

A STUDY OF CHORAL REPERTOIRE PERFORMED BY ALL STATE CHORUSES

(2015-2016)

by

DONALD CHRISTOPHER FOWLER

(Under the Direction of Mary A. Leglar)

ABSTRACT

The selection of choral repertoire, one of the most important activities that choral music directors engage in each year, is a time-intensive process that involves many discrete factors. The music education profession in the United States recognizes the importance of repertoire selection in the National Standards by calling for teachers to present a “varied repertoire of music.” To assist in selection, various types of repertoire lists have been created. Many of these are related to festivals and performance evaluations, and provide only basic information. Workshops often provide reading sessions for new music, but these often focus on the latest releases rather than an inclusive and varied repertoire as suggested in the Standards. One promising source for diverse repertoire is the music chosen for All State Choruses. All State clinicians are widely respected not only for their conducting expertise but also for their knowledge of the literature and their ability to choose music appropriate to the group.

The purpose of this study was to examine trends and preferences in high school choral music repertoire in the United States, as identified by All State conductors, and to use this information to create an updated listing of recommended repertoire. All choral pieces chosen for advanced mixed choruses at All State events during the 2015-2016 school year were examined.

Analysis indicated a significant preference for music from the Modern period (1900-present) compared to all other accepted style periods. As a model, an annotated repertoire list was constructed based on the selections that were performed more than once at the 2015-2016 All State choral events. The repertoire list may serve as resources for teachers, All State conductors, professors who train pre-service teachers, and other researchers. Further research beyond this study should be done to compare other years to the 2015-2016 school year, especially regarding the style preferences of those who select repertoire for such events.

INDEX WORDS: Choral repertoire, All State Chorus, Choral music education, All State Chorus conductors, Choral conducting, Choral conductors, Music education, Choral literature, Music education-United States, Music curriculum-chorus, Choral music-American high school

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DEDICATION

I have been blessed to share my life with the person who knows me best and loves me most. To my beloved wife, Joy: Thank you for all of the hours expended, energy invested, encouragement offered, and perseverance graciously extended to see this process through for our family. I love you with my life and I pray that every sacrifice you have freely given will be paid back to you a hundred fold. You helped me to enjoy the journey and motivated me to finish the drill. Words are not enough to express my thanks, but I know that you know my heart. I am grateful....

To my children, Alex and Hope: You were both so young through the early part of this process. Thank you for allowing me to pursue a dream in the midst of your early life. I am so very proud of both of you! May God guide your steps as you pursue your dreams and may He build you strong from the inside out. I love you so, and I thank God for you every day.

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CHAPTER 1

INTRODUCTION

The decisions choral directors make concerning repertoire are critical. The music that students perform ultimately influences not only their perception of the choral art, but their general perception of music: “When repertoire has not been chosen wisely for an ensemble, no amount of charisma or creative teaching can undo the initial mistake” (Persellin, 2000, p. 17). Secondary school music teachers face particular challenges in finding appropriate repertoire that is suited to the technical capability of immature singers (Shewan, 1966, p. 54; Niblock, 2008).

The issue of repertoire choice has been at the forefront of choral music education for decades. Throughout its history, there have been requests for common repertoire lists (Keister, 1959) (Smith, 1931, p. 39); various compilations of individual pieces into collections (Modisett, 1955, p. 62), most notably, the 200 choral works contained within the Contemporary Music Project (Bower, 1970, p. 71); and descriptions of what “good” repertoire should include related to national standards for music (Apfelstadt, 2000, pp. 21-22). Controversies regarding the styles of music appropriate for the classroom have featured objections to the use of popular, commercial music (Johnson & Johnson, 1989, p. 42), and also encouragement to utilize popular music (along with other styles) in the curriculum, as recommended by the Tanglewood Symposium in 1967 (Grier, 1991).

Twenty-first century choral music teachers have vast resources from which to make repertoire selections. In addition to traditional sources, such as live concerts, reading sessions, personal libraries, and recordings, teachers have numerous sources available through the Internet (Reames, 2001). The proliferation of available choral music repertoire on the Internet has

provided a rich source of curricular material for the high school choral music teacher. Websites provide, free of charge, music that has been unavailable due to monetary or publishing constraints. The Choral Public Domain Library (www.cpdlib.org) is a primary example of such a site. As of August 2017, ChoralWiki, which houses the Choral Public Domain Library, held over 26,000 scores available for free download (Choral Public Domain Library, 2017). The Petrucci Library showed over one million “hits” for August 2017 with over 123,000 scores available, including both free downloads and scores for sale (Petrucci Library, 2017). However, reliance on Internet resources presents challenges.

United States laws prohibit websites from offering free downloads of copyrighted music, a category that includes the vast majority of music written after 1909. In addition, the problem of information overload is always present. Wagner (2008) comments that processing such a volume of readily accessible information is a daunting task, and well before the Internet era, Smith (1931) called for an appropriate repertoire list to help conductors negotiate the large mass of available material.

NEED FOR THE STUDY

Each year, choir directors must evaluate the capabilities of their choirs in relation to the selections they wish to program. They must analyze each choral piece using the following criteria: length of the selection, vocal range and tessitura of each voice, difficulty of language, rhythmic complexities, instrumentation, a cappella versus accompanied, difficulty of accompaniment, and divisions of each voice part (Zielinski, 2005). Very few repertoire lists contain annotations beyond basic information (title, composer/arranger, voicing, and publishing information). For more analytic information, directors must turn to available reviews, such as those found in professional journals, which are far too detailed to be published in repertoire lists.

(Laprade, 2011). To be more helpful to the conductor, there is need for a repertoire list that gives more than skeletal information without overwhelming the reader.

The absence of repertoire lists generated by reputable sources on the ACDA or MENC websites further points to the need for such a project. Longyear (1970) observes that even available lists are in constant need of revision: “Yesterday’s standard item is often today’s warhorse and tomorrow’s neglected composition” (p. 167).

Music educators give their tacit approval to experts in the choral world through invitations to conduct at events that feature the best choral students in a given state. Choral educators have traditionally accepted these events, known as All State Chorus Festivals, as outstanding examples of good performance and worthy repertoire, both of which are credited to the conductor. McCord (2003) emphasizes that the choral clinician is highly influential in choosing repertoire for these events:

A large majority of states reported the choral clinician as highly influential in the selection of repertoire. Twenty-three states (49.6 %) indicated that the selection was made solely by the all state conductor; 25 states (51%) appoint a committee that selects repertoire from a list proposed by the all state clinician. Only one state reported that an all state choral committee was solely responsible for the selection of repertoire. (McCord, 2003)

PURPOSE OF THE STUDY

The purpose of this study was to identify the repertoire chosen for high school students by the 2015/2016 All State conductors, and to create, as a model, an annotated list of recommended repertoire. The study was delimited to the 2015-2016 repertoire chosen by the conductors of the most advanced All State SATB choruses. Such choruses were identified by:

- 1) inclusion of upperclassmen in the title, such as the “11th and 12th Grade Mixed Chorus”;
- 2) placement on the program—last mixed chorus listed to perform; or
- 3) difficulty of the music compared to other mixed choruses in that state.

The annotations do not include a detailed analysis of formal organization. The listed model performances should not be construed as a complete resource.

The research was guided by the following questions.

- 1) Who conducted the advanced SATB All State Choruses during the 2015-2016 academic year?
- 2) What selections were programmed for the advanced SATB All State Choruses during 2015-2016 for Senior High SATB Choruses?
- 3) Were any selections programmed more than once at 2015-2016 All State Chorus events? Were there any common elements within these selections that could have made them particularly appealing to conductors?
- 4) What was the distribution of pieces from particular style periods in the All State Chorus groups from 2015-2016? Were any style periods significantly neglected or preferred?
- 5) What was the proportion of accompanied versus unaccompanied pieces chosen by the conductors for the advanced mixed 2015-2016 All State Chorus groups? What instruments were predominantly used for accompaniment?

OVERVIEW OF METHODOLOGY

Data were gathered for the study by surveying All State chorus events held in every state. Such events are sponsored in various ways throughout the country. Some are under the auspices of state MEAs, which are units of the National Association for Music Education (NAfME); some

are organized through the state chapters of the American Choral Directors Association; and there are others that are organized under a state activities association, which supervises all extracurricular events in the given state. It was often necessary to determine which organization was responsible for the All State event before any other information became available.

Information was obtained from state websites and interviews with organizing chairs of the All State events. Twenty-seven states listed the conductor and the chosen repertoire for the 2015-2016 All-State choral events on the website of the state MEA organization. Seventeen states had webpages covering the event, but did not list information regarding the All State conductor or the repertoire. In this event, it was necessary to determine a person within the state organization who could assist with the search. At times, only the name of the organizing chair of the event could be found. The next step involved searching for the school where the organizing chair served as a teacher. When a school email address was located, contact was made. In some cases, the chair responded with the necessary information. In other cases, the response led to another teacher who had the desired list. Sixteen states were contacted via email to teachers who were involved in the organization of the event. Information for two of the states was obtained by contacting the companies who recorded the events. The states of Oregon and Wisconsin did not include a mixed high school choir in the 2015-2016 All State event and were therefore excluded. Three states (Delaware, Nevada, and Vermont) did not list the All State event on a webpage, and repeated attempts to contact the state MEA offices, state activities offices, and state vocal associations were unsuccessful. Those three states were therefore excluded from this study. A total of 45 states were included in the final repertoire list for this study.

The repertoire performed more than once in the 2015-2016 All State events was examined to create an annotated list providing the information identified by research as being helpful to conductors.

* Standard Information: title, composer, publisher, accompaniment, vocal ranges for each part, genre, style period, meter, suggested tempo, and brief descriptions of melody, harmony, texture, dynamic range, and articulation.

* Text: Full English text, with translation for any text in another language.

* Rehearsal Suggestions: Potential issues that may be encountered in rehearsal, general comments regarding programming a particular piece, historical context, and significant musical characteristics.

* Performance Models: Examples of recorded performances of the selection

ORGANIZATION OF THE STUDY

Chapter I: Introduction

Need for the Study

Purpose of the Study

Overview of Methodology

Organization of the Study

Chapter II: Review of Literature

Defining and Identifying Quality Repertoire

Facilitating Literature Selection

Currently Available Repertoire Lists

Chapter III: Results

Conductors

Selected Repertoire

Style Periods

Accompaniments

Chapter IV: Summary and Conclusions

Suggestions for Further Research

Appendices

All State Chorus Repertoire (2015-2016)

Pieces Selected More Than Once by 2015-2016 Conductors

An Annotated List of Selected Repertoire

CHAPTER 2

REVIEW OF LITERATURE

DEFINING AND IDENTIFYING QUALITY REPERTOIRE

Music educators agree on the need for quality repertoire in the high school choral programs. Brunner (1992) emphasizes the importance of this issue:

Quality repertoire encourages young singers to become better at what they do. It stimulates their imaginations, expands their appreciation, and refines their musical skills. It challenges them intellectually, whets their appetite for further challenge, and motivates them to excel. It gives them cultural perspective and opens new doors of musical awareness. It puts them in touch with the realm of their emotive and creative life and their ability to express themselves in an artistic way. It gives them the pride of accomplishment. It reaches inside them and makes them feel more human, more alive, and part of something extraordinary. Not all choral music for sale in the marketplace accomplishes this. It is our responsibility as teachers and directors to put young singers in touch with music that matters. (p. 32)

Brunner (1992) also makes it clear that quality repertoire can be found in many varied styles, arguing that students should be exposed to “a wide variety of styles, historical periods, and languages. Young singers should become familiar with art music, popular music, and folk music from diverse eras and cultures” (p. 32). This view of balance in the choice of literature is consistent with the Tanglewood Symposium’s emphasis on “the need for teaching music of all periods, forms, cultures, and styles, including popular music” (Grier, 1991, p. 35). Grier goes on

to cite an MENC position regarding the responsibility of the teacher in the repertoire selection process:

The following MENC professional position statement, approved in 1986 by the National Executive Board, implies that the teacher is the final arbiter in the music selection process: “The Music Educators National Conference believes that music educators should exercise discretion with respect to all music performed, studied or heard in their classrooms. The commercial availability of music does not imply that it is appropriate for use in an instructional setting. Responsibility for selection of instructional materials cannot properly be delegated by teachers to any other persons, including students.” (p. 38)

MENC’s reservations about the “commercial availability of music” can be applied to the current debate centered on the so-called “*Glee* effect.” Some choral music teachers have reported an increase in enrollment since the debut of the Fox network television show *Glee* in 2009 (Olson, 2011). Directors are divided about the positive or negative influence of the show on their programs. One former teacher commented, “Any time that you have a student come into your class excited about a new piece of music—I don’t care what the song is—that’s good for us” (Olson, 2011, p. 34). In a survey conducted by *Choral Director* magazine, 77% of respondents indicated that “they sometimes or often” watch television shows that focus on students in music groups. This “massification” of taste in music has created an environment in which some directors feel compelled to use more popular music than they would have chosen otherwise, while other directors are highly critical of devoting rehearsal and performance time to what they regard as music of lesser quality.

Teachers are charged with discerning which pieces will effectively facilitate the curriculum and represent various style periods and genres. Apfelstadt (2000) states:

Given curricular goals and standards, we as teachers must select the means through which those goals are met. Even when the selection process is narrowed down—as in general music, where we may have a textbook series provided by the school district, or in performance-based ensembles, where the state contest list can determine at least some of our choices—it is ultimately our responsibility to select the music through which we teach musical elements, help students develop understandings or concepts, and enable them to grow in sensitivity (p. 19).

Thus, repertoire is a means to an end rather than the end in itself. While acknowledging that the state contest list can help directors with some repertoire choices, Apfelstadt recommends three principles: “select music of good quality, select music that is teachable, and select music that is appropriate to the context.” She addresses the ambiguity of what “good quality” music might include:

While this statement [selecting music of good quality] might seem to be subjective, it can be applied objectively if one accepts Charles Leonhard and Robert House's definition of high-quality or "good" music as that which possesses craftsmanship and expressivity. Well-written music finds the balance of tension and release, structural symmetry and asymmetry, and anticipation and surprise that makes listening and performing it a worthwhile experience. Expressivity means that the music expresses in its form and content something of depth, something that draws human beings to its artistic qualities. (2000, p. 19)

Good repertoire facilitates the teaching of musical elements while offering students artistic experiences that are unique to the music making process. A recent comment on the MENC webpage indicates that students are wise to music of quality as well:

If the music is good, then the kids like it. It doesn't matter what period or style. If the arrangement is good, they get into it. Nothing is worse than a lame arrangement of a pop song. They hate that. Lame arrangement equals no fun. Kids are kids and they know good from bad. (MENC: The National Association For Music Education, 2009)

Former MENC president Karl Glenn (1991) summarizes the matter:

For music educators, music selection is one of the most important and time-consuming decisions in teaching music. When we select music for teaching, we are determining the "subject matter" for our students. Since our students' musical growth is dependent upon the music that is used in the class or rehearsal room, selecting music provides both an opportunity and a great responsibility. Accordingly, we place very high priority on the kinds of music we place in front of students. (p. 4)

The decision to seek quality repertoire for students is the *sine qua non* of effective choral teaching.

FACILITATING LITERATURE SELECTION

Diddle (2005) conducted a study ($n=181$) that found the top five sources for repertoire selection by beginning high school choral directors are “(1) live performances, (2) director recommendations, (3) choral reading sessions, (4) choral workshops/clinics, and (5) music catalogues and repertoire lists” (p. vi). A study by Dahlman (1991, p. iii) “found that significant correlations ($p<.01$) between [music] selection criteria hierarchies used by teachers with different program sizes, experience levels, and education levels. High priority criteria included personal

appeal to the teacher, musical quality, teaching goals, and preparation factors.” In order to establish such a hierarchy for music selection, directors need multiple sources of information including those listed by Diddle above. Establishing the criteria that Dahlman found to be common among teachers with different personal and professional experiences requires a multi-faceted approach. An effective repertoire list could be one component of this sort of approach to choosing repertoire.

Music educators have encouraged the idea of repertoire lists for many decades. Early requests for such a list revolved around mass choir events:

The Common Repertoire List of selections for male voices to be studied this season by all member clubs of the Associated Glee Clubs of America, which appears in this issue, is a delightful feature of this rapidly growing organization. The civic and social value of a common repertoire was demonstrated in New York City last week when President Old, with only five days notice, assembled a chorus of 1,250 men consisting of 26 member clubs and guest clubs who gave the musical program for the Unemployment Fund mass meeting in Madison Square Garden. What a wonderful thing it would be if our high school choruses throughout the United States could have a common repertoire list, enabling them to assemble a great massed chorus in any large center of population! Can we think of a more inspiring feature in any civic gathering? (Smith, 1931, p. 39)

Smith (1931) goes on to explain further benefits of such a list: “Such a list should represent the very best music available in choral literature, and thus serve as a medium for raising the standards of choral concerts, as well as aid in unifying the aims of choral procedure” (p. 39).

Later calls for repertoire lists cite the benefit of cultural literacy as an appropriate goal: “Many lists of suggested choral literature for optional use have been prepared by music

educators. There is a need for a listing of the repertoire with which every high school music student should be familiar” (Modisett, 1955, p. 52).

According to Reynolds (2000), utilizing repertoire lists can “simplify the process of selecting repertoire” (p. 32). He goes on to say that various state repertoire lists—for example, those of Michigan, Texas, and Virginia—can be a good source for a young teacher in need of guidance. He also states that one of the benefits of state repertoire lists is that the music is organized by difficulty level, which can offer a conductor several ideas for a given group of performers.

Mussulman (1967) cautions directors against placing too much reliance on repertoire lists in the process of selecting music:

The exceptionally large amount of choral music of virtually every style and period which is accessible to the choral conductor today, makes the task of selecting repertoire proportionately great. In determining the relative values of choral composition, the conscientious musician avoids reliance on current fads, the precedents of his colleagues, and catalogs and lists of recommended works. (p. 135)

He adds that all choral conductors should have a working knowledge of choral style that should inform repertoire choices, and he suggests that the conductor “must thoroughly familiarize himself with a wide variety of specific compositions so that mere names and titles will be meaningful to him” (Mussulman, 1967, p. 135). Mussulman summarizes his position by emphasizing the importance of individual choral scores and appropriate reference materials for the informed conductor:

A genuine understanding of the choral idiom cannot be achieved merely through the study of the abstractions found in style-studies, nor from the dry generalizations found in

dictionaries and encyclopedias. The choral conductor's library must contain both scores and books. Thus organized, it will provide the source for an intelligent selection and interpretation of choral music. (Mussulman, 1967, p. 138)

Allen Crowell also speaks to the importance of the physical score in repertoire selection: “To learn new literature, you have to study scores. ‘New’ literature can mean just something that’s new to you, not necessarily something newly composed. ... It’s so exciting to find that Jacob Handl motet that just suits your voicing and needs!” (Walker, 2010, p. 35).

Forbes (2001) discusses the criteria for repertoire selection among high school choral directors:

While writers in the field have suggested a wide variety of criteria for the selection of repertoire, two have been universally emphasized: (a) directors have been encouraged to select a wide variety of repertoire, including music of all styles and from all periods, and (b) writers have advocated the use of quality as a primary selection criterion. (p. 103)

Forbes (2001) notes that “directors are generally not structured or systematic in the way in which they approach repertoire selection” (p. 117).

Directors of programs identified as outstanding by college professors were more likely to vary their repertoire choices in regard to style period and less likely to program popular music:

Although similarities among directors were identified regarding the repertoire selection process, results of this study suggest that there may be important differences between the repertoire selection practices of directors identified as outstanding and directors not identified as outstanding. Compared with directors identified as outstanding, directors not so identified, on average, tended to select more popular music and less classical music for both beginning and advanced students, perform fewer multicultural compositions, select a

narrower variety of classical styles, and rely more heavily on promotional materials from publishers as a source of repertoire. Furthermore, in contrast to the recommendations of writers in the field, some directors not nominated went so far as to state quality is a criterion of little importance and/or a criterion that they do not consider when they select music. (Forbes, 2001, pp. 188-189)

The implication is that any effective repertoire list should have varied styles of music of high quality from which teachers may choose.

CURRENTLY AVAILABLE REPERTOIRE LISTS

State affiliates of MENC offer varied resources for their membership. A Google search revealed no standard approach towards repertoire among the state organizations. The Texas Music Educators Association, the largest such organization in the United States (Texas Music Educators Association, 2011), is a source for other states in regard to repertoire (Florida Vocal Association, 2011; Louisiana Music Educators Association, 2011; Idaho Music Educators Association, 2010). The prescribed music lists for festivals in Texas are kept on the University of Texas at Austin website (University of Texas at Austin, 2011). The database contains 1,185 records for mixed chorus, and the listing is organized by title, composer/arranger, difficulty level, and accompaniment type (University of Texas at Austin, 2011). The Georgia Music Educators Association has a list of 1,633 pieces for Large Group Performance Evaluation (524 for high school mixed chorus) organized by title, composer/arranger, difficulty level and voicing (Georgia Music Educators Association, 2010). There are no annotations on the list that suggest teaching or performance issues. The Illinois Music Educators Association lists the music for the 2011 Illinois All State Chorus with a very detailed list of rehearsal notes and markings for each piece. However, there are only six pieces programmed, which is a small resource for teachers

outside of the event (Illinois Music Educators Association, 2011). The Indiana Music Educators Association sponsors a non-competitive choral festival that has no list of repertoire associated with it. The website states: “We encourage directors to play pieces they would normally play in concert. You may perform anywhere from 1-3 pieces of music for the performance” (Indiana Music Educators Association, 2011). The Maryland Music Educators Association has an extensive festival list of 3,924 pieces organized by title, composer/arranger, voicing, publisher, and difficulty level. As with Georgia’s list, there are no annotations suggesting teaching or performance issues (Maryland Music Educators Association, 2011). The Kansas State High School Activities Association sanctions festivals in that state in cooperation with the Kansas Music Educators Association. The list currently contains 1,233 listings organized by title, voicing, and publisher (Kansas State High School Activities Association, 2011). The Minnesota State High School League is the body in that state that offers guidelines for festivals. The 653 pieces recommended by the MSHSL are divided into three lists according to difficulty, with each list organized by composer, voicing, and publishing information (Minnesota State High School League, 2011). The Kentucky Music Educators Association offers two options for choral directors in regard to festival options. The first option utilizes the KMEA required music list for festival, which includes 649 pieces for mixed chorus organized by title, composer, publishing information, style period (in some cases), and difficulty level (Kentucky Music Educators Association, 2011). The second option is connected with Dixie Classic Festivals, which offers four lists (grade 3 to grade 6) for high school directors to choose from. The lists contain 2,966 pieces organized by title, composer/arranger, difficulty level, and voicing (mixed, women’s, and men’s pieces are listed together). They also include a line for comments that is most often used for instrumentation or language requirements (Dixie Classic Festivals, 2011).

The Mississippi state list, which is issued by the Mississippi High School Activities Association, has the same basic information as most state lists. However, the list is organized by style period and then difficulty level (for example, Baroque-Easy.) The Mississippi list also coordinates with lists from ACDA and the Delta State lists (Mississippi High School Activities Association, 2010). This is an innovative approach that could be beneficial to directors looking for additional sanction for a particular piece. The Montana Music Educators Association has a link on its home page to an article regarding music choice for directors who have a small choir or who teach at a smaller school. The article contains a small teacher generated list (with three SATB pieces listed) along with some thoughts regarding music selection:

Remember, the festival experience begins with the selection of the music. It is an important decision for the kind of experience your students will have leading up to and attending the festival. Finding music that challenges, but does not frustrate is difficult. Ask a more experienced teacher for more help if you need it. One of the most common mistakes in picking festival literature is selecting music that is too difficult for the group. Be sure you have time to make music with your selections, not just sing notes! (Montana Music Educators Association, 2011)

This article also encourages directors to seek additional pieces by composers on the list that might “fit” the needs of a smaller group.

The Virginia Music Educators Association offers ten suggestions to conductors regarding music selection for various events listed on the Virginia Choral Directors Association website (Virginia Choral Directors Association, 2011). They refer to the general style of the pieces that should be chosen (sacred, multicultural, foreign language other than Latin, American folk song, “warhorse” from the choral literature), the idea that there should be balance between accompanied and unaccompanied selections, and representation from varied style periods. In

addition, the VCDA provides a list of 3,554 pieces (1,404 for mixed chorus) from which to choose. They are organized by title, voicing, difficulty level, publisher, and accompaniment type (Virginia Choral Directors Association, 2006).

The Florida Music Educators Association published a music list on the Florida Vocal Association webpage (the FVA is a division of the FMEA.) The webpage specifies the purpose of the list:

FVA publishes a Music List for the purpose of encouraging the use of quality choral/vocal repertoire. It is designed to be a resource for our teachers—not a “required” list of pieces. The pieces are graded by level of difficulty as a guide to help teachers with their search for appropriate music....Regulations for MPA [Music Performance Assessment] (found in the FVA Handbook) stipulate that one selection be from the list. Directors are encouraged to use the new list, but may use pieces from the 1998 list—though many are out of print. The FVA board also has given approval for use of the Texas Prescribed Music List (UIL)....If a director wishes to use pieces not found on the list, the District Chair must give approval prior to the MPA performance. (Florida Vocal Association, 2011)

The instructions for use of this list seem confusing, with one sentence stating that the list is meant to serve as a resource rather than a required list, and another relating to “prior approval” should the director decide to choose another piece. The list is similar in scope to the Georgia list, with pieces listed by difficulty, style, publisher, voicing, language, and accompaniment requirement. The FVA list contains 1,191 pieces (478 for SATB), but no discussion of pedagogical issues related to the teaching or performance of the music (Florida Vocal Association, 2011). Idaho also organizes a festival list according to the same parameters as Florida, with the exceptions that language and style are excluded. Idaho also allows the use of

the Texas list (Idaho Music Educators Association, 2010). New Hampshire does not offer a list, but rather suggests the use of the list contained in the New York State School Music Association Manual (New Hampshire Music Educators Association, 2010). Unfortunately, the NYSSMA Manual is not posted online, and is only available for purchase for \$47.00 (New York State School Music Association, 2011). The cost of this manual could be a deterrent to those teachers who might seek information on repertoire.

The music lists for Iowa are found on the Iowa Choral Directors Association website. The ICDA Repertoire and Standards Committee list 33 pieces for high school that are contained on the “List of Exceptional Music” from 2003 (Iowa Choral Directors Association, 2003). The website also contains recommended “octavos of the month” and a list from a recent reading session (Iowa Choral Directors Association, 2010). The “octavo of the month” web pages are particularly helpful, because the listings go well past the typical information given in a longer list. Though only one piece is featured each month, and though the last entry is from February 2008, the entries found within are valuable. For “The Glorious Music of Life,” basic information (including composer, publisher, voicing, performance time, and difficulty level) is followed by an extensive comment from a director who has used it with a choir:

Even though this piece has a 1991 copyright, I just discovered it, and I am currently using it with my 9th grade choir. The students ask to sing it everyday. The piece opens with a lively, rhythmic motif, which returns several times throughout the composition. An interesting feature of this piece is the variety of tempos, meters, keys, and styles that Mark has incorporated. There is a slower, lyrical section immediately following the opening, and beautifully reflects the following text: “Everyday that is born into this world comes like a burst of music; and, we will make of it a dance, a dirge, or a song.” Another interesting section features the altos on the melody, with the other 3-parts doing

simultaneous independent and rhythmic variations on the original motif. This builds to a strong climax, and one last exultant statement proclaiming the “glorious music of life.”

This would make a good festival opener/closer. (Iowa Choral Directors Association, 2008)

A teacher who had not seen this piece before would now have enough information to investigate further. A total of 38 octavos were reviewed from 2003 to 2008 (Iowa Choral Directors Association, 2010).

The website of the large music retailer J. W. Pepper has repertoire lists from certain states, including North Carolina, South Carolina, and Tennessee (J. W. Pepper, 2011). Some of the pieces listed have links to the first two pages of the score or to an MP3 recording, which are a great help to the director who might be perusing a score for the first time. The pieces are organized by difficulty level. Pepper does qualify the lists that are gathered on their website: “Please note: Pepper® makes every effort possible to include and maintain accuracy with regard to state and festival lists. These titles are volunteered to us through a variety of means, and may not be the ‘official’ lists of these states” (J. W. Pepper, 2011). Thus, Pepper claims no responsibility for pieces that do not belong on the state lists that are listed on their website.

Many state organizations did not provide lists that were readily accessible on their websites. Repeated searches on these state organization web pages for “music list” also yielded no relevant results. Other states, such as Michigan, kept lists under password protection for their membership (Michigan State Vocal Music Association, 2011). North Dakota provided a link entitled “Music Publishers,” but the link was broken and yielded no results (North Dakota Music Educators Association, 2011). Pennsylvania lists pieces performed at district festivals from 2001-2011, but only 8 to 10 pieces are listed per year, and there is no evidence that they were drawn from a standard list (Pennsylvania Music Educators Association, 2011). The Pennsylvania

chapter of ACDA lists a “Tower of Titles” under “Past Resources,” but the list contains only 26 pieces. There is a brief, one-line description of why the piece was an effective teaching tool, such as “beautiful melodic lines with text by Mary Queen of Scots.” Even this brief description can serve as an impetus for further study, but it appears that the effort was abandoned (American Choral Directors Association of Pennsylvania, 2011). Utah does not provide a repertoire list for the state festival, but the application form states “each choir must perform three selections which demonstrate variety in style/genre” (Utah Music Educators Association, 2011). The festival list for Wisconsin appears on the Wisconsin School Music Association website. There are 154 titles listed for SATB chorus, organized by title, composer/arranger, voicing, and publishing information. One helpful addition present on this list is the key of a particular piece if it is published by more than one source (Wisconsin School Music Association, 2010). It could be helpful if this had been extended to each piece on this list for programming purposes.

The West Virginia Vocal Music Association sponsors a “Chamber Choir/Madrigal Ensemble Festival” each year. Though no repertoire list is provided for directors, specific parameters are established for directors to follow. In Division I, the “more difficult” division, directors are to utilize the following criteria:

Madrigal Category - (mixed voices up to 18) Perform one composition from each of the following:

- a) English madrigal of four or five parts by Moreley [*sic*], Bennet, or Weelkes. A cappella.
- b) French or Flemish chanson in four or five parts and in the original language by di Lasso, des Prez, or Januquin [*sic*]. A cappella.
- c) Sixteen [*sic*]-century madrigal of the groups [*sic*] own choosing. A capella [*sic*]

Chamber Choir – mixed voices up to 30 but no fewer than 18. Perform one composition from each of the following:

- a) Twentieth-century sacred or secular composition by Butler, Rorem, Nystedt, or Havhaness [*sic*], either accompanied or unaccompanied.
- b) Sixteenth-century sacred composition in Latin not to exceed four minutes by Victoria, Byrd, or Palestrina. A cappella.

- c) Nineteenth-century secular composition by an American composer either accompanied or a cappella. (West Virginia Vocal Music Association, 2011)

This sort of instruction certainly narrows directors' choices in regard to repertoire. It can be viewed as a benefit for directors who may be trying to save time as they search for appropriate pieces to teach or as a detriment if the style of those particular pieces does not fit the strengths of the group. More flexibility could be obtained if directors were given a choice of pieces "in the style of" the given composers rather than a limited list of required composers.

The Alabama Vocal Association, a division of the Alabama Music Educators Association, sponsors the Alabama State Choral Performance Assessment. Regarding the requirements for music selection, the website states:

Although there is no required music list, directors should choose music that is age-appropriate and of good quality. Adjudicators may lower ratings based on choice of music. Pop, show music, vocal jazz and Broadway selections are unsuitable for adjudication at Performance Assessments. (Alabama Vocal Association, 2010)

This goes to the purpose of this study. How should a director determine what is "age appropriate and of good quality"? Obviously, the AVA regards all "pop, show music, vocal jazz and Broadway selections" as "unsuitable" for performance assessment. Few directors would dispute the AVA's judgment that "pop, show music, vocal jazz and Broadway selections" are "unsuitable" for performance assessment, but no further direction is provided. Inexperienced teachers in particular are likely to struggle with the selection process. A new teacher expressed appreciation that an experienced teacher had listed programming for a December concert on a website: "Thank you for listing the songs you are singing! . . . I'm looking for music to sing next

year” (MENC: The National Association for Music Education, 2010). A list of appropriate repertoire could be helpful to those teachers.

CHAPTER 3

RESULTS

CONDUCTORS

Five research questions were addressed in this study.

1) **Who conducted the SATB advanced choruses for the All State Choruses during the 2015-2016 academic year?**

The following conductors served as clinicians of 2015-2016 SATB advanced choruses in the states included in this survey: E. Wayne Abercrombie; Kimberly Adams; Scott E. Anderson; Hillary Apfelstadt; Anton Armstrong; Daniel Bara; Ryan Beeken; Michael Belnap; Jerry O. Blackstone (two states); Roland Carter; Rollo Dilworth; Peter Ecklund; Eph Ehly; Derrick Fox; Meg Frazier; Dave Fryling; Gregory Fuller; Allen Hightower (two states); Jefferson Johnson; Karen Kennedy; Anthony T. Leach; Edward Maclary; Stan McGill; Eric Nelson; Richard Nickerson; Alan Raines; Paul Rardin; Lori Marie Rios; James F. Rodde; Bruce Rogers (two states); Elizabeth Schauer; Jo-Michael Scheibe (two states); Elena Sharkova; Tim Sharp; Sandra Snow; Andre Thomas; Anthony Trecek-King; Francis John Vogt; William Weinert; Tesfa Wondemagegnehu; Julie Yu-Oppenheim (see Table 1).

Table 1-All State conductors by state

State	Conductor
Alabama	Gregory Fuller
Alaska	Stan McGill
Arizona	Rollo Dilworth
Arkansas	Alan Raines
California	Edward Maclary
Colorado	Jo-Michael Schiebe

Connecticut	Derrick Fox
Delaware	No information available
Florida	Eric Nelson
Georgia	Karen Kennedy
Hawaii	Tesfa Wondemagegnehu
Idaho	Lori Marie Rios
Illinois	Andre Thomas
Indiana	Anton Armstrong
Iowa	Peter Ecklund
Kansas	Eph Ehly
Kentucky	Meg Frazier
Louisiana	Roland Carter
Maine	Francis John Vogt
Maryland	Bruce Rogers
Massachusetts	Hillary Apfelstadt
Michigan	Kimberly Adams
Minnesota	Bruce Rogers
Mississippi	Allen Hightower
Missouri	Julie Yu-Oppenheim
Montana	Michael Belnap
Nebraska	Anthony Trecek-King
Nevada	No information available
New Hampshire	E. Wayne Abercrombie
New Jersey	Anthony T. Leach
New Mexico	Elizabeth Schauer
New York	Sandra Snow
North Carolina	Dave Fryling
North Dakota	Allen Hightower
Ohio	Paul Rardin
Oklahoma	Jerry Blackstone
Oregon	No SATB choir
Pennsylvania	Ryan Beeken
Rhode Island	Richard Nickerson
South Carolina	Jefferson Johnson
South Dakota	Jerry O. Blackstone
Tennessee	William Weinert
Texas	James F. Rodde
Utah	Jo-Michael Scheibe
Vermont	No information available
Virginia	Daniel Bara
Washington	Elena Sharkova
West Virginia	Tim Sharp
Wisconsin	No SATB choir
Wyoming	Scott E. Anderson

SELECTED REPERTOIRE

2) What selections were programmed in All State Chorus events during 2015-2016 for Senior High Mixed (SATB) Choruses?

The data yielded a repertoire list of 227 different compositions for mixed (SATB) chorus that were performed by the most advanced high school SATB All State mixed Choruses throughout the country. The complete list may be found in Appendix A.

3) Were any selections programmed more than once at 2015-2016 All State Chorus events? Were there any common elements within these selections that could have made them particularly appealing to conductors?

Of the 227 selected compositions listed in Appendix A, a total of 22 octavos were performed more than once in advanced mixed high school choruses at All State events in 2015-2016. Two pieces (“Ballade to the Moon” from *Three Nocturnes* by Daniel Elder and “Even When He Is Silent” by Kim André Arnesen) were programmed four times; 7 were listed three times; and 13 were programmed twice. Two composers, Daniel Elder and Norman Dello Joio, had two of their compositions featured while the other composers were featured only once.

A list of the compositions that were performed multiple times appears in Appendix B. The pieces are listed in order according to the number of times that they were selected. An annotated list of that repertoire is included in Appendix C. It is hoped that the information listed about each octavo will assist those who may wish to consider programming advanced music for their choirs. While no repertoire list is exhaustive, this list should provide the basic framework for an informed decision and encouragement for further study.

There was no unifying factor that all of the pieces shared beyond the fact that they were all worthy of consideration as a programming choice for an All State group. Some pieces were

faster, with great dynamic and rhythmic energy, while others were softer and slower. There were songs with sensitive lyrical content (“Lullaby” by Elder, “Prayer” by Lauridsen), songs with nonsense syllables (“Nyon Nyon” by Runestad), and lyrics based on sacred (6 pieces) and secular (16 pieces) themes. Though there were more secular lyrics than sacred lyrics in among the pieces performed more than once, the entire list of 227 songs chosen by the conductors showed a balance of secular and sacred. The fact that more secular songs were programmed multiple times seems to be an extraneous variable.

Only three of the pieces performed multiple times were composed before the Modern period: “Sicut Cervus” by Palestrina, from the Renaissance; “Zadok The Priest” by Handel, from the Baroque; and “How Lovely Is Thy Dwelling Place” by Brahms, from the Romantic period. The remaining 19 works were from the Modern period.

STYLE PERIODS

What is the distribution of pieces from particular style periods in the All State Chorus repertoire in 2015-2016? Are any periods significantly neglected or preferred?

The list of 227 pieces selected for the 2015-2016 advanced mixed All State choral groups contains music from various style periods. Music from the Renaissance to the Modern period (including many currently active composers) is represented. Seven of the 227 pieces chosen (3.08%) were from the Renaissance period. Fifteen pieces (6.6%) were from the Baroque period, and the same number (15, or 6.6%) were categorized as being from the Classical period. Twenty-three pieces (10.13%) came from the Romantic period. Music from the Modern period was chosen almost three times more frequently (167 pieces, or 73.57%) than all of the other style periods combined (see Fig. 1).

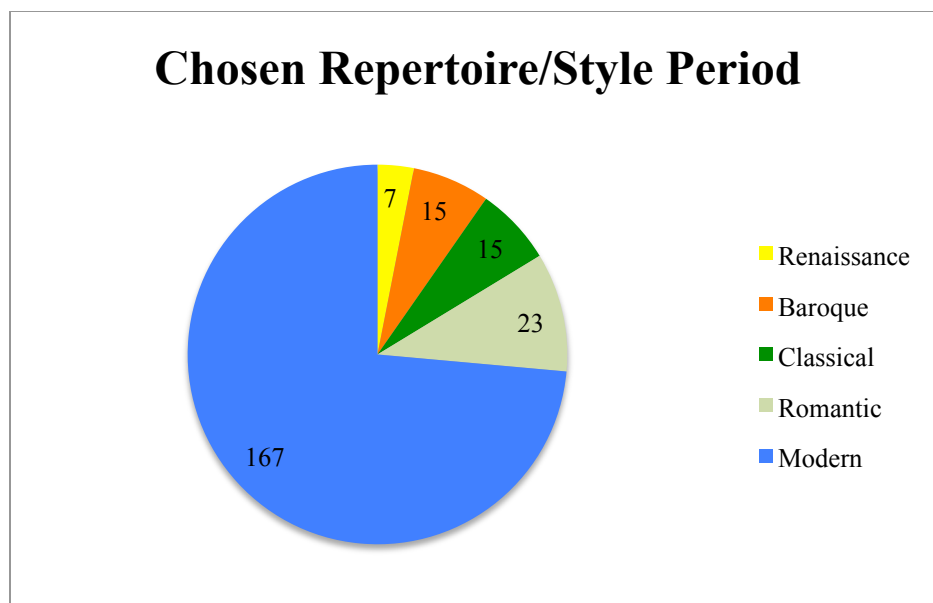


Figure 1-Number of pieces programmed from each style period

Every state that had an All State advanced mixed chorus included music from the Modern period. This is to be expected and is appropriate for the promulgation of the choral art in contemporary society. A closer examination of the program information for each state (see Table 2) indicates that three states (California, New Jersey, and Texas) presented a concert where the advanced mixed group represented four different style periods. California included music from the Renaissance, Classical, Romantic, and Modern periods, while New Jersey and Texas presented music from the Renaissance, Baroque, Romantic, and Modern periods. Eleven states (Florida, Idaho, Maine, Massachusetts, Missouri, Nebraska, New Hampshire, New Mexico, South Dakota, Tennessee, and Washington) presented performances with three style periods represented. Twenty-four states (Alabama, Alaska, Arizona, Arkansas, Connecticut, Georgia, Hawaii, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maryland, Michigan, Minnesota, Mississippi, New York, North Carolina, North Dakota, Oklahoma, Rhode Island, West Virginia and Wyoming) had two style periods represented within their All State advanced SATB

programs. Of these 23 states, only Alabama, Oklahoma, and Wyoming offered more than one piece from a style period other than the Modern period. In the two latter states mentioned, two pieces from the Baroque period were programmed along with the remaining Modern music.

Alabama included four movements from the Mozart *Requiem* in their program. There were seven states (Colorado, Montana, Ohio, Pennsylvania, South Carolina, Utah, and Virginia) that presented an advanced mixed program of only Modern period music. It should be noted that the state of South Carolina combined their Women's Chorus and Male Chorus for two mixed chorus numbers. Both of those numbers were from the Modern period, but it is impossible to say whether additional style periods might have been selected for a full program of SATB music.

Table 2-Number of style periods programmed by state

One (Modern only)	Two	Three	Four
Colorado	Alabama	Florida	California
Montana	Alaska	Idaho	New Jersey
Ohio	Arizona	Maine	Texas
Pennsylvania	Arkansas	Massachusetts	
South Carolina	Connecticut	Missouri	
Utah	Georgia	Nebraska	
Virginia	Hawaii	New Hampshire	
	Illinois	New Mexico	
	Indiana	South Dakota	
	Iowa	Tennessee	
	Kansas	Washington	
	Kentucky		
	Louisiana		
	Maryland		
	Michigan		
	Minnesota		
	Mississippi		
	New York		
	North Carolina		
	North Dakota		
	Oklahoma		
	Rhode Island		
	West Virginia		
	Wyoming		

An examination of the 227 pieces in this study resulted in a finding of 110 sacred pieces and 117 secular pieces. For the purposes of this study, there is no significance to be drawn from this particular data.

ACCOMPANIMENTS

What was the proportion of accompanied versus unaccompanied pieces chosen by the conductors for the advanced mixed 2015-2016 All State Chorus groups? What instruments were predominantly used for accompaniment?

One of the issues involved in programming choral music for a performance involves choosing how many pieces are going to require an accompaniment. The type of instruments and the number of collaborating artists providing accompaniment certainly affect the aesthetic of a given piece of music and the overall concert presentation. This particular year showed a slight preference for accompanied pieces. More than half of the pieces selected for performance at All State events in 2015-2016 were accompanied by at least one instrument: 96 (42.3%) unaccompanied octavos and 131 (57.7%) accompanied octavos were included in the selections. Eight of the 23 repeated octavos were unaccompanied (34.8%) and 15 had some form of instrumental accompaniment (65.2%). These percentages are generally in line with the figures for the 227 total pieces.

Many performances (79 pieces, or 60% of the accompanied songs) were accompanied by a single accompanist on a keyboard. Piano was by far the most frequently specified keyboard instrument, though the particular instrument was not always clear from the information available. There have certainly been cases where an organizing chair has secured electronic keyboards for organ or harpsichord sounds, depending on the musical preferences of the conductor. Three of the works chosen listed organ as the preferred keyboard accompaniment. In each of these cases

(*Come Thou Fount* arranged by Wilberg, *Great and Glorious* by Franz Joseph Haydn, and the “Sanctus” from *Requiem* by Maurice Durufle) there was also an orchestral accompaniment available. There were five cases when an arrangement called for a four-hand piano accompaniment. This creates a logistical issue for the organizer responsible for the group, but it is an issue that can be readily overcome in professional organizations such as a state MEA, where the talent pool for accompanists is often deep and experienced.

The use of percussion as a part of the sound palette is attractive to some conductors. During 2015-2016, percussion was an option for the most experienced All State Mixed choirs in 13 (9.9% of accompanied pieces, 5.7% of the total number of pieces) of the songs chosen for performance. Of these 13 songs, 7 were performed with choir and percussion only. The other 6 songs were a combination of percussion and piano for the accompaniment. Various percussion instruments were used, including conga drums and the djembe.

Certain states utilize the All State band and orchestra students to accompany the All State choirs. This practice is noted in the annotated list of this study (see Appendix B) under “Suggested Performances.” For states that choose to utilize full orchestra as accompaniment, 18 orchestrations available for use with octavos, as well as other orchestrations of major works such as the *Requiem* masses of Brahms and Mozart, the *Gloria* by Vivaldi, and *The Creation* by Haydn.

Smaller groups of instruments were also used as accompaniment for All State mixed choruses in 2015-2016. Sixteen of the pieces chosen offered parts for piano (or keyboard) and at least one other instrument. While some parts were simply obbligato lines for flute or violin, others were consorts of instruments such as two oboes and a bassoon (*The King Will Rejoice* by Handel), or string quartet and continuo (*Domine, Ad Adjuvandum Me Festina* by Martini.) The

piece *Quanta Qualia* by Patrick Hawes is accompanied by alto saxophone alone. The composer Paul Basler is an accomplished performer on the horn. It is not surprising that his *Alleluia* calls for piano and horn accompaniment. Two pieces called for accompaniment that was uniquely designed by the arranger/composer to create a novel atmosphere for the audience. The *High Lonesome Kyrie* by ACDA Executive Director Tim Sharp and his collaborator Wes Ramsey calls for a double bass, two guitars, mandolin, and fiddle. As the title implies, it is a journey to a western/bluegrass ambiance that is essential for the appropriate style of the arrangement. The octavo *Stars*, by Ēriks Ešenvalds, utilizes drinking glasses filled with varying amounts of water to produce distinct pitches to be used as accompaniment. This *avant-garde* approach is reminiscent of the works of composers of the mid to late 20th century who sought unconventional performing forces to express their art.

CHAPTER 4

SUMMARY AND CONCLUSIONS

There is little question that All State choral events are generally positive experiences for students. Performing challenging literature in an auditioned group of fine singers is a lifelong memory for many students, who often remember All State as a “mountaintop” experience. Literature that students perform at these events is listened to through purchased recordings for many years. During the course of this research, YouTube videos, SoundCloud accounts, Facebook entries, and Internet postings from former All State students were found. They were still proud of their experiences at All State events. Teachers and students prepare for many months for the audition process and the rehearsal and concert experience. These are just a few of the many reasons that the choice of repertoire for these groups is important.

Repertoire choices made by conductors of All State events convey significant data to other directors. Because conductors of All State groups are chosen by their peers to conduct elite ensembles and to serve as examples of best practices it is incumbent that they present music of the highest caliber, as defined by Apfelstadt (2000):

Well-written music finds the balance of tension and release, structural symmetry and asymmetry, and anticipation and surprise that makes listening and performing it a worthwhile experience. Expressivity means that the music expresses in its form and content something of depth, something that draws human beings to its artistic qualities.

(p. 19)

The repertoire encountered in this study contained the elements of “well-written music,” and it was essentially appropriate for advanced high school singers. The music was chosen with

obvious care and dedication to excellence in the choral art. The experience of the All State conductors, committee members, and organizers contributed to an outstanding list of repertoire for high school students who sang at these events in 2015-2016.

Though there are certainly many positive aspects to focus upon, there are also some concerns raised by the cumulative choices of this selection process. The results of this study indicate that those who selected the 2015-2016 All State music, as an aggregate population, showed a strong preference for choral pieces from the Modern period of music, perhaps to the general neglect of the other style periods. This is not to say that All State programs have to be equally balanced with respect to style periods. The performance of newer music is a very important aspect of keeping the art form vibrant, and living composers have much to say to a 21st century world. Choral singing should never be viewed as a museum activity.

The question that arises from this study is whether the balance of style was shifted too far towards Modern music in the 2015-2016 All State selections. Obviously, programming is a very personal decision that springs from preferences and varied experiences. However, the data from this study indicate an imbalance to the neglect of pre-20th century music. Two-thirds of the states in this study primarily programmed newer music for the advanced SATB group at their All State events. Music from the Modern period was chosen almost three times more frequently (167 pieces, or 73.57%) than all of the other style periods combined. Seven states chose to program only Modern period music for their most advanced SATB group. Twenty-four other states programmed music from only two style periods with the advanced mixed group. This sends a tacit message that music from earlier style periods is not as important to present in a concert setting. Furthermore, an argument can be made that decisions made by leading conductors should set an example of balanced curricular choices for secondary teachers.

More than half (131) of the 227 pieces selected for performance at All State events in 2015-2016 were accompanied. Of the 23 repeated octavos, more than 65% (15) had some form of instrumental accompaniment. It is interesting to note that only one of the pieces (*Stars*, by Ēriks Ešenvalds) had an “unconventional” style of accompaniment.

An important part of the present document is Appendix C, the annotated listing of all 23 pieces that were programmed more than once. Each annotation includes standard information: title, composer, publisher, accompaniment, voice ranges for each part, genre, style period, meter, suggested tempo, and brief descriptions of melody, harmony, texture, dynamic range, and articulation. Also included is the full English text, with translation for any text in another language. Importantly, rehearsal notes are provided, such as potential issues that may be encountered, general comments regarding programming, historical context, and significant musical characteristics. The intent is to offer a model for the kind of annotated list that may prove useful for choral music educators choosing appropriate literature.

SUGGESTIONS FOR FURTHER RESEARCH

This body of work has raised additional questions that could be pursued by other researchers. It is suggested that further study be undertaken related to the following questions and comments:

1. Do the programming preferences for Modern music found in this study reflect identifiable trends in All State repertoire? Do they mirror repertoire choices in American classrooms? If so, are teachers equipped to prepare music of various styles and periods?
2. To what can the predominance of literature from the Modern period in 2015-2016 All State programs be attributed? Are All State conductors influenced by their

perceptions of student preferences, difficulty of the literature, available instrumentation, desire for novelty?

3. Although many repertoire lists are available to directors of choral music, they often lack important information related to the appropriateness of a particular piece for a given situation. The annotated repertoire list developed in this study could be expanded and revised in an effort to effectively communicate potential materials for high school singers.
4. Additional study could be done related to repertoire performed by Women's and Men's All State Choruses. Trends related to repertoire choice and style period would be potentially enlightening in these types of groups.
5. This type of annotated repertoire list could be constructed based upon Middle School All State Chorus groups.
6. Additional study should be done in regard to beginning and intermediate choral repertoire. A repertoire list for these types of groups could be extremely beneficial to the profession. Most directors teach one or two advanced choirs during their school day. An annotated list could assist them in selecting quality repertoire for remainder of their charges.
7. Research regarding repertoire chosen for All State groups should compare multiple years of programming. This would help to indicate whether a long-term trend was developing regarding music from particular style periods.

Choosing choral repertoire can a difficult, solitary, and complicated activity. It may also be the most important set of choices that a teacher makes for students in a choral situation. Best practices would dictate that every prospective choral musician should have a broad exposure to many types of repertoire in every style period. While teacher preparation in undergraduate

degrees might expose college students to the masterworks and other collegiate level literature, there simply may not be enough time in undergraduate programs to adequately prepare pre-service teachers for the difficult repertoire choices that they will face in their professional careers. Choosing music for a high school chorus requires expertise regarding vocal pedagogy (Will this music build the young voices that are in my charge?), programming (Will the audience be pleased? Does my programming “work”?), and curriculum (Am I choosing music that will teach my students what they need to learn at this level?) Furthermore, the pragmatic issues of keeping a program relevant to students in the midst of the many classes that a high school student may choose can influence repertoire choices. There are many directors who have erred on the side of popular music and watered-down arrangements that seem easier to their students rather than emphasizing systematic musical training through sight-singing and solid literature. As was stated earlier in this paper, quality literature that expresses quality musical and intellectual ideas will stand up to vigorous rehearsal. The “payoff” for students whose teachers are willing to seek out that kind of literature is significant. It is hoped that this research will positively contribute to music education in the United States by encouraging teachers to seek out the best literature available for the groups that are in their charge.

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APPENDIX A

ALL STATE CHORUS REPERTOIRE (2015-2016)

State	Conductor	Program
1. Alabama	Gregory Fuller	1. A Jubilant Song (Norman Dello Joio) 2. <i>Requiem</i> (Dies Irae, Rex Tremendae, Confutatis, Lacrymosa) (Wolfgang A. Mozart) 3. In the Beginning (Nancy Hill Cobb) 4. Water (J.D. Frizzell)
2. Alaska	Stan McGill	1. Festival Sanctus (John Leavitt) 2. Sicut Cervus (Giovanni Perluigi da Palestrina) 3. Crossing the Bar (Gweneth Walker) 4. Now Shout (Gerald Kemner) 5. Simple Gifts (arr. Mark Hayes) 6. Old Joe Clark (arr. Mack Wilberg)
3. Arizona	Rollo Dilworth	1. We Dance (Dominick Diorio) 2. Exultabunt Sancti in Gloria (Johann Michael Haydn) 3. Lullaby (from <i>Three Nocturnes</i>) (Daniel Elder) 4. Non Nobis Domine (Rosephayne Powell) 5. Ode to Joy (Z. Randall Stroope) 6. Joshua (arr. Rollo Dilworth)
4. Arkansas	Alan Raines	1. Gloria (from <i>Missa Kenya</i>) (Paul Basler) 2. Von Ewiger Liebe (Johannes Brahms; arr. Alan Raines) 3. The Pasture (Z. Randall Stroope) 4. Polly Wolly Doodle (Gail Kubik) 5. Soldier, Soldier, Won't You Marry Me? (Robert De Cormier) 6. Great God Almighty (arr. Stacey Gibbs)
5. California	Edward Maclary	1. Hallelujah - Laudem dicite (Hans Leo Hassler) 2. Stars (Ēriks Ešenvalds) 3. Die Himmel erzählen (Franz Joseph Haydn) 4. Dieu! qui la fait bon regarder (Claude Debussy) 5. Come To Me, My Love (Norman Dello Joio) 6. My Lord, What a Mornin' (Harry T. Burleigh) 7. My Soul's Been Anchored in The Lord (arr. Carol Barnett)
6. Colorado	Jo-Michael Schiebe	1. Ballade to the Moon (from <i>Three Nocturnes</i>) (Daniel Elder) 2. Cantate Domino (Kanta Jaunari Kantu Berria) (Josu Elberdin) 3. Of Crows and Clusters (Norman Dello Joio) 4. Pilgrims' Hymn (Stephen Paulus) 5. Ubi Caritas (Ola Gjeilo) 6. What a Beautiful City (arr. Shawn Kirchner)

State	Conductor	Program
7. Connecticut	Derrick Fox	<ol style="list-style-type: none"> 1. Gloria (from <i>Harmoniemesse</i>) (Franz Joseph Haydn/ed. Walker) 2. Ring Out, Wild Bells (Jonathan Dove) 3. Travelin' Home (Andrea Ramsey) 4. Give Me Just a Little More Time (Derrick Fox) 5. Witness (Stacey Gibbs) 6. Lullaby (from <i>Three Nocturnes</i>) (Daniel Elder)
8. Delaware		No information available
9. Florida	Eric Nelson	<ol style="list-style-type: none"> 1. Veni Sancte Spiritus (Wolfgang Amadeus Mozart) 2. Bogoroditse Devo (Sergei Rachmaninoff) 3. Tykus Tykus (Vaclovas Augustinas) 4. How Do I Love Thee? (Eric Nelson) 5. Even When He is Silent (Kim André Arnesen) 6. Light of the Clear Blue Morning (Dolly Parton, arr. Hella Johnson) 7. Take Me to the Water (Rollo Dilworth)
10. Georgia	Karen Kennedy	<ol style="list-style-type: none"> 1. Nyon Nyon (Jake Runestad) 2. Ballade to the Moon (from <i>Three Nocturnes</i>) (Daniel Elder) 3. Placido e il Mar (Wolfgang Amadeus Mozart/arr. Wagner) 4. Sensemaya (Sid Robinovitch) 5. Shout Glory (Byron Smith)
11. Hawaii	Tesfa Wondemagegnehu	<ol style="list-style-type: none"> 1. Gloria (from <i>Gloria</i>) (Antonio Vivaldi) 2. Draw the Circle (Mark A. Miller) 3. Keep Your Lamps (arr. André Thomas) 4. E Ola Mau (Herb Mahelona) 5. Dereva Ni Mungu (Jake Runestad)
12. Idaho	Lori Marie Rios	<ol style="list-style-type: none"> 1. Er ist Schallet (J.S. Bach) 2. O Admirabile (George Frideric Handel) 3. Feller From Fortune (from <i>5 Songs of the Newfoundland Outports</i>) (Kenneth Peacock, arr. by Harry Somers) 4. Prayer (Morten Lauridsen) 5. Great God Almighty (Stacey Gibbs) 6. Unclouded Day (from <i>Heavenly Home: Three American Songs</i>) (arr. Shawn Kirchner)
13. Illinois	Andre Thomas	<ol style="list-style-type: none"> 1. The King Shall Rejoice (George Frideric Handel) 2. Dies Sanctificatus (Anthony Bernarducci) 3. Northern Lights (Ola Gjeilo) 4. Gloria (Glory to God) (André J. Thomas)

State	Conductor	Program
14. Indiana	Anton Armstrong	<ol style="list-style-type: none"> 1. Flight Song (Kim Andre Arnesen) 2. God of Life (from <i>The Seasons</i>) (Franz Joseph Haydn) 3. Jabberwocky (René Clausen) 4. John the Revelator (arr. Paul Caldwell/Sean Ivory) 5. Veni Creator Spiritus (Anthony Bernaucci)
15. Iowa	Peter Ecklund	<ol style="list-style-type: none"> 1. America the Beautiful (Alice Jordan/William J. Ballenger) 2. Baba Yetu (from <i>Civilization V</i>) (Christopher Tin) 3. Filii et Filiae (Ivo Antognini) 4. Filii et Filiae (Double Choir) (Volckmar Leisring - PDF version) 5. I Will Lift Mine Eyes (Psalm 120) (Jake Runestad) 6. Make Our Garden Grow (from <i>Candide</i>) (Leonard Bernstein/arr. Robert Page) 7. Battle Hymn of the Republic (arr. Peter I. Wilhousky)
16. Kansas	Eph Ehly	<ol style="list-style-type: none"> 1. The Creation (Willy Richter) 2. Thanks Be to God (from <i>Elijah</i>) (Felix Mendelssohn) 3. I Gondolieri (Gioacchino Rossini/Arr. Kenneth Jennings) 4. Stars (Ēriks Ešvalds) 5. Gershwin! A Concert Panorama (George Gershwin/Arr. John Higgins) 6. Forever Music (Commissioned Piece) (Mark Hayes)
17. Kentucky	Meg Frazier	<ol style="list-style-type: none"> 1. Dixit Dominus (Wolfgang Amadeus Mozart, ed. Alice Parker) 2. Prayer of St. Patrick (Ross C. Bernhardt) 3. Desh (arr. Ethan Sperry) 4. The Heart's Reflection (Daniel Elder) 5. El Vito (arr. Mack Wilberg)
18. Louisiana	Roland Carter	<ol style="list-style-type: none"> 1. Soon I Will Be Done (Double Chorus) (arr. Stacey Gibbs) 2. Lift Every Voice (arr. Roland Carter) 3. Earth Song (Frank Ticheli) 4. Great and Glorious (Franz Joseph Haydn) 5. Alleluia (Ulysses Kay)
19. Maine	Francis John Vogt	<ol style="list-style-type: none"> 1. Let Their Celestial Concerts Unite (George Frideric Handel-CPDL) 2. All My Heart This Night Rejoices (Z. Randall Stroope) 3. Va Pensiero (from <i>Nabucco</i>) (Giuseppe Verdi) 4. Sound Sea (Eric William Barnum) 5. Set Down Servant (arr. Stacey Gibbs)
20. Maryland	Bruce Rogers	<ol style="list-style-type: none"> 1. The Music of Living (Dan Forrest) 2. Dies Irae (Zdenek Lukas) 3. Miserere Mei (Richard Burchard) 4. Nearer My God to Thee (Unpublished) (Lowell Mason; arr. James Stevens) 5. Abendfriede (Josef Rheinberger) 6. Nyon Nyon (Jake Runestad) 7. Rejoice! (Jeffrey Ames)

State	Conductor	Program
21. Massachusetts	Hillary Apfelstadt	<ol style="list-style-type: none"> 1. Laetatus Sum (Johann Michael Haydn) 2. Feller from Fortune (from <i>5 Songs of the Newfoundland Outports</i>) (Kenneth Peacock, arr. Harry Somers) 3. Songs of Innocence (Leonard Enns) 4. Schöne Nacht (Johannes Brahms) 5. Cantique de Jean Racine (Gabriel Fauré) 6. Sweet Freedom (Gwyneth Walker)
22. Michigan	Kimberly Adams	<ol style="list-style-type: none"> 1. The Heavens are Telling (Franz Joseph Haydn/ed. Shaw-Parker) 2. Unclouded Day (from <i>Heavenly Home: Three American Songs</i>) (arr. Shawn Kirchner) 3. Uti vår hage (Hugo Alfvén) 4. Sing Me to Heaven (Daniel Gawthrop) 5. My Luve's Like a Red, Red Rose (René Clausen) 6. Past Life Melodies (Sarah Hopkins)
23. Minnesota	Bruce Rogers	<ol style="list-style-type: none"> 1. Os Justi (Anton Bruckner) 2. The Music of Living (Dan Forrest) 3. Go, Lovely Rose (Z. Randall Stroope) 4. Of Crows and Clusters (Norman Dello Joio) 5. The Sounding Sea (Eric William Barnum) 6. Daniel, Servant of the Lord (Stacey Gibbs)
24. Mississippi	Allen Hightower	<ol style="list-style-type: none"> 1. Domine Fili Unigenite (from <i>Gloria</i>) (Antonio Vivaldi) 2. Even When He Is Silent (Kim André Arnesen) 3. He Is Marvelous! (Rosephayne Powell) 4. You Are the Music (Dan Forrest) 5. Danny Boy (arr. Roger Wagner) 6. Oba Ti De (Jeffery Ames)
25. Missouri	Julie Yu-Oppenheim	<ol style="list-style-type: none"> 1. Choral Fanfare (John Rutter) 2. Regina Coeli (Wolfgang Amadeus Mozart) 3. Wie lieblich sind deine Wohnungen (from <i>Requiem</i>) (Johannes Brahms) 4. The Sweetheart of the Sun (Eric William Barnum) 5. Homeland (Z. Randall Stroope)
26. Montana	Michael Belnap	<ol style="list-style-type: none"> 1. Hark I Hear the Harps Eternal (arr. Alice Parker) 2. O Magnum Mysterium (Morten Lauridsen) 3. Baba Yetu (from <i>Civilization V</i>) (Christopher Tin) 4. Homeward Bound (Marta Keen/arr. Mack Wilberg) 5. Montana Melody (LeGrande Harvey/arr. Sandee Kandas) 6. Cindy (arr. Mack Wilberg)

State	Conductor	Program
27. Nebraska	Anthony Trecek-King	<ol style="list-style-type: none"> 1. I'm Building Me a Home (Manuscript) (arr. Anthony Trecek-King) 2. Nachtwache (from <i>Fünf Gesänge</i> Op. 104) (Johannes Brahms) 3. Sfogava (Claudio Monteverdi) 4. I Would Live in Your Love (Nathan Jones) 5. Kasar Mie La Gaji (Alberto Grau) 6. Home (Stephen Feigenbaum) 7. Amazing Grace (Jackson Berkey)
28. Nevada		No information available
29. New Hampshire	E. Wayne Abercrombie	<ol style="list-style-type: none"> 1. My Spirit Sang All Day (Gerald Finzi) 2. Sicut Cervus (Giovanni Perluigi da Palestrina) 3. Congori Shango (Abel Pacheco; arr. Rolando Brenes) 4. Abendlied (Josef Rheinberger) 5. Jabberwocky (Sam Pottle) 6. It Takes a Village (Joan Szymko)
30. New Jersey	Anthony T. Leach	<ol style="list-style-type: none"> 1. Sind die Toten (CPDL) (Heinrich Schütz/Stuart McIntosh) 2. Swell the Full Chorus (from <i>Solomon</i>) (George Frideric Handel) 3. Justorum Animae (Charles Villiers Stanford) 4. Ca the Yowes (R. Vaughan Williams) 5. Afternoon on a Hill (Eric William Barnum) 6. Ode to Joy (Z. Randall Stroope) 7. Clap Praise (Diane White Clayton) 8. Lift Every Voice and Sing (Roland Carter)
31. New Mexico	Elizabeth Schauer	<ol style="list-style-type: none"> 1. Kyrie (Franz Joseph Haydn) 2. Ave Verum Corpus (William Byrd) 3. Come Thou Fount of Every Blessing (arr. Mack Wilberg) 4. Shenandoah (arr. James Erb) 5. My God Is a Rock (arr. Ken Berg) 6. Workin' for the Dawn of Peace (Ron Jeffers) 7. The Battle Hymn of the Republic (arr. Peter I. Wilhousky)
32. New York	Sandra Snow	<ol style="list-style-type: none"> 1. The Star Spangled Banner (Key/Arr. Smith; Public Domain) 2. A Prairie Sunset (Cecil Effinger) 3. Lass dich nur nichts nicht dauren (from <i>Geistliches Lied</i>, Opus 30) (Brahms/Arr. Rutter) 4. Ezekial Saw 'De Wheel (arr. William Dawson) 5. i carry your heart with me (Abbie Betinis) 6. Lullaby (from <i>Three Nocturnes</i>) (Daniel Elder) 7. Blogodop (Sydney Guillaume)
33. North Carolina	Dave Fryling	<ol style="list-style-type: none"> 1. Sicut cervus (Giovanni Perluigi da Palestrina) 2. Five Hebrew Love Songs (Eric Whitacre) 3. Panda Chant II (Meredith Monk) 4. Feller from Fortune (from <i>5 Songs of the Newfoundland Outports</i>) (Kenneth Peacock, arr. Harry Somers)

State	Conductor	Program
34. North Dakota	Allen Hightower	<ol style="list-style-type: none"> 1. Gloria (Randall Bass) 2. How Lovely are the Messengers (from <i>Saint Paul</i>) (Felix Mendelssohn) 3. Ballad to the Moon (from <i>Three Nocturnes</i>) (Daniel Elder) 4. Even When He is Silent (Kim André Arenson) 5. Oba Ti De (Jeffrey Ames)
35. Ohio	Paul Rardin	<ol style="list-style-type: none"> 1. The Star-Spangled Banner (arr. Lloyd Pfautsch) 2. Exsultate Deo Omnie Terra (Marek Jasinski) 3. Carmina mei cordis (Abbie Betinis) 4. Because (Ted Hearne) 5. Spiritual (Ysaye M. Barnwell) 6. I Got Shoes (Arr. Parker and Shaw) 7. Dance (from <i>Invocation and Dance</i>) (David Conte)
36. Oklahoma	Jerry Blackstone	<ol style="list-style-type: none"> 1. Dominus Vobiscum (Sydney Guillaume) 2. Sing Unto God (from <i>Judas Maccabaeus</i>) (George Frideric Handel) 3. Skip to My Lou (Paul Busselberg) 4. Star Sonnet (from <i>Three Nocturnes</i>) (Daniel Elder) 5. Ballade to the Moon (from <i>Three Nocturnes</i>) (Daniel Elder) 6. Domine, Ad Adjuvandum Me Festina (Lord, My God, Assist Me Now) (G.B. Martini)
37. Oregon		Oregon had no advanced SATB choir.
38. Pennsylvania	Ryan Beeken	<ol style="list-style-type: none"> 1. Hanachap Cusicuinin (Juan Pérez de Bocanegra) 2. Gloria Fanfare (Jeffery Ames) 3. How Can I Keep from Singing (Gwyneth Walker) 4. Agnus Dei (Javier Busto) 5. Vision (Andrea Ramsey) 6. Not Alone (Jonny Priano) 7. Nyon Nyon (Jake Runestad)
39. Rhode Island	Richard Nickerson	<ol style="list-style-type: none"> 1. Lamentations of Jeremiah (Z. Randall Stroope) 2. Northern Lights (Ola Gjeilo) 3. Zigeunerleben (Robert Schumann) 4. Shenandoah (Arr. James Erb) 5. Tres Cantos Nativos Dos Indios Krao (Arr. Marcos Leite) 6. True Light (Keith Hampton)
40. South Carolina	Jefferson Johnson	<ol style="list-style-type: none"> 1. Zion's Walls (Aaron Copland/arr. Glenn Koponen) 2. Worthy to be Praised (Byron J. Smith)

State	Conductor	Program
41. South Dakota	Jerry Blackstone	<ol style="list-style-type: none"> 1. Alleluia (Paul Basler) 2. Come to Me My Love (Norman Dello Joio) 3. Music Down in My Soul (Moses Hogan) 4. Loch Lomond (arr. Jonathan Quick) 5. Bright Morning Stars (arr. Shawn Kirchner) 6. If Music Be the Food of Love (David Dickau) 7. The Star-Spangled Banner (Francis Scott Key/John Stafford/arr. Dale Grotenhuis) 8. Zadok the Priest (George Frideric Handel) 9. How Lovely Is Thy Dwelling Place (from <i>Requiem</i>) (Johannes Brahms)
42. Tennessee	William Weinert	<ol style="list-style-type: none"> 1. Beati Quorum Via (Charles Stanford) 2. He, Watching Over Israel (from <i>Elijah</i>) (Felix Mendelssohn) 3. An Die Heimat (Johannes Brahms) 4. Te Deum for the Empress Maria Theresa (Franz Joseph Haydn) 5. Unclouded Day (arr. Shawn Kirchner)
43. Texas	James F. Rodde	<ol style="list-style-type: none"> 1. Zadok the Priest (George Frederic Handel, ed. William Herrmann) 2. Sanctus (from <i>Requiem</i>, Op. 9) (Maurice Duruflé) 3. Gloria (from <i>Mass</i> in D major, Op. 86) (Antonin Dvorak) 4. Gloria in excelsis (Thomas Weelkes, arr. and ed. by James Rodde) 5. O Magnum Mysterium (Kevin A. Memley) 6. Come to Me, My Love (Norman Dello Joio) 7. Rivers of Light (Ēriks Ešenvalds) 8. Chorus of Homage (Tafellied) (Johannes Brahms ed. Henry Clough-Leigher) 9. Even When He Is Silent (Kim Andre Arnesen) 10. I Don' Feel No Ways Tired (arr. Stacey V. Gibbs)
44. Utah	Jo-Michael Scheibe	<ol style="list-style-type: none"> 1. In Your Light (Daniel Elder) 2. Lord, Thou Hast Been Our Dwelling Place (William Mathias) 3. Of Crows and Clusters (Norman Dello Joio) 4. A Dream of a Blessed Spirit (Daniel J. Hall) 5. Prayer (Morten Lauridsen) 6. Ezekial (Stacey V. Gibbs)
45. Vermont		No information available
46. Virginia	Daniel Bara	<ol style="list-style-type: none"> 1. Kpanlongo (arr. Derek Bermel) 2. Music Down in My Soul (arr. Moses Hogan) 3. My Spirit is Uncaged (Paul Rardin) 4. Good Night, Love (Elaine Hagenberg) 5. Noche de Lluvia (Sid Robinovitch)

State	Conductor	Program
47. Washington	Elena Sharkova	<ol style="list-style-type: none"> 1. Insanae et Venae Curae (Franz Joseph Haydn) 2. The Eternal Counsel (Pavel Chesnokov) 3. Chimes: Sunset Music and Ti-ri-ri (Valery Gavrilin) 4. Songs of the Slave: Dan-nu-el (Kirke Mechem) 5. Words (Anders Edenroth) 6. The Best of All Possible Worlds (Leonard Bernstein)
48. West Virginia	Tim Sharp	<ol style="list-style-type: none"> 1. As Pants the Hart (G. F. Handel) 2. Sure on this Shining Night (Samuel Barber) 3. Quanta Qualia (Patrick Hawes) 4. Bumble Bee (Andres Endenrot) 5. High Lonesome Kyrie (Lord Have Mercy) (Tim Sharp & Wes Ramsey)
49. Wisconsin		Wisconsin had no advanced SATB choir.
50. Wyoming	Scott E. Anderson	<ol style="list-style-type: none"> 1. In Virtute Tua, Domine (Grzegorz Gerwazy Gorczycki) 2. Bach (Again) (Johann Sebastian Bach/London) 3. Cloudburst (Eric Whitacre) 4. Dance of Zalongo (Carol Barnett) 5. Danny Boy (arr. Joseph Flummerfelt) 6. Bile Them Cabbage Down (arr. Mack Wilberg)

APPENDIX B

PIECES SELECTED MORE THAN ONCE BY 2015-2016 CONDUCTORS

Two Times	Three Times	Four Times
Baba Yetu (from <i>Civilization V</i>) (Christopher Tin)	Come To Me My Love (Norman Dello Joio)	Ballade to the Moon (from <i>Three Nocturnes</i>) (Daniel Elder)
Zadok The Priest (George Frideric Handel)	Feller from Fortune (from <i>5 Songs of the Newfoundland Outports</i>) (Kenneth Peacock, arr. by Harry Somers)	Even When He Is Silent (Kim André Arnesen)
Great God Almighty (Stacey Gibbs)	Lullaby (from <i>Three Nocturnes</i>) (Daniel Elder)	
How Lovely Is Thy Dwelling Place (from <i>Requiem</i>) (Johannes Brahms)	Nyon Nyon (Jake Runestad)	
Lift Every Voice And Sing (arr. Roland Carter)	Of Crows And Clusters (Norman Dello Joio)	
Music Down In My Soul (arr. Moses Hogan)	Sicut Cervus (Giovanni Perluigi da Palestrina)	
Northern Lights (Ola Gjeilo)	Unclouded Day (from <i>Heavenly Home: Three American Songs</i>) (arr. Shawn Kirchner)	
Oba Ti De (Jeffrey Ames)		
Ode To Joy (Z. Randall Stroepe)		
Prayer (Morten Lauridsen)		
Shenandoah (arr. James Erb)		
Stars (Ēriks Ešenvalds)		
The Music Of Living (Dan Forrest)		

APPENDIX C

AN ANNOTATED LIST OF SELECTED REPERTOIRE

BABA YETU (from *Civilization IV*)

COMPOSER: Christopher Tin ARRANGER: (N/A) KEY: G major
 PUBLISHER: Alfred GENRE: Sacred Song VOICING: SATB
 ACCOMPANIMENT: Piano (percussion and orchestral parts are heard on the original recording and may be available)
 RHYTHM: Declamatory TEMPO: ♩ = 92 ARTICULATION: Marcato
 TEXTURE: Homophonic, with solos interspersed DYNAMIC RANGE: *mp* to *fff*
 MELODY: Diatonic METER: 4/4
 APPROXIMATE DURATION: 3:25 minutes
 STYLE PERIOD/DATE OF COMPOSITION: Modern/c. 2005

VOCAL RANGES:



COMMENTS: This arrangement of “The Lord’s Prayer” is a commercial music venture tied to the video game *Civilization IV*. Any prospective conductor would want to listen to the commercial recording to grasp the context of the piece. The syncopated rhythms are very intuitive and the harmonic structure is beautiful and uncomplicated. This is a piece that would be well suited for any concert in which a multicultural program was indicated.

TEXT (WITH TRANSLATION): (Adaptation of the “The Lord’s Prayer” by Chris Kiagiri)

Swahili text

Ba-ba ye-tu’u-li-ye mbi-ngu-ni ye-tu ye-tu a-mi-na.
 Ba-ba ye-tu-ye-tu’u-li-ye m-ji-na la-ko e-li-tu-ku-zwe.
 U-tu-pe le-o cha-ku-la che-tu tu-na-cho-hi-ta-ji. U-tu-sa-me-he ma-ko-sa ye-tu, hey!
 Ka-ma na-si tu-na-vyo-wa-sa-me-he wa-li-o-tu-ko-se-a. U-si-tu-ti-e ka-ti-ka ma-ja-ri-bu,
 La-ki-ni u-tu-o-ko-e na yu-le mu-o-vu e-mi-le-le!
 U-fal-me wa-ko u-fi-ke u-ta-ka-lo; Li-fa-nyi-ke du-ni-a-ni ka-ma mbi-ngu-ni. A-mi-na Oo.

English text

Our Father, who art in heaven, So be it! Our Father, Hallowed be thy name. Give us this day our daily bread. Forgive us of our debts as we forgive our debtors. Lead us not into temptation, but deliver us from the evil one. Thy kingdom come, thy will be done on Earth as it is in Heaven.

SUGGESTED PERFORMANCE:

2015 Iowa All-State Music Festival (Conductor unknown)

<https://www.youtube.com/watch?v=ZrPUizG0N88> (Live Performance)

BALLADE TO THE MOON (from *Three Nocturnes*)

COMPOSER: Daniel Elder	ARRANGER: (N/A)	KEY: E major
PUBLISHER: GIA Publications, Inc. (G-8071)	GENRE: Song	VOICING: SATB
ACCOMPANIMENT: Piano	RHYTHM: Declamatory	TEMPO: ♩ = 66
ARTICULATION: Legato	TEXTURE: Homophonic	
DYNAMIC RANGE: <i>pp</i> to <i>ff</i>	MELODY: Diatonic (angular skips)	
APPROXIMATE DURATION: 4:55 minutes	METER: 3/4, occasional, brief transitions to 2/4 and 4/4	
STYLE PERIOD/DATE OF COMPOSITION: Modern/Copyright 2011		

VOCAL RANGES:



COMMENTS: This piece is the first movement of three by Elder for mixed chorus and piano. The harmonies are beautiful and colored by suspensions in both the vocal and piano parts. Elder states that the arrangement is about “exploring observational and psychological experiences associated with love, nature, darkness and light.” (from the forward) There is some divisi (especially in the bass part) and Elder conveys that the parts may be redistributed as needed. He gives some final statements about the interpretation of the piece in the forward: “Most sections of this piece may be taken with a sense of rubato---though never overdone. However, during the piano interludes, a more romanticized interpretation is welcome.” The form of the poetry is *iambic tetrameter*, set by the composer (and according to him) to match the 14th century ballades of Machaut. The accompaniment is an important part of the presentation of this arrangement and it should be played with great sensitivity to the text and the dynamics of the vocal parts.

TEXT (WITH TRANSLATION):

English text

On moonlit night I wander free, my mind to roam on thoughts of thee. With midnight darkness beckoning my heart toward mystic fantasy: Come and dream in me!

How beautiful, this night in June! And here, upon the velvet dune, I weep with joy beneath the moon.

The path lies dark before my sight, and yet, my feet with pure delight trod onward through the blackened vale, beneath the starry sky so bright. O share thy light!

These wood, their weary wanderer soon in awe and fearful wonder soon; I weep with joy beneath the moon.

And as the darkened hours flee, my heart beats ever rapidly. Though heavy hang my eyes with sleep, my singing soul, it cries to thee: Come and sing with me!

The twinkling sky casts forth its tune: O must I leave thy charms to soon? I weep with joy beneath the moon.

SUGGESTED PERFORMANCES:

2014 Iowa All-State Chorus (Lee Nelson, Conductor)

<https://www.youtube.com/watch?v=jrejGEEk4JA> (Live Performance)

Westminster Choir (Joe Miller, Conductor)

<https://www.youtube.com/watch?v=TbnT2leLv40&list=RDvdl-EOuNqzE&index=6>

(Audio Recording from “The Heart’s Reflection: The Music of Daniel Elder” Naxos of America, 2013)

COME TO ME, MY LOVE

COMPOSER: Norman Dello Joio/Text based on the poem "Echo" by Christina Rossetti

ARRANGER: (N/A)

KEY: Post Tonal/There is a sense of certain key centers that are important to sections and subsections of the piece (Ex.: "C" in section C), but this is consistently blurred through the use of extended chords and dissonance, particularly in sections A and B. Section C is centered around the pitch "C" and is more tonal than the other sections. The piece ends with an E major triad, further reinforcing the ambiguity of the key center.

PUBLISHER: Edward B. Marks Music Company (1973)/Distributed by Hal Leonard (HL00007541)

GENRE: Song

VOICING: SATB (some brief divisi in the soprano and alto parts)

ACCOMPANIMENT: Piano

RHYTHM: Declamatory

DYNAMIC RANGE: *ppp* to *ff*

ARTICULATION: Legato

TEXTURE: Homophonic

TEMPO: ♩ = 60

MELODY: Complex harmonies make the melody more difficult to discern in sections A and B, though most of the steps and skips are not particularly demanding. Section C is diatonic. The codetta is reminiscent of section A, with complex chords that make the melody less intuitive to sing.

APPROXIMATE DURATION: 4:05 minutes

METER: 4/4 (with occasional 5/4 measures)

STYLE PERIOD/DATE OF COMPOSITION: Modern/1972

HARMONY: The use of post tonal techniques and extended chords makes this area the most difficult for a chorus to effectively execute. The chromaticism in each part makes the tuning of each chord more challenging.

VOCAL RANGES:



COMMENTS: This piece by Dello Joio is a great example of post tonal music that is accessible to the advanced high school chorus. Though the harmonies are challenging, the chromaticism and extended chords are within the grasp of many high school groups. The piano accompaniment is difficult and extended reach is required of the pianist. The dynamic contrast and the beautiful expression of this text is appealing to singers and audience members. There are many available elements (diction, intonation, breath support, expression, dynamics) within this piece for a conductor to focus a group towards excellence.

TEXT (WITH TRANSLATION): English text

Come to me in the night. Come, come to me in the silence of the dark'ning night. Come to me, come in the speaking silence of a dream; with soft and rounded cheeks and eyes as bright as sunlight on a stream; O! Come, come back in tears, my love of finished years, in dreams too sweet, too sweet, of Paradise where souls of love abide and meet, come back my love to me.

Yet come to me in dreams that I may live my life again; a mem'ry of those thirsty longing eyes, those eyes so bright; come back to me my love that I may give, pulse for pulse, breath for breath; speak low, lean low, O! Come in silent dreams, my love; And whisper low, as long ago.

SUGGESTED PERFORMANCES:

Atlanta Master Chorale (Eric Nelson, Conductor)

https://www.youtube.com/watch?v=8iI1WMEUk_k (Live Performance)

Penn State Concert Choir (Christopher Kiver, Conductor)

<https://www.youtube.com/watch?v=sNyP8YMrhmc> (Live Performance)

2010 Pennsylvania All State Chorus (Frank Bianchi, Conductor)

<https://www.youtube.com/watch?v=yGvb47Ieyfg> (Live Performance)

EVEN WHEN HE IS SILENT

COMPOSER: Kim André Arnesen

PUBLISHER: Walton Music Corporation

ACCOMPANIMENT: A cappella

ARTICULATION: Legato

DYNAMIC RANGE: *ppp* to *ff*

APPROXIMATE DURATION: 4:50 minutes

STYLE PERIOD/DATE OF COMPOSITION: Modern/2011

ARRANGER: (N/A)

GENRE: Sacred Song

RHYTHM: Declamatory

TEXTURE: Homophonic

METER: Mixed meter (3/4, 4/4, 2/4)

KEY: C major

VOICING: SATB divisi

TEMPO: ♩ = ca. 54

MELODY: Diatonic

VOCAL RANGES:



COMMENTS: This piece is beautiful in its simplicity and profound in its meaning. The harmonies are full of chords with added ninths and suspensions. It is also full of divisi in the vocal parts. The harmonies are particularly tricky in mm. 39-45, which will require diligent attention from the singers to maintain accurate tuning. The softer dynamics are essential to the successful expression of the text. Textual accents are also critical to the overall impression of the piece.

TEXT (WITH TRANSLATION): English text (Found on the wall of a German concentration camp after World War II)

I believe in the sun even when it's not shining.

I believe in love even when I feel it not.

I believe in God even when He is silent.

SUGGESTED PERFORMANCES:

St. Olaf Choir (Anton Armstrong, Conductor)

<https://www.youtube.com/watch?v=hYwYMngq4II> (Live Performance)

University of Georgia Hodgson Singers (Daniel Bara, Conductor)

<https://www.youtube.com/watch?v=Y5Zt99XcsTQ> (Live Performance)

FELLER FROM FORTUNE (from 5 Songs of the Newfoundland Outports)

COMPOSER: Folk Song (Newfoundland); collected by Kenneth Peacock in 1955

ARRANGER: Harry Somers

KEY: C major

PUBLISHER: Chanteclair Music

GENRE: Folksong (Newfoundland)

VOICING: SATB

ACCOMPANIMENT: Piano

RHYTHM: Declamatory; the mixed meters add to the humor of the folk song and create interest for the listener.

TEMPO: "Lively tempo-fairly fast"

TEXTURE: Homophonic

MELODY: Diatonic

ARTICULATION: Clearly marked accents and tenuto indicate syllabic stresses.

DYNAMIC RANGE: *p* to *f*; The dynamics, *sforzando* indications, and other expressive markings are effective in the communication of the text.

APPROXIMATE DURATION: 3:00 minutes

METER: Mixed (7/8, 3/8, 6/8, 9/8, 2/4)

STYLE PERIOD/DATE OF COMPOSITION: Modern/Date Unknown

VOCAL RANGES:



COMMENTS: Mixed meters and dance-like rhythms permeate this arrangement. It is a humorous take on life around a seaport city. The melody is easy to learn and the vocal parts are not particularly difficult. The rhythms and meters present the greatest challenge to young singers, but the text is declamatory and the irregular rhythms reinforce the speech-like flow. The accompaniment helps to support the rhythmic structure with syncopated chords. This folk song might be a bit risqué for certain audiences, so each conductor should evaluate if it would work for their particular situation.

TEXT (WITH TRANSLATION): English text

(Dum dee dum dum diddle dee dum da ...) There's lots of fish in Bonavist' harbour, Lot of fish right in around here, Boys and girls are fishin' together, Forty-five from Carbonear.

Refrain:

Catch ahold this one, catch ahold that one, Swing around this one, swing around she-he. Dance around this one, dance around that one, diddle dum this one, diddle dum dee da dum da diddle dee do.

Sally is the pride of Cat Harbour, ain't been swung since last year-ear;
drinkin' rum and wine and cassis what the boys brought home from St. Pierre.

Sally goes to church ev'ry Sunday; not for to sing nor for to hear-ear,
but to see the feller from Fortune what was down here fishin' the year.

Sally got a bouncin' new baby. Father said that he didn' care-are,
'cause she got that from the feller from Fortune what was down here fishin' the year here.

Uncle George got up in the mornin', he got up in a 'ell of a tear, and he ripped the arse right out of his britches,
now he's got ne'er pair to wear. Oh

There's lots of fish in Bonavist' Harbour, lots of fishermen in around here; Swing your partner Jimmy Joe
Jacobs, I'll be home in the spring of the year. Diddle dee (repeated) Do da do da da da Yeh!

SUGGESTED PERFORMANCES:

Massachusetts All State Choir 2016 (Dr. Hillary Apfelstadt, Conductor)

<https://www.youtube.com/watch?v=88dPsRltbLs> (Live Performance)

North Central College Concert Choir (Jeordano Martinez, Music Director)

<https://www.youtube.com/watch?v=BoS2UbVsLaQ> (Live Performance)

GREAT GOD ALMIGHTY

COMPOSER: Unknown/Collected by Alan Lomax, c. 1933
 ARRANGER: Stacey V. Gibbs
 PUBLISHER: Gentry Publications (JG2448)
 ACCOMPANIMENT: A cappella (piano for rehearsal only)
 RHYTHM: Declamatory with much syncopation
 ARTICULATION: Marcato with accents
 APPROXIMATE DURATION: 3:35 minutes
 STYLE PERIOD/DATE OF COMPOSITION: Modern/2013

GENRE: Prison Song
 KEY: F minor
 VOICING: SATB divisi
 DYNAMIC RANGE: *p* to *ff*
 TEMPO: ♩ = 96
 TEXTURE: Homophonic
 MELODY: Diatonic
 METER: 4/4

VOCAL RANGES:



COMMENTS: This energetic song has an infectious melody punctuated by syncopation throughout the arrangement. Particular attention should be given to the various accents that add to the forward motion of the phrases. The tendency to rush should be avoided, though it is possible that different conductors may choose to slightly vary the tempo in different sections of the piece. The repeated section from mm. 66-69 is often introduced one section at a time (bass, then tenor, then alto, then soprano) and then repeated *ad libitum*. The lyrics are a haunting reminder of the horrifying treatment that slaves and prisoners received at the hands of unjust masters. Directors should exercise discretion according to their own situations in regard to students and audiences.

TEXT (WITH TRANSLATION): English text (dialect)

God, great God a'migh'y,
 Ridin' in a hurry, ridin' like he angry, bullwhip in one han', cowhide in de othuh,
 Cap'ain went to yelun', "Take off yo' shirt now 'cause I'm gonna kill ya!"
 Great God, oh, did you hear de cap'ain shout? Did you hear de cap'ain, oh, no, no, no, no!
 Hear de cap'ain comin', ridin', won' be no mo', runnin' an' hidin'.
 O hear my cry, O Lawd, please hear my plea, O Lawd.
 Bully went to pleadin', have mercy, have mercy, Bully went to pleadin',
 Please don', please don' you kill me, don' kill me, cap'ain,
 No, stop! I'm figh'in' till my death. I'm gonna keep on a runnin' till my ver' las' breath.
 Shoutin', great God, a'migh'y God!

SUGGESTED PERFORMANCES:

2014 Texas All-State Mixed Choir (Elena Sharkova, Conductor)
<https://www.youtube.com/watch?v=xJNN5bc66Gc> (Live Performance)

The UK Chorale (Jeff Johnson, Director)
<https://www.youtube.com/watch?v=qMFB-7840qU> (Live Performance)

HOW LOVELY IS THY DWELLING PLACE (from *Requiem*; Mvt. IV)

COMPOSER: Johannes Brahms

ARRANGER: Ed. Charles F. Manney

PUBLISHER: Belwin Mills Publishing Corp. (64021)

ACCOMPANIMENT: Organ, Piano, or Orchestra

RHYTHM: Declamatory

ARTICULATION: Legato (marcato in the polyphonic, imitative section at mm. 123-ff.)

TEXTURE: Homophonic

APPROXIMATE DURATION: 5:50 minutes

STYLE PERIOD/DATE OF COMPOSITION: Romantic/1865-1868

GENRE: Oratorio song

KEY: Eb major

VOICING: SATB

DYNAMIC RANGE: *p* to *f*

TEMPO: ♩ = 92

MELODY: Diatonic

METER: 3/4

VOCAL RANGES:



COMMENTS: This iconic movement from Brahms' *Requiem* has been a staple of high school, college, and professional choruses. It is a model of Romantic style, with sweeping dynamics, chromaticism, and beautiful harmonies. It was originally presented in German, but is often sung in English. The tessitura of the vocal parts is particularly high in places. The tone of the choir should be unforced in spite of the extended ranges. Phrases should be rounded off and each phrase should have rise and fall in dynamic.

TEXT (WITH TRANSLATION):

German text

Wie lieblich sind deine Wohnungen, Herr Zebaoth!
Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen, die loben dich immerdar

English text

How lovely is Thy dwelling place, O Lord of Hosts!
For my soul longeth, yea, fainteth, for the courts of the Lord;
My soul and body crieth out, yea, for the living God,
O blest are they that dwell within Thy house,
They praise Thy Name evermore!

SUGGESTED PERFORMANCES:

2015 South Dakota All State High School Honor Choir (Robert Harris, Conductor)

<https://www.youtube.com/watch?v=CymeEtpXyW0> (Live Performance)

Cleveland Orchestra Chorus (Robert Shaw, Conductor)

Audio CD: "Hallelujah! And Other Great Sacred Choruses" (2000, BMG Music)

<https://www.youtube.com/watch?v=LcwKW3by2Ps>

LIFT EVERY VOICE AND SING

COMPOSER: James Weldon Johnson (lyrics); J. Rosamund Johnson (music) GENRE: Anthem

ARRANGER: Roland Carter

KEY: G major, Eb major, Bb major

PUBLISHER: Marvel Music

VOICING: SATB divisi

ACCOMPANIMENT: Piano; orchestra parts available

DYNAMIC RANGE: *mp* to *ff*

RHYTHM: Declamatory

TEMPO: ♩ = 56

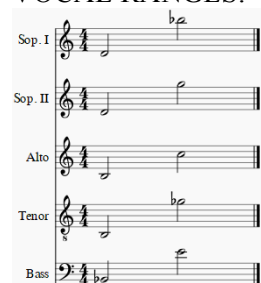
ARTICULATION: Marcato; legato after m. 50

TEXTURE: Homophonic

APPROXIMATE DURATION: 5:38 minutes

METER: 12/8, 4/4, 2/2

STYLE PERIOD/DATE OF COMPOSITION: Modern/1900; this arrangement 1978 MELODY: Diatonic

VOCAL RANGES:

COMMENTS: This anthem, identified by James Weldon Johnson as the “Negro National Hymn,” is an energetic expression of struggle, freedom, and faith. The accompaniment has a broad dynamic panel and requires a great sense of rhythmic articulation. The accompaniment is full of octaves and fully voiced chords encompassing an octave. Care should be given to maintain the melody as predominant in the vocal parts. This is carefully marked through dynamics in some of the arrangement, but should be clear to the studious conductor in other places where the dynamics are not indicative of melodic content. The tessitura of the upper voices is medium high to high.

It is important for the sopranos to avoid a pushed tone in the upper registers. This arrangement has a huge ending with divisi. The performing forces should be mature enough to handle the full dynamic range and higher pitch range. The interpretation of each section should be determined by the rhythmic impetus of the choral parts. The first section has been taken out of tempo at times by the arranger and supplemented by audience participation. Mm. 50-81 are hymn-like, set in 4-part homophony, a cappella. The final section has unison vocal lines set in octaves, which serves to add to the dramatic content of the text. The final three lines of the poem crescendo to a broad and climactic ending, with extended chords in both the vocal parts and the accompaniment.

TEXT (WITH TRANSLATION): English text

Lift every voice and sing Till earth and heaven ring, Ring with the harmonies of Liberty; Let our rejoicing rise High as the listening skies, Let it resound loud as the rolling sea. Sing a song full of the faith that the dark past has taught us, Sing a song full of the hope that the present has brought us. Facing the rising sun of our new day begun, Let us march on till victory is won.

Stony the road we trod, Bitter the chastening rod, Felt in the days when hope unborn had died; Yet with a steady beat, Have not our weary feet Come to the place for which our fathers sighed? We have come over a way that with tears has been watered, We have come, treading our path through the blood of the slaughtered, Out from the gloomy past, Till now we stand at last Where the white gleam of our bright star is cast.

God of our weary years, God of our silent tears, Thou who hast brought us thus far on the way; Thou who hast by Thy might Led us into the light, Keep us forever in the path, we pray. Lest our feet stray from the places, our God, where we met Thee, Lest, our hearts drunk with the wine of the world, we forget Thee; Shadowed beneath Thy hand, May we forever stand. True to our God, True to our native land.

SUGGESTED PERFORMANCES:

2016 New Jersey All State Chorus (Anthony Leach, Conductor)

<https://www.youtube.com/watch?v=Yd-uFChFy4Y> (Live Performance)

Winston-Salem State University Choir (Roland Carter, Conductor)

<https://www.youtube.com/watch?v=6c0Y1ITwqTM> (Live Performance)

LULLABY (from *Three Nocturnes*)

COMPOSER: Daniel Elder
 PUBLISHER: GIA Publications (G-8368)
 ACCOMPANIMENT: Piano
 ARTICULATION: Legato
 DYNAMIC RANGE: *pp* to *f*
 APPROXIMATE DURATION: 4:10 minutes
 STYLE PERIOD/DATE OF COMPOSITION: Modern/2012

ARRANGER: (N/A)
 GENRE: Song
 RHYTHM: Declamatory
 TEXTURE: Homophonic, but with predominant melody
 MELODY: Diatonic; angular skips at times
 KEY: E major
 VOICING: SATB divisi
 TEMPO: ♩ = 78
 METER: 3/4

VOCAL RANGES:



COMMENTS: This arrangement has lush harmonies in both the piano and the vocal parts that surround a beautifully crafted melody. The melody will present challenges to young singers as they move above and below the passaggio without forcing the tone. Care should be given to the tuning of the skips within the melody, especially the pitches *ti* and *mi*. At various times, each part is divisi, so the choir would need to be secure enough to handle that aspect of the arrangement. The tempo should be flexible in order to fully express the text and emotion of each phrase. This is a beautifully crafted piece that would be aesthetically pleasing to any audience.

TEXT (WITH TRANSLATION): English text

Lullaby, sing lullaby, the day is far behind you.
 The moon sits high atop the sky, now let sweet slumber find you.

Away, the day is done, and gone the sun that lit the world brightly.
 The earth's aglow with speckled show of twinkling stars so sprightly.

Away, away, where the sunlight is beaming through a deep cloudless blue,
 and the treetops are gleaming with a fresh morning dew;
 where the mountains are shining at the meadows below,
 in a brilliant white lining of a new fallen snow.

Close your eyes, breathe in the night; a softer bed I'll make you.
 The trial is done, all danger gone; now let far dreaming take you.

Away, away, where the oceans is lapping at a soft, pearly shore,
 and the swaying palms napping as their swinging fronds soar.

Now the dark night approaches, yet so soft and so mild.
 Lullaby, sing lullaby; sleep my child.

SUGGESTED PERFORMANCES:

2014 Georgia All-State Senior Mixed Choir (Joe Miller, Conductor)
<https://www.youtube.com/watch?v=SIGqVI6uOaE> (Live Performance)

Westminster Choir (Joe Miller, Conductor)
https://www.youtube.com/watch?v=y4ej8sOShJg&list=PLW8p00vPPIWoL2dgeYJdfmbeN3_1O8wCb
 (Audio Recording from "The Heart's Reflection: The Music of Daniel Elder" Naxos of America, 2013)

MUSIC DOWN IN MY SOUL

COMPOSER: Inspired by "Over My Head" (spiritual); composer unknown GENRE: Spiritual
 ARRANGER: Moses Hogan KEY: G major, Ab major, A major
 PUBLISHER: Hal Leonard Corporation (08743468) VOICING: SATB divisi
 ACCOMPANIMENT: Piano DYNAMIC RANGE: *p* to *f*
 RHYTHM: Declamatory, with much syncopation METER: 4/4 (6/4 at m. 10)
 TEMPO: None suggested for mm. 1-10; ♩ = 100 thereafter, "A little faster" at m. 37 ff.
 ARTICULATION: Section One: legato; Section Two: marcato TEXTURE: Homophonic
 APPROXIMATE DURATION: 5:30 minutes MELODY: Diatonic
 STYLE PERIOD/DATE OF COMPOSITION: Unknown/ this arrangement 2002

VOCAL RANGES:



COMMENTS: This spiritual is full of devices often seen in this genre, such as syncopated rhythms, call and response, and dynamic contrast. The accompaniment is not particularly difficult, but it does require an appropriate interpretation that fits with the style of a spiritual. The tessitura of the soprano sections is medium high to high. It is important for the upper voices to maintain an open and unforced tone as the ranges extend upward, especially in mm. 81-86. The tempo begins at a slower pace and then it changes at m. 11, and then changes again at m. 37, becoming faster each time. The choir should be advanced enough to handle the divisi and have a full enough tone to be authentic in the genre.

TEXT (WITH TRANSLATION): English text

I hear music in the air. I can feel it in the air. There must be a God somewhere. Over my head I hear music in the air. Over my head I hear music in the air. There must be a God somewhere. Over my head I hear singing in the air. Over my head I hear singing in the air. There must be a God somewhere. God, there must be a God, there must be a God somewhere. I got this music down in my soul; And it fills my heart with the joy of the Lord! I've got it joy, everlasting. I've got it peace, everlasting. I've got it love, everlasting. I've got it joy, everlasting. Love in my heart. Oh yes, I got peace in my soul. Oh yes, I got joy in my heart; joy today! Do you love the Lord? I love the Lord! Well! I've got joy! I've got it joy, everlasting! I've got it peace, everlasting! I've got it love, everlasting! I got joy! I got peace! I got love! In my soul!

SUGGESTED PERFORMANCES:

2016 All Virginia Mixed Chorus (Daniel Bara, Conductor)
https://www.youtube.com/watch?v=A_0bX_tYd0 (Live Performance)

2006 New Mexico All State Chorus (Jo-Michael Scheibe, Conductor)
https://www.youtube.com/watch?v=J_LgwE2OvgU (Live Performance)

NORTHERN LIGHTS

COMPOSER: Ola Gjeilo
 ARRANGER: (N/A) KEY: D minor (with shifting key centers/tonicizations in mm. 19-45)
 PUBLISHER: Walton Music Corp.
 ACCOMPANIMENT: A cappella (Piano for rehearsal only)
 RHYTHM: Declamatory, with rhythmic figures in the vocal parts that do not have the melody that serve as ostinato-like accompaniment
 ARTICULATION: Legato
 APPROXIMATE DURATION: 4:30 minutes
 MELODY: Diatonic; centered around the idea of D natural minor
 STYLE PERIOD/DATE OF COMPOSITION: Modern/2007

GENRE: Song

VOICING: SATB

DYNAMIC RANGE: *p* to *ff*

TEMPO: ♩ = 63

TEXTURE: Homophonic

METER: Mixed (4/4, 2/4, 3/4, 5/4)

VOCAL RANGES:



COMMENTS: This piece was inspired by the “terrible beauty” that the composer saw in nature in his native Norway: particularly the *aurora borealis* (thus, the title of the song.) Though the vocal parts are straightforward, the harmonies are tricky to tune due to the tessitura of the soprano part (medium high in places) and the non-traditional approach to chord progression found in the vocal parts. For example, in m. 21, the bass and tenor parts have parallel 5ths to tune against the alto part that is in 6ths against the tenor and 10ths against the bass.

This sort of harmonic relationship is frequently present from mm. 21-32. Although this arrangement is a cappella, one of the referenced recordings below contains an improvised accompaniment provided by the composer. Gjeilo utilized the D blues scale, among other devices, to add to the performance. “Northern Lights” is a very accessible piece for high school groups and is a wonderful vehicle to teach breath control, tuning, and textual expression.

TEXT (WITH TRANSLATION):

Latin text

Pulchra es amica mea, Suavis et decora filia Jerusalem, suavis et decora sicut Jerusalem, terribilis ut castrorum acies ordinate. Averte oculos tuos a me quia ipsi me avolare fecerunt.

English text

Thou art beautiful, O my love, sweet and beautiful daughter of Jerusalem, Thou are beautiful, O my love, sweet and comely as Jerusalem, terrible as an army set in array. Turn away thy eyes from me, for they have made me flee away.

SUGGESTED PERFORMANCES:

Central Washington University Chamber Choir (Gary Weidenaar, Conductor)

<https://www.youtube.com/watch?v=pjf4i-WU7jE> (Live Performance, with improvised accompaniment by the composer, Ola Gjeilo)

2015 Illinois District 9 Senior Chorus (John Hurty, Conductor)

https://www.youtube.com/watch?v=79Vqf_smwRc (Live Performance)

NYON NYON

COMPOSER: Jake Runestad

ARRANGER: (N/A)

KEY: B major

PUBLISHER: JR Music & Jake Runestad

GENRE: Song

VOICING: SATB

ACCOMPANIMENT: A cappella

RHYTHM: Highly syncopated in places

TEMPO: ♩ = 108

ARTICULATION: Marcato

TEXTURE: Homophonic; cluster chords and suspensions

DYNAMIC RANGE: *p* to *fff*; *sfz* and *fp* used for special effect

MELODY: Some chromatic passages; pitch patterns that repeat; percussive, non-pitched sounds as rhythmic accompaniment; glissandi used as special effect

APPROXIMATE DURATION: 2:48 minutes METER: 4/4

STYLE PERIOD/DATE OF COMPOSITION: Modern/2006

VOCAL RANGES:



COMMENTS: This innovative piece has been performed at many All State and Honor Choir events over the past decade. The rhythms are energetic and they are propelled forward through nonsense syllables and much syncopation. The forward of the work describes *Nyon Nyon* as “a lively exploration of the sounds that one can produce with the human voice.” The rhythms are very syncopated, but easily learned as patterns. Proper dynamics are critical to the special effects that Runestad intends. This is a highly entertaining piece for an audience and for the chorus. It is strongly recommended that a conductor new to this piece spend some time listening to other group’s interpretations of the work. This would help to inform the choices that should be made by a prospective conductor. The harmonic suspensions add to the tension of the syncopated rhythms. This is a visual experience for the audience, with handclaps and stomps from the chorus punctuating an energetic presentation. Other movements may be added, as the director prefers.

TEXT (WITH TRANSLATION): English text

Nyon nyon....and other nonsense syllables

SUGGESTED PERFORMANCES:

Mt. Sac Chamber Singers (Bruce Rogers, Conductor)

<https://www.youtube.com/watch?v=Xh2gZirNdrk> (Live Performance)

2013 Nebraska All-State Choir (Andre Thomas, Conductor)

<https://www.youtube.com/watch?v=urhJO7hGmUU> (Live Performance)

OBA TI DE

COMPOSER: Traditional Nigerian Song

ARRANGER: Jeffrey L. Ames

PUBLISHER: Earthsongs

ACCOMPANIMENT: Percussion (available from publisher)

RHYTHM: Very syncopated

METER: 2/2

ARTICULATION: Marcato throughout, with a legato section from mm. 95-118

MELODY: Diatonic (but sounds pentatonic in many places)

APPROXIMATE DURATION: 4:00 minutes

STYLE PERIOD/DATE OF COMPOSITION: Modern/2011

GENRE: Nigerian Song

KEY: A major, Bb major

VOICING: SSAATTBB

DYNAMIC RANGE: *mp* to *ff*

TEMPO: ♩ = 62, ♩ = 112

TEXTURE: Homophonic

VOCAL RANGES:

COMMENTS: This is an energetic and crowd-pleasing arrangement that would add a multicultural flavor to a holiday performance. There is much divisi throughout and the choral group that performs this piece must have a full-bodied tone. There is a section of call and response and highly syncopated rhythms that are consistent with this genre. Though the rhythms sound complex, they are quite accessible for high school singers. The refrain of the hymn “Angels We Have Heard On High” is included in the Igbo language within the arrangement. The languages may be pronounced with liturgical Latin diction, which speeds up the learning process for many high school singers. “Oba Ti De” is greatly enhanced by percussion parts and movement by the choir, as the suggested performances below indicate.

TEXT (WITH TRANSLATION):

Nigerian text (Yorùbá & Igbo languages)

Oba ti de, Abi Jesu; Otito diri Chukwu onyemwen Wa mu Jesu Kristi

English text

Here comes the King, Jesus is born; Glory be to God in the highest, Jesus Christ is born

SUGGESTED PERFORMANCES:

2017 Illinois MEA All State Honors Chorus (Allen Hightower, Conductor)

<https://www.youtube.com/watch?v=XaIsBM95qRs> (Live Performance)

2015 Texas Region III, All Region Mixed Choir (Allen Hightower, Conductor)

<https://www.youtube.com/watch?v=ogRCsjVPj2U> (Live Performance)

ODE TO JOY

COMPOSER: Z. Randall Stroope

ARRANGER: (N/A)

PUBLISHER: Alliance Music Publications, Inc. (AMP-0475)

VOICING: SATB (Soprano, Alto, Bass divisi)

ACCOMPANIMENT: Piano (4 hands)

TEMPO: ♩ = 132 (with changes at various sections)

ARTICULATION: Marcato in the louder sections; Legato in the softer sections

APPROXIMATE DURATION: 5:55 minutes

METER: Mixed (3/4, 1/4, 6/8, 4/4, 2/4)

STYLE PERIOD/DATE OF COMPOSITION: Modern/2002

MELODY: Diatonic

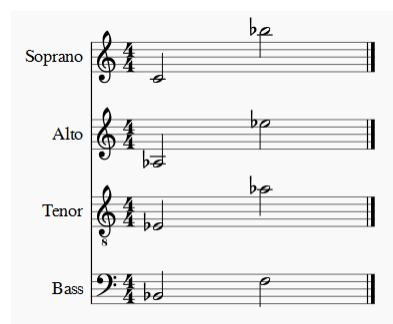
GENRE: Song

KEY: Bb major

DYNAMIC RANGE: *p* to *ff*

RHYTHM: Declamatory

VOCAL RANGES:



COMMENTS: This arrangement would be a wonderful opening piece for a concert. It is characterized big dynamics and also has full harmonies, as all but the tenor part is divisi at some point. There are sections where the dynamic panel drops to *piano* and where the parts thin to two parts, providing a contrast to the *tutti* sections that are reminiscent of a fanfare. The 4-hands piano part is accessible for better pianists. The harmonic structure of the arrangement gives the effect of polychords, pitch-set classes, and compound intervals. It is a very “modern sounding” piece. The divisi and the dynamic panel are indicators that a larger high school choral group might have more success in the performance of “Ode to Joy.”

TEXT (WITH TRANSLATION): Those familiar with the original poetry of Friedrich Schiller will want to note that the text includes parts of the original with new textual additions. It also has no relation to the setting of the Schiller poem by Beethoven.

Text is mixed German & English (English translation in parenthesis)

Freude, Freude! (Joy, Joy!)

Schöner Götterfunken. (Fair spark of the gods.)

Freude, Ely, Freude! (Joy, Ely, Joy!)

Tochter aus Elysium, (Daughter of Elysium,)

Freude, Freude! (Joy, Joy!)

Daughter of Elysium; Freude! Freude, Freude!

Weeping but drunken with lust; Freude!

All living creatures draw life from her breast.

Son of fire and kiss of a heavenly god; Freude!

Both good and evil follow her path,

Freude, Freude!

Son of fire and daughter of Elysium. Daughter of Elysium: Song of fire and kiss of a heavenly god.

Freude, Freude, thy magic binds again those who need love. Freude, Freude, Freude.

Thy mercies heal again those who need hope. Thy pow'r unites those that race divides.

Son of fire. Daughter of Ely, Freude! Freude!

Son of fire, daughter of Ely, we approach thy throne. Freude, Freude, Freude!

SUGGESTED PERFORMANCES:

2003 Texas All State Mixed Choir (Z. Randall Stroope, Conductor)

https://www.youtube.com/watch?v=Y_WCYFuMReA (Live Performance)

2016 New Jersey All State Chorus (Anthony Leach, Conductor)

<https://www.youtube.com/watch?v=XYTw31A-JCg> (Live Performance)

OF CROWS AND CLUSTERS

COMPOSER: Norman Dello Joio ARRANGER: (N/A)

KEY: Post-tonal approach to key and harmony

PUBLISHER: Edward B. Marks Music Company/Hal Leonard Corporation (HL00007828)

GENRE: Song

VOICING: SATB divisi

ACCOMPANIMENT: Piano

RHYTHM: Declamatory, with some syncopation

TEMPO: Allegro spiritoso

ARTICULATION: Marcato

TEXTURE: Homophonic, but with some imitation

DYNAMIC RANGE: *p* to *fff*

MELODY: Modal (D dorian at beginning; shifts to other modes)

APPROXIMATE DURATION: 2:53 minutes

METER: 4/4, 2/4

STYLE PERIOD/DATE OF COMPOSITION: Modern/1972

VOCAL RANGES:



COMMENTS: This composition sounds post-tonal and is replete with cluster chords in the accompaniment (thus, the title) and modal melodies in the vocal parts. The text is a bit politically incorrect, as it refers to a crow with an issue of stuttering (“B-B-B-B-B-Bee-cause”). This text painting appears several times in the text and could possibly offend sensitive listeners. Every director must know the audience that is patronizing his/her program and then respond accordingly. The tessitura of the soprano part is medium-high to high in places. The choral group that performs this piece should have enough forces to fill chords that are divisi, and enough experience to effectively perform a wide array of dynamics and articulations. The piano part is quite difficult (as Dello Joio’s accompaniments often are) and will require an experienced collaborative pianist to accompany the group.

TEXT (WITH TRANSLATION): English text

Two old crows sat, sat on a fence rail. Thinking, thinking of cause and effect, cause and effect.

Two old crows, thinking of weeds and flowers, thinking of effect and cause and of nature’s laws.

One of them muttered, one of them stuttered, each of them thought far more than he uttered.

One crow asked the other crow a riddle; asked the muttering crow of the stuttering crow: “Why does a bee have a sword to his fiddle?” “Beecause,” said the stuttering crow, “B-B-B-B- Be-Bee-cause,” Said the muttering crow,

“Tell me, O! Tell me why a bee has a sword to his fiddle?” “B-B-Bee-cause,” said the other crow.

Just then a bee flew close to their rail: Bzz, Bzz, Bzz. Those two black crows turned pale, and away did sail.

Why Why? Why? Why does a bee have a sword to his fiddle? B-B-B-Bee cause, Bee-cause, Bee-cause! Why? Bee-cause!

SUGGESTED PERFORMANCES:

2015-16 Minnesota All State Chorus (Bruce Rogers, Conductor)

<https://www.youtube.com/watch?v=z2rXWk1duNE> (Live Performance)

2013 Illinois All State Chorus (James Henry, Conductor)

<https://www.youtube.com/watch?v=6iCaiflEYrs> (Live Performance)

PRAYER

COMPOSER: Morten Lauridsen; text by Dana Gioia GENRE: Secular Song
 ARRANGER: N/A KEY: Db major
 PUBLISHER: Peer Music VOICING: SATB (brief moments of bass divisi)
 ACCOMPANIMENT: Piano RHYTHM: Declamatory
 DYNAMIC RANGE: *p* to *f* in the vocal parts; *ppp* to *f* in the accompaniment
 TEXTURE: Monophonic (with piano accompaniment) in the first section and final phrase; Homophonic for the remainder
 MELODY: Diatonic; angular at times with some larger skips (minor 7ths in several places); text painting on the word “over” (m. 50, m. 52)
 TEMPO: ♩ = c. 66; many tempo changes throughout METER: 4/4 (brief section of 3/4)
 ARTICULATION: Legato APPROXIMATE DURATION: 4:45 minutes
 STYLE PERIOD/DATE OF COMPOSITION: Modern/2012

VOCAL RANGES:



COMMENTS: This is a moving arrangement of a sensitive text. The poem, by former Chair of the National Endowment for the Arts, Dana Gioia, was written shortly after the death of his four-month-old son. Lauridsen has skillfully set the text in a clear manner that accentuates the message. The tempo is rubato throughout and there are many markings in the score that delineate the composer's wishes regarding textual expression. The recordings listed below may serve as a resource for tempo, since the composer is at the piano. The melodic skips will present challenges to younger singers, but a mature high school group should have the musical and emotional skills to present this piece. This is a great vehicle for training singers to be flexible in their concept of tempo as they follow a conductor. The accompaniment is full of beautiful harmonic suspensions and rhythmic syncopation that support the message of the text. The melodic skips are challenging, but they are well within the capabilities of an advanced high school chorus.

TEXT (WITH TRANSLATION): English text

Echo of the clock tower, footstep in the alleyway, sweep of the wind sifting the leaves. Jeweller of the spiderweb, connoisseur of autumn's opulence, blade of lightning harvesting the sky. Keeper of the small gate, choreographer of entrances and exits, midnight whisper traveling the wires. Seducer, healer, deity or thief, I will see you soon enough in the shadow of the rainfall, in the brief violet darkening a sunset but until then I pray watch over him as a mountain guards its covert ore and the harsh falcon its flightless young.

SUGGESTED PERFORMANCES:

Wartburg College Choir (Lee Nelson, Conductor; Morten Lauridsen, Accompanist)
<https://www.youtube.com/watch?v=x1xr-aWsQEA> (Live Performance)

University of California Irvine and Tesoro High School Madrigals (Seth Houston, Conductor; Morten Lauridsen, Accompanist)
<https://www.youtube.com/watch?v=9g288Ukz024> (Live Performance)

SHENANDOAH

COMPOSER: Unknown (American Folk Song)

ARRANGER: James Erb

PUBLISHER: Lawson-Gould Music Publishers, Inc. (51846)

ACCOMPANIMENT: A cappella (Piano for rehearsal only)

RHYTHM: Declamatory

ARTICULATION: Legato

TEXTURE: Homophonic, with some imitation

APPROXIMATE DURATION: 3:25 minutes

STYLE PERIOD/DATE OF COMPOSITION: Unknown; c. early 1800's

GENRE: Folk Song

KEY: E major

VOICING: SATB (divisi)

DYNAMIC RANGE: *ppp* to *mf*

TEMPO: ♩ = 58-60

MELODY: Diatonic

METER: 4/4

VOCAL RANGES:



COMMENTS: This arrangement is centered on the well-known melody of this folk song. The melody has some built in difficulties, including some angular skips and a medium high tessitura. The melody should be predominant throughout, and the SSA imitation (which states the melody in each part) should present each part with an equal dynamic. The harmonies are lush and the text painting (depicting a “rolling river”) in the tenor and alto parts at m. 26 are subtle and effective. There is much divisi in this arrangement, so the prospective conductor should be sure that the performing forces are secure enough to handle this challenge. There is much soft singing called for in “Shenandoah.” The dynamics should be maintained with energy and breath support, especially when singing *piano* and softer.

TEXT (WITH TRANSLATION): English text

O Shenando', I long to see you, and hear your rolling river, O Shenando', I long to see you, 'Way, we're bound away, Across the wide Missouri. I long to see your smiling valley, and hear your rolling river, I long to see your smiling valley. 'Tis sev'n long years since last I see you, and hear your rolling river, 'Tis sev'n long years since last I see you, O Shenando', I long to see you, and hear your rolling river, O Shenando', I long to see you, O Shenando'.

SUGGESTED PERFORMANCES:

2010 Texas All State Mixed Choir (Kenneth Davis, Conductor)

<https://www.youtube.com/watch?v=abuHIfD2eOA> (Live Performance/During Rehearsal)

2016 New Mexico All State Chorus (Elizabeth Schauer, Conductor)

<https://www.youtube.com/watch?v=vP5T3WOX2gA> (Live Performance)

SICUT CERVUS

COMPOSER: Giovanni Pierluigi da Palestrina ARRANGER: Ed. Nicola A. Montani
 KEY: A major PUBLISHER: G. Schirmer, Inc. (Hal Leonard, distributor; 50296560)
 GENRE: Motet VOICING: SATB METER: 4/4
 ACCOMPANIMENT: A cappella (piano for rehearsal only)
 RHYTHM: Declamatory, with melismatic motives TEMPO: Allegro moderato
 ARTICULATION: Legato TEXTURE: Polyphonic, with much imitation
 DYNAMIC RANGE: *p* to *f* MELODY: Diatonic APPROXIMATE DURATION: 2:35 minutes
 STYLE PERIOD/DATE OF COMPOSITION: Renaissance/1584

VOCAL RANGES:



COMMENTS: *Sicut Cervus* is perhaps the most well-known work by Palestrina. It is an example of the “Roman style” that Palestrina is famous for. The range and tessitura of each vocal part is accessible for high school singers. Care should be given to avoid allowing the bar lines to determine the textual weight or rhythmic accent. In fact, the text itself should govern phrasing and dynamics. Montani has given many markings in the score related to dynamics, phrasing, and accents. These markings are editorial and should be treated as such. The tenor and alto parts cross each other in places. Care should be taken to maintain balance between the parts when this occurs.

TEXT (WITH TRANSLATION): (Psalm 42:1)

Latin text

Sicut cervus desiderat ad fontes aquarum, ita desiderat anima mea ad te, Deus.

English text

As a hart longs for the flowing streams, so longs my soul for thee, O God.

SUGGESTED PERFORMANCES:

2009 Massachusetts All State Chorus (Conductor unknown)

https://www.youtube.com/watch?v=CA_0EXo1YSk (Live Performance)

2010 Piedra Vista High School-New Mexico (Conductor unknown)

<https://www.youtube.com/watch?v=z7ymevVKMTc> (Live Performance)

STARS

COMPOSER: Eriks Esenvalds

ARRANGER: (N/A)

PUBLISHER: Musica Baltica (MB 1264)

ACCOMPANIMENT: Glasses (with water)

RHYTHM: Declamatory and very straightforward

ARTICULATION: Legato

APPROXIMATE DURATION: 5:00 minutes

STYLE PERIOD/DATE OF COMPOSITION: Modern/2012

GENRE: Song

KEY: B minor/D major

VOICING: SATB divisi

DYNAMIC RANGE: *p* to *f*

TEMPO: ♩ = 76 - 84

TEXTURE: Homophonic

MELODY: Diatonic

METER: 2/2

VOCAL RANGES:



COMMENTS: This composition effectively elicits an aesthetic response to the idea of stars seen on a dark night. The harmonies are full of suspensions and cluster chords, and the tonality freely shifts between B minor and D major. The cluster chords are also present in the unique accompaniment to this piece (glasses filled in varying degrees with water.) The pitches are very accessible for high school students and this piece would be great to use with mass media for a performance, as is seen in the performance by the group that commissioned the work (Salt Lake Choral Artists.)

TEXT (WITH TRANSLATION): English text

Alone, alone in the night on a dark hill, with pines around me spicy and still, and heaven, a heaven full of stars over my head, white and topaz and misty red; the aeons cannot vex or tire; the dome of heaven like a great hill and myriads with beating hearts of fire, heaven full of stars

SUGGESTED PERFORMANCES:

Salt Lake Choral Artists (Brady Allred, Conductor)

<https://www.youtube.com/watch?v=kBKjSUFZEvA> (Live Performance)

Concordia University Choir (D. Michael Smith, Guest Conductor)

<https://www.youtube.com/watch?v=1StGNOouOB4> (Live Performance)

The Vocal Consort (Nelson Kwei, Conductor)

<https://www.youtube.com/watch?v=4GLMmacW09A> (Live Performance)

THE MUSIC OF LIVING

COMPOSER: Dan Forrest

ARRANGER: (N/A)

PUBLISHER: Hinshaw Music, Inc. (HMC2321)

ACCOMPANIMENT: Piano; optional: Violin, Horn, Timpani, Percussion

TEMPO: ♩ = 60

RHYTHM: Declamatory

ARTICULATION: Marcato

APPROXIMATE DURATION: 2:45 minutes

STYLE PERIOD/DATE OF COMPOSITION: Modern/2012

GENRE: Sacred Song

KEY: D major

VOICING: SATB (Soprano divisi)

METER: 2/2

DYNAMIC RANGE: *mp* to *ff*

TEXTURE: Homophonic

MELODY: Pentatonic

VOCAL RANGES:



COMMENTS: This piece was commissioned in 2011 for a high school chorus. It is a wonderful text and arrangement and it is very accessible for high school groups. Proper textual accents are essential to avoid accents on wrong syllables (Correct ex.: mu- sic of liv- ing.) The tessituras are reasonable, but the soprano part occasionally sits towards the top of the staff. The piano accompaniment is challenging and will require a seasoned collaborative pianist to execute the proper interpretation.

TEXT (WITH TRANSLATION)

English text:

Giver of life, Creator of all that is lovely, teach me to sing the words to Your song.
 I want to feel the music of living; I want to feel the music of living;
 And not fear the sad songs, but from them make new songs composed of both laughter and tears.

Giver of life, Creator of all that is lovely, teach me to dance to the sounds of Your world.
 I want to move in rhythm with Your plan. Help me to follow Your leading,
 To risk even falling, to rise and keep trying, For You are leading the dance, For You are leading the dance.

Giver of life, Creator of all that is lovely, teach me to sing the words to Your song.

SUGGESTED PERFORMANCES:

2015-16 Minnesota All State Chorus (Bruce Rogers, Conductor)

<https://www.youtube.com/watch?v=bwhu6SNmrHQ> (Live Performance)

2011 Cyprus Woods High School Varsity Mixed Choir (Marsha Robinson, Conductor)

World Premiere Performance, February 11, 2011

https://www.youtube.com/watch?v=JErIt_U0k8Y (Live Performance)

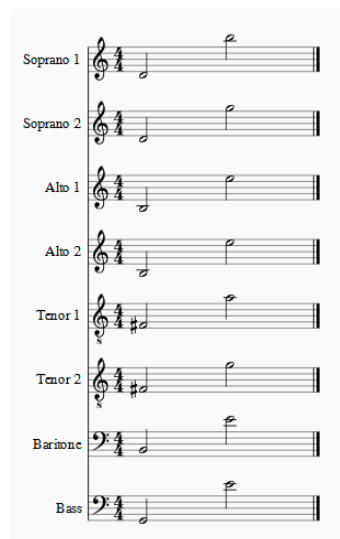
2014 Iowa Music Educators Association District 9 Festival Chorus (Brad Holmes, Conductor)

https://www.youtube.com/watch?v=JVG_XXre1t0 (Live Performance)

UNCLOUDED DAY (from *Heavenly Home: Three American Songs*)

COMPOSER: Rev. J.K. Alwood ARRANGER: Shawn Kirchner KEY: G major
 PUBLISHER: Boosey & Hawkes, Inc./Hal Leonard (48021256) GENRE: Hymn
 VOICING: SSAATTBB ACCOMPANIMENT: A cappella (Piano for rehearsal only)
 RHYTHM: Declamatory TEMPO: ♩ = ca. 112 ARTICULATION: Marcato
 TEXTURE: Homophonic DYNAMIC RANGE: *mp* to *ff* MELODY: Pentatonic
 APPROXIMATE DURATION: 2:15 minutes METER: 4/4, 3/2
 STYLE PERIOD/DATE OF COMPOSITION: Modern/this arrangement 2010

VOCAL RANGES:



COMMENTS: This arrangement of the 19th century hymn is particularly relevant due to the attention that Bluegrass music is receiving in the world of choral music. It calls for much divisi, but the vocal parts are not particularly difficult. An advanced choir should do very well in the performance of this piece. It is full of rhythmic energy and dynamic contrast and it is certainly an audience pleaser. The vocal ranges are relatively large and the parts call for robust, but controlled, vocal production.

TEXT (WITH TRANSLATION): English text

O they tell me of a home far beyond the skies, they tell me of a home far away, and they tell me of a home where no storm-clouds rise: O they tell me of an unclouded day.

(Refrain)

O the land of cloudless days; O the land of an unclouded sky, O they tell me of a home where no storm clouds rise: O they tell me of an unclouded day.

O they tell me of a home where my friends have gone, they tell me of a land far away, where the tree of life in eternal bloom sheds its fragrance through the unclouded day.

They tell me of a King in his beauty there, they tell me that mine eyes shall behold where He sits on a throne that is bright as the sun in the city that is made of gold!

SUGGESTED PERFORMANCES:

2016 New Mexico All State Chorus (Sharon Paul, Conductor)
<https://www.youtube.com/watch?v=KHCgLIvC7U> (Live Performance)

University of Georgia Hodgson Singers (Daniel Bara, Conductor)
<https://www.youtube.com/watch?v=A1H5PlvbO0I> (Live Performance)

ZADOK THE PRIEST

COMPOSER: George Frideric Handel
PUBLISHER: G. Schirmer (50325120)

VOICING: SATB (SAB divisi)

RHYTHM: Declamatory; some melismatic passages in section three

ARTICULATION: Marcato

DYNAMIC RANGE: *pp* to *ff*

APPROXIMATE DURATION: 5:00 minutes

METER: 4/4 (section one), 3/4 (section two), 4/4 (section three)

STYLE PERIOD/DATE OF COMPOSITION: Baroque/1727

ARRANGER: Ed. William Herrmann KEY: D major

GENRE: Patriotic Anthem (British)

ACCOMPANIMENT: Piano; orchestral parts available

TEMPO: ♩ = 72

TEXTURE: Homophonic

MELODY: Diatonic

VOCAL RANGES:

The image shows a musical score for the vocal parts of 'Zadok the Priest'. It includes staves for Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts are in the treble clef, and the Tenor and Bass parts are in the bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano and Alto parts have a high tessitura, while the Tenor and Bass parts have a lower tessitura.

COMMENTS: This famous anthem is one of four Coronation Anthems composed by Handel. This work has been used at British coronations since it was composed. The dynamic range calls for large, majestic chords in the choir. Controlling the soprano tone is important to the overall aesthetic of this piece. Floating the top pitches will add beauty and clarity to the textual expression. The divisi could present issues for smaller performing forces, especially at the high school level. The tessitura of the soprano and tenor parts is high at times. Correct Baroque phrasing of the bass melismas in section three is essential to avoid slowing the tempo. The orchestral accompaniment is preferable to a keyboard version, but if a keyboard must be used, then organ may be a better choice than piano for dramatic effect.

TEXT (WITH TRANSLATION):

English text (from I Kings 1:38-40)

Zadok the Priest, and Nathan the Prophet anointed Solomon King. And all the people rejoiced, and said: God save the King! Long live the King! May the King live forever, Amen, Alleluia.

SUGGESTED PERFORMANCES:

2013 Iowa All State Chorus (Sandra Snow, Conductor)

https://www.youtube.com/watch?v=2VIDM_oKMZ0 (Live Performance)

2009 Oklahoma All State Chorus (Jonathan Reed, Conductor)

https://www.youtube.com/watch?v=u3qI_gZD3GA (Live Performance)