steven Sametz, as well as conductor Nicholas Cleobury and The Princeton Singers to develop new choral repertoire.

More recently, Carey was appointed choral conductor of the North Carolina Governor's School, held during the summers in Raleigh, North Carolina. In 2009, he was commissioned by

the internationally recognized Incheon City Chorale for a mass setting. The resulting piece, *Missa Brevis Incheon,* was premiered in October 2009 in Incheon City and Seoul, South Korea. Carey left Vox Caelestis in 2005 in order to compose full-time. Carey's compositions have been performed by choirs worldwide and at ACDA, MENC, OAKE, and AGO conventions across America.[14]

Composition

The first two of the three pieces in *Play with Your Food* feature exquisite choral writing, sophisticated contemporary techniques, and absurd texts. The first two pieces work especially well together, and so are combined in this single article.

In "Summer's Bounty," a punch line is produced as each couplet in the poem—"melons of Water," "berries of Rasp," "puppies, puppies, puppies...of Hush"—dawns slowly on the audience, and on the performers in the first reading.

This fairly dry sense of humor is similarly on display in "Mashed Potato/ Love Song." In this poem a heartfelt, deeply graphic, quasi-erotic, description of mashed potatoes meets with the rhetorical choice between one's true love and this exquisite delight. Spoiler alert: the true love does not win out, but is granted the valuable, if less-coveted, second prize.

Technical Considerations

Carey develops harmonies from fairly remote places at times, relying on a singer's ability to shift keys to unexpected places. No key signature is listed for "Summer's Bounty," a convenience to the composer, who builds his key centers through use of accidentals. The opening riff is clearly in E minor, but the chord that develops on the second page is more like a D sus 2, bringing about a tonal shift to G Major when the men take over on the third page. A subsequent shift to E Major occurs simultaneously with an arrival at a tempo described as "luxuriously." The movement ends decisively in the key of G Major, but a visit to D minor just before the last page does not hand this off in the most standard fashion.

Carey plays similarly fast-and-loose with the meter. Other than the "luxurious" middle section, which floats along in a slow and contemplative fashion in 3/4 time, the first movement is an array of compound meters, primarily in 5/8, but with shifts to 6/8 or 3/8 to accommodate texts with more or fewer syllables. Conductors' beats will need to adapt to this shifting landscape, but the eighth-note will remain constant throughout—adjusted for tempo.

The second movement in the set, the "Mashed Potato/Love Song" is set as a fairly typical twentieth-century ballad. The opening strain is a presentation of the main melody on a hum. This gives way to an accompaniment of the melody in three-quarter time.

The middle section sees a fairly unexpected key shift from five sharps to one, by way of a B natural held through by the altos. This section features a four-part men's accompaniment of a harmonized melody in the women's parts. Carey indicates that the men's parts are to be divided TBBB—a baritone and split bass 2 part. Conductors with choirs for whom this is not entirely practical should take note of the fact that the tenor doubles the women's parts at first, and would be sing-able for lower altos throughout this section. This distribution would yield a more standard six-part choir *divisi*.

Carey brings us back to the key of B Major by way of another complex modulation. These comparatively vast shifts in tonal center may be an effort to portray a sort of dream

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[14] "Paul Carey Bio," accessed May 11, 2014, http://www.paulcarey.net/bio.htm.

sequence, as the poet contemplates the wonders of a plate of mashed potatoes. In any case, conductors should be prepared to spend significant effort to bring the choir to a level of comfort with the modulations.

After a return of the initial melody, the final punch line is delivered first through a sudden *accelrando*, and ultimately a broadening to the end. The final chord is marked with a *diminuendo*, which may be meant to convey just a moment's hesitation at the conclusion reached. Whatever the composer's intent, the conductor will need to reconcile the instinctive desire for big finish with what is marked in the music.

Stylistic Considerations

The challenges listed above do not address the greatest difficulty inherent to this piece. The most significant challenge is the delivery of the comedy in the most sincere and unironic fashion possible. The slightest wink to the audience, an upturn in the corners of the mouth, the lightest little snort through the nose of the performers could ruin the subtle nuances of this kind of parody. The choir must understand that they are not in on the joke—they *are* the joke. "melons of Water" is not funny in and of itself, but the way Carey sets this text in the most reverent and dramatic fashion makes it so. The long setup of this "joke" ensures that the audience is at once ready, and completely unprepared, for this moment. The word "nuts" in the low basses at the top of page 9 is similarly demanding, in that the first time it is encountered in rehearsal there will be a fair amount of sniggering, but by the performance this needs to be entirely gone.

Carey's musical demands, as listed above, are not modest. So much of the comedic aspects rely on the execution of a difficult musical task that conductors must expect to expend valuable rehearsal efforts on properly extolling the virtues of a *third* helping of mashed potatoes. This piece may be thought of as a novelty, but the musical and artistic demands simply cannot be taken lightly.

Text

I. Summer's Bounty by May Swenson

berries of Straw apples of Crab beans of Lima
berries of Goose apples of May beans of Jelly
berries of Huckle apples of Pine beans of Green
berries of Dew apples of Love beans of Soy

berries of Boisen nuts of Pea melons of Water
berries of Black nuts of Wal melons of Musk
berries of Rasp nuts of Hazel cherries of Pie
berries of Blue nuts of Chest cherries of Choke

berries of Mul nuts of Brazil glories of Morning
berries of Cran nuts of Monkey rooms of Mush
berries of Elder nuts of Pecan days of Dog
berries of Haw nuts of Grape puppies of Hush

II. Mashed Potato/Love Poem by Sidney Hoddes

If I ever had to choose between you
and a third helping of mashed potato,
(whipped lightly with a fork
not whisked,
and a little pool of butter
melting in the middle...)

I think
I'd choose
the mashed potato.

But I'd choose you next.

Repertoire Resource Guide

Christmas Cantata (Sinfonia Sacra)

Daniel Pinkham
(1923-2006)

SATB
Alphonse Leduc - Robert King Inc.: AL28532
Overall: 4
Vocal: 4
Tonal/Rhythm: 4

Composer

Daniel Pinkham was born in Lynn, Massachusetts in 1923. He studied organ and harmony at Phillips Academy, and then at Harvard with Aaron Copland, among others. At Tanglewood he studied composition with Arthur Honegger, Samuel Barber, and Nadia Boulanger. Study with these noted luminaries led Pinkham to compose appealing music within a fairly conservative harmonic palate.

Throughout his life, Pinkham was a prolific composer of organ, orchestral, and choral music. The music he composed prior to 1950 is considered to be neo-classical. Post-1950, he began to widen his horizons by delving into serial twelve-tone melodies, paired with more a complex rhythmic drive. Composed during this period, his *Christmas Cantata* and *Wedding Cantata* may be considered his greatest hits—in fact, he said that the *Christmas Cantata* paid for his house. His other most notable works, also composed during the same period—the 1950s and 1960s—and include the *Easter Cantata*, the *Requiem*, the *Stabat Mater*, and the *St. Mark Passion.*

Pinkham taught at Simmons College; Boston University; Dartington Hall in Devon, England; and was a visiting lecturer at Harvard University. He was the recipient of numerous awards, including a Fulbright Fellowship and a Ford Foundation Fellowship. Though thoroughly successful as a composer, he maintained teaching and conducting positions, including a fellowship with the American Academy of Arts and Sciences and serving on the faculty of the New England of Conservatory of Music.[15] At the New England Conservatory he also served as the chair of the department for the performance of early music, maintaining a connection to music of the past, even as he helped define the choral music of the present.

Composition

The *Cantata* is in three movements, the first movement beginning with a strong homophonic introduction, more or less in the style of Handel's *Zadok the Priest*, or *Worthy is the Lamb*. After this dramatic pronouncement—a question, actually, in the Pinkham *Cantata*'s case—a mixed-meter dance follows. This movement evokes references to Stravinsky, both in its angularity and its generally pleasing tunefulness, given that angularity. Throughout the first movement, a playful conversation between the vocal choir and the brass choirs develops, as each segment represents a shifting of these forces. Though conversational, it does contain some fairly virtuosic moments in both the instrumental and vocal parts.

The second movement is extremely reflective, populated with whole-notes and double-whole-notes as the tune is passed from the women—SSA only through most of this movement—to the trumpets and back again. Simple, but not easy, it is an exercise in restraint and finesse.

The final movement is comparatively straightforward. Taking the form of a *rondo*, a celebratory *ritornello* is interspersed by rhythmically complex figures, increasing texture by one voice part each: SA, SAT, SATB. These figures are *a cappella*, and assist the overriding crescendo that is requested in this movement.

Technical and Stylistic Considerations

Other than the "o magnum myserium" that forms the second movement, and the "gloria in excelsis" that makes up the A section in the final movement, the Latin texts are not very common and may not be familiar to the singers or audience. Pinkham sets these texts with care, placing important words on strong beats or longer notes. Even with this assistance, however, the complexity of the rhythm and the unfamiliarity of the text will present a challenge to mouths and ears alike. Achieving strong, clear, yet not obnoxious production of the consonants, pure vowels, and proper linguistic accents is a significant and important task.

Dealing with the text and mixed meter of the first movement, and the non-A sections of the *rondo* in the third requires splitting the words and rhythms from their notes. Pinkham does not always allow for space for a breath between repeats of the text, so singers are charged with the task of engaging a lift that does not sound like a hiccup (Natum, Vidimus Natum…Alleluia, Alleluia, Alleluia).

In the second movement, whole-notes must not become uninvolved lumps of sound. Singers must stagger breaths, and renew their interest in the word they are singing, while making an effort not to detract from the brass's response. The entrances of the men at the end of the movement are a challenge, both due to the notes on which they enter, and due to the delicacy with which those notes must be added to the texture. Choosing a proper vocal register and vowel

[15] "Daniel Pinkham: Composer," accessed May 19, 2014, http://www.danielpinkham.net/bioPage.html.

sound will assist the men in becoming part of the women's music, and not trodding all over it.

The final movement starts at a *ppp* dynamic, which needs to sound as though heard from afar, and not as if it is stifled into a too-small space. The choir must achieve a sound that is expectant and celebratory in the early part of the movement, and dramatic and celebratory at the end. Never can this sound be allowed to devolve into brute force. Singers and brass players alike will need to monitory their own best *fff* dynamic so that this sound is always thrilling, and yet kept from the absolute edge.

Text

What did you see, shepherds? Tell us! Proclaim to us what was revealed to you on this earth!
"We saw a Child and a chorus of angels!"
II. O great mystery, and wonderful sacrament, how the animals watch over the Son of God laying in a manger!
Blessed mother, whose pure womb carried Christ.
III. R. Glory to God in the highest, peace on earth and goodwill to all!
V1. Let all the earth praise the Lord and serve the Lord joyfully!
V2. Come into our sight rejoicing!
V3. Know now that the Lord is God. He himself made us, and not only us. Alleluia!

Repertoire Resource Guide

Haec Dies

William Byrd

(1540 or 1543-1623)

SSATTB
Hal Leonard: 08741999
Overall: 4
Vocal: 4
Tonal/Rhythm: 4

Composer

William Byrd was a devout Roman Catholic, living in the king's realm under the crown's church. As a result, he wrote music both in Latin—though it would have been banned in his homeland—as well as music in English for the Anglican Church.

The young Byrd may have studied with Thomas Tallis, though it is difficult to be certain of aspects of his early biography, including his birth year—a range of years resulting from inconsistencies of sources written in his own hand. He was London-born into a family of gentlemen, and so likely experienced a fairly comfortable childhood.[16]

Byrd was composing lasting music by time he reached his teens, and had professional employment at the Lincoln Cathedral as an organist and choirmaster by his early twenties. He was sanctioned and had his pay docked at times in this position, but it is possible that his sins were no more than including too much polyphony in his playing. He continued to compose for the cathedral after leaving his position there.

Though he was in the favor of Queen Elizabeth—herself comparatively moderate in her Protestantism—Byrd composed only a modest output of Anglican choral music. He did compose a fair amount of secular English music, including a collection of consort songs, typically solo

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[16] John Harley, *The World of William Byrd: Musicians, Merchants and Magnates* (Farnham, Surrey: Ashgate, 2010), 18.

treble voice accompanied by a quartet of viols, some of which is lost today.

His connection to the Roman Catholic Church happened at a time of particular tensions between the English crown and the pope, including a papal decree that effectively branded the queen an outlaw in her own land. Tolerance for Byrd's involvement in the Roman Church is a testament to his value as a composer in England.

Composition

Haec Dies is organized into three distinct sections. In the first section, each of the six parts enters on the main theme, spinning a polyphonic web that explores the first line of text in various octaves and pitch centers.

The second portion is felt in triple meter—though Byrd's manuscript would have been devoid of bar lines.

The final section is made up of another polyphonic moment on the text Alleluia. It alludes to the opening material, but presents new themes.

Technical Considerations

Byrd would most likely have performed this music with professional singers, doubled with instruments. This is a worthwhile observation, as *a cappella* performance by unauditioned choirs may be out of reach in many cases. The fact that modern choirs do successfully mount this style of music with large ensembles in *a capella* circumstances is a strong counterargument to the theory that choral music is in decline across centuries.

The distribution of parts is also worth considering. Choir directors who are inclined toward six-part equal distributions may want to reconsider in this case. The actual assignment of the parts could be seen as SS TTT B, in that the lowest women's part is a reasonably low counter-tenor; the highest two parts are fairly similar in range and should be similar in vocal quality and weight; and the second and third from the bottom are similarly matched, both topping out at an F4, yet also requesting a D3. Choirs of four-part men that balance well with two-part women are not entirely common in the United States, but anticipating the demands made in this piece does require bearing this voicing in mind.

Stylistic Considerations

The King's Singers edition prescribes, "keep the tempo nice and brisk, and make those rhythms fizz." This is great advice, but not as easy to accomplish in ensembles made up of other than six professional singers.

Still, this is music of the Baroque, and therefore it is nothing if it does not dance. Conductors will almost certainly begin work in 4/4 to work out the entrances and interplay of the various parts, but a transition to 2/2 is necessary early in the process to keep the feel of the piece from becoming bogged down. Even if the final tempo is not a breakneck pace, moving the beat to the half-note will result in a metrical feel that is not so plodding.

Similarly, part independence is clearly a requirement to successfully singing through this piece. It is just as necessary, however, for singers to become aware of the parts around them and the way their part interacts with the others. As with all imitative music, nuances of style, phrasing, articulation, and line must be unified even when displaced by a measure or much more. Unison singing—or having all of the singers perform on any two of the parts, allowing for octave adjustments as needed—will not only help to overcome the complexity of some of the rhythmic figures, but achieve unity of all of the musical aspects, including the relative stress of syllables in

the text, phrase contour, and articulation.

Text

Original Text	English Translation
Haec dies quam fecit Dominus: exultemus et laetemur in ea. Alleluia.	This is the day that the Lord made: let us be glad and rejoice in it. Alleluia.

Repertoire Resource Guide

Ain't No Grave Can Hold My Body Down

arr. Paul Caldwell and Sean Ivory

SATB (with *divisi*)
Earthsongs: S239
Overall: 4
Vocal: 4
Tonal/Rhythm: 4

Composers

Paul Caldwell and Sean Ivory began arranging music together in the early 1990s while each was working with a community-based youth choir in Grand Rapids, Michigan, and both were working with the American Boychoir School in Princeton, New Jersey. Their music has enjoyed wide performance in prestigious circumstances, such as broadcast on PBS and A&E, as well as locations such as Carnegie Hall, Avery Fisher Hall, and the Sydney Opera House. Choral heavyweights Judith Willoughby, Anton Armstrong, Pearl Shangkuan, Cheryl Dupont, and Barbara Tagg have commissioned pieces.

Ivory directs the Grand Rapids Symphony Youth Chorus, an affiliate organization of the Grand Rapids Symphony. He is also the choral director at Forest Hills Central High School and an affiliate artist with the Youth Choral Theater of Chicago. Caldwell is artistic director of the Youth Choral Theater of Chicago, which has been awarded the 2006 Chorus America/ASCAP Award for Adventurous Programming. He was recognized for his contribution to the choral community nationwide at the 2008 National Performing Arts Conference when he was selected

as the recipient of Chorus America's Michael J. Korn Founders Award for Philanthropic Contribution to the Arts.[17]

Composition

This arrangement of *Ain't No Grave* can be thought of as a gospel theme-and-variations, or a *rondo*, in which increasingly fantastic harmonizations of the tune emerge with each successive verse. Each return to the chorus is familiar, but with subtle adjustments of rhythm and texture to keep things interesting.

The piano introduction gives pianists and audience a taste of what is to come. A dramatic collection of octaves gives way to a broken chord accompaniment that seems deceptively simple. The choir introduces the main theme of the chorus, in as straightforward a voicing as will be seen in this piece. This gives way to the women's first verse. The accompaniment of "They rolled a stone on Jesus…" is spare in rhythm, but thick in texture. The verse continues with the text "sistuh, you better get cho ticket"—the word "sistuh" remaining in this verse, which is voiced SSA; elsewhere in the piece the word "sistuh" has been replaced with "sinner," to accommodate both genders.

The next verse features punctuated chords in the choir, which highlight just a few of the many notes played by the accompanist. At points in this verse, the choir and accompanist trade eighth-notes, at other points they come together. The way Caldwell and Ivory keep the audience guessing on which it will be at any moment—and challenge everyone performing the piece to work this out as well—keeps everyone from becoming too complacent.

After another key change, the chorus returns—now in the key of E minor, where it will remain. The fact that the keys employed to reach this point were D minor, and a brief visit to Eb minor, there is both a rising action, and a sense of relief experienced by going from six flats to a solitary sharp.

A walking bass of sorts, in octaves in the piano, accompanies the final verse, which begins simply—as if it will develop into a canon. More of the same choral punctuation of complex rhythms in the piano follow instead, and after a brief subito piano moment, there is a dramatic drive to the end, in which the men and women seem determined to maintain their own riff in the face of the other, which similarly refuses to yield. Eventually things do come together for a final push to a dramatic conclusion.

Technical Considerations

This piece should be considered only by conductors with access to an accompanist not only capable, but who will fully relish the part he/she will play. The accompaniment will need to sound as if improvised on the spot, and can never seem as difficult as it is. The interaction between the chorus and accompaniment is more conversational—at times adversarial—than supportive of one another. Chorus, pianist, and conductor must come to an agreement, even as the music is often in conflict.

The vocal ranges of each part are vast. The harmonic density requires certainty and sensitivity to tuning of lots of 7th chords and beyond.

Diction in gospel music presents specific challenges. Final "t"s are typically imploded, especially when they arrive at the end of the phrase. Therefore, the director will find himself in

[17] "The Music of Paul Caldwell and Sean Ivory: About the Composers," accessed May 3, 2014, http://www.caldwellandivory.com/music/index.php?page=about.

the somewhat atypical circumstance of carefully adjusting the particularities of the word "ain't." Still, this process should not be thought of as generally mushing up the diction. The initial "g" in "grave," and the "v," for that matter, need to be entirely present, and actively so. Singers must reconcile the consonants that are important to convey the words, and remove those that make them sound like they are the choir at King's College, Cambridge at Nine Lessons and Carols.

The dynamic contrast of the piece is similarly enormous to the vocal demands and rhythmic complexity. As in many pieces that include a long buildup—Randall Thompson's *Alleluia*, for example—Caldwel and Ivory build the dynamics in stages, retreating at times and using the subsequent crescendo to emerge louder than things were left off.

The piece began its life in women's voicing. Vestiges of this remain throughout, with the tenor part often playing the part of a third alto—not uncommon in gospel music. As previously mentioned, the word "sistuh" is often substituted as "sinner," but the girl-power vibe of the original shines through at moments: "ain't no man gonna bury me…" This aspect of the writing—men playing a supporting role in what is more or less a women's piece—is rarely a problem in American choirs, in which the numbers and/or competency of the women are often stronger than the corresponding men.

Caldwell and Ivory provide two alternate endings, both are quite satisfying. Choirs who are content so split into twelve parts will conclude the piece one way; others would be advised to secure a more confident finish in fewer, more committed parts.

Stylistic Considerations

Conductors who are prone to shying away from gospel music may find this a good entry point to the genre, assuming their choir is up to the previously mentioned demands. Caldwel and Ivory are masters of this genre, but seem to understand that not every choir comes by this sound naturally. Plenty of articulation markings are found throughout, giving singers very exacting instructions in their efforts to sound authentic.

The interplay of the accompaniment and the singers will require both technical and musical attention. In many instances, the piano chugs along while the choir punctuates, in others the piano takes the role of a percussion instrument—clanging into the choir's line. The significant challenge of these sorts of moments is not to permit the choir's, or the accompanist's, or the conductor's enthusiasm to devolve into rushing. There are technical and musical motivations for keeping the tempo under control throughout, even as the energy of the piece ebbs and flows.

Similar attention must be paid to dynamics. A great deal of energy is built in the verses, but—regardless of a possible dynamic marking of *forte*—it is strongly recommended that this energy be permitted to abate somewhat during the choruses. If the piece really is one relentless build throughout, few singers or accompanists will have anything left for the final drive to the finish.

Text

Ain't no grave can hold my body down.
They ain't no grave can keep a sistuh under ground.
Oh, I will listen for the trumpet sound.
Ain't no grave can hold my body down.
You know they rolled a stone on Jesus.

And then they tried to bury me.
But then the Holy Ghost it freed us so we could live eternally.
Sistuh you better get cho ticket if you wanna ride.
In the mornin' when Jesus call my numbuh,
I'll be on the other side, I will fly.
Ain't no grave is gonna hold me.
Ain't no man is gonna bury me.
Ain't no serpent gonna trick me.
Ain't no grave can hold my body down.
I will fly to Jesus in the mornin' when I die.
I know he will take me home to live with him on high.
I will fly with Jesus in the mornin'.
Don't look here. I'll be way up in the sky.
Soon one day he's gonna call me up to heaven for a chariot ride.
Ain't no grave dug deep enough to hold me.
Ain't no devil been slick enough to trick me.
Ain't no grave digguh man enough to bury me.
You cain't hold me down!
Ain't no grave can hold me down.
You cain't keep me underground.
When the silver trumpet sounds,
Ain't no grave can hold me down.
Ain't no grave dug low enough down.

Repertoire Resource Guide

Tomorrow Shall Be My Dancing Day

Philip Stopford
(1977-)

SATB
Hal Leonard: 08745640
Overall: 4
Vocal: 4
Tonal/Rhythm: 4

Composer

Philip Stopford's career began as a chorister at Westminster Abbey under the direction of both Simon Preston and Martin Neary. As a scholarship student at the Bedford School, he became organ scholar at Truro Cathedral, the original home of the Nine Lessons and Carols Service. There he played the organ for services and led probationer chorister rehearsals. Stopford composed a setting of the Responses which later won the Federation of Old Choristers' Composition Prize.

Stopford went on to Oxford University to study music at Keble College, where he was also organ scholar and directed the Chapel Choir. There he made two recordings: *Lux Mundi*—light of the world—and one volume of the Priory series *Magnificat* and *Nunc Dimittis*. Stopford also directed performances of the *St. John Passion* and *B Minor Mass*, and was the leader of the chamber choir Musica Beata.

Stopford was appointed organ scholar at Canterbury Cathedral, working with David Flood and Timothy Noon, and then moved to Chester Cathedral as assistant organist. In 2003, Stopford was appointed director of music at St. Anne's Cathedral, Belfast. The choir broadcasts live on BBC Radio 4 and is featured in two *Songs of Praise* programs from the cathedral.[18]

Composition

Composed primarily in significantly modified strophic form, the tune—first introduced as an unaccompanied treble *soli*—returns in various textures as the text follows significant moments in the story of Christ's life. After a fairly straightforward harmonization in the second verse, the tenors take the melody in the third verse, punctuated by the accompaniment of the other parts. The meter and tempo change to explore with great reverence the mystery of the incarnation. This thoughtful verse gives way to a rousing triumphant conclusion.

The text of each verse and the chorus switches from 7/8 to 9/8 to 3/4 to 2/4, and so on. These metrical shifts seem to be in response to the syllabification of the text, so that words flow naturally, even if the beat must keep adjusting to accommodate it. This constantly shifting rhythmic landscape hints at Renaissance, and/or Occidental heritage, and shares with these musics strong allusions to dancing.

Technical and Stylistic Considerations

Mixed meter needs not be especially difficult, or uncomfortable—though conductors are sometimes prone to make it so. Stopford's setting of the text is natural enough that if the conductor's beat must simply accommodate either three or two eighth-notes each, the rhythms will feel more like a dance and less like a math problem.

The opening verse could be made available to a soloist. Otherwise, a truly unison effort at singing must be secured—not only in pitches and rhythm, but in the subtle weight of one syllable or word in the context of the others. Punctuation suggests a lift in measure three and a carry through measure five. The resulting phrase lengths would be most achievable if this verse is treated as a *soli*, rather than a solo.

There are three occurrences of the text "This have I done…" and each is slightly different in melodic, harmonic, and rhythmic aspects. Conductors will need to alert singers to the differences, and ensure that aspects of one are not mistakenly applied to the others.
The tenors' verse on page 6 is a distinctly different texture from other moments in the piece. A pleasing and jaunty singing style from the tenors and an unobtrusive accompanying style from the other voices is required. This verse is followed by another of Stopford's especially difficult transitions as the voices trade the text "the dance" around the choir, and set themselves up for a key change and a style change to ponder the mysteries of the incarnation. Stopford does not indicate a tempo change for the verse that begins at the bottom of page 8, but the rhythm is significantly simplified and the interplay of the parts much more languid—permitting a slower tempo through this verse to be recovered *a tempo* at the top of page 10 is certainly a defensible choice.

Overall, the conductor and singers need to reconcile the energy required, the vocal demands, and the complexity of the shifting metrical landscape while maintaining the sense that this piece is a celebration. The light and articulate though thoroughly committed sound of

[18] "Ecclesuim from Philip W. J. Stopford: Music Waiting to Be Heard," accessed May 14, 2014, http://www.ecclesium.co.uk/.

Anglican men and boy choirs provide an ideal upon which to assess the degree that these conflicting goals have been achieved. Of course, if one has access to a vast stone medieval cathedral, this will certainly not hurt the process.

Text

Tomorrow shall be my dancing day;
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance;

Refrain:
Sing, oh! my love, oh! my love, my love, my love,
This have I done for my true love.

Then was I born of a virgin pure,
Of her I took fleshly substance
Thus was I knit to man's nature
To call my true love to my dance.
In a manger laid, and wrapped I was
So very poor, this was my chance
Betwixt an ox and a silly poor ass
To call my true love to my dance.

Then afterwards baptized I was;
The Holy Ghost on me did glance,
My Father's voice heard I from above,
To call my true love to my dance.

Repertoire Resource Guide

O Come, O Come, Emmanuel

arr. Alice Parker and Robert Shaw

(Parker: 1925-, Shaw: 1916-1999)

SATBB
Lawson-Gould: LG00727
Overall: 3
Vocal: 3
Tonal/Rhythm: 3

Composers

While credited to "Shaw/Parker" the collaboration between Alice Parker and Robert Shaw was more one of composer and exacting editor. That is not to say that Shaw's genius is not evident in these pieces, but the original ink blots belong to Parker. Parker credits this process for her prowess in composition, describing it as a modern-day medieval apprenticeship.

Parker began composing at the age of five and wrote her first orchestral score while still in high school. She attended Smith College and the Julliard School, where she studied composition and conducting. She has been commissioned by such well-known groups as Chanticleer, the Vancouver Chamber Singers, and the Atlanta Symphony, as well as hundreds of community, school, and church choruses. Her own professional choral ensemble, the Musicians of Melodious Accord, has been another vehicle for bringing her view of choral music to a wide and diverse audience.

This view, in her own words, is:

I believe that melody is the foundation of human music-making, and that song issuing from one human throat is the essential first-step to a musical life. I am fascinated with the combination of words and music, thus I have concentrated on choral and vocal works, using the very best texts that I can find. Chamber music involving small groups of voices and instruments is a favorite medium.

I am a devotee of folk songs from many cultures, as well as the rediscovery of Christian hymns from many centuries. Melodies which last teach me about the nature of melody itself, and I never tire of composing, arranging, conducting and teaching from these ever-flowing sources.

Currently a resident of western Massachusetts, Dr. Parker has published books on melodic styles, choral improvisation, and in the words of her book title "*Good Singing in Church*." Three videos have been released showing her work with hymnody, also the topic for numerous workshops she typically holds each year across the country and across the globe. She is the recipient of four honorary doctorates and the Smith College Medal, as well as grants from ASCAP, the National Endowment for the Arts, and the American Music Center. She is on the board of Chorus America.[19]

Composition

O Come is reasonably typical of the Shaw/Parker style. It begins with a monophonic presentation of the melody by the men's voices, evocative of the Gregorian chant that gave us this carol in the first place. The second verse employs a technique that is fairly standard practice for arrangements in this series. Parker presents the melody in the women, harmonized by the melody in augmentation in the men. The parts meet up on the word "rejoice," which brings us to the final verse arranged as a men's melody with a women's two-part descant.

Technical and Stylistic Considerations

The difficulties in this piece actually lie in its simplicity. Parker does not obscure the beauty of the melody through lots of fancy ornamentation, and this reserved hand does not leave singers any room to hide.

Achieving a beautiful unison sound in the men, particularly with a tune that is most likely familiar to them, can be a challenge. Previous experience with this melody may be in gusty congregational singing, or perhaps date back to middle school band arrangements. In fact, many composers—including composers of works for instruments—often use this tune as an invocation to carol medleys, sometimes lavishing the kind of dark foreboding that Berlioz infused another famous chant with—the "Dies Irae" as used in *The Symphonie Fantastique*.

This baggage that many bring to this melody must be dropped at the choir room door. Instead, a pure and monastic tone should be employed: warm, open vowel sounds and unadorned, vibrato-free, or at the very least vibrato-light, spinning threads of sound.

The women's descant in the third verse presents a similar challenge. The voices cross one another frequently, rising and falling in turn until they finally relent and leave the men alone for the final "rejoice." It is the reverse of the initial experience of this place in the text, the first instance being the first moment the choir came together as one, and this last one returning to the

[19] "Alice Parker and Melodious Accord: Creating Communities of Sound through Singing," accessed April 10, 2014, http://melodiousaccord.org/alice_parker.

all-male texture of the opening. The women's descant does return for the last four measures, but this little *codetta* is past the point of the climactic moment(s) we are given.

Text

Oh, come, oh, come, Emmanuel,
And ransom captive Israel,
That mourns in lonely exile here
Until the Son of God appear.
Rejoice! Rejoice! Emmanuel
Shall come to you, O Israel!

Oh, come, our Dayspring from on high,
And cheer us by your drawing nigh,
Disperse the gloomy clouds of night,
And death's dark shadows put to flight.
Rejoice! Rejoice! Emmanuel
Shall come to you, O Israel!

Oh, come, O Key of David, come,
And open wide our heav'nly home;
Make safe the way that leads on high,
And close the path to misery.
Rejoice! Rejoice! Emmanuel
Shall come to you, O Israel!

Repertoire Resource Guide

Alleluia

Randall Thompson
(1899-1984)

SATB
E.C. Schirmer: 1786
Overall: 4
Vocal: 4
Tonal/Rhythm: 4

Composer

Randall Thompson was a highly important, and highly decorated, American composer. His output includes symphonic music and a song cycle, but he is best known for his choral music, including *The Peacable Kingdom*, *Frostiana*, and his *Alleluia*. He studied at Harvard University with Walter R. Spalding, Edward B. Hill, and Archibald T. Davison. Later he was assistant professor of music at Wellesley College and still later held professorships at the University of California, Berkeley and Princeton University. [20]

In addition to teaching and composing, Thompson served as director of the Curtis Institute of Music in Philadelphia and as head of the music division of the School of Fine Arts at the University of Virginia. He was appointed Professor of Music at Harvard University, becoming Walter Bigelow Rosen Professor in 1951. He retired to become Professor Emeritus at Harvard in 1965.

[20] "ECS Publishing Composer Pages: Randall Thompson, " accessed May 21, 2014, http://www.ecspublishing.com/compThompsonBio.html.

Composition

Thompson's style was primarily conservative and neoclassical. At a time when his contemporaries were exploring the absolute limits of dissonance, minimalism, aelotoric or chance music, and serial twelve-tone techniques, Thompson wrote appealing melodies and harmonized them in fairly predictable ways.

The *Alleluia* fits into this observation, with a simple tune—five notes long, but employing only two pitches a step apart—forming the main melodic idea of the piece. Thompson employs a methodical and scholarly development of that idea, presenting the melodic motive in various parts, with subtle changes in harmonization to evoke a range of moods.

Technical Considerations

To say that it is compositionally conservative is not to say that the *Alleluia* is easy, however. Thompson's demands come primarily in the way of extended range and vast dynamic contrast. The opening of the piece is marked *ppp*, and singers will see *ff* as well, with many gradations in between. The measure before the last page includes a *dimuendo* to *forte*, which is an indication of the heights the dynamic palate reached in the measures before. Thompson builds the dynamic from its initial starting position several times, with corresponding retreats—one of which is a legitimately sudden *subito piano* at the top of page 8, following what had promised to be a fully satisfying musical climax.

The opening chord itself can present a challenge at first. Basses begin the piece on the fifth of the chord, not on the root, and can spend quite a while on the wrong notes if this is not established at the outset. A similar voicing is found at the aforementioned *subito piano* at the top of page 8. Rootless voicings in these and similar moments throughout the piece leave the tonality floating in a dreamy, ungrounded tonality until fairly late in the piece. Other subtle changes in tonality are experienced at the bottom of page 4 into page 5, into the bottom of page 7, and into the *stringendo* at the bottom of page 9. In these instances, singers must not only function as a part of their respective section, but as an ensemble to make these key shifts sound fresh and surprising to the audience, but not surprising to the choir.

Given that the text consists of a single word, special attention must be paid to each syllable and the vowel color contained in it. Thompson wisely places more [ɑ] vowels on long notes, important cadences, and notes with extended range, but singers will encounter some [ɛ] vowels in inconvenient spots. Singers must be encouraged to follow the natural accents of the word even when Thompson's notes do not make this easy.

Phrasing is at once fairly straightforward and impossibly complex. Rules of choral phrasing would indicate a breath of some kind between each repeat of "alleluia," and indeed, Thompson typically structures the musical phrases to correspond well with the text phrase. However, there are also many instances of the phrase ending in an eighth-note, and proceeding to the next phrase in the beat that immediately follows. Motives like this can be repeated for measures at a time within a voice part or throughout the entire ensemble—i.e. the opening statement, the top of page 3, the top of 5, the bottom of 7, and the bottom of page 9 to the top of 10. The conductor is faced with the dilemma of attempting to insert lifts between these instances of repeated text, and risk a long series of hiccupping, gasping breaths; to elide these "alleluia"s together and risk imprecision; or to achieve the clarity via glottal stops—none of which is an obvious solution without the risk of unintended vocal consequences.

Stylistic Considerations

The word "alleluia" is an expression of joy, celebration, and satisfaction. Such is the pleasure of saying and singing this word that not an utterance of it is permitted during the church's annual observance of austerity known as Lent. Given the technical considerations listed above, this sense of joy will be a challenge for singers to produce at times.

Thompson's opening dynamic and spirit must portray some calm, and a fair measure of optimism. In instances such as this, requiring both quiet dynamic and slow tempo, the process of maintaining the interest of singers both and audience is a decidedly active process. The fact that the text contains only a single word is an additional obstacle in this task. Singers must refresh their joy, restrained at first and becoming more unbridled throughout, portraying new interest in the text at its each repeat.

Singers should be made aware of the dynamics within their part, particularly where they are in a different dynamic environment from the majority of the choir. On page 4, for example, the altos have something of a *soli* marked at a *mp* dynamic, while the remainder of the ensemble accompanies them at *pp*.

Being prepared for the *subito* piano moments at the top of page 8 and a similar quiet onset at the top of page 5 is an important consideration. The audience should be shocked back into attentiveness in these moments—the choir should not. Achieving all of the quiet dynamics, especially the *subito* ones, in a manner that does not sound cramped or stifled, but simply moves the choir away to an increased distance, is a worthy goal. A dynamic that is thought of as gentle and not squashed is necessary to keep the tension in the proper place—think: forehead, not jaw.

The degree to which the conductor chooses to apply the subtle tempo changes will make a significant impact on the dramatic rise and fall of the piece. Thompson spurs things on with markings of *movendo* and *stringendo*. Conductors who are not sufficiently disciplined can allow the music to speed up so much that the energized moments sound rushed. Combined with the dynamic aspects at these moments of the music, the result could be strident, panicky, or even accusatory in nature. It is safe to say that none of these are the results that Thompson intended, even if he provided the potential for such results.

Repertoire Resource Guide

The Awakening

Joseph Martin

(1959-)

SSAATTBB
Shawnee: 35001491
Overall: 4
Vocal: 3
Tonal/Rhythm: 4

Composer

Joseph Martin began his musical career as a pianist. While at Furman University, he was accompanist for choral director and composer Milburn Price and, inspired by Price's teaching, Martin began to compose.

Martin is a member of the staff of Shawnee Press, Inc. as director of sacred publications. He has achieved numerous honors and awards as a pianist, including nomination for a Dove Award for his recording *American Tapestry*. Though he continues to perform in concert, he now devotes his efforts to playing in churches and for conferences of church musicians.

Martin is a prolific and popular composer of choral and piano music. Over twelve hundred of compositions are currently in print. His composition *Pieta* was recently honored with an award from the John Ness Beck Foundation. Along with Mark Hayes and David Angerman, Martin has co-authored a fully graded, progressive piano method for the Christian student called *Keys for the Kingdom*. His major works include thirty-two choral cantatas and *Song of Wisdom*, a choral tone poem based on the best-selling children's book *Old Turtle*. [21]

Composition

[21] "Joseph Martin: Let Music Live," accessed May 14, 2014, https://www.martin88.com/AboutMe.aspx.

The Awakening is a setting of the composer's own text. It is organized into two distinct sections, the first painting a bleak landscape of an envisioned world in which there is no music of any kind, the second making an invocation to "awake…and sing." The structural and musical elements combine to indulge in high drama—potentially melodrama.

After a tinkling piano introduction, Martin presents his initial melodic idea in unison men's voices, repeating in women's voices. The next statement expands the choir to a full six parts in lush homophonic motion. The men's and women's choirs trade phrases through much of the remaining first half, coming together once again on the text "no alleluia, not one hosanna…"

The "awake" portion of the piece begins with a short cannon, evoking the image of bells. A warm and flowing melodic portion follows, which gives way to a dramatic conclusion full of loud whole-notes from the choir and pounded quarter-notes from the accompaniment.

Technical and Stylistic Considerations

Dynamic and vocal ranges required from the singers are considerable throughout. In order to paint all of the various colors that Martin requires—both in the more bleak and in the more celebratory sections—choirs must reach the outer limits of their tessitura and dynamic capacity. Of course, this must be achieved without getting caught up in the moment and making bad sounds.

The early *tutti* choir moments bloom into lots of parts, or in some cases begin in lots of parts, in which the parts are not handed off in the most obvious ways. Conductors should expect to spend some time turning the F# minor chord at the top of page 6 that is provided by accompaniment but enters as different voicing in the choir. The initial choral entrance on the second page requires similar skills.

The *tenutos* at the bottom of page 7 and top of page 8 are sometimes observed as mini-fermatas. In either case, these notes deserve additional weight and attention as the apex of the musical and verbal phrase.

The canon that begins the "awake" section on page 9 begins with tenor and bass parts in the same octave. Conductors must choose whether to illuminate or subjugate the differences in vocal quality between the two sections. Basses leave the canonic structure to accompany the other parts via an augmented version of the melody, while the sopranos sing a counter melody above.

After the introduction in this section is the lush melody applied to "Awake, my soul and sing." Unison choral singing is never as easy as singers may assume, as there is no longer harmonization to obscure subtle differences in vowel color, approach to line, and placement of consonants. This consideration is also a factor in the early moments of the piece, though it is typically just the men or just the women in these spots. Unification of all of these aspects must be given considerable attention and effort.

Text

I dreamed a dream, a silent dream, of a land not far away
Where no bird sang, no steeples rang, and teardrops fell like rain.
I dreamed a dream; a silent dream.
I dreamed a dream of a land so filled with pride
That every song, both weak and strong, withered and died.
I dreamed a dream
No hallelujah; not one hosanna!

No song of love, no lullaby.
And no choir sang to change the world.
No pipers played, no dancers twirled.
I dreamed a dream; a silent dream.
Awake, awake! Soli deo gloria!
Awake, Awake!
Awake my soul and sing, the time for praise has come.
The silence of the night has passed,
A new day has begun!
Let music never die in me;
Forever let my spirit sing!
Wherever emptiness is found let there be joy and glorious sound.
Let music never die in me; forever let my spirit sing!
Let all our voices join as one to praise the giver of the sun!
Awake, awake!
Let music live!

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ADVANCED CONDUCTING PROJECT (MUAP 504-04)
SPRING 2014
DVD MENU
SEAN HACKETT

1. *O Come, O Come, Emmanuel* arr. by Alice Parker and Robert Shaw, performed by the Lebanon County Choral Society, begins at **0:00**.

2. *Tomorrow Shall Be My Dancing Day* by Philip Stopford, performed by the Conrad Weiser High School Chorus, begins at **3:22**.

3. *Haec Dies* by William Byrd , performed by the Conrad Weiser High School Chorus, begins at **6:06**.

4. "Jauchzet, frohlocket" by J. S. Bach, performed by the Lebanon County Choral Society, begins at **8:57**.

5. *Lux Aurumque* by Eric Whitacre, performed by the Lebanon County Choral Society, begins at **17:46**.

6. *Christmas Cantata* (*Sinfonia Sacra*) by Daniel Pinkham, performed by the Lebanon County Choral Society, begins at **21:54**.

7. *The Awakening* by Joseph Martin, performed by the Lebanon County Choral Society, begins at **32:48**.

8. *Alleluia* by Randall Thompson, performed by the Lebanon County Choral Society, begins at **41:08**.

9. "Thanks Be to God" by Felix Mendelssohn, performed by the Lebanon County Choral Society, begins at **47:27**.

10. *Ain't No Grave Can Hold My Body Down* arr. by Paul Caldwell and Sean Ivory, performed by the Conrad Weiser High School Chorus, begins at **53:14**.