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Spring 2023

## A Master of Music in Choral Conducting Recital: Program Notes

Sarah Horner

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**A Master of Music in Choral Conducting Recital:**

**Program Notes**

Sarah Horner

Choral Recital

MUAP 622

Spring 2023

## Sanctus from Mozart's Requiem

Wolfgang Amadeus Mozart (1756-1791) was born in Salzburg, Austria. He was known for his elegant melodies and rich harmonies.<sup>1</sup> He had no formal music training but instead learned from his father, who was also a musician. He only lived to be 35 but was extremely prolific. Some of his most famous works include *Le nozze di Figaro*, *Don Giovanni*, and *The Jupiter Symphony*. In 1791, during his work on the *Requiem*, he was also writing *Die Zauberflöte*, *La clemenza di Tito*, and the *Little Masonic Cantata*, which was why his *Requiem* writing was continuously interrupted.<sup>2</sup> He was in financial debt at the time, which convinced him to take on the *Requiem*'s commission.<sup>3</sup> Mozart's health began declining in the fall of that year, and by the end of November, he was needing to dictate *Requiem* parts to scribes.<sup>4</sup> Mozart died in December 1791 of unknown causes, although speculations include rheumatic fever, glomerulonephritis (damage to the kidneys), "intemperance and penury," or perhaps a subdural hernationa (based on forensic

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<sup>1</sup> Eisen, Cliff, and Stanley Sadie. "Mozart, (Johann Chrysostom) Wolfgang Amadeus." *Grove Music Online*. 2001; Accessed 22 Jun. 2022. <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278233>.

<sup>2</sup> Nowak, Leopold, and Peter Branscombe. Preface. In *Mozart Requiem, KV 626*, 2Nd ed., VIII-XI. Germany : Barenreiter-Verlag, 2020.

<sup>3</sup> Eisen, "Mozart."

<sup>4</sup> Norwak, "*Mozart Requiem*."

evidence).<sup>5</sup> He was buried in a pauper's grave and his remains have since been lost, besides the skull that is thought to be his.<sup>6</sup> He left a wife and two children.

Mozart began work on his unfinished *Requiem* in the summer of 1791 when commissioned by a then-anonymous patron. This patron was Count Walsegg-Stuppach who desired a work to be composed in memory of his late wife.<sup>7</sup> It was not written for a specific ensemble, although Constanze did hold a public premiere once the work was completed.<sup>8</sup> For the last three weeks of his life, Mozart was bedridden and was required to sing/dictate parts to several scribes. He died on December 5, 1791. It was finished by Joseph Eybler and Franz Xaver Süssmayr within the next six months.<sup>9</sup> Much of Mozart's work was inspired by melodies and motives from Handel and Bach.<sup>10</sup> It is believed that the *Sanctus* was written completely by Süssmayr. It is also the only movement to have a sharped key signature, and the second half is a short fugue.

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<sup>5</sup> Drake, Miles E. "Mozart's Chronic Subdural Hernatorna." *Neurology*. Wolters Kluwer Health, Inc. on behalf of the American Academy of Neurology, November 1, 1993. <https://n.neurology.org/content/43/11/2400>.

<sup>6</sup> Drake, "Mozart's Hernatorna."

<sup>7</sup> Nowak, Leopold, and Peter Branscombe. Preface. In *Mozart Requiem, KV 626*, 2Nd ed., VIII-XI. Germany : Barenreiter-Verlag, 2020.

<sup>8</sup> Schwartz, Elizabeth. "Program Notes • The Mozart Requiem." Denver Philharmonic, 2019. <https://denverphilharmonic.org/program-notes-the-mozart-requiem/#:~:text=World%20premiere%3A%20The%20first%20complete,the%20Jahn%2DSaal%20in%20Vienna>.

<sup>9</sup> Nowak, "*Mozart Requiem*."

<sup>10</sup> Thresher, David. "Mozart's Requiem – The Road to the Requiem." Gramophone. MA Music, Leisure and Travel, November 1, 2016. <https://www.gramophone.co.uk/other/article/mozart-s-requiem-the-road-to-the-requiem>.

The text is from the traditional Catholic liturgy, translating to “Holy, holy, holy, Lord God of Hosts: heaven and earth are full of Thy glory. Hosanna in the highest.”

The French Revolution was in full swing at this time, not to end until 1799. The Catholic church owned nearly 10% of French lands, but much of its power was being returned to the state.<sup>11</sup> As Mozart began working on the *Requiem*, King Louis XVI attempted to escape Paris but was caught and returned. Furthermore, the Holy Roman Empire recaptured the United States of Belgium in late 1790 and restored the Austrian Netherlands. In many places - not only France - there was a deep mistrust of the Catholic Church and its power. The final Holy Roman Emperor, Francis II, took office in 1792. In the United States, new colonies were entering statehood often. The US Bill of Rights was ratified ten days after Mozart’s death.

Art was coming out of the Rococo style (decorative style, softer than the previous Baroque art) and entering Neoclassicism (Antonio Canova), which used techniques from ancient Greece and Rome, similar to the styles of the Classical era of music.<sup>12</sup> There was more interest in simplicity and proportion. Some artists were also beginning Romantic work (William Blake, Eugene Delacroix), emphasizing imagination, passion, and naturalism rather than intellect and reason.<sup>13</sup>

### ***O nata lux* – Thomas Tallis**

Tallis (ca. 1505-1585) was the leading composer in mid-century England. Nothing is known about his musical education; however, it is known that he was a boy chorister, later the Waltham

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<sup>11</sup> Betros, Gemma. “The French Revolution and the Catholic Church.” *History Today*, December 2010. <https://www.historytoday.com/archive/french-revolution-and-catholic-church>.

<sup>12</sup> “Art History Timeline: Western Art Movements and Their Impact.” *Invaluable*, April 6, 2021. <https://www.invaluable.com/blog/art-history-timeline/>.

<sup>13</sup> “Art History Timeline.”

Abbey organist, and Gentleman of the Chapel Royal from 1540-1585.<sup>14</sup> He adapted to the religious and political upheaval at this time by writing genres of church music to be sung in various settings, although it is believed that he maintained his Catholic faith.<sup>15</sup> He wrote Latin masses and motets, English motets, Latin hymns, Lamentations for Holy Week, and others. He wrote some secular music but is not known primarily for it.<sup>16</sup> His music is known for its clarity of melody, tied closely to natural speech inflection. One of his most infamous compositions is *Spem in alium*, a 40-voice motet. This was written around the same time *O nata lux* was published in *Canciones sacrae*, during Queen Elizabeth I's reign. At this time Protestant church music discouraged polyphony without clarity of text, which influenced Tallis's compositional style. His Elizabethan period also included *Third Mode Melody* (which inspired Ralph Vaughan Williams nearly 350 years later) and *Lamentations (of Jeremiah the Prophet)*.<sup>17</sup>

Tallis published this piece in 1575 alongside his student William Byrd in their collection *Cantiones sacrae*.<sup>18</sup> While *O nata lux* was not written for a specific event or ensemble, there is more information regarding the collection. It included 17 pieces by each composer, reflecting the length of current Queen Elizabeth I's reign. The collection was dedicated to the Queen and

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<sup>14</sup> Flood, W. H. Grattan. "New Light on Late Tudor Composers: XI. Thomas Tallis." *The Musical Times* 66, no. 991 (1925): 800–801. <https://doi.org/10.2307/912155>.

<sup>15</sup>Hanning, Barbara Russano. *Concise History of Western Music*. Fifth ed. New York City, New York: W.W. Norton and Company, 2014.

<sup>16</sup> Flood, "New Light."

<sup>17</sup> Cole, Suzanne. "Who Is the Father? Changing Perceptions of Tallis and Byrd in Late Nineteenth-Century England." *Music & Letters* 89, no. 2 (2008): 212–26. <http://www.jstor.org/stable/30162967>.

<sup>18</sup> Grout, Donald Jay. *A History of Western Music*. New York City, New York: W.W. Norton and Company, Inc., 1960.

written in gratitude as she granted Tallis and Byrd a monopoly on publishing printed music for the next 21 years.<sup>19</sup> It was the first collection of Latin motets published in England. The text comes from 10<sup>th</sup>-century Catholic service books for a Lauds service with an unknown author. The collection was a financial failure. Tallis and Byrd asked the Queen for monetary help in 1577.<sup>20</sup> This is possibly because the collection had strong Catholic themes and texts while England was in a post-Reformation era (Martin Luther's 95 theses occurred in 1517). Only five years before the collection was published, the Queen had been excommunicated by Pope Pius V after re-establishing the Church of England. Both Tallis and Byrd were Catholic, which was overlooked by Elizabeth.<sup>21</sup> This collection would have been illegal to sing in most churches, so the main audience was wealthier Elizabethans, and was performed as chamber music.<sup>22</sup>

The post-Reformation era influenced much of what was happening in European history at the time. The French Wars of Religion between the Catholics and Huguenots were ongoing.

Catherine d'Medici began the St. Bartholomew's Day Massacre which spread across France.

Mary, Queen of Scots, was imprisoned and eventually executed.

A plague in the 1560s killed 80,000 English people; Shakespeare was born; Spain and Portugal

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<sup>19</sup> Butler, Katherine. "Revisiting Byrd and Tallis." *Early Music* 43, no. 3 (August 2015): 531–33. doi:10.1093/em/cav054.

<sup>20</sup> Butler, "Revisiting Byrd and Tallis"

<sup>21</sup> Mann, Stephanie. "'If Ye Love Me' by Thomas Tallis." *National Catholic Register*, October 12, 2017. <https://www.ncregister.com/blog/if-ye-love-me-by-thomas-tallis>.

<sup>22</sup> Gatens. 2011. "Cantiones Sacrae of 1575." *American Record Guide* 74 (4): 97. <https://search-ebscohost-com.ezproxy.messiah.edu/login.aspx?direct=true&db=asn&AN=62657420&site=ehost-live&scope=site>.

united under King Philip II in 1580; Pope Gregory issued the Gregorian calendar; and the first colony in Roanoke, Virginia, was established.

This was considered the late Renaissance. Other contemporaries included Monteverdi, di Lasso, and Gabrieli. Much of the music and art of the period were meant to stir emotions, and music was often represented in art, including by Caravaggio and Titian. This art was called mannerism and included reactions to the naturalism of the early Renaissance, resulting in exaggerated qualities.

### ***Jubilate Deo (Jubilate Deo, omnis terra) – Dan Forrest***

Dan Forrest was born in 1978 and earned degrees from Bob Jones University and the University of Kansas, where he studied with James Barnes. He was also taught by Alice Parker. He has written concert and sacred works with varying levels of difficulty for choir, orchestra, solo piano, and more.<sup>23</sup> His choral music especially is known for textual nuances and mirroring natural speech inflections.<sup>24</sup> His most well-known works are *Requiem for the Living* (2013), *Jubilate Deo* (2016), and *LUX: The Dawn From On High* (2018).<sup>25</sup> He has won numerous awards, including the 2004 John Ness Beck Foundation (and 2009, placing second in 2008).<sup>26</sup> His music is performed worldwide, including at Carnegie Hall and Lincoln Center. In 2016, he wrote a

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<sup>23</sup> Forrest, Dan. "Biography." *The Music of Dan Forrest*, 2020. <https://danforrest.com/bio/>.

<sup>24</sup> Cope, Lindsey Lane, "The Power of Three in Dan Forrest's *Requiem for the Living*." Master's Thesis, University of Tennessee, 2015. [https://trace.tennessee.edu/utk\\_gradthes/3574](https://trace.tennessee.edu/utk_gradthes/3574)

<sup>25</sup> Forrest, "Biography."

<sup>26</sup> Thomas, David L. "Awards." *The John Ness Beck Foundation*, 2014. <https://johnnessbeckfoundation.org/awards/>.



commissioned piece for the Duke University Chapel when it re-opened after renovation.<sup>27</sup> His piece *LUX: The Dawn From On High* premiered a year later. He currently lives in Greenville, SC, with his wife and three children and keeps a full schedule composing, mentoring, editing, teaching, and playing. He is a Christian whose goal is not to make music but to glorify God through his gifts.<sup>28</sup>

*Jubilate Deo* was written in April of 2016 and commissioned/premiered by Henry Leck and the Indianapolis Children's Choirs, made up of the Youth Chorale, Bella Voce, Cantantes Angeli, and Bel Canto, for their 30<sup>th</sup>-anniversary concert.<sup>29</sup> This is a sacred piece, using text from Psalm 100, translated as "Shout for joy to the Lord, all the earth!" Some scholars attribute this psalm to David, while others believe Moses wrote it.<sup>31</sup> The seven movements sometimes use all five verses of the psalm and sometimes only a portion. The third movement also utilizes Psalm 23:1 ("The Lord is my shepherd, I shall not want"). The Psalm is translated into Latin, Hebrew, Arabic, Mandarin, Zulu, Spanish, and English. Forrest's goal in this piece was to joyfully celebrate God using characteristics of each language-group's music without losing his own

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<sup>27</sup> Forrest, Dan. "The Church's One Foundation (Dan Forrest) - Premiere at Duke Chapel." YouTube. YouTube, March 21, 2017. <https://www.youtube.com/watch?v=2ECY2IleRg8>.

<sup>28</sup> Forrest, "Biography."

<sup>29</sup> Forrest, Dan. "Jubilate Deo." *The Music of Dan Forrest*, 2020. <https://danforrest.com/music-catalog/jubilate-deo/>.

<sup>30</sup> Brooks, Brett. "Indianapolis Children's Choir 30th Anniversary Concert - Jubilate Deo, VII OMNIS TERRA!" YouTube. YouTube, April 30, 2016. <https://www.youtube.com/watch?v=kbgGGfNm8JE>.

<sup>31</sup> Kranz, Jeffrey. "Who Wrote the Psalms? Hint: Not Just David." *OverviewBible*, August 6, 2020. <https://overviewbible.com/who-wrote-psalms-besides-david/>.

voice.<sup>32</sup> This movement in particular uses changing meter to support the natural text pattern as well as syncopation and accented figures to convey excitement and urgency as the choir sings “Sing to the Lord, all the earth!” The music becomes more legato and less syncopated with the new text, translated “Serve the Lord with gladness, and enter into His presence,” reminding the hearer to look inward at his or her personal convictions when approaching the Lord.

In the past several decades, the global church has been divided even more than during the time of Tallis and the Reformation. Denominations are splitting. A Pew study in 2017 found that 27% of Americans identify as “spiritual but not religious.”<sup>33</sup> In a post-post-Modernist worldview, some composers are still writing sacred music that upholds Biblical truths, and Dan Forrest is one of them. *Jubilate Deo* responds well to the division of Christianity as it ties global languages and styles together with one text. Much of today’s art and music is also considered to be post-post-Modernist, or even meta-Modernist. This definition is vague, but generally current art holds two opposing views at the same time, balancing hopefulness with hopelessness, sincerity with irony, etc.<sup>34</sup> It holds the idea that truth is subjective, whereas *Jubilate Deo* opposes this view with objective and Biblical truth.

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<sup>32</sup> Forrest, “Jubilate Deo.”

<sup>33</sup> Lipka, Michael, and Claire Gecewicz. “More Americans Now Say They're Spiritual but Not Religious.” Pew Research Center. Pew Research Center, May 30, 2020. <https://www.pewresearch.org/fact-tank/2017/09/06/more-americans-now-say-theyre-spiritual-but-not-religious/>.

<sup>34</sup> Truong, Dan. “Post-Postmodernism: Where Does It End?” HuffPost. HuffPost, May 27, 2016. [https://www.huffpost.com/entry/postpostmodernism-where-d\\_b\\_7451724](https://www.huffpost.com/entry/postpostmodernism-where-d_b_7451724).

***Keep Your Lamps* – arr. André Thomas**

Thomas was born in Kansas in 1952 and is currently an Emeritus Professor of Music at Florida State University, where he was previously director of choral activities and professor of choral music education, a position he held since 1984.<sup>35</sup> He is also currently a Visiting Professor of Conducting and Interim Conductor of the Yale Camerata.<sup>36</sup> He has received degrees from Friends University, Northwestern University, and the University of Illinois at Urbana-Champaign, studying with Cecil Riney, Margaret Hillis, and Harold Decker. He is a conductor and teacher but is also well-known for his original compositions and arrangements, typically those of African-American spirituals (of which *Keep Your Lamps* is an example). His mentors in this capacity include William Dawson and Jester Hairston.<sup>37</sup> His compositions are written for choirs of all abilities and ages. He has also written a book entitled *Way Over in Beulah Lan': Understanding and Performing the Negro Spiritual*. Other original pieces include: *I Dream a World*, *Gloria Fanfare*, *Alzheimer's Stories*, and *Shout for Joy*. Other well-known arrangements of Dr. Thomas's include *John Henry*, *Walk In the Light*, *Joshua Fit the Battle of Jericho*, *Beautiful City*, and *The Drinking Gourd*, to name only a few.<sup>38</sup>

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<sup>35</sup> Steven N. Kelly, "Thomas, André," *Grove Music Online*. 26 May. 2010, <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002087667>.

<sup>36</sup> Andre J. Thomas, "Biography," AJT, 2022, <https://www.drandrethomas.com/biography>.

<sup>37</sup> Kelly, "Thomas."

<sup>38</sup> Andre J. Thomas. "Music," AJT, 2022, <https://www.drandrethomas.com/music>.

*Keep Your Lamps* uses text that is drawn from the Gospel of Matthew 25:1-13, also known as the Parable of the Ten Virgins. This parable teaches the importance of being prepared for the return of Christ, as no one knows the day or hour of His coming. The spiritual is printed in many hymnals and has been performed by various artists, perhaps popularized first by Blind Willie Johnson, who recorded a gospel blues version of the melody in 1929.<sup>39</sup> It is traditionally performed using call-and-response, as many spirituals are. In Thomas's arrangement, the sopranos call in the chorus while the rest of the choir responds. His arrangement also uses only two of the verses (not including the chorus) that are included in many other hymnals and arrangements.<sup>40</sup> He chose verses that reference both the return of Christ and the labor of slaves in the fields. It is very typical of African American spirituals to use metaphors and text that can have double meanings. Some of these metaphors include trains (figuratively meaning the Underground Railroad), constellations like the Drinking Gourd (explaining which way to escape to freedom), or speaking about the Promised Land (which either means Northern freedom or the prospect of heaven). They often have to do with the hope of escape or freedom from slavery. His arrangement is also written for high, medium, and low conga accompaniment, which creates a rhythmic walking (or perhaps, trudging) tempo. The accents and shaping written into the choral lines highlight the importance of the text. For example, he writes rhythmic rests into the lines but removes the rests and forces a carryover of breath into new text: "the time is coming nigh." In

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<sup>39</sup> *Keep Your Lamp Trimmed and Burning*. YouTube, 2015.  
<https://www.youtube.com/watch?v=y8liXw9eM2c>.

<sup>40</sup> "Keep Your Lamps Trimmed and Burning," Hymnary.org, Accessed January 28, 2023,  
[https://hymnary.org/text/keep\\_your\\_lamps\\_trimmed\\_and\\_burning](https://hymnary.org/text/keep_your_lamps_trimmed_and_burning).

this way, Thomas emphasizes unfamiliar ideas by introducing new shapes to the melody line that will draw the attention of the audience.

***Erev Shel Shoshanim* – Josef Hadar, arr. Jack Klebanow**

Josef Hadar (1926-2006) was born in Tel Aviv, Israel to parents who were members both of the Israeli Opera and the Tel Aviv Choir.<sup>41</sup> He grew up in multiple musical environments, even starting an orchestra at his school when he was 14. He attended the College for Music Educators and eventually taught high school. He continually directed and founded various children’s choirs, men’s choirs, and orchestras. He recorded many children’s songs in the 1960s and composed music for many Israeli singers of the 50s and 60s. In total, he wrote over 240 songs that were sung by musicians all over the world, of which *Erev* is probably the most well-known.<sup>42</sup> Other compositions include *Shir Hanokdim*, *Tapuach Hinani*, *Levav Enosh*, and *Belev Haleil*. Many of his compositions are now regarded as core Israeli folk tunes.

Arranger Jack Klebanow is currently on clergy at the Beth El Synagogue Center in New Rochelle, New York. He is their music director and serves on the prayer team.<sup>43</sup>

The text for *Erev* is loosely taken from Song of Songs. It is a Hebrew love song that is now considered an Israeli folk song, though it now is known and celebrated throughout the entire Middle East, not just in Israeli or Jewish communities. The melody is performed often at Jewish

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<sup>41</sup> Talila Eliram, Yosef Hadar Jewish Music Research Center, Accessed January 30, 2023, <https://www.jewish-music.huji.ac.il/content/yosef-hadar>.

<sup>42</sup> Eliram, “Hadar.”

<sup>43</sup> “Jack Klebanow,” Clergy Biographies, Beth El Synagogue Center, Accessed January 30, 2023, <https://www.bethelnr.org/about-us/clergy/biographies/#klebanow>.

wedding ceremonies.<sup>44</sup> Many international musicians have recorded versions of this melody, especially during the 1960s and 70s, including Harry Belafonte, Nana Mouskouri, and Martin Simpson. It can also be found in Finnish hymnbooks. When Hadar wrote this melody in 1956, Israel had just become part of the United Nations and was undergoing mass immigration from both European and Arab countries. Over the next twenty years, as this piece was being performed, Israel faced several military conflicts including the Six-Day War and the Yom Kippur War.<sup>45</sup> Folk songs were often performed in response to the political climate of the day, either in protest or in celebration.

The text for this piece is based on several passages in Song of Songs (especially chapters two and five). While it comes from a sacred text that is metaphorically about Christ's love for His church, the text can be read outside of this context as romantic love between a man and his wife. The lyrics express an invitation to come into a garden, beautiful and fragrant with the scent of roses. Klebanow's arrangement of this melody is quite accessible for high school choirs. His piano accompaniment is sensitive and fluid, sometimes taking the melody from the singers in short but expressive interludes. The vocal lines follow the shape of the text, and each voice part carries equal importance harmonically. Long harmonic phrases portray a sense of patience and longing. It encompasses, through dynamics and harmonic tension and resolution, the range of

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<sup>44</sup> Rebecca Cypess, "Israeli Folk Music," Jewish Culture, My Jewish Learning, November 29, 2022, <https://www.myjewishlearning.com/article/israeli-folk-music/>.

<sup>45</sup> "History of Israel," Embassies.gov.il, Mission of Israel to the UN in Geneva, Accessed January 30, 2023, <https://embassies.gov.il/UnGeneva/AboutIsrael/history/Pages/History-Israel-Timeline.aspx>.

human love – strong and bold passion fading to intimate and whispered conversation, which is mentioned in the text.

### ***Auld Lang Syne* – arr. Lee R. Kesselman**

Lee Kesselman (b. 1951) was born in Milwaukee and currently lives in Illinois – he has lived in the Midwest for his entire life. He has a degree in piano and composition from Macalester College and a master’s degree in conducting from the University of Southern California.<sup>46</sup> He is best known as a teacher and a clinician, more so than an arranger or composer. He is currently the Director of Choral Activities at the College of DuPage outside of Chicago, a position he’s held since 1981.<sup>47</sup> He is also the founder and director of the New Classical Singers, which is a professional choir. He has written choral music, solo vocal works, some instrumental works, and operas, including *The Bremen Town Musicians* (which has been performed over 350 times) and *The Emperor’s New Clothes*. He has arranged over 90 choral works, including *Auld Lang Syne*. He has been the recipient of multiple nationwide and statewide composition awards.<sup>48</sup>

*Auld Lang Syne* was originally written by Robert Burns, the beloved Scottish poet. Though he wrote it first in 1788, it was not published until 1796.<sup>49</sup> The melody uses a traditional Scots folk song, unattributed to any composer. Though it is now performed most often to celebrate the new year (perhaps thanks to Guy Lombardo’s band The Royal Canadians, who played the song for

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<sup>46</sup> “Lee R. Kesselman,” Kesselman Press, Accessed January 31, 2023, <https://www.kesselmanpress.com/artist.php?view=bio>.

<sup>47</sup> “Kesselman.”

<sup>48</sup> “Kesselman.”

<sup>49</sup> Robert Lewis, "Auld Lang Syne," *Encyclopedia Britannica*, May 19, 2017, <https://www.britannica.com/topic/Auld-Lang-Syne>.

radio broadcast in 1929<sup>50</sup>), originally it was meant simply as a song of nostalgia and remembrance of time gone by as well as a toast to friendship. Much of this arrangement retains Scots words and phrases to maintain the authenticity of the piece's origin (such as "pou'd the gowans" and "willie-waught"). Kesselman's arrangement is written for either piano or harp accompaniment and is quite slow, perhaps to imitate the passage of time as the singer looks back on his life. It delicately balances unison singing with four-part harmony, typically in a homophonic texture. The middle verse utilizes a slow rocking 6/8 time, featuring the choir singing in duple time over triplets in the accompaniment, a substantial piano (or harp) interlude, and a soprano feature supported by humming from the rest of the choir. These techniques create almost a lapse in timing, drawing out the melody and focusing the audience back to the idea of reminiscing on old memories. The attention in this piece is always directed back to the text – Kesselman writes as if a storyteller.

### ***Bidi Bom – David Eddleman***

David Eddleman was born in Winston-Salem, North Carolina in 1936.<sup>51</sup> He served in the U.S. Army from 1960-1962, after receiving his Bachelor's Degree from Appalachian State University in 1958. He has also completed his Master's of Music from Virginia Commonwealth University and his Doctorate of Museum Arts from Boston University. He has taught at several high schools and at Boston University and St. Elizabeth University. He has also worked as an editor at Silver

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<sup>50</sup> Lewis, "Auld Lang Syne."

<sup>51</sup> "G. David Eddleman," Prabook, World Biographical Encyclopedia, Inc., Accessed February 6, 2023, <https://prabook.com/web/g.david.eddleman/222134#:~:text=composer%20editor%20arranger%20G.%20David%20Eddleman%2C%20American%20Editor%2C,Panel%20award%20since%201980%29%2C%20American%20Choral%20Dirs.%20Association.>



Burdett & Ginn, Inc. and as a consultant for New York City Opera.<sup>52</sup> He's written music mostly for choirs/vocal music and is probably most well-known for his arrangements of various folk songs, though he has composed several works for instruments as well as one opera, entitled "The Cure." He is Jewish and has written or arranged several pieces for Jewish holidays, including *Bidi Bom*. Some other arrangements of his include *What Shall We Do With a Drunken Sailor?*, *Dai Diddle Dai*, *Cindy*, and *Black is the Color of My True Love's Hair*.

*Bidi Bom* is a song meant to be sung during Hanukkah, though it does not specifically talk about this holiday in the lyrics, referring only to the candles that are lit during Hanukkah. The words "bidi bom" are meant to imitate the Yiddish language – more specifically, a prayer (probably, *davening*, or reciting liturgical prayers).<sup>53</sup> In fact, Tevye in *Fiddler on the Roof* uses these words in the song "If I Were a Rich Man." Though the words have been used before, this setting is an original composition rather than an arrangement. Eddleman dedicated this song to his wife, Miriam. He has set it for SATB, SAB, and 2-part choirs. In the piece, each voice part layers over one another, creating the atmosphere of a conversation or a congregational prayer. The "bidi" and "bom" rhythmically imitate "ti-ti" and "ta," which make the syllables very naturally fall into the melodic line. This first introduction section is followed by a counter-melody in English, and the two sections rotate throughout the piece until the first section returns, more quickly and frenzied at the end. This urgent repetition at the end of the piece recalls some type of dance, swelling and growing until finally collapsing after the last motive. While much of this text is

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<sup>52</sup> "Eddleman."

<sup>53</sup> Y. Hechel Greenberg, "What Is Prayer?," Chabad.org, Chabad-Lubavitch Media Center, Accessed February 6, 2023, [https://www.chabad.org/library/article\\_cdo/aid/3241/jewish/What-is-Prayer.htm](https://www.chabad.org/library/article_cdo/aid/3241/jewish/What-is-Prayer.htm).

made of nonsense syllables, the rest of the text expresses excitement while preparing to celebrate Hanukkah with one's family, inviting loved ones to come and partake. The meter is in 2 and is lively – a sparse bass line paired with quick eighth notes in the vocal parts imitates a dance.

***It's Beginning to Look Like Christmas* – arr. Mark Hayes**

Meredith Willson (1902-1984) was born in Mason City, Iowa and died in Santa Monica, California. He studied flute at New York's Institute of Musical Art (later to be renamed Juilliard) while he was still a teenager.<sup>54</sup> He then toured with John Philip Sousa's band and eventually played flute in the New York Philharmonic. Later, he worked as the music director for ABC radio and television. He wrote the score for *The Music Man* as well as *The Unsinkable Molly Brown* and *Here's Love*, though the former is probably his most well-known composition.<sup>55</sup>

Mark Hayes (b. 1953 in Wisconsin) has his B.M. in piano performance from Baylor University and is now a conductor and pianist, though he is best known for his arrangements.<sup>56</sup> He has written or arranged over 1500 pieces for piano, instrumental ensembles, choir, and solo voice. Some of his most well-known works include arrangements for church pianists. He has won many composition awards, including the ASCAP Standard Award and the Dove Award for gospel music.<sup>57</sup>

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<sup>54</sup> Lucy E. Cross, "Meredith Willson," The Official Masterworks Broadway Site, Sony Music Entertainment, Accessed February 7, 2023, <https://www.masterworksbroadway.com/artist/meredith-willson/>.

<sup>55</sup> Cross, "Willson."

<sup>56</sup> "Biography," Mark Hayes Productions, Accessed February 7, 2023, <https://markhayes.com/biography/>.

<sup>57</sup> "Biography."

*It's Beginning to Look Like Christmas* was originally written in 1951 and has been recorded by many artists since. Some of the most well-known covers were done by Perry Como and the Fontane Sisters, Bing Crosby, Michael Bublé, Harry Connick Jr., Pentatonix, and Kelly Clarkson. It is possible that Willson was writing about the Grand Hotel in Yarmouth, Nova Scotia, which would correlate with the song's lyrics and with Willson's stay at that hotel.<sup>58</sup> Hayes arranged this for SATB, SAB, and 2-part choir. In the 2-part arrangement, Hayes treats both voices equally, often switching the melody between the two and giving each part intermittent solos. The piano also acts as a third voice with an accompaniment only a pianist could compose – full of trills, runs, and very specific articulation markings. This is a great arrangement for beginning choirs because it offers the opportunity to work on switching articulation quickly, going between straight and swung rhythms, and singing in close and sometimes dissonant harmonies (as this piece is very influenced by typical jazz progressions).

### ***Verleih' uns Frieden* – Felix Mendelssohn**

Felix Mendelssohn (1809-1847) was a German Romantic composer born into a musical family. He took piano lessons from his parents alongside his sister Fanny, and later studied piano and composition with Ludwig Berger and Carl Friedrich Zelter.<sup>59</sup> He is considered a child prodigy, writing several lengthy works, and performing publicly before the age of ten. When he was 20, he conducted the first performance of Bach's *St. Matthew Passion* since the composer's death,

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<sup>58</sup> Brian Medel, "Christmas Looks a Lot like Yarmouth in Classic Tune," Herald News, The Chronicle Herald, November 20, 2011, <https://www.thechronicleherald.ca/novascotia/34852-christmas-looks-lot-yarmouth-classic-tune/>.

<sup>59</sup> E. Lockspeiser, "Felix Mendelssohn," *Encyclopedia Britannica*, January 30, 2023, <https://www.britannica.com/biography/Felix-Mendelssohn>.

which began the revival of Bach's music.<sup>60</sup> He wrote incidental music, symphonies, choral works, oratorios, operas, chamber music, instrumental pieces, and solo piano works. Some of his most famous works include the "Wedding March" from *Overture to a Midsummer Night's Dream*, his oratorio *Elijah*, and his *Violin Concerto in E Minor*. He was also a good visual artist, painting (mostly landscapes) throughout his life. His music, for the most part, emphasizes human emotion and beauty over strict forms and structures. Some typical forms he even changed – for example, adding a quick scherzo to his chamber music pieces.

Mendelssohn wrote this piece in 1831, using text by Martin Luther based on a prayer for peace.<sup>61</sup> This prayer uses ideas from 2 Kings, 2 Chronicles, and Psalms, and was often used to close Lutheran services. Mendelssohn composed this piece with seven other chorale pieces based on Lutheran hymns, but he only chose *Verleih'* to be published.<sup>62</sup> He originally scored it to be played with a small orchestra, but presently it is typically performed with either piano or organ accompaniment. Mendelssohn converted to Lutheranism from Judaism as a child, when his father thought it prudent to adopt the Christian faith.<sup>63</sup> This childhood upbringing surely impacted his choice of Lutheran music in these compositions. The text is a prayer for peace, which is paired with a (usually) soft melody and a gentle fluid accompaniment line. It expresses faith that God is the only way to overcome trials and battles, which is supported by the resolute melody that is continually passed throughout the vocal parts. The main melody occurs multiple

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<sup>60</sup> Lockspeiser, "Mendelssohn."

<sup>61</sup> Willi Schulze, *Verleih' Uns Frieden*, Carus-Verlag, July 1980, <https://www.carusmedia.com/images-intern/medien/40/4048100/4048100x.pdf>.

<sup>62</sup> Schulze, "Verleih."

<sup>63</sup> Lockspeiser, "Mendelssohn."

times throughout the parts, sometimes by singular sections and sometimes paired with counterpoint. It occurs for the final time in four-part homophony. The accompaniment is legato and andante and almost completely diatonic (sometimes a lowered seventh occurs) and can be heard as an independent part throughout most of the piece. This piece is an accessible Romantic piece for high school choir.

### ***He Never Failed Me Yet* – Robert Ray**

Robert Ray (1946) is a composer, conductor, and music educator from St. Louis, Missouri. He is a graduate of Northwestern University.<sup>64</sup> He began his career as a pianist and then began accompanying the St. Louis Symphony Chorus, which was his first “professional” job. To improve the outreach of the SLSO into black churches, he founded the In Unison Chorus, which performs gospel and spiritual music.<sup>65</sup> He also helped the SLSO to widen its repertoire to include that of more black composers. He was also a professor of music at the University of Missouri St. Louis. He has since retired from both jobs. He is known for being an exceedingly optimistic teacher, encouraging the choirs that he works with often. He advocates for the importance of all people singing black music, not just people of color.<sup>66</sup> He is a man of faith and credits Jesus as his motivation and purpose, saying “God controls everything I do.”<sup>67</sup> He has written several

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<sup>64</sup> Barbara Karkabi, “Gospel Mass Grew Its Audience over Time,” Chron, Houston Chronicle, January 16, 2009, <https://www.chron.com/life/houston-belief/article/Gospel-Mass-grew-its-audience-over-time-1750099.php>.

<sup>65</sup> Sarah Bryan Miller, “Robert Ray Retires from St. Louis Symphony's In Unison Chorus,” *Stltoday.com*, February 7, 2010.

<sup>66</sup> Miller, “Retires.”

<sup>67</sup> Karkabi, “Gospel Mass.”

choral works, of which *He Never Failed Me Yet* is most widely known and performed; *Gospel Mass* is also a notable work of his.

*He Never Failed Me Yet* is performed in high schools and colleges all over the world. It is an accessible four-part gospel piece that often serves as a “gateway” to gospel music (or concertized gospel music) for some ensembles because it incorporates many of the traditional gospel stylistic techniques. The piece is generally homophonic with some solo interjections, written to be improvised in performance. The accompaniment, written for a rhythm section of piano, guitar, bass, and drumset, contains driving triplet rhythms with chords that swivel over pedal tones. The rhythm of the line is firmly dependent on the text being sung, which describes in the verses several integral Bible references, including Moses pleading with Pharaoh to release the Israelite slaves and Nebuchadnezzar throwing three Hebrew boys into a fiery furnace. The end of the piece utilizes a syncopated vamp section that the soloist improvises over before returning to a *molto ritardando* tag of the refrain.

### ***I Wanna Be Ready* – arr. Rosephanye Powell**

Rosephanye Powell (b. 1962) is originally from Alabama. She has degrees from Alabama State University, Westminster Choir College, and the Florida State University.<sup>68</sup> She now teaches at Auburn University as a Professor of Voice but has also held positions at Philander Smith College and Georgia Southern University. She is known for her arrangements of African American spirituals and also writes original music, and is commissioned to do so often. She travels the world teaching on the African American spiritual and on vocal health.<sup>69</sup> Her music has been

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<sup>68</sup> “Biography.” Rosephanye Powell, 2022. <https://www.rosephanyepowell.com/biography/>.

<sup>69</sup> “Biography.”

performed at Carnegie Hall and Lincoln Center, as well as in many prestigious facilities across the globe. Her music is written for all types of choirs, and she is known for writing rich melodies and harmonies influenced by popular African-American styles. Some of her best-known pieces and arrangements include *The Cry of Jeremiah*, *The Word Was God*, *Quiet Revolutionary*, and *Ev'ry Time I Feel the Spirit*.

*I Wanna Be Ready*, like many spirituals, emphasizes the glory of heaven. Enslaved people longed to experience heaven (in this case, Jerusalem). The text is based on Revelation 21, which John wrote while on the island of Patmos, regarding the new heaven and the new earth. He described heaven as being glorious, like a jewel or crystal, covered in gold and precious gems. There is not a definite origin date for this spiritual, but it is believed to be dated pre-Civil War.<sup>70</sup> Some versions of this song are solely call-and-response, where the leader improvises “couplets” and the choir answers in a rhyme. Powell’s version makes note of that, giving the soloist the main verse while the choir interjects the same refrain again and again. The first known recording of this spiritual is dated 1916 and it is sometimes categorized as a railroad song because it was sung by railway workers.<sup>71</sup> Powell’s arrangement utilizes a powerful soloist who introduces the theme and leads the rest of the choir throughout.

### ***The Long and Winding Road* – arr. Paul Langford**

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<sup>70</sup> C. Michael Hawn, “History of Hymns,” Discipleship Ministries, United Methodist Church, September 29, 2021, <https://www.umcdiscipleship.org/articles/history-of-hymns-i-want-to-be-ready-walk-in-jerusalem>.

<sup>71</sup> Hawn, “History.”

Paul Langford (b. 1966) was born and raised in Hong Kong to Southern Baptist missionary parents, but now lives in Chicago with his wife and daughter.<sup>72</sup> He attended Oklahoma Baptist University where he studied conducting. He is a freelance musician who leads worship at various churches and performs live often. He plays keyboard, arranges music, conducts choirs, and produces music at his home studio. He has arranged music for Walt Disney World in the past (as well as several significant orchestras) and has sung commercials for clients including Nintendo, Oldsmobile, L.L. Bean, and Nickelodeon. He has also recorded and performed with Celine Dion, Josh Groban, Kenny Rogers, Michael Buble, and others.<sup>73</sup> He has performed for two United States presidents. He is best known for his arrangements of popular music as well as classical music, including *Superstition*, *Goin' Home* (based on Dvorak's New World Symphony), and *I'll Be Home For Christmas*.<sup>74</sup>

*The Long and Winding Road* was a song released by the Beatles on their album *Let It Be* in 1970. It is credited to John Lennon and Paul McCartney and was the band's last number-one hit on the *Billboard* Hot 100.<sup>75</sup> The words were written by McCartney inspired by a stretch of land in the Highlands of Scotland as he ruminated over the band's tension, which eventually led to their

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<sup>72</sup> "Paul Langford," Composers, Hope Publishing Company, Accessed February 15, 2023, <https://www.hopepublishing.com/1651/>.

<sup>73</sup> "Langford."

<sup>74</sup> "Langford."

<sup>75</sup> Lauren Duca, "The Long and Winding Road' Led To The Beatles' Final No. 1 Single," Entertainment, HuffPost, June 13, 2014, [https://www.huffpost.com/entry/beatles-long-and-winding-road\\_n\\_5479380](https://www.huffpost.com/entry/beatles-long-and-winding-road_n_5479380).



break up.<sup>76</sup> He originally wanted someone else to record it, like Ray Charles or Tom Jones.<sup>77</sup>

Langford arranged this hit after hearing a recording by George Benson, and his intention is for a more modern feel than the Beatles' take. He writes that the choir should use a "light, pop sound" with speech-like vowels meant to imitate improvisation or spontaneity.<sup>78</sup> He uses a plethora of jazz chords in close harmonies—generally major sevens with some minor sevens and major nines thrown in. The syncopated rhythms and almost exclusively homophonic vocal texture contribute to the poignant lyrics, which can apply to anyone's life.

### ***Tshotsholoza!* – arr. Jeffrey Ames**

Jeffrey L. Ames is currently the Director of Choral Activities at Belmont University in Tennessee.<sup>79</sup> Previously, he has also taught at Baylor University as well as two high schools in Florida. He travels often as a choral clinician and has conducted mixed and male choirs for ACDA and MENC, including the very first Florida Male All-State Chorus. He also performs annually at Carnegie Hall with the National Youth Choir. He travels internationally as well. He is a successful accompanist who has worked with André Thomas, Trisha Yearwood, CeCe Winans, Ricky Skaggs, Michael W. Smith, and the Rolling Stones, to name a few.<sup>80</sup> He has original choral music and arrangements published with Colla Voce, Earthsongs, Santa Barbara, and Walton. Some of his best-known publications include *In Remembrance*, *Holy Is The Lord*, and multiple

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<sup>76</sup> Duca, "Single."

<sup>77</sup> Duca, "Single."

<sup>78</sup> Langford, Paul. *The Long and Winding Road*. Milwaukee, WI: Hal Leonard, 2008.

<sup>79</sup> Jeffery Ames, Belmont University, Accessed February 20, 2023, [https://www.belmont.edu/cmpa/music/faculty/faculty-bios/ames\\_jeffery.html](https://www.belmont.edu/cmpa/music/faculty/faculty-bios/ames_jeffery.html).

<sup>80</sup> Ames.

arrangements of traditional African-American spirituals. His Ph.D. and Master's degrees are both from the Florida State University. His Bachelor's degrees in Vocal Performance and Piano Accompanying are from James Madison University. He lives in Nashville with his family.

*Tshotsholoza* (sometimes spelled *Shosholoza*) is sometimes referred to as South Africa's second national anthem. It was traditionally a gold and diamond miner's song, with Zulu and Ndebele words (though some versions have other South African languages mixed in as well).<sup>81</sup> It was often sung as a call-and-response style song, which Ames preserves well in his arrangement with the tenor soloist.<sup>82</sup> South African President Nelson Mandela sang this song during his political imprisonment on Robben Island, and it has strong ties to the age of apartheid in South Africa.<sup>83</sup> This song was sung during the 1995 Rugby World Cup as a way to unite black South Africans with the nearly all-white South African Rugby team, the Springboks.<sup>84</sup> It is sung to show solidarity and support between groups of people, both politically and culturally. It was made popular in the movie *Invictus*, released in 2009.<sup>85</sup> It is homophonic, which contributes to the clarity of text, mostly diatonic, and accompanied by a driving percussion part. Generally, it is in four parts and is repetitive. There is one passage that contains SAT splits. The literal text is "Go forward on those

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<sup>81</sup> Serg Childed, "Shosholoza," Music Tales, October 1, 2020, <https://musictales.club/article/shosholoza-meaning-and-origin-famous-african-work-song>.

<sup>82</sup> Gill Lange, "How a Mining Song Became South Africa's Anthem of Unity," Culture Trip, April 27, 2018, <https://theculturetrip.com/africa/south-africa/articles/how-a-mining-song-became-south-africas-anthem-of-unity-shosholoza/>.

<sup>83</sup> Childed, "Shosholoza."

<sup>84</sup> Lange, "Mining Song."

<sup>85</sup> Lange, "Mining Song."

mountains; the train is coming from South Africa;” however, it figuratively represents rising above challenges while remaining united. This is a piece that is accessible to high school choirs.

### ***Homeward Bound* – arr. Jay Althouse**

Jay Althouse (b. 1951) currently lives in Raleigh, North Carolina.<sup>86</sup> He received both his Bachelor’s and Master’s degrees from the Indiana University of Pennsylvania. He worked for several years as an administrator for an educational music publisher, and he also served on the Executive Board of the Music Publishers Association of America. He was also a choral editor for Alfred Music for twenty years. He has either composed or arranged over 700 pieces of choral music for all levels. He is married to composer Sally K. Albrecht, whom he has collaborated with often. One piece they wrote together, *I Hear America Singing*, was performed during President Barack Obama’s inauguration.<sup>87</sup> Althouse has co-written children’s musicals, compiled vocal solo collections, and written books to be used in the music classroom (including material on warm-ups, composers, and music literacy). Some of his most performed pieces include his arrangements of *Homeward Bound*, *Mele Kalikimaka*, and *Bright Morning Stars*, while his well-known original compositions include *Cantar!*, *Like the Beat of a Drum*, and *Lord, I Stretch My Hands to You*.

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<sup>86</sup> “Jay Althouse,” ECS Publishing Group, E.C. Schirmer, Accessed February 21, 2023, <https://www.morningstarmusic.com/composers/a/jay-althouse.html>.

<sup>87</sup> “Althouse.”

The melody and words for *Homeward Bound* were written by Marta Keen and published by Alfred Music in 1991.<sup>88</sup> It has the same feel as a traditional European or American folk song – plaintive, skips of a fourth or a fifth balanced by stepwise melodic movement, and simple harmonic lines. Its metaphorical text at first glance is about farm life during harvest, but upon further reading, its text seems to be about moving from one stage of life to another.<sup>89</sup> This could be applied to a graduation, a marriage, a career change, or even the end of one’s life. Althouse begins this arrangement with a simple solo of the melody, which returns at the end of the piece. Otherwise, the piece is generally homophonic in four-part diatonic harmony. This lends itself to the clarity of text as the storytelling is of the utmost importance with this piece. The imitative phrases between the upper and lower voices suggest a conversation that is paralleled by that of the singer and the audience.

### ***Hear My Prayer* – arr. Moses Hogan**

Moses Hogan (1957-2003) lived in New Orleans and was a conductor, arranger, and pianist who was well known for his composing and arranging of choral works in the African American spiritual tradition.<sup>90</sup> He received a degree in piano performance from Oberlin and also took piano at Juilliard for a brief time. Much of his musical style was influenced by his childhood spent in

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<sup>88</sup> Bryce Haymond, “Homeward Bound,” Temple Study, September 25, 2013, <https://www.templestudy.com/2013/09/25/homeward-bound-interpretations-marta-keen-thompsons-music/>.

<sup>89</sup> Haymond, “Homeward Bound.”

<sup>90</sup> Anne Shelley, "Hogan, Moses," Grove Music Online, 6 Feb. 2012, Accessed 22 Feb. 2023, <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002219164>.

an African-American Baptist church where much of the music was sung unaccompanied.<sup>91</sup> He had a goal to revive traditional spirituals in American choral singing, and so he founded the New World Ensemble as well as the Moses Hogan Singers, who toured internationally.<sup>92</sup> He published around 90 arrangements during his life both for choir and for solo voice. Some of his best-known works include arrangements of *Elijah Rock*, *The Battle of Jericho*, *Ev'ry Time I Feel the Spirit*, and *Give Me Jesus*. He passed away at the age of 45 from a brain tumor induced stroke.

*Hear My Prayer* was published in 2001. As its name suggests, Hogan set this arrangement to be solemn and prayer-like. It is a cappella and homophonic with periodic soprano and tenor splits. It is free rhythmically, for the most part, with nearly every phrase ending in a fermata. The result is a conversation with God that is out of time, mimicking natural speech patterns. Hogan was very specific with the sound he desired to elicit from the choir with the articulations and shaping that he wrote into his arrangement. The end of the piece is meant to sound slightly improvised, with slightly different motives in the melody and a less structured rhythm. This text is taken from several Biblical ideas but does not constitute a singular Biblical text. It centers around a plea for God to hear his children in their questioning and in their petition, and it places importance on identity as a servant and child of the Lord.

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<sup>91</sup> Shelley, "Hogan."

<sup>92</sup> Shelley, "Hogan."

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