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## Music and the Human Experience: Program Notes

Cassie Jacobs

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Music and The Human Experience:

Program Notes

Cassie Jacobs

MUAP 622: Recital (Choral)

April 29, 2022

**Thomas Tallis** (1505—1585) was a prolific English Renaissance composer known for his extensive collection of religious works. His works include masses, Magnificats, two Lamentations, twenty-four English anthems, four part songs, and forty Latin motets.<sup>1</sup> He received his musical training in Kent, and served as a church musician for various churches in Dover, London, and Essex.<sup>2</sup> In 1543, he began his role at the Chapel Royal as a Gentleman, serving as court composer, singer, and organist until the end of his life.<sup>3</sup> His tenure at the Chapel Royal is particularly notable, considering he served under some of England's most well-known monarchs: Henry VIII, Edward VI, Mary Tudor, and Elizabeth I.<sup>4</sup> During these varying reigns, religious beliefs shifted, toward which Tallis showed great versatility and responsiveness in his composition. Tallis's varying eras of composition are marked by the musical devices of the time set forth by the church.<sup>5</sup> Tallis, along with another notable English composer, William Byrd, obtained the first license to print and publish music in 1575, granted by Elizabeth I. Through their partnership, they published *Cantiones, quae ab argumento sacrae vocantur*, an anthology of thirty-four English motets.<sup>6</sup> The works of Thomas Tallis are still widely performed today and stand as a cornerstone of sacred choral music.

*If ye love me*, written in 1547, is one of the most well-known English anthems of Tallis that survives today. Tallis was one of the first musicians to write for the newly developed Anglican liturgy from 1547-53.<sup>7</sup> *If ye love me* reflects the early desires of music to be simpler, and more easily understood. It is also representative of the typical early Anglican anthem

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<sup>1</sup> Daniel Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 147-148.

<sup>2</sup> Shrock, *Choral Repertoire*, 147.

<sup>3</sup> Shrock, *Repertoire*, 147.

<sup>4</sup> Paul Doe, rev. David Allinson, "Thomas Tallis," In *Grove Music Online*, Oxford University Press, accessed February 2, 2022, <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.27423>.

<sup>5</sup> Shrock, *Choral Repertoire*, 147.

<sup>6</sup> Shrock, *Choral Repertoire*, 147.

<sup>7</sup> Doe, "Thomas Tallis."

formula: ABB form, as well as a mix of homophony and simplistic polyphony.<sup>8</sup> The selection opens in the A section with homophony and the syllables of the text are set clearly, giving each syllable its own note, without melismas. The moments of polyphony in the B section are simple and not highly ornate, making it simpler and uncomplex for the listener.

The anthem's text is sourced from the Bible: John 14:15-16, which served as one of the most popular scriptures set in English anthems of the time:

*If ye love me, keep my commandments,  
And I will pray the Father,  
And he shall give you another comforter  
That he may bide with you forever: e'en the spirit of truth.*<sup>9</sup>

This specific verse comes at a time where Jesus is speaking to his disciples, asking them to keep his word and teachings alive after he is crucified. It foreshadows the acceptance of the Holy Spirit as a part of the Holy Trinity.<sup>10</sup> The opening statement "If ye love me, keep my commandments," is homophonic and uses long note durations, highlighting the grandeur and importance of such a request by Jesus. As the piece moves into the polyphonic B section, the text changes to "and I will pray the Father, and he shall give you another Comforter." In this text, Jesus is providing comfort to his followers, acknowledging that while he will be physically gone, he will be with God, asking him to provide another guide to the people who follow his teaching.<sup>11</sup> If the interpretation of the text is that the Holy Spirit of the Trinity will be the next comforter of Christians, the polyphony is representative of the spirit being all around. The

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<sup>8</sup> Doe, "Thomas Tallis."

<sup>9</sup> John Morehen, "The English Anthem Text, 1549-1660," *Journal of Royal Musical Association*, Vol 117, No. 1 (1992), 69, <https://www.jstor.org/stable/766281>.

<sup>10</sup> David Guzik, "John 14—The Departing Jesus," *Enduring Word*, 2018, <https://enduringword.com/bible-commentary/john-14/>.

<sup>11</sup> Guzik, "John 14."

multiple lines with their flowing melodies embody the imagery of an all-encompassing spirit. This idea is continued in the second B section with the text “That he may bide with you forever: e’en the spirit of truth.”

The piece returns back to homophony in the last three measures, representing a resolution and foundation with the Holy Trinity for the followers of Jesus’ commandments. As previously stated, this anthem serves as one of the most enduring of Tallis’ compositions and has been in performance rotation from the time of its premiere to today.<sup>12</sup>

**Jan Dismas Zelenka** (1679—1745) was a German Baroque composer, known for his compositional individuality, writing with musical devices outside of the unexpected norms of the time.<sup>13</sup> He received his musical training from his father, Jiří Zelenka, and attended the Clementinum College in Prague before becoming a bass player in the Dresden royal orchestra. He traveled and became friends with other notable composers such as Antonio Lotti before returning to Dresden in 1720 to serve as the *Kirchen-compositeur* for the royal court. His compositional collection includes oratorios, masses, Magnificats, and over sixty motets.<sup>14</sup> Some of his most well-known larger works include his *Missa Brevis* in D Major of 1730 and the *Missa Ominum sanctorum* in A minor of 1741. Many of his motets are short SATB settings for Holy Week services, which include his “O vos omnes” of 1723.<sup>15</sup>

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<sup>12</sup> Peter Phillips, “Sign of Contradiction: Tallis at 500,” *The Musical Times*, Vol. 146, No 1891 (Summer, 2005) 15, <http://www.jstor.com/stable/30044086>.

<sup>13</sup> Shrock, *Choral Repertoire*, 285.

<sup>14</sup> Shrock, *Choral Repertoire*, 285.

<sup>15</sup> Shrock, *Choral Repertoire*, 285

In 1723, Zelenka composed the *Responsoria pro hebdomada sancta*, which are the responsories for Holy Week, leading up to Easter. This composition includes nine motets for Maundy Thursday, Good Friday, and Holy Saturday each, totaling twenty-seven between all three Holy Week days. The “O vos omnes” is found in the setting of motets for Holy Saturday.<sup>16</sup> This piece, along with the other compositions, serve as Tenebrae responsories to be sung in between liturgical readings of the service.<sup>17</sup>

“O vos omnes” showcases the aforementioned compositional individuality of Zelenka with complex counterpoint, surprising harmonic changes, and chromaticism.<sup>18</sup> The text is commonly set, still set today by modern composers. It comes from the Book of Lamentations in the Bible, specifically Lamentations 1:12. These Lamentations of Jeremiah, are a set of poems which share the prophet Jeremiah’s account of his country at war, and his city’s ultimate destruction. In this book specifically, Jeremiah is mourning the destruction of Jerusalem at God’s hand as a response to Israel’s defiance, and the desolation of Judah.<sup>19</sup>

“O vos omnes” is a sorrowful text translating to: “O all ye that pass by, attend and see if there be any sorry like to my sorrow.”<sup>20</sup> While most settings of the “O vos omnes” text are very dark, solemn, and full of grieving, Zelenka’s does not follow that mold exactly. The opening chord is an F-Major chord, moving to a major IV, then finally ending the phrase on a fully diminished seventh chord. The next phrase returns to major, ending on a V chord. For the first

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<sup>16</sup> Shrock, *Choral Repertoire*, 285.

<sup>17</sup> “O Vos Omnes,” CPDL, November 22, 2020, [https://www.cpdل.org/wiki/index.php/O\\_vos\\_omnes](https://www.cpdل.org/wiki/index.php/O_vos_omnes).

<sup>18</sup> Shrock, *Choral Repertoire*, 285.

<sup>19</sup> David Guzik, “Lamentations 1—Mourning Over the Fallen City,” *Enduring Word*, 2021, <https://enduringword.com/bible-commentary/lamentations-1/>.

<sup>20</sup> “O Vos Omnes,” CPDL.

half of the composition, Zelenka continuously dances around the idea of minor and major, connecting back to the notion of his “harmonic individuality.”<sup>21</sup>

His harmonic progressions paint a very enticing, welcoming opening to match the text, appealing to all that pass by the destruction. As Jeremiah demands the passersby to attend and see, the music becomes more intense, marked by a forte, homophonic entrance from the choir after a fermata in the preceding phrase. Here, the music becomes more demanding as the vocal ranges expand and become more rhythmically and melodically intricate. The A section ends in F major as Jeremiah pleads with the people to look and see.

As the B section begins, it is polyphonic and now minor, describing the sorrow felt by Jeremiah. The polyphony adds a sense of urgency, with each voice intertwining with one another, building more and more intensity with the denser texture. However, as he nears the end of the composition, Zelenka returns to F Major, seemingly symbolizing a hope for the future, healed from the sorrow and destruction by the love of God.

**Moses Hogan** (1957-2003) was an American conductor, arranger, and pianist of the 20<sup>th</sup> century. His arrangements of traditional spirituals have become a bedrock of choral literature.<sup>22</sup> Hogan’s earliest musical influences came from his childhood in the African American Baptist church and continued in his formal studies. He was one of the first graduates from the New Orleans Center for Creative Arts, and spent time at Oberlin College and Julliard.<sup>23</sup> In 1980, Hogan began his work arranging choral music, hoping to revitalize interest in traditional

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<sup>21</sup> Shrock, *Choral Repertoire*, 285.

<sup>22</sup> Anne Shelley, “Hogan, Moses (George),” In *Grove Music Online*, Oxford University Press, accessed February 4, 2022, <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.A2219164>.

<sup>23</sup> Shelley, “Hogan, Moses (George).”

spirituals with new versions. He founded the Moses Hogan Chorale in 1993 and had his first published piece, *Elijah Rock*, released in 1994. Hogan published 80 choral works in his lifetime including *The Battle of Jericho*, *Ev'ry Time I Feel the Spirit*, and *My Soul's Been Anchored In the Lord*.<sup>24</sup>

Hogan's arrangements generally fall into one of three categories: traditional, soloist versus chorus, or choral layering.<sup>25</sup> *Hear My Prayer* falls into the traditional category, following the hymn-like arrangement convention. The traditional settings generally have four to six vocal lines, thick textures, and unaccompanied singing.<sup>26</sup> The entirety of *Hear My Prayer* is homophonic primarily in four parts but expands to six at times of divisi, expanding on the traditional four-part harmonies traditionally found in hymns. The divisi occur at times of word stress in the text, adding harmonic support to the prayer.

The text is a plea to God, asking him to hear the speaker's plea for Jesus's love, guidance, and place in heaven. Each request for God to hear the prayer grows more intense, marked with crescendos, accents, and the aforementioned divisi. Additionally, the repeated text "just to know I'm bound for glory" grows in fervor with accents and *rallantandos*. After a climactic final "bound for glory," set with the highest notes in the soprano range, peace is found knowing that "sin and sorrow" are no more and there is freedom in Christ. Represented by the slowing, unhurried tempo and decrescendos toward the end, the listener is left with the same resolute peace as the Christian who finds eternal life.

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<sup>24</sup> Shelley, "Hogan, Moses (George).

<sup>25</sup> Melissa Morgan, "'I Can Tell the World:' Moses George Hogan: His Life, His Song," *The Choral Journal*, Vol. 46, No. 5 (2005), 48, <https://www.jstor.org/stable/23556180>.

<sup>26</sup> Morgan, "I Can Tell the World," 50.



**Alessandro Scarlatti** (1660—1725) was an Italian Baroque Era composer whose musical importance and contributions are evidenced in his vast collection of oratorios, motets, masses, cantatas, and madrigals.<sup>27</sup> At the age of twelve, he moved with his family from Palermo to Rome which greatly increased his exposure to a variety of cultural experiences, allowing him to develop strong musical skills.<sup>28</sup> He had several appointments as the *maestro di cappella* including that of the *S Giacomo degli Incurabili*, the royal court of Queen Christina of Sweden, and the church of *Girolamo della Carità*. In these appointments, he composed operas and oratorios that were well-received in performance.<sup>29</sup> With his operas proving to be a success, Scarlatti moved more focus towards their composition and is today considered the founder of the Neapolitan opera.<sup>30</sup> He composed thirty-eight oratorios in his lifetime and twenty-three still survive today, including *Sedecia, re di Gerusalemme*, *La Giuditta*, and *La vergine addolorata*.<sup>31</sup>

Many of Scarlatti's motets are still well-performed today including his *Exultate Deo*. Composed around 1707, this motet for four-voices is an excerpt from Psalm 80. The text translates to "Rejoice greatly to God our helper, shout for joy to the God of Jacob, Alleluia."<sup>32</sup> The composition has three distinct sections which each share a specific feeling relating to the text and uses specific compositional elements to support and enhance these characters. The opening "exultate deo" uses imitative polyphony and melismatic phrases, creating a sense of

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<sup>27</sup> Shrock, *Choral Repertoire*, 208.

<sup>28</sup> Shrock, *Choral Repertoire*, 208.

<sup>29</sup> Malcolm Boyd, Roberto Pagano, and Edwin Hanley, "Scarlatti, (Pietro) Alessandro" In *Grove Music Online*, Oxford University Press, accessed March 9, 2022, <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.6002278252>

<sup>30</sup> Boyd, Pagano, and Hanley, "Scarlatti, (Pietro) Alessandro."

<sup>31</sup> Shrock, *Choral Repertoire*, 208-210.

<sup>32</sup> Dean, Brandon L., "A Repertoire Selection Rubric for Preservice and Beginning Choral Conductors Based on Criteria of Aesthetic and Pedagogical Merit" (PhD diss., University of Cincinnati, 2011), 120.

celebration and rejoicing. The dotted rhythms also contribute to the feeling of praise, adding a buoyancy and lightness to the phrases.<sup>33</sup>

The second section is marked by the change in text to “alleluia” but maintains many of the compositional devices of the first section. The third section provides a stark contrast to the first and second, found by way of meter change, more legato part writing, longer note durations, and harmonic changes.<sup>34</sup> By moving from 4/4 to 3/2 and eliminating the dotted rhythms, the third section provides a more lyrical and noble setting of the text, giving reverence to the God of Jacob. After the third section, the “alleluia” returns through a “da segno al fine,” giving the piece an invigorating yet familiar conclusion.<sup>35</sup>

**Amy Beach** (1867-1944) was an American pianist and composer who also left behind a collection of choral works, both sacred and secular.<sup>36</sup> Mrs. Beach was the first successful American woman as a composer of art music and was revered as the leading female composer of the United States during her lifetime.<sup>37</sup> Under the guidance of her mother, Beach spent her childhood developing her performance skills and became a well-known concert pianist, marked by her debut with the Boston Symphony Orchestra at the age of seventeen. Her public

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<sup>33</sup> Dean, “A Repertoire Selection Rubric,” 120-121.

<sup>34</sup> Dean, “A Repertoire Selection Rubric,” 121-122.

<sup>35</sup> Marsha Core, “Program Notes,” PMEA 2018 Annual Conference, Haverford High School Chamber Singers, Marsha Core, Pennsylvania, April 19, 2018.

<sup>36</sup> Shrock, *Choral Repertoire*, 555.

<sup>37</sup> Adrienne Block, revised E. Douglass Bomberger, “Beach [Cheney], Amy Marcy [Mrs. H.H.A. Beach],” In *Grove Music Online*, Oxford University Press, accessed March 24, 2022, <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.A2248268>.

performances ended when she married her husband, Dr. Henry Harris Aubrey Beach; however, she continued to compose despite no longer performing.<sup>38</sup>

After the death of her husband in 1910, Mrs. Beach returned to performing and received critical acclaim in Europe and the United States, while still composing. Over her lifetime, Mrs. Beach composed both one mass and an Anglican service, canticles, anthems and motets, as well as over thirty secular works for chorus.<sup>39</sup> Mrs. Beach's mindset as it came to composition dealt in three realms: the emotional side and the idea of communicating through music, the intellectual side and the workings of musical form, and the spiritual side which connects musicians and listeners together.<sup>40</sup>

"The Bluebell" from the set *Three Flower Songs* is a composition that showcases the aforementioned three realms. The song set includes three pieces for female chorus: "The Clover," "The Yellow Daisy," and "The Bluebell." Telling the story of a flower that falls in love with a bumblebee and experiences heartbreak when he leaves, "The Bluebell" captures sincere emotion that listeners can relate to immediately. The work opens with a homophonic three-part harmony in the upper voices, creating an ethereal feeling of love by utilizing higher ranges for all vocal lines.

Mrs. Beach utilizes a strophic form in her compositions, adding emphasis through repetition of words and phrases, and bringing specific imagery to the foreground.<sup>41</sup> After each statement by the sopranos and alto 1, the alto 2 part responds in echo, reiterating the emotion

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<sup>38</sup> Shrock, *Choral Repertoire*, 555.

<sup>39</sup> Shrock, *Choral Repertoire*, 556-557.

<sup>40</sup> Robert Gurney, "San Francisco Lyric Chorus Discovery Series." *The Music of Amy Marcy Beach (Mrs. H.H.A)*, San Francisco Lyric Chorus, Robert Gurney, San Francisco, CA: Trinity Episcopal Church, April 27, 1997.

<sup>41</sup> Victoria Malawey, "Strophic Modification in Songs by Amy Beach," *A Journal for the Society of Music Theory*, Vol. 20, No. 4, (2014), 4.

being shared. The idea of echoing is used throughout to emphasize the plot and give a conversational feel to the story and allowing listeners to connect on a stronger, more understanding level.

**Thomas Morley** (1557-1602) was an English composer, publisher and organist during the Renaissance era. Morley is credited with the Italian madrigal making its way to popularity in English music of the time and the expanded access of printed secular music in London during the 16<sup>th</sup> century.<sup>42</sup> Morley began his musical career as a cathedral chorister in Norwich, England but moved to London in 1572 after his voice changed to study with William Byrd. In 1583, he returned to Norwich and was appointed Master of the Choristers and organist at Norwich Cathedral, where he remained until 1587.<sup>43</sup>

In 1592, Morley worked for Chapel Royal along with Byrd, taking over the publication license when Byrd's expired. With the new power in publishing, Morley issued mostly secular music whereas his predecessors were known for their sacred music.<sup>44</sup> He published many notable anthologies such as *Canzonets or Little Short Song to Foure Voyces: Selected out of the Best And Approved Italian Authors* (1597) and *Madrigals to Five Voyces: Selected out of the Best Approved Italian Authors* (1598) which helped to showcase and make available the secular song forms.<sup>45</sup> Over his lifetime, his compositional contributions included Latin motets, Anglican service music, anthems, canzonets, balletts, and madrigals.<sup>46</sup>

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<sup>42</sup> Philip Brett and Tessa Murray, "Morley, Thomas," In *Grove Music Online*. Oxford University Press, accessed March 12, 2022, <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.19147>.

<sup>43</sup> Shrock, *Choral Repertoire*, 160.

<sup>44</sup> Shrock, *Choral Repertoire*, 160.

<sup>45</sup> Shrock *Choral Repertoire*, 160.

<sup>46</sup> Shrock, *Choral Repertoire*, 160-161.

One of his most well-known madrigals today is *April is in my mistress' face*, written in 1594.<sup>47</sup> Morley's madrigal writing strays from the expected models of Italian and English madrigals of the time and more closely align to his motet-style writing, using imitative phrases and duets, alternating with extended period of homophony.<sup>48</sup> The piece opens with a duet between soprano and alto voices which is then echoed by the soprano, tenor, and bass voices. The duets continue as the first motive is passed from soprano/alto duet to the tenor/bass duet.

The opening phrases utilize shorter rhythmic durations to exude an excitement for the love of the mistress, comparing her face to the warmth of spring and summer.<sup>49</sup> However, the text soon starts to reveal that the mistress does not return the feelings of love to the narrator. As Morley transitions to the text "within her bosom is September," the note durations become longer, eliciting a sense of melancholy realization. The word "September" is also drawn out over several notes, painting the picture of a cold and unkind autumn wind.<sup>50</sup> As the text reveals that there is "a cold December" in the mistress' heart, Morley uses the longest rhythmic durations thus far with many whole notes, and even combinations of whole notes tied together. The final chord is a jarring Picardy third, symbolizing the resoluteness of the mistress' lack of love and the narrators acceptance that he will remain unloved by his partner.

**Stephen Paulus** (1949-2014) was an American 20<sup>th</sup> century composer whose works for voice have become a staple in choral repertory. He studied composition with Dominick Argento and received degrees from the University of Minnesota, earning a bachelor's degree (1971), a

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<sup>47</sup> Brett and Murray, "Morley, Thomas."

<sup>48</sup> Shrock, *Choral Repertoire*, 161.

<sup>49</sup> Clover Carroll, "Seasonal Romance," *The Crozet Gazette*, April 19, 2012, <https://www.crozetgazette.com/2012/04/09/seasonal-romance/#:~:text=April%20is%20in%20my%20mistress,poet's%20relationship%20with%20a%20woman> (accessed March 2, 2022).

<sup>50</sup> Carroll, "Seasonal Romance."

master's degree (1974), and a doctorate (1978).<sup>51</sup> He helped found the Minnesota Composers Forum in 1973, working closely with the organization in the late 1970s and early 1980s. Paulus served as the composer-in-residence for the Minnesota Orchestra and the Atlanta Symphony Orchestra. Additionally, he received many commissions in his lifetime from major orchestras in the United States including the New York Philharmonic, Houston Symphony, and Cleveland Orchestra. Several of his most popular choral works come from his operas, which serve as some of his most famous works.<sup>52</sup> His most successful opera, *The Postman Always Rings Twice*, showcases Paulus's compositional style which can be described as dramatic, lyrically expressive, and having clear characterizations.<sup>53</sup>

*The Road Home* clearly exemplifies the compositional style of Paulus, including lush harmonies, attention to lyrics, and characterization of text. The melody is based on the tune "Prospect" from William Walker's *Southern Harmony* of 1835.<sup>54</sup> A shape-note tunebook, *Southern Harmony* is likely one of the first shape-note compilation anthologies to be published in the Deep South.<sup>55</sup> Walker's publication is said to be the South's most popular tunebook during the pre-Civil war, selling approximately 600 copies.<sup>56</sup>

The homophonic, four-part texture maintains the simplistic integrity of the pentatonic tune, while adding modern harmonies.<sup>57</sup> The piece opens with a motif that returns throughout, aiding in transitions between verses. On a pure "oo" vowel, this motif symbolizes the "voice that

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<sup>51</sup> Shrock, *Choral Repertoire*, 754.

<sup>52</sup> Shrock, *Choral Repertoire*, 754-755.

<sup>53</sup> Elise Kirk, "Paulus, Stephen (Harrison), In *Grove Music Online*, Oxford University Press, accessed March 23, 2022, <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.42555>.

<sup>54</sup> Stephen Paulus, *The Road Home*, (St. Paul, MN: Paulus Publications, 2002), 2-3.

<sup>55</sup> Harry Eskew, "William Walker's 'Southern Harmony': Its Basic Editions," *Latin American Music Review/Revista de Musica Latinoamericana*, Autumn—Winter, vol. 7, no 2 (1986): 137, <https://www.jstor.org/stable/780212>.

<sup>56</sup> Eskew, "William Walker's Southern Harmony," 138.

<sup>57</sup> Core, "Program Notes."

will lead me home,” calling listeners to find their home. The lush harmonies invoke a feeling of warmth, painting the picture of comfort and safety found at home.<sup>58</sup>

**Clara Schumann** (1819-1896) was a German Romantic Era composer whose family was rich in musical talent. Her father, Friedrich Wieck, was a piano merchant, teacher, and technician while her mother was a popular singer and pianist, performing in Leipzig, Germany. Schumann studied with her father and other well-known musicians in her town, composing her first pieces at the age of eleven.<sup>59</sup> As a teenager, she performed in major cities like Paris and Vienna, solidifying her reputation as one of the finest virtuosic pianists of her time. At the age of twenty, she married famous composer Robert Schumann, performing, editing, and advocating for her husband’s works, even after his death.<sup>60</sup> She concluded her life as a piano teacher at the Hoch Conservatory in Frankfurt, Germany for over twenty years, notably the first woman to teach there.<sup>61</sup> She composed over twenty-five lieder, three part songs, and over fifty piano works. Her collection of part songs was a birthday present for her husband and maintains popularity today, particularly “Gondoliera.”<sup>62</sup>

Among Schumann’s twenty-five solo lieder is *Liebst du um Schönheit*, setting the poem by Friederich Rückert. The poet states that if their lover desires them only for material ideas such as beauty, youth, and treasure then they should turn their love to someone else; however, if

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<sup>58</sup> Core, “Program Notes.”

<sup>59</sup> Shrock, *Choral Repertoire*, 467.

<sup>60</sup> Shrock, *Choral Repertoire*, 467.

<sup>61</sup> Nancy B. Reich and Natasha Loges, “Schumann [nee Wieck], Clara (Josephine), In *Grove Music Online*, Oxford University Press, accessed March 11, 2022, <https://doi-org.ezproxy.messiah.edu/10.1093/omo/9781561592630.013.90000380188>.

<sup>62</sup> Shrock, *Choral Repertoire*, 468.

the lover wants to share in true love, then the love between the two shall be eternal. Schumann selected this text as it so clearly matched her feelings to her husband, Robert.<sup>63</sup>

James McCullough arranged the solo lieder into an SATB divisi choral work with a lush, homophonic texture. Chromatic harmonies are used to emphasize the different material ideals, as well as the negative statements of what is not love.<sup>64</sup> The dissonant chromatics symbolize the conflict and non-importance of vain, surface level love. When true love is found, the harmonies are consonant and open, embodying the grandeur of a true and pure love. Additionally, all the strophic elements of the song are written with little to no modification yet the changing text showcased new musical material. The variety in the harmonies and rhythms continue to emphasize the many points of material love that the poet is avoiding. The arrangement ends with a grand finale of sorts, marked by fast moving rhythms, exciting chromaticism, and repetition to fully state the importance of an everlasting love for the final time.<sup>65</sup>

**Franz Schubert** (1797-1828) was an Austrian Classical Era composer known for his German lied, piano music, chamber music, and orchestral compositions.<sup>66</sup> Schubert's life in music began with his family's love of the artform and continued when he was sent to an audition for Antonio Salieri.<sup>67</sup> Schubert made such an impression that Salieri invited him to perform as a

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<sup>63</sup> James McCullough, Program Notes for Clara Schumann's *Liebst du um Schönheit*. ECS Publishing, St. Louis, MO.

<sup>64</sup> James McCullough, Program Notes.

<sup>65</sup> McCullough, Program Notes.

<sup>66</sup> Maurice J.E. Brown, Eric Sams, and Robert Winter, "Schubert, Franz (Peter)," In *Grove Music Online*, Oxford University Press, accessed March 25, 2022, <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.25109>.

<sup>67</sup> Brown, Sams, and Winter, "Schubert, Franz."



mezzo-soprano on a list of singers suitable for the Hofkapelle. Following this success, Schubert received further musical lessons from Michael Holzer, the organist at the Schuberts church.<sup>68</sup>

When his voice changed at the age of sixteen, Schubert left the court chapel and began a training program for elementary school teachers. After completing the program, Schubert began teaching at his father's school where he also was able to compose and make connections with musicians who could perform his music.<sup>69</sup> His catalog of music is extensive, containing eight masses, over seventy part songs, thirty motets, and hundreds of solo voice songs. Some of his most famous solo works are *Gretchen am Spinnrade* D118 and *Erlkönig* D328.<sup>70</sup>

Schubert is most famous for sweet, simple melodies in strophic form, seen in *Lebenslust* ("Love of Life"). Written in an SATB texture, this composition embraces the idea of the joy of living and being together with others through texture, harmonic structure, and rhythmic elements.<sup>71</sup> The opening line states that whoever finds joy in life will not be alone, supported by a homophonic texture. As the entire chorus sings together, they truly embrace a life together in music. Harmonic changes weave their way from major to minor, playfully representing the joy of living in major and the boredom that a life alone would bring in minor.

The 6/8 meter provides a playful, buoyant mood, complimented by dotted rhythms which add a bounding drive forward. The B Section maintains these rhythmic ideas but has moments of polyphony as the text changes. As the poet speaks of dancing in circles with heartfelt kisses, the polyphony elicits the imagery of spinning in a circle, as one vocal line continues after the next.

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<sup>68</sup> Brown, Sams, and Winter, "Schubert, Franz."

<sup>69</sup> Shrock, *Choral Repertoire*, 382.

<sup>70</sup> Shrock, *Choral Repertoire*, 382-383.

<sup>71</sup> Yelm, Katelyn. "A Conductor's Guide to Selected Works: Nature and the Elements," Southern Illinois University Carbondale, May 2019, 44.

The spinning polyphony builds to a climax as the piece returns to homophony at a *fortissimo* dynamic level, bringing a boisterous dance in the celebration of life to a magnificent conclusion.

**Sarah Quartel** (b. 1982) is a Canadian composer, educator, and clinician whose works have global acclaim. In her early years, Quartel was exposed to music at home, school, and through community choirs, most notably The Amabile Choirs of London, Ontario, directed by Jennifer Moir and Jackie Norman.<sup>72</sup> Quartel was a Theory and Composition Major at the University of Western Ontario, stating that the choral arts provide her the greatest source of inspiration for writing. She served as a full-time elementary school music teacher, often composing works for her own students, before leaving the classroom to pursue composition full-time. She has a contract with Oxford University Press and is the youngest composer added to its group of major choral composers.<sup>73</sup>

Quartel has twenty-eight pieces published for chorus and has had her works performed at many high-profile events. For example, her work “Wide Open Spaces” was commissioned by the American Choral Directors Association (ACDA) and performed at the ACDA National Convention. Her first work, “Snow Angel” was performed at the Lincoln Center in New York, NY by the National Children’s Chorus of the United States of America. In between composing, Quartel also serves as a guest clinician at choral events and conferences internationally.<sup>74</sup>

“Sing, My Child” is an energetic, exuberant piece by Quartel which celebrates the joys of living and embodies her belief that choral music unites people together. The irregular time

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<sup>72</sup> Tom Sabatino, “An Interview with Composer Sarah Quartel,” *Cued In* (blog). *JWPepper*, August 13, 2019, <https://blogs.jwpepper.com/an-interview-with-composer-sarah-quartel/>.

<sup>73</sup> Sabatino, “An Interview.”

<sup>74</sup> Sabatino, “An Interview.”

signatures of 5/8 and 7/8 offer a jubilant, bouncing rhythm to the A section of the piece, embodying the joys of life. Accented by the djembe that doubles the melody's rhythm, the asymmetrical macrobeats add a driving force forward. The sopranos and altos share the text of enjoying the small, beautiful components of life like singing, laughing, and dancing. The tenors and basses provided a rhythmic ostinato through the verses to emphasize these components.

The B section provides a stark contrast, moving to a homophonic, hymn-like texture and part writing.<sup>75</sup> The time signature changes to 3/4, providing a greater sense of grounding and power with longer rhythmic durations. The B section repeats twice, emphasizing that when troubles are all around, one must gather their strength and sing. The change of meter is striking and bring audience focus directly into the message of hope.

**Frank Ticheli** (b. 1958) is an American composer and educator, serving as professor of composition at the Thornton School of Music, located at the University of Southern California. He earned a Bachelor of Music in 1981 from Southern Methodist University. In 1983 and 1987, he earned a Master of Music and a Doctor of Musical Arts degree from University of Michigan, respectively.<sup>76</sup> Ticheli's orchestra and concert band works are widely recognized in the United States and Europe. Performances have been showcased by many major cities, including but not limited to the Dallas Symphony, the Atlanta Symphony, and the orchestras of Hong Kong, Memphis, San Jose, Portland, and Colorado. He has also served as a guest conductor at Carnegie Hall to perform his own works and as a guest clinician for many universities and festivals across

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<sup>75</sup> "Sing, my Child," Oxford University Press, access April 27, 2022, <https://global.oup.com/academic/product/sing-my-child-9780193517912?cc=us&lang=en&#>.

<sup>76</sup> Jill Sullivan, "Ticheli, Frank Paul," In *Grove Music Online*, Oxford University Press, accessed March 26, 2022, <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.A2087681>.

the United States. Ticheli has received many awards and prizes for his contributions to orchestral and concert band music including the 2012 Arts and Letters Award from the American Academy of Arts and Letters.<sup>77</sup>

*Earth Song* is a deeply personal song for Ticheli, composed without commission but rather purely inspired by his own longing for peace. From this desire, he penned the text as a prayer for peace and a testament to the healing power of music.<sup>78</sup> The poem shows a journey of the speaker finding serenity through music and singing in a world filled with war, strife, and darkness:

*Sing, Be, Live, See...*

*This dark stormy hour,  
The wind, it stirs.  
The scorched earth  
cries out in vain.*

*O war and power,  
You blind and blur.  
The torn heart  
Cries out in pain.*

*But music and singing  
Have been my refuge  
And music and singing  
Shall be my light*

*A light of song,  
Shining strong: Alleluia!*

*Through darkness and pain and strife I'll  
Sing, Be, Live, See...  
Peace.<sup>79</sup>*

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<sup>77</sup> "Faculty: Frank Ticheli," USC Thornton School of Music, accessed April 6, 2022, <https://music.usc.edu/frank-ticheli/?msclkid=05add1d8c7f311ec9cd61995aa085a6f>.

<sup>78</sup> Robert Hanshaw, "Of Earth, Water and Sky," Program notes, The Arizona Repertory Singers, Thomas E. Lerew.

<sup>79</sup> Frank Ticheli, *Earth Song*, (USA: Hinshaw Music, 2006), 2.

The opening line of text is slow, dissonant, and separated to emphasize the power of these individual thoughts that return throughout. The first half of the poem maintains this dissonance through suspensions and resolutions to drive the thoughts forward. As the text reaches a point of hope and resolution, the texture becomes less dense and the melody becomes bell-like with higher notes in the soprano range and simple leaps up and down. As the poet finds peace from the world's strife, the music becomes more consonant, peaking at a fortissimo "alleluia," symbolizing release from tumult. The text returns to the opening idea of "sing, be, live, see" as the tempo slows to an end. The final chords of "peace" are *pianissimo* and major, bringing the piece to complete resolution and comfort after a journey through torment, struggles, and strife.

**Ralph Vaughan Williams** (1872-1958) was a 20<sup>th</sup> Century English composer, teacher, and conductor whose solo and choral works are still widely performed today. His compositional output includes chamber music, orchestral and band symphonies, and staged vocal works.<sup>80</sup> Vaughan Williams studied music at the Royal College of Music in 1890 and Trinity College in 1892.<sup>81</sup> In addition to his formal collegiate studies, Vaughan Williams also studied with Max Bruch and Maurice Ravel, two noteworthy composers of the time. He developed an interest in English folk music and collected more than eight hundred English folk tunes in the early twentieth century.<sup>82</sup>

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<sup>80</sup> Hugh Ottaway and Alain Frogley, "Vaughan Williams, Ralph," In *Grove Music Online*. 2001, access April 20, 2022, <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042507>.

<sup>81</sup> Shrock, *Choral Repertoire*, 675.

<sup>82</sup> Shrock, *Choral Repertoire*, 676.

Vaughan Williams served as the conductor of the Leith Hill Music Festival from 1905 to 1953. Simultaneously, he served as professor of composition at the Royal College of Music in 1919, and from 1920 to 1928, he conducted the Bach Choir. After 1928, he spent the rest of his life conducting, composing, and teaching in Europe and the United States.<sup>83</sup> When Vaughan Williams died at the age of eighty-five, he was buried in Westminster Abbey near Henry Purcell, prolific English composer.<sup>84</sup>

Composed in 1902, *Rest* is an emotional prayer for a dying woman to find rest, peace, and eternal paradise. Vaughan Williams sourced the text from a poem by Christina Rossetti, an English poet from the late nineteenth century:

*O Earth, lie heavily upon her eyes;  
Seal her sweet eyes weary of watching, Earth;  
Lie close around her; leave no room for mirth  
With its harsh laughter, nor for sound of sighs.  
She hath no questions, she hath no replies,  
Hushed in and curtained with a blessed dearth  
Of all that irked her from her hour of birth;  
With stillness that is almost Paradise.  
Darkness more clear than noonday holdeth her,  
Silence more musical than any song;  
Even her very heart has ceased to stir:  
Until the morning of Eternity  
Her rest shall not begin or end, but be;  
And when she wakes she will not think it long.<sup>85</sup>*

The speaker asks the Earth to bring rest to a woman who lay dying, hoping she will find everlasting life. Rossetti describes a state of blissful unconsciousness as the dying woman waits to awake in Paradise.<sup>86</sup> Vaughan Williams creatively uses text painting to bring this poem to life

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<sup>83</sup> Shorck, *Choral Repertoire*, 676.

<sup>84</sup> Ottaway and Frogley, "Vaughan Williams, Ralph."

<sup>85</sup> Carol Rumens, "Poem of the Week: Rest by Christina Rossetti," *The Guardian*, November 22, 2021, accessed March 30, 2022, <https://www.theguardian.com/books/booksblog/2021/nov/22/poem-of-the-week-rest-by-christina-rossetti>

<sup>86</sup> Rumens, "Poem of the Week."

and personify the journey this woman takes through her final breaths. For instance, the piece begins *piano* and uses minimal *crescendos* and *decrescendos*. However, on the word “laughter,” Vaughan Williams emphasizes the harshness of this ridicule with an accent and *crescendo* to a *forte* dynamic. The notes following immediately *decrescendo* back to *piano* until the word “sigh.” The dynamics then diminish even further to *pianissimo* as the text describes the absolute silence the dying woman is experiencing, as she can no longer speak and all is hushed. As the text approaches the word “Paradise” there is a dramatic *crescendo* that then ends with a *subito piano* at the arrival of Paradise.

Moments of rhythmic rest are used as text painting to symbolize the woman’s heart stopping, ultimately ending on a fermata to emphasize the last heartbeat. After the text “even her very heart hath ceased,” the sopranos, altos, and basses have three beats of rest. The tenor line has one final echo of “heart hath ceased” which serves as the last few heartbeats of this woman’s life. However, immediately following this symbolism of death, the dynamics return to *forte* as the woman finds eternity, awakened with new life, completely unaware of her death before her.

**Elaine Hagenberg** (b. 1979) is a modern day American composer, guest clinician, and conductor whose compositions have been performed worldwide. Hagenberg has received acclaim for her compositions from the American Choral Directors Association (ACDA) which are frequently programmed for All-State festivals, professional choirs, and international concerts.<sup>87</sup> Hagenberg also serves as a clinician for conferences and festivals around the globe. She was awarded the winning title for the 2020 ACDA Brock Competition for Professional

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<sup>87</sup> “About Elaine Hagenberg,” Elaine Hagenberg Music. Accessed April 14, 2022. <https://www.elainehagenberg.com/about>.

Composers. Her work is widely published by many companies including Oxford University Press, G. Schirmer, and Hinshaw Music. Additionally, she also publishes through her own company Elaine Hagenberg Music, distributed by GIA Publications.<sup>88</sup>

*The Music of Stillness* uses a Sara Teasdale poem that has been set by many composers; however, Hagenberg's arrangement stands out with its use of text painting, lush harmonies, and emotive melodic lines. The opening line "there will be rest" starts in a quiet unison as vocal lines slowly start to move away from each other by step. As the text progresses to discuss shining stars and snow-covered rooftops, the harmonies become more intricate. The piano accompaniment uses arpeggiated eighth notes, as if to symbolize the twinkling of stars and falling snowflakes. As the text discusses "the music of stillness," Hagenberg effectively uses long durations of rests, paired with *piano* dynamic markings to elicit the feeling of stillness on a quiet, starry night.

The tempo and note durations begin to quicken as the intensity of the speaker's desire to make the world their own grows. The higher soprano one notes and flowing soprano two and alto lines foreshadow the climax of the peace that is still to come. However, as the text discusses "the crystal of peace," the piano accompaniment and note durations return to a simpler, longer rhythmic idea as peace is found. Once again, however, the intensity builds as the speaker finds clarity in the stars, where the sopranos sing their highest notes, providing the peak of the song. The song closes by returning to the opening thematic material regarding the "music of stillness, holy and low." As the poet's speaker finds peace in their world, the music of stillness continues

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<sup>88</sup> "About Elaine Hagenberg," Elaine Hagenberg Music.



to comfort and bring calm to life. The final hummed chord at a *pianissimo* dynamic feels almost like a sigh of relief as the world settles into the beauty of quiet and stillness.

**J. David Moore** (b. 1962) is an American composer, arranger, teacher, and conductor who has composed and arranged hundreds of vocal and choral works. His collection includes vocal jazz, spirituals, Civil Rights justice songs, early American hymns, world folk songs, and barbershop quartets.<sup>89</sup> His love for a cappella music started in high school which continues to inspire his composing. He has commissioned works for The Arizona Master Chorale, The Choral Arts Ensemble of Rochester, and the Cheng-Gong High School Choir in Taiwan. He releases compositions through his own publishing company, Fresh Ayre.<sup>90</sup>

Moore is the founder and music director of the First Readings Project which serves as a resource for composers developing new works. Additionally, he has won many awards and grants from many prestigious organizations including ASCAP, the American Composers Forum, and the McKnight Fellowship for Performing Musicians.<sup>91</sup>

*Will the Circle Be Unbroken* is a traditional Appalachian tune that was written in 1907 by Ada Habershon and Charles Gabriel. It was made popular by the Carter Family in 1935 with modified lyrics. Since its revitalization in 1935, it has been performed by famous musicians such as The Nitty Gritty Dirt Band and Johnny Cash and June Carter Cash.<sup>92</sup> The lyrics of Moore's arrangement were updated by folk singers Betsy Rose, Cathy Winter, and Marcia

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<sup>89</sup> "Meet J. David Moore," J. David Moore/Fresh Ayre Music, accessed April 17, 2022. [https://j davidmoore.net/press\\_kit/](https://j davidmoore.net/press_kit/).

<sup>90</sup> "Meet J. David Moore," J. David Moore/Fresh Ayre Music.

<sup>91</sup> "Meet J. David Moore," J. David Moore/Fresh Ayre Music.

<sup>92</sup> J. David Moore, *Will the Circle Be Unbroken* (Minneapolis, MN: Fresh Ayre Music, 2011).

Taylor in 1988. In this version, Moore utilizes two traditional vocal ensemble styles, the bluegrass trio and the gospel quartet.<sup>93</sup>

The piece begins with the bluegrass trio portion at a slow 52 beats per minute to paint a unified show of strength in togetherness. There is a pleading yet hopeful cry for the reunion that Heaven will bring to the world. The tight harmonies and grace notes provide an additional level of emotion, as the grace notes elicit a sense of wailing. Following the bluegrass trio, the rest of the song is written as a gospel quartet, using an upbeat tempo of 104 beats per minute. As the tempo increases, so does the sense of joy and excitement for life in Heaven with all who have gone before. The final four measures return to the original tempo at 52 beats per minute to paint a picture of grand ascension to Heaven and the “better home awaitin’ in the sky.” The note durations change from sixteenths notes, eighths notes, and quarter notes to half notes and whole notes which provide a sense of finality and the ultimate resolution of worldly struggle through eternal life.

**Michael Barrett** (b. 1983) is a South African composer, lecturer, and conductor whose arrangements of traditional South African songs are highly celebrated.<sup>94</sup> Barrett serves as the Director of Choral Activities and a Senior Lecturer in Choral Conducting at the University of Pretoria (South Africa). Additionally, he serves as the conductor for the world-renowned group Tuks Camerata, one of South Africa’s finest choral groups.<sup>95</sup> Under his direction, Tuks

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<sup>93</sup> J. David Moore, *Will the Circle Be Unbroken*.

<sup>94</sup> Michael Barrett, *Modimo* (United States: Gia Publication, 2019), 12.

<sup>95</sup> Barrett, *Modimo*, 12.

Camerata has won many accolades and awards including the Grand Prix of Nations, the 8<sup>th</sup> World Choir Games, and the St. Petersburg Choral Competition.<sup>96</sup>

Barrett began his career in the choral arts as a member of Drakensberg Boys' Choir from 1992 to 1997. Barrett holds three degrees from the University of Pretoria: Bachelor of Music in Performance Arts (2005), Master of Music in Choral Conducting (2008), and Doctorate of Music in Choral Performance (2017).<sup>97</sup>

*Modimo* is a grand celebration which exalts God as the creator of all things and the one who takes away sin. The homophonic texture provides a solidified foundation for the SATB choir to sing with fervor and send forth a powerful sound, united in a life with God. The harmonies are simple yet effective, written entirely in G Major with no use of secondary dominants or chromatic pitches. An improvised djembe part provides rhythmic support which drives the piece forward in celebration.

The text is comprised of two different languages, Sesotho and isiZulu, showcased by an A and B section. The text in the Sesotho A section translates to “God, we praise you. Everything is created by you.”<sup>98</sup> This text uses simple rhythms of half notes, quarter notes, and whole notes as to not take away from the purity and goodness of God. As the B section switches to the isiZulu text, translating to “He took away my burdens,” the rhythms become more exciting with dotted, syncopated rhythms, as well as triplet figures.<sup>99</sup> This change of rhythm can be said to showcase the celebration one can feel knowing that all their sins are forgiven through the Savior.

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<sup>96</sup> “Meet the Conductor,” University of Pretoria, accessed April 26, 2022. <https://www.up.ac.za/university-of-pretoria-camerata/article/26081/the-conductor>.

<sup>97</sup> “Meet the Conductor,” University of Pretoria.

<sup>98</sup> Barrett, *Modimo*, 12.

<sup>99</sup> Barrett, *Modimo*, 12.

After the first statement of the B section, the A section returns with each vocal part singing their line independently, rather than in four-part harmony. The basses begin, followed by the tenors, altos, and sopranos respectively. Each voice part has the opportunity to share their praise of God. After these individual showcases of the four voices, Barrett returns to the B section for one last celebration of the forgiveness of sin. The song ends with a final statement of the A section, ending with a *molto ritardando* to send the highest praises to God.

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