APPENDIX B:

IMAGES AND COMPARISONS OF MELODIOUS ACCORD SELECTIONS WITH HARMONIA SACRA AND EARLY SOURCES

Included in this section are images from the earliest appearance in GCM,\(^1\) the current edition of HS-26, and other early sources of text and tune. Instances where the tune or text in MA differs from the early sources are also identified.

Appendix B: MA #1
- First line of text: “House of Our God, with Cheerful Anthems Ring;”
  - author: Philip Doddridge (1702-51)
- Tune: Zion
- Meter: Meter (Metre 23 in HS-26): 10-10-10-11-11
- First occurrence in GCM: 1st edition, 1832, page 57 \(^2\)

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\(^1\) For simplicity, in this section the abbreviations of MA, GCM, HS, and other sources will be set in Roman rather than Italic type.

\(^2\) The title pages of the respective editions of GCM and of other sources will be reproduced where they are first referenced in this appendix.
THE HARMONIA SACRA,
A COMPILATION OF
GENUINE CHURCH MUSIC.
COMPRISING A GREAT VARIETY OF METRES,
Harmonized for Three and Four Voices.
TOGETHER WITH A COPIOUS EXPLICATION OF
THE PRINCIPLES OF VOCAL MUSIC.
SIMPLIFIED AND ILLUSTRATED WITH TABLES,
IN A PLAIN AND COMPREHENSIVE MANNER.

BY JOSEPH FUNK AND SONS.

"And the ransom of the Lord shall return and come to Zion with singing, and everlasting joy upon their heads; they shall obtain joy and gladness, and sorrow and sighing shall flee away."—Isa. 35:10

TWENTY-SIXTH EDITION
Goshen, IN
2008
ZION 1OS & 11S

23 Metre

1. House of our God, with cheerful anthems ring, While all our lips and hearts his goodness sing, With sacred joy his wondrous deeds proclaim,

2. The heaven of heavens he with his bounty fills: Ye seraphs bright, on ever-blooming hills, His honor sound; you to whom good at home,

3. Thou earth, en-lightened by his rays divine, Pregnant with grass and corn, and oil and wine, Crowned with his goodness, let thy nations meet,

4. Zion, en-riched with his distinguished grace, Bless'd with the rays of thine Immanuel's face— Zion, Je-ho-vah's portion and delight,

Let every tongue be vocal with his name: The Lord is good; his mercy never-ending, His goodness in perpetual showers descending.

Unmingled, ever-growing, has been known: Thro' your immortal life, with love increasing, Proclaim your Maker's goodness never-ceasing.

And lay them selves at his paternal feet: With grateful love that liberal hand condescends, Which thro' each heart diffuseth joy and blessing.

Grav'n on his hand and hourly in his sight, In sacred streams exult that grace exalting, Which makes thine humble hill his chosen dwelling.

Source of text, as identified in GCM-1: Rippon Collection, 1807, Hymn 533

533. Doddridge,

Thanks to God for his ever-enduring Goodness,
Psalm cxxxvi. 4.

1. HOUSE of our God with cheerful anthems ring: While all our lips and hearts his goodness sing;

With sacred joy his wondrous deeds proclaim;

Let every tongue be vocal with his name: The Lord is good; his mercy never-ending, His blessings in perpetual showers descending.

3. The heaven of heavens he with his bounty fills: Ye seraphs bright, on ever-blooming hills, His honor sound; you to whom good goes.

Unmingled, ever-growing, has been known: Thro' your immortal life, with love increasing, Proclaim your Maker's goodness never-ceasing.

Printed and Published By Stephen C. at the Unit.
• Hymn 533, continued

3 Thou earth, enlighten’d by his rays divine;
Pregnant with grass, and corn, and oil, and wine;
Crown’d with his goodness, let thy nations meet;
And lay themselves at his paternal feet;
With grateful love that liberal hand conferring,
Which thro’ each heart diffuseth every blessing.

4 Zion enrich’d with his distin’guish’d grace,
Blest with the rays of thine Immanuel’s face,
Zion Jehovah’s portion, and delight,
Grain’d on his hands, and hourly in his sight,
In sacred strains exalt that grace excelling,
Which makes thy humble hill his chosen dwelling.

5 His goodness never ends; the dawn the shade,
Still see new bounties thro’ new scenes display’d;
Succeeding ages bless this sure abode,
Children lean upon their fathers God;
The deathless soul thro’ its immense duration,
Drinks from this source immortal consolation.

6 Burst into praise, my soul; all nature join;
Angels and men in harmony combine,
While human years are measur’d by the sun,
While eternity its course shall run;
His goodness in perpetual showers descending,
Exalt in songs and raptures never-ending.

Differences between GCM/HS, other sources, and MA:

• Key/Tune
  o Key: GCM/HS in C; MA in B-flat
  o Bar 11, beats 3-4 (circled): HS has quarter and two eighths; MA has two eighths and a quarter

• Text
  o 1.6 – GCM/Rippon “His blessings; HS/MA “His goodness”
  o 3.6 – GCM/Rippon “thy humble;” HS/MA “thine humble”
  o MA omits stanzas 2 and 5 of GCM; 2 of HS; 2, 5, and 6 of Rippon

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3 Stanza and line designations are the same as in Chapter 2 above: e.g., 1.6 refers to stanza 1, line 6.
4 Note that stanza 6, line 5, in the Rippon collection is used at this place by HS/MA: “His goodness in perpetual showers descending.”
5 For ease of identification, stanza numbers will be designated with Arabic numerals in this appendix.
Appendix B: MA #2

- Alternative titles: “Approach, My Soul, the Mercy Seat,” “The Effort”
- Tune: Burford; attributed to Henry Purcell (1659-95)
- Meter: Common Meter (CM, Metre 2 in HS-26): 8-6-8-6
- First occurrence in GCM: 5th (i.e., revised 4th) edition, 1851, page 124
• HS-26, page 124

124  Metre 2  John Newton

1. Lord, I approach thy mercy-seat, Where thou dost answer prayer; There humbly fall before thy feet, For none can perish there.

2. Thy promise is my only plea; With this I venture nigh; Thou call'st burdened souls to thee, And such, O Lord, am I.

3. Bowed down beneath a load of sin, By Satan sorely pressed, By war without, and fear within, I come to thee for rest.

4. Be thou my shield, my hiding place, That, sheltered near thy side, I may my fierce accuser face; And tell him thou hast died.

• Source of text, as identified in GCM-5: *Church Psalmody*, 1832, Hymn 290

290  C. M.  Spencer.  Grafton

1 LORD, I approach the mercy-seat, Where thou dost answer prayer; There humbly fall before thy feet, For none can perish there.

2 Thy promise is my only plea; With this I venture nigh; Thou call'st burdened souls to thee, And such, O Lord, am I.

3 Bowed down beneath a load of sin, By Satan sorely pressed, By war without, and fear within, I come to thee for rest.

4 Be thou my shield and hiding-place; That, sheltered near thy side, I may my fierce accuser face; And tell him thou hast died.

5 Oh wondrous love!—to bleed and die, To bear the cross and shame, That guilty sinners, such as I, Might plead thy gracious name.

• Tune: Burford, attributed to Henry Purcell

Burford, CM

Chetham's *A Book of Psalmody*, 1718
The Effort—in another measure.

Approach, my soul, the mercy-seat
Where Jesus answers prayer;
There humbly fall before his feet,
For none can perish there.

Thy promise is my only plea;
With this I venture nigh;
Thou callest burden’d souls to thee,
And such, O Lord, am I.

Bow’d down beneath a load of sin,
By Satan sorely press’d;
By war without, and fears within,
I come to thee for rest.

Be thou my shield and hiding-place!
That, shelter’d near thy side,
I may my fierce accuser face,
And tell him, “Thou hast dy’d,”

Oh wondrous love! to bleed and die,
To bear the cross and shame;
That guilty sinners, such as I,
Might plead thy gracious name.

“Poor tempt’d souls be still,
My promis’d grace receive;”
’Tis Jesus speaks—I must, I will,
I can, I do believe.

Differences between GCM/HS, other sources, and MA:

- Key/Tune
  - Key: GCM/HS in a-minor; Chetham in f-minor; MA in g-minor
  - GCM/HS have leading tone in bars 4, 11, and 13 (circled); MA has sub-tonic
  - Chetham tune differs from GCM/HS/MA at several points

- Text:
  - 1.1 – OH “Approach, my soul;” GCM/HS/CP/MA “Lord, I approach”
  - 1.1 – GCM/CP “the mercy seat;” HS/MA “thy mercy seat”
  - 1.2 – OH “Where Jesus answers prayer;” GCM/HS/CP/MA “Where thou dost answer prayer”
  - 1.3 – GCM/HS/CP “before thy feet;” OH “before his feet;” MA “beneath thy feet”
  - 1.4 – GCM/HS/CP/OH “can perish;” MA “doth perish”
  - 3.3 – OH “and fears within;” GCM/HS/CP/MA “and fear within”
  - 4.1 – GCM/CP/OH “and hiding place;” HS/MA “my hiding place”
  - 4.4 – OH includes quotes around “Thou hast died” (“dy’d”)
Appendix B: MA, #3
- First line of text: “Come Ye Disconsolate;” authors: Thomas Moore (1779-1852) (stanzas 1-2), Thomas Hastings (1784-1872) (stanza 3)
- Tune: Come Ye Disconsolate; composed by Samuel Webbe (1740-1816)
- Alternative tune name: Consolator
- Meter: Meter (Metre 27 in HS-26): 11-10-11-10
- First occurrence in GCM: 2nd edition, 1835, page 220
- GCM: 3rd edition, 1842, page 220, showing source of hymn

- HS-26, page 228

**COME YE DISCONSOLATE**

**Moderate**

_George Webbe_ 115, 11, 11, 11.

**FROM THE THRONES OF GOD, PULL FROM ABOVE.**

**TO THE FEAST PREPARED, COME EVER KNOWING.**

**BEAR SORROW BUT HEAVEN CAN REMOVE.**

1. **Come ye disconsolate, where'er you languish;** Come to the mercy seat fervently kneel; Here bring your broken hearts, here tell your anguish, Earth hath no sorrow that heaven cannot heal.

2. **Joy to the desolate, light of the straying,** Hope when all others die, fall down and go; Here speaks the Comforter in mercy saying, “Earth hath no sorrow that heaven cannot cure.”

3. **Here see the bread of life, see waters flowing,** Earth from the thrones of God, pure from above; Come to the feast prepared, come ever knowing, Earth hath no sorrow but heaven can remove.

4. **Go ask the temple what boon he brings us,** What charms for aching hearts he can reveal; Sweet as that heavenly promise hopes brings us, Earth hath no sorrow that God cannot heal.
COME, YE DISCONSOLATE.
(AIR.—GERMAN.)

COME, ye disconsolate, where'er ye languish,
Come, at God's altar fervently kneel;
Here bring your wounded hearts, here tell your anguish—
Earth has no sorrow that Heaven cannot heal.

Joy of the desolate, Light of the straying,
Hope, when all others die, fadeless and pure;
Here speaks the Comforter, in God's own saying—
"Earth has no sorrow that Heaven cannot cure."

Go, ask the infidel, what boon he brings us,
What charm for aching hearts he can reveal.
Sweet as that heavenly promise Hope sings us—
"Earth has no sorrow that God cannot heal."

HYMN 499. 11, 10.
The mercy-seat.

1. Come, ye disconsolate, where'er ye languish,
Come to the mercy-seat, fervently kneel;
Here bring your wounded hearts, here tell your anguish,
Earth has no sorrow that heav'n cannot heal.

2. Joy of the comfortless, light of the straying,
Hope, when all others die, fadeless and pure;
Here speaks the Comforter, in mercy saying,
Earth has no sorrow that heav'n cannot cure.

3. Here see the bread of life; see waters flowing
Forth from the throne of God pure from above;
Come to the feast prepared, come, ever knowing,
Earth has no sorrow but heav'n can remove.

Separate Tune Source for Comparison: Boston Academy’s Collection, 1837, p. 250
Differences between GCM/HS, other sources, and MA:

- **Key/Tune**
  - Key: GCM/HS in D; MA in C
  - In bar 7 for stanza 2 (circled), MA changes rhythm to half-dotted quarter-eighth
  - In stanza 3, MA alters the melody with ornamentation

- **Text**
  - 1.2 – Moore “Come, at God’s altar;” HS/GR “Come to the mercy seat;” GCM/MA “Come, at the mercy seat”
  - 1.3 – HS “your broken hearts;” GCM/Moore/GR/MA “your wounded hearts”
  - 1.4, 2.4, 3.4 – Moore/GR “Earth has no sorrow;” GCM/HS/MA “Earth hath no sorrow”
  - 2.1 – GCM/Moore “Joy of the desolate;” GR “Joy of the comfortless;” HS/MA “Joy to the desolate”
  - 2.3 – Moore “in God’s name saying;” GCM/HS/GR/MA “in mercy saying”
  - MA omits stanza 4 of HS (stanza 3 of Moore)
Appendix B: MA, #4

- First line of text: “Be Joyful in God,” author: James Montgomery (1771-1854)
- Tune: Be Joyful in God
- Meter: Meter (Metre 15 in HS-26): 11-8-11-8 D (doubled)
BE JOYFUL IN GOD 11,8,11,8

1. Be joyful in God, all ye lands of the earth; Oh serve him with gladness and fear.
Exult in his presence with music and mirth; With love and devotion draw near.

2. Oh, enter his gates with thanksgiving and song; Your vows in his temple proclaim;
His praise in melodious accordance prolong, And bless his adorable name.

And we are his people, his sceptre we own; His sheep and we follow his call.

His mercy and truth from eternity stood; And shall to eternity stand.

Source of text, as identified in GCM-6: *The Psalmist*, 1843, Hymn 990
Differences between GCM/HS, other sources, and MA:

- **Tune**
  - GCM/HS use leading tones (G#, circled); MA uses subtonic
  - MA adds subtonic quarter note (G) at the end of bar 8 (circled)

- **Text**
  - 1.6 (2.2 in Psalmist) – Psalmist “Creator and Ruler o’er all;”
    GCM/HS/MA “Who reigns with his Son above all”
  - 2.2 (3.2) – Psalmist “Your vows;” GCM/HS/MA “Your vow”
  - 2.3 (3.3) – Psalmist “praise in melodious accordance;” GCM/HS/MA
    “praise with melodious accordance”
  - 2.6 (4.2) – GCM/HS/Psalmist “work of his hand;” MA “works of his
    hand”
Appendix B: MA, #5

- First line of text: “The Voice of My Beloved”
- Tune: *Spring*
- Meter: Meter (Metre 55 in HS-26): 8-8-8-8-7-7
- First occurrence in GCM: 2nd edition, 1835, page 201

- HS-26, page 254
• Source of text and tune, as identified in HS-26: *Virginia Sacred Music Repository*, James Boyd, 1818, pp. 26-27
- **Methodist Harmonist**, 1833, p. 320, Hymn 238


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1 The reference in GCM-2 to “M.H.” may mean *Methodist Harmonist*, although the hymn numbers are different.
Differences between GCM/HS, other sources, and MA:

- **Tune**
  - In bar 8 VR/MH/KH retain 2/4 with dotted quarter, or quarter plus eighth rest, and eighth; GCM/HS (circled) include quarter with fermata and second quarter—effectively equivalent to 3/4 bar at this point in MA
  - In bars 9 and 11 VR has F-sharp as the last note of triplet (possible typographical errors); all others have F-natural and E respectively in these places
  - In bar 19 VR has A-A as first two notes; others have G-G
  - In second half of bar 22 GCM/MH have dotted rhythms on B-A-G; VR/KH have even B-G-G; HS/MA have even B-A-G.
  - In the second half of 24 and first half of 25, GCM/VR/MH/KH have additional ornamented sixteenths; HS/MA use single dotted eighths on C and B respectively
  - In 26 (penultimate) VR/KH have G as second note; GCM/HS/MH/MA have C

- **Text**
  - In 23-25 GCM/MH/KH carry one or two syllables alone on melisma; HS/MA repeat text phrase
  - VR omits stanza 1
  - MH omits stanza 2
  - KH reverses stanzas
Appendix B: MA, #6

- First line of text: “Guide Me, O Thou Great Jehovah;” author: William Williams (1717-91, in 1745, Welsh); translator: Peter Williams (1723-96, in 1771)
- Tune: Tamworth; composed by Charles Lockhart (1745-1815, in 1790)
- Meter: Meter (Metre 7 in HS-26): 8-7-8-7-4-7
- First occurrences in GCM
- HS-26

- Text, page 180

180  
Meter 7  
William Williams  
PILGRIM'S GUIDE 8,7,8,7,4,7  
Lowell Mason

1. Guide me, O thou great Jehovah, Pilgrim thro' this barren land; I am weak, but thou art mighty; Hold me with thy powerful hand.

2. O, when shall the clouds be rolled away? When shall the pealing, pealing bells be heard? And when shall we see the Lamb?

3. Feud me with the hero's valiant arm. In the barren wilder-ness. Be my sword and shield and banner. Be my robe of right-con-se.

4. When I tread the verge of Jordan. Bid my anxious fears sub-side; Foe to death and hell's destruction. Land me safe on Canaan's side.

Bread of heaven, Bread of heaven, Feed me till I want no more, Feed me till I want no more.

Strong Deliver'er! Strong Deliver'er! Be thou still my Strength and Shield. Be thou still my Strength and Shield.

Fight and conquer, Fight and conquer. All my foes by sovereign grace. All my foes by sovereign grace.

Songs of praise, Songs of praise, I will ever give to thee. I will ever give to thee.

- Tune, page 173

1. Oh thou God of my salva-tion, My Re-demp-tor from all sin, Mov'd by thy di-vine com-passion, Who hast died my heart to win; I will praise thee, I will praise thee, Where shall I fly praise begin.

2. While the an-gel chorus are cry-ing, Glo-ry, to the great I AM, Oh how pre-cious, Oh how pre-cious, Is the sound of Je-sus' name!

TAMWORTH 8,7,8,7,4,7  
Charles Lockhart 173
• Source of text as identified in GCM-4: Pious Songs, 1822, pp. 151-2, Hymn 108

1 The reference in GCM-4 to “Pious Songs” identifies a different page number, possibly from another edition.

• Separate Sources for Comparison
  o Boston Handel and Haydn Society Collection, 1822, p. 196
Differences between GCM/HS, other sources, and MA:

- **Key/Meter/Tune**
  - Key: GCM/HS/HH/CH in F; MA in D
  - Meter: GCM in 4/4 (“C”); others in 3/4 or 3/2
  - In bar 1, beat 1, GCM has dotted quarter-eight; others have dotted half-quarter
  - In bar 1 HH/CH has dotted eighth-sixteenth; GCM/HS has eighths; MA has dotted rhythm in stanza 1, even rhythm in stanzas 2-4
  - In bars 4-6 CH employs three fermatas and indicates a change in dynamic and tempo; others do not have this variation
  - GCM/HS do not combine this tune and text; HH/CH/MA incorporate this combination

- **Text**
  - 3.2 – GCM/PS “in this barren;” HS/MA “in the barren”
  - 4.2 – GCM/HS/PS “bid my anxious;” MA “let my anxious”
  - 4.6 – GCM/HS/PS “I will ever give;” MA “I will ever sing”

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2 Others have dotted half and quarter or its equivalent in 3/4 (vs. 3/2) time; dotted quarter-eighth
3 Stanza 3 employs a different melody in the chorus; the rhythm referred to here is in the trombone.
Appendix B: MA, #7

- First line of text: “When I Survey the Wondrous Cross;” author: Isaac Watts (1674-1748, in 1707)
- Alternative titles: “Crucifixion to the World by the Cross of Christ”
- Tune: Retirement; composed Henry Harington (1727-1816)
- Meter: Long Meter (LM, Metre 1 in HS-26): 8-8-8-8
- First occurrence in GCM: 1st edition, 1832, page 121

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- HS-26, page 59

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- Source of text, as identified in GCM-1: *Hymns and Spiritual Songs*, Isaac Watts, 1803, Book 3, Hymn 7
Differences between GCM/HS, other sources, and MA:

- **Key/Meter/Tune**
  - Key: GCM/HS in F#-minor; MA in C-minor
  - Meter: GCM/HS in 2/2; MA in 3/2
  - At end of second poetic line (stanza 1, “died”), GCM uses a whole note plus half rest, giving two additional beats; HS/MA use half note with no rest
  - At end of third poetic line (stanza 1, “loss”), HS includes fermata; GCM/MA have no fermata

- **Text**
  - MA omits stanzas 3 and 4 of the earlier sources
Appendix B: MA, #8

- First line of text: “Come, O Thou Traveler Unknown;” author: Charles Wesley (1707-88, in 1742)
- Alternative title: “Wrestling Jacob”
- Tune: Vernon; composed by Amzi Chapin (1768-1835)
- Meter: Meter (Metre 8 in HS-26): 8-8-8-8-8-8
- First occurrence in GCM: 1st edition, 1832, page 82

![Image of the tune Vernon]

- HS-26, page 183

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1 David Warren Steel, *The Makers of the Sacred Harp* (Chicago: University of Illinois Press, 2010), 20, 191. Hymnary.org and other sources attribute the composition of the tune to Amzi Chapin’s brother Lucius (1760-1842). However, Steel references a letter by Lucius identifying Amzi as the composer of Vernon.
Wrestling Jacob.

1. Come, O Thou Traveller unknown,
   Whom still I hold, but cannot see,
   My Company before is gone,
   And I am left alone with Thee,
   With Thee all Night I mean to stay,
   And wrestle till the Break of Day.

2. I need not tell Thee who I am,
   My Misery, or Sin declare,
   Thy self hast call'd me by my Name,
   Look on Thy Hands, and read it there,
   But who, I ask Thee, who art Thou,
   Tell me Thy Name, and tell me now?

3. In vain Thou struggeth to get free,
   I never will unloose my Hold:
   Art Thou the Man that died for me?
   The Secret of Thy Love unfold;
   Wresting I will not let Thee go,
   Till I Thy Name, Thy Nature know.

4. Wilt Thou not yet to me reveal
   Thy new, unutterable Name?
   Tell me, I still beseech Thee, tell,
   To know it Now resolved I am;
   Wrestling I will not let Thee go,
   Till I Thy Name, Thy Nature know.

5. 'Tis all in vain to hold Thy Tongue,
   Or touch the Hollow of my Thigh:
   Though every Sinew be unstrung,
   Out of my Arms Thou shalt not fly:
   Wrestling I will not let Thee go,
   Till I Thy Name, Thy Nature know.

6. What tho' my shrinking Flesh complain,
   And murmur to contend so long,
   I rise superior to my Pain,
   When I am weak then I am strong,
   And when my All of Strength shall fail,
   I shall with the God-man prevail.

7. My Strength is gone, my Nature dies,
   I sink beneath Thy weighty Hand,
   Faint, to revive, and fall to rise;
   I fall, and yet by Faith I stand,
   I stand, and will not let Thee go,
   Till I Thy Name, Thy Nature know.

8. Yield to me Now — for I am weak:
   But confident in Self-despair:
   Speak to my Heart, in Blessings speak,
   Be conquer'd by my Instant Prayer,
   Speak, or Thou never hence shalt move,
   And tell me, if Thy Name is Love.

9. 'Tis Love; 'tis Love! Thou diest for Me,
   I hear Thy Whispers in my Heart.
   The Morning breaks, the Shadows flee:
   Pure Universal Love Thou art,
   To me, to All Thy Bowels move,
   Thy Nature, and Thy Name is Love.

10. My Prayer hath Power with God; the Grace
    Unspoppable I now receive,
    Thro' Faith I see Thee Face to Face,
    I see Thee Face, and live:
    In vain I have not wept, and struggle,
    Thy Nature, and Thy Name is Love.

11. I know Thee, Saviour, who Thou art,
    Jesus the feeble Sinner's Friend;
    Nor wilt Thou with the Night depart,
    But stay, and love me to the End;
    Thy Mercies never shall remove,
    Thy Nature, and Thy Name is Love.

12. The Sun of Righteousness on Me
    Hath rose with Healing in his Wings,
    Wither'd my Nature's Strength from Thee
    My Soul its Life and Succour brings,
    My Help is all laid upon;
    Thy Nature, and Thy Name is Love.

13. Contented now upon my Thigh
    I halt, till Life's short journey end;
    All Helplessness, all Weakness I,
    On Thee alone for Strength depend,
    Nor have I Power, from Thee, to move;
    Thy Nature, and Thy Name is Love.

14. Lame as I am, I take the Prey,
    Hell, Earth, and Sin with Eale o'ercome;
    I leap for Joy, pursue my Way,
    And as a bounding Heart fly home,
    Thro' all Eternity to prove
    Thy Nature, and Thy Name is Love.
**Hymns and Sacred Poems, Title**

Published by

**John Wesley, M.A.**
Fellow of Lincoln College, Oxford,

**AND**

**Charles Wesley, M.A.**
Student of Christ Church, Oxford.

For the Grace of God that brings Salvation unto ALL MEN hath appeared; 1 Frequent praise unto God, and give thanks for his salvation. 2 In teaching us that denying Ungodliness and worldly lusts, we should live soberly, righteously, and godly in this present World, looking for that blessed Hope, and the glorious Appearing of the great God, and our Saviour Jesus Christ; who gave Himself for us, that he might redeem us from ALL INIQUITY, and purify unto Himself a peculiar People, zealous of good Works. Tit. ii. 11, 12, 13, 14.

Br: Bristol: Printed and sold by Felix Forder, in Castle-Green; J. Whittam in Water-street; and at the School-Room in the Hay-Hill; and at the T. M. BookSELLER: And in London, by T. Harris on the Bridge; also, at the Foundery in Upper-Moor-Fields. MDCCLIII.

1. g. 32

**Methodist Hymns, 1831, Title**

**P. 140, continued**

**HYMN 140. [Travellers. 6-8s.]
Wrestling Jacob.**

1. COME, thou Traveller unknown, Whom still I hold, but cannot see! My company before is gone, And I am left alone with thee.

2. And with thee all night I mean to stay, And wrestle till the break of day.

3. I need not tell thee who I am, My misery and sin declare me: Thyself hast called me by my name; Look on my hands, and read there is. But who, or whom, shall ask or tell me thy name, and tell me now.

4. In vain thou strugglest to get free, I never will unloose thy hold; Art thou the Man that died for me? The secret of the love unfold'd. I will thee thy name, and tell thee now.

5. Will thou not yet to me reveal Thy new unalterable name? Tell me, I still beseech thee, tell, To know it now resolved I am: Wrestling, I will not let thee go, Till I thy name, thy nature know.

313
• Separate Source for Comparison: *Kentucky Harmony Supplement*, Davisson, 1820, p. 77

Differences between GCM/HS, other sources, and MA:

• **Key/Tune**
  - Key: GCM/HS in e-minor; MA in d-minor
  - At the end of first poetic line (stanza 1, “unknown”), MA adds a beat and doubles the length of the ensuing syllable (stanza 1, “Whom”)
  - Penultimate syllable of lines 2 and 4 (stanza 1, “cannot see,” “alone with thee”), GCM/HS use dotted rhythms; KH/MA use even rhythms
  - Line 5, syllables 5-6 (stanza 1, “night I”), GCM/HS/KH use dotted rhythms; MA uses even rhythms in stanzas 1 and 2

• **Text**
  - 3.5 of MA – GCM/MH “bowels;” MA “mercies”\(^2\)
  - Additions/omissions: – MA omits stanzas three and four of GCM and retains stanzas 1, 3, and 7 only of the original fourteen (HSP)\(^3\)

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\(^{2}\) Janet Hostetter, “The Influence of Joseph Funk’s *Harmonia Sacra* on Alice Parker’s *Melodious Accord*” (master’s thesis, James Madison University, 2004), 31. This work contains a helpful discussion of the reasons for and the benefits of this text change.

\(^{3}\) Many later editions of the poem, such as the one included here from the 1831 collection, omit stanzas 5 and 7 of its original appearance in 1742.
Appendix B: MA, #9

- First line of text: “Oh How Happy Are They” author: Charles Wesley
- Alternative title: “Rapture”
- Tune: *New Concord*; attributed to Ananias Davisson (1780-1857)
- Alternative tune names: *O How Happy Are They, True Happiness, Raleigh*
- Meter: Meter (Metre 20 in HS-26) (PM – Peculiar Meter): 6-6-9-6-9-6-9
- First occurrence in GCM: 1st edition, 1832, page 118

HS-26, pages 218-19

**NEW CONCORD**

<table>
<thead>
<tr>
<th>6, 6, 9, 6, 9</th>
<th>6, 6, 9, 6, 9</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> Oh! how happy are they,</td>
<td>Who their Saviour o-bey,</td>
</tr>
<tr>
<td><strong>2.</strong> Twas a heav-en be-low,</td>
<td>My Re-deem-er to know;</td>
</tr>
<tr>
<td><strong>3.</strong> Jesus, in thy day long,</td>
<td>Was my joy and my song;</td>
</tr>
<tr>
<td><strong>4.</strong> Now my remnant of days</td>
<td>Would spend in his praise.</td>
</tr>
</tbody>
</table>

Who hath died me from death to re-deem; Whether many or few. All my days are his due—May they all be devoted to him.

Metre 20 Charles Wesley *NEW CONCORD* 6, 6, 9, 6, 9, 6, 9 (in Davison's The Kentucky Harmony, 1825)
EXERCISES OF BELIEVERS.

XXVI. P. M. \textit{Wesley's Collect. the last verse original.}

Rapture.

1 HOW happy are they
   Who the Saviour obey,
  And whose treasures are laid up above;
  Tongue cannot express
  The sweet comfort and peace
  Of a soul in its earliest love.

2 That comfort was mine,
   When the favour divine,
 I first found in the blood of the Lamb;
 When my heart it believ'd,
 What a joy I receiv'd,
 What a heaven in Jesus's name!

3 'Twas a heaven below,
   My Redeemer to know,
 And the angels could do nothing more,
 Than to fall at his feet,
 And the story repeat,
 And the Saviour of sinners adore.

4 Jesus all the day long
   Was my joy and my song,
 Oh! that more his salvation might see;
 He hath lov'd me I cry'd,
 He hath suffer'd and dy'd
 To redeem such a rebel as me.

5 On the wings of his love,
 I was carried above,
 All sin and temptation and pain;
 I could not believe,
 That I ever should grieve.
 That I ever should suffer again.

6 I rode on the sky,
 Freely justify'd I,
 Nor envy'd Elijah his seat;
 My soul mounted higher,
 In a chariot of fire,
 And the world it was under my feet.

7 Oth' rapturous height,
 Of that holy delight,
 Which I felt in the life-giving blood!
 Of the Saviour possess'd,
 I was perfectly bless'd,
 Overwhelm'd in the goodness of God!

8 Now my remnant of days,
 Would I spend in his praise,
 Who hath died my poor soul to redeem;
 Whether many or few,
 All my years are his due;
 May they all be devoted to him.

9 What a mercy is this!
 What a heaven of bliss!
 How unspeakably happy am I!
 Gather'd into the fold,
 With believers enroll'd,
 With believers to live and to die.

10 Lo! the day's drawing nigh,
 When, my soul, thou shalt fly
 To the place thy salvation began:
 Where the Three and the One,
 Father, Spirit, and Son,
 Laid the scheme of redemption for man.
• Source of tune, as identified in HS-26: *Kentucky Harmony*, 3rd Edition, 1825

**Raleigh. 6, 6, 9.**

C Major. Charles Wesley, 1755.

1. Come away to the skies, My beloved arise And rejoice in the day thou wast born. On this festival day Come exulting away, And with singing to Zion return.

2. Now with singing and praise, let us spend all the days By our heavenly Father bestowed. While his grace we receive, from his bounty we'll live To the honor and glory of God.

Differences between GCM/HS, other sources, and MA:

- **Tune**
  - Measure 7, (stanza 1, “above”) – GCM/HS have fermata; MA eliminates fermata in stanza 2 and adds a beat in the other stanzas
  - KH and SH variations are circled above

- **Text**
  - 1.3 – HS “treasures;” GCM/MA “treasure”
  - Lines differing from the HSS text source are shown with arrows
  - MA omits stanza 5 of GCM and retains stanzas 1, 3, 4, and 8 of the 10 in HSS

---

1 Andrew Broaddus, *The Dover Selection of Spiritual Songs* (Richmond, VA: R. I. Smith, 1831). This source, referenced in *Southern Harmony*, is a collection of hymn texts and contains the same nine stanzas.
Appendix B: MA, #10

- First line of text: “That Glorious Day Is Drawing Nigh;” attributed to John Leland (1754-1841)
- Tune: Zion’s Light; attributed to Nicholson (in 1820), in Kentucky Harmony Supplement
- Alternative tune name: Pleasant Hill
- Common Meter Doubled (CMD, Metre 2 in HS-26): 8-6-8-6-8-6-8-6
- First occurrence in GCM: 2nd edition, 1835, pages 28-29

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ZION’S LIGHT. C. M. Hymn 162—Dover Selection.

That glorious day is drawing nigh, When Zion’s light shall rise, And Ahaz shall see his king.

ZION’S LIGHT—Continued.

(continued)
162. The Latter-Day Glory. 8's & 6's.

1 That glorious day is drawing nigh,
   When Zion's light shall come;
She shall arise and shine on high,
   Bright as the morning sun;
The north and south their sons resign,
   And earth's foundations bend;
Adorn'd as a bride, Jerusalem
   All-glorious shall descend.

2 The King, who wears the splendid crown,
   The azure's flaming bow,
The holy city shall bring down,
   To bless his church below:
When Zion's bleeding, conquering King,
   Shall sin and death destroy,
The morning stars shall join to sing,
   And Zion shout for joy.

3 The holy, bright angelic band,
   Who sing on harps of gold,
In glorious order then shall stand,
   Fair Salem to behold:
Descending with sweet melting strains,
   Jehovah they adore;
Such shouts through earth's extended plains
   Were never heard before.

4 Let Satan rage and boast no more,
   Nor think his reign is long;
Though saints are feeble, frail, and poor,
   Their great Redeemer's strong:
He is their shield and hiding-place—
   A covert from the storm;
A fountain in the wilderness,
   And their eternal home.

5 The crystal stream comes down from heav'n,
   It issues from the throne;
The floods of strife away are driv'n,
   The church becomes but one:

That peaceful union we shall know,
   And live upon his love,
And sing and shout his name below,
   As angels do above.

6 A thousand years shall roll around,
   The church shall be complete;
Call'd by the last loud trumpet's sound,
   Their Saviour's face to meet;
With joy they meet him in the sky,
   Whom here their souls ador'd;
And live in worlds of bliss on high,
   For ever with their Lord.
Source of text, as identified in HS-26: The Cluster, Jesse Mercer, 1835, p. 122

MISSIONS
THE DAWNING OF THE LATTER-DAY GLORY.

CLXI. (C. M.) Double.
The Universal Spread of the Gospel.

1. THAT glorious day is drawing nigh,
   When Zion's light shall come;
   She shall arise and shine on high,
   Bright as the rising sun;
   The north and south their sons resign,
   And earth's foundations bend,
   When, like a bride, Jerusalem,
   All glorious shall descend.

2. The king who wears that glorious crown,
   The azure flaming bow,
The holy city shall bring down,
   To bless the church below:
   When Zion's bleeding, conquering King,
   Shall sin and death destroy,
   The morning stars will t'gether sing,
   And Zion shout for joy.

3. This holy, bright, musician band,
   Who hold the harps of God,
   On Zion's holy mountain stand,
   In garments ting'd with blood;
   Descending with most melting strains,
   Jehovah they'll adore;
   Such shouts thro' earth's extensive plains,
   Were never heard before.

4. Let Satan rage, and boast no more,
   Nor think his reign is long;
   Though saints are feeble, weak and poor,
   Their great Redeemer's strong;
   He is their shield and hiding place,
   A covert from the wind;
   A stream of life, from Christ, the rock,
   Runs through this weary land.

5. This crystal stream runs down from heaven
   It issues from the throne;
The sons of strife away are driv'n,
The church becomes but one;
   This peaceful union she shall know,
   And live upon his love,
   And sing, and shout his name below,
   As angels do above.

6. A thousand years shall roll around:
The church shall be complete,
   Call'd by the glorious trumpet's sound,
   Their Saviour they shall meet;
   They'll rise with joy, and mount on high,
   They'll fly to Jesus' arms;
   And gaze with wonder and delight,
   On their beloved's charms.

7. Like apples fair, his beauties are,
   To feed and cheer the mind;
   No earthly fruit doth so recruit,
   Nor flagons fill'd with wine;
   Their troubles o'er they'll grieve no more,
   But sing in strains of joy;
   In raptures sweet, and bliss complete,
   They'll feast and never cloy.

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1 HS-26 refers to an 1810 edition of Mercer's Cluster. The example reproduced here is from an 1835 edition.
• Separate Source for Comparison: *Kentucky Harmony Supplement*, Davison, 3rd ed., 1825, p. 22

**Pleasant Hill. C.M.D.**

---

1. And let this sacred body shall, and let it stand or stand, shall join the dis-embraced and
   And joy's of this dis-embraced and love's of this dis-embraced
   Shall join the dis-embraced and
   Shall join the dis-embraced and
   Shall join the dis-embraced and
   Shall join the dis-embraced and
   Shall join the dis-embraced and

2. In hope of that I'm immortal crown, I now the throne contain; I suffer on my knees
   And gladly wander up and down, and smile at all and pain, I suffer on my knees
   And gladly wander up and down, and smile at all and pain, I suffer on my knees
   And gladly wander up and down, and smile at all and pain, I suffer on my knees
   And gladly wander up and down, and smile at all and pain, I suffer on my knees
   And gladly wander up and down, and smile at all and pain, I suffer on my knees

3. Oh, what hath Jesus bought for me, Be here my precious soul? I see a world of spir-it
   I see a world of spir-it
   I see a world of spir-it
   I see a world of spir-it
   I see a world of spir-it
   I see a world of spir-it

4. Oh, what are all my sufferings here, Lord, Thou sometime must
   I see a world of spir-it
   I see a world of spir-it
   I see a world of spir-it
   I see a world of spir-it
   I see a world of spir-it
   I see a world of spir-it

---

Differences between GCM/HS, other sources, and MA:

- **Key/Tune**
  - Key: GCM/HS in E; KH/MA in D
  - GCM/HS begin on downbeat; KH/MA begin on anacrusis
  - GCM/HS/KH have no breaks after 8-6-syllable phrases; MA pauses with one or more additional beats at these points

- **Text**
  - 1.4 – GCM/HS/DS “morning sun;” MC/MA “rising sun”
  - 1.7 – DS “Adorn’d as a bride;” MC “When, like a bride;” GCM/HS/MA “Cloth’d as a bride
  - 2.1 – MC “that glorious crown;” GCM/HS/DS/MA “the splendid crown”
  - 2.2 – MC “the azure flaming;” GCM/HS/DS/MA “the azure’s flaming”
  - 2.4 – HS/MC “to bless the church;” GCM/DS/MA “to bless his church”
  - 2.7 – MC “stars will t’gether sing;” GCM/HS/DS/MA “stars shall join to sing”
  - 2.8 – GCM/HS/DS/MC “Zion shout;” MA “Zion’s shout”
  - HS/MA include only stanzas 1 and 2 from GCM/DS/MC; GCM has 5 stanzas; DS has 6; MC has 7
Appendix B: MA, #11

- First line of text: “How Sweet to Reflect;” author: W.C. Tillou (c. 1831)
- Tune: Eden of Love
- Meter: Meter (Metre 21 in HS-26): 12-11-12-11-12-12-11
- First occurrence in GCM: 2nd edition, 1835, page 85

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HS-26, page 220

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220  METRE 21  W. C. TILLOU  EDEN OF LOVE  12,11,12,11,12,12,12,11

1. How sweet to reflect on those joys that await me,
   Where glorified spirits with welcome shall greet me,
   In you blissful region, the haven of rest,
   And lead me to mansions prepared for the blest.

2. While angels sing with harps tuned celestial,
   The saints, as they flock from the regions terrestrial,
   Har-mo-nious joys in the concert of praise,
   Their voices will raise.

3. Then hail, blessed state! Hail the songsters of glory!
   Ye harpers of bliss, soon I’ll meet you above,
   The prison’d earth, yet by an-i-ma-tion,
   I’ll hear the co-venant from sorrow, thro’ Jesus’ love.

My hap-pi-ness perfect, my mind’s sky un-cloud-ed,
I’ll bathe in the oce-an of pleasure unbounded,
And range with de-light thro’ the Eden of Love.

My soul will re-spond, to Im-man-u-el be given
All glo-ry, all hon-or, all might and do-mi-nion,
Who brought us thro’ grace to the Eden of Love.

All read-y my soul feels a sweet pre-li- ba-tion
Of joys that a-want me when freed from probation,
My heart’s now in heaven, the Eden of Love.
Separate Sources for Comparison


78. The Eden of Love.

Written by W. C. Tillou.

1. How sweet to reflect on those joys that await me,
   In yon blissful region, the haven of rest,
   Where glorified spirits with welcome shall greet me,
   And lead me to mansions prepared for the blest;
   Encircled in light, and with glory enshrouded,
   My happiness perfect, my mind's sky unclouded,
   I'll bathe in the ocean of pleasure unbounded,
   And range with delight through the Eden of Love.

2. While angelic legions, with harps tuned celestial,
   Harmoniously join in the concert of praise,
   The saints, as they flock from the regions terrestrial,
   In loud hallelujahs their voices will raise:
   Then songs to the Lamb shall re-echo through heaven,
   My soul will respond, To Immanuel be given
   All glory, all honor, all might and dominion,
   Who brought us through grace to the Eden of Love.

3. Then hail, blessed state! Hail, ye songsters of glory!
   Ye harpers of bliss, soon I'll meet you above!
   And join your full choir in rehearsing the story,
   "Salvation from sorrow, through Jesus's love!"
   Though 'prison'd in earth, yet by anticipation,
   Already my soul feels a sweet prelibation,
   Of joys that await me, when freed from probation:
   My heart's now in Heaven, the Eden of Love.
SOUTHERN HARMONY, AND MUSICAL COMPANION:
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BY WILLIAM WALKER

SING US, LORD, A SONG: Our voices, sweet and clear,
Let us to thee, our Maker, lift up our prayer.
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Differences between GCM/HS, other sources, and MA:

- **Tune** – Leading tone F-sharp and subtonic F are treated differently in different sources:
  - On ascending upper F/F-sharp to G in phrases 1 and 2 (circled in GCM and SH), GCM/SH have F-natural; HS/MA have F-sharp
  - On ascending upper F/F-sharp to G in phrases 3 and 4 (circled in GCM, HS, and SH), GCM/SH/HS have F-natural; MA has F-sharp
  - GCM/SH have two F-sharps at the ends of phrases 1, 2, and 4 (circled); HS/MA have F to F-sharp
  - GCM/HS/SH have half notes C and D at mid-phrase 3 (circled); MA has dotted quarter-eighth-half in solo of stanza one (text: “unbounded”)
- **Text**
  - 1.1 – GCM/HS/CL/SH “on those joys;” MA “on the joys”
  - 1.3 – GCM/HS/CL/SH “with glory enshrouded;” MA “with glory unshrouded”
  - 2.1 – GCM/HS/CL/SH “while angelic legions;” MA “when angelic legions”
  - 2.3 – GCM/CL/SH “songs to the Lamb;” HS/MA “songs of the Lamb”
  - MA omits stanza three, contained in GCM/HS/CL/SH
Appendix B: MA, #12

- First line of text: “How Pleasant Thus to Dwell Below;” author: attributed to Abraham D. Merrell (1796-1878)
- Alternative title: “The Parting Hymn”
- Tune: Parting Hymn; attributed to Abraham D. Merrell or “Traditional”\(^1\)
- Alternative tune names: Joyful, Joys Seven, O That Will Be Joyful
- Meter: Common Meter (extended) with Refrain (CM, Metre 2 in HS-26): 8-6-8-6-6-8-6 plus Refrain
- First occurrence in GCM: 5th edition, 1851, pages 260-61

\[^1\] Although HS-26 attributes the tune to Abraham Merrell, other sources refer to it as “Traditional” or as originating from the fourteenth-century English carol repertory. These sources include Martin Shaw and Percy Dearmer, *The English Carol Book, First Series*, Carol #26; and “The Joys of Mary,” arr. Richard Proulx (GIA, G-6227, 2004).
PARTING HYMN C.M. and Chorus

1. How pleasant thus to dwell below
   The good shall meet above,
The good shall meet above,
And tho' we part, 'tis bliss to know
   The good shall meet above.

2. Yes, happy thought when we are free
   From earth's sighs and tears,
And never part again,
And in heaven we shall each other see,
   And never part again.

3. The children who have loved the Lord
   Shall hail their teachers there;
And teachers gain the rich reward,
Of all their toil and care, Of all their toil and care,
   Of all their toil and care.

PARTING HYMN—Continued

meet to part no more, On Canaan's happy shore
   And sing the ever-last-ling song With those who've gone before.

meet to part no more, On Canaan's happy shore
   And sing the ever-last-ling song With those who've gone before.

meet to part no more, On Canaan's happy shore
   And sing the ever-last-ling song With those who've gone before.
Separate Source for Comparison: *The Seven Joys of Mary*, Traditional

**The Seven Joys of Mary**

Tune Traditional

Meter: 6/8

- Separate Source for Comparison: *The Seven Joys of Mary*, Traditional

  **The Seven Joys of Mary**
  
  Tune Traditional

  Meter: 6/8

- Key/Tune
  - Key: GCM/HS in A; MA in B-flat
  - Measure 7 (stanza one: “meet above,” circled) – GCM/HS have *mi*-*fa* (C-sharp-D); MA has *fi-*fr (E-natural repeated) in stanza one and *mi*-*fr* (D-E-natural) in stanzas two and three
  - Measure 11 of chorus (“happy,” circled) – GCM/HS have *mi*-*fr* (C-sharp-D-sharp); MA has *fi-*fr (E-natural repeated) in stanzas one and three; (MA matches GCM/HS in stanza two)
  - Other versions of melody (example shown above) differ from GCM/HS/MA in several ways

- Text
  - 2.2 (of MA): GCM/HS – “shall hail their teachers;” MA – “will hail their teacher”
  - 3.1 (of MA): GCM includes exclamation point after “thought;” HS/MA use comma
  - MA reverses stanzas two and three from GCM/HS and omits stanza four from GCM

Differences between GCM/HS or other source and MA version:

- Key/Tune
  - Key: GCM/HS in A; MA in B-flat
  - Measure 7 (stanza one: “meet above,” circled) – GCM/HS have *mi*-*fa* (C-sharp-D); MA has *fi-*fr (E-natural repeated) in stanza one and *mi*-*fr* (D-E-natural) in stanzas two and three
  - Measure 11 of chorus (“happy,” circled) – GCM/HS have *mi*-*fr* (C-sharp-D-sharp); MA has *fi-*fr (E-natural repeated) in stanzas one and three; (MA matches GCM/HS in stanza two)
  - Other versions of melody (example shown above) differ from GCM/HS/MA in several ways

- Text
  - 2.2 (of MA): GCM/HS – “shall hail their teachers;” MA – “will hail their teacher”
  - 3.1 (of MA): GCM includes exclamation point after “thought;” HS/MA use comma
  - MA reverses stanzas two and three from GCM/HS and omits stanza four from GCM
Appendix B: MA, #13

- First line of text: “God Moves in a Mysterious Way;” author: William Cowper (1731-1800, in 1773)
- Tune: Union; composed by Alexander Gillet (1749-1826)
- Meter: Common Meter (CM, Metre 2 in HS-26): 8-6-8-6
- First occurrence in GCM: 1st edition, 1832, page 113

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**HS-26, page 99**

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• Source of text, as identified in GCM-1: Rippon Collection, 1792, Hymn 34

• Separate Text Source for Comparison:
  Book 3, Section 3 – "Conflict,” Hymn 15

1 Two tunes in MA (Zion, Union) are shown in GCM as derived from the Rippon collection. At least five editions of this collection predate 1832; two are referenced in this appendix.

2 Title page and additional information on this collection are included with #2 Burford in this appendix, above. Early editions of the text contain a reference in stanza six (sometimes shown as “y”) to John 8:7, “He who is without sin among you, let him throw a stone at her first.”
III. CONFLICT.

XV. C. Light shining out of darkness.

1. God moves in a mysterious way,  
   His wonders to perform;  
   He plants his footsteps in the sea,  
   And rides upon the storm.

2. Deep in unfathomable mines  
   Of never failing skill;  
   He treasures up his bright designs,  
   And works his sovereign will.

3. Ye fearful saints, fresh courage take,  
   The clouds ye so much dread  
   Are big with mercy, and shall break  
   In blessings on your head.

4. Judge not the Lord by feeble sense,  
   But trust him for his grace;  
   Behind a frowning providence  
   He hides a smiling face.

5. His purposes will ripen fast,  
   Unfolding ev'ry hour;  
   The bud may have a bitter taste,  
   But sweet will be the flow'r.

6. Blind unbelief is sure to err (y),  
   And scan his work in vain;  
   God is his own interpreter,  
   And he will make it plain.

- Separate Tune Sources for Comparison
  - The Beauties of Harmony, 1816, p. 181
Differences between GCM/HS, other sources, and MA:

- **Tune**
  - Measure 4, beat 1, BH has G (circled); GCM/HS/KH/MA have D
  - Measure 6 – GCM/HS/BH/KH have triplet on beat three (circled); MA has quarter note on E

- **Text**
  - 2.3 – GCM/HS/RC/OH “his bright designs;” MA “his vast designs”
  - 3.1 – HS “Ye fearful souls;” GCM/RC/OH/MA “Ye fearful saints”
  - 4.4 – GCM “hides his smiling;” HS/RC/OH/MA “hides a smiling”
  - 5.3 – GCM/RC/OH “the bud may have;” MA “the bud may leave”
  - RC/OH/MA have six stanzas; GCM has five (1-5); HS has four (1-4)
APPENDIX C:

CHORAL WORKS BY ALICE PARKER BASED ON

- HARMONIA SACRA
- OTHER SHAPE-NOTE COLLECTIONS
- Mennonite/Anabaptist Hymns or Themes

Collections, Longer Works

- *Alice Parker’s Melodious Accord Hymnal* – Harmonizations, various voicings, includes tunes\(^1\) from the *HS* of which 7 are from *MA*,\(^2\) GIA Publications G-7912, 2010
- *Children, Saints and Charming Sounds* – Cantata, Children, SATB, brass quartet, woodwind trio, 5 hymns, Hinshaw (HMB/HMC) HMB124, 15 min., 1979
- *Come, Let Us Join* – Collected tunes, SATB, a cappella, 13 hymns, Lawson-Gould (LG), 1966
- *Christopher Dock* – Cantata/Oratorio, Children, STB soli, SATB, recorder quartet, trumpet, string quartet, percussion, 55 min., 1966
- *Creative Hymn Singing* – Collection with performance suggestions, includes chorales and folk hymns,\(^3\) HMB 103, 1976
- *Day-Spring* – Advent Cantata, Children, SATB, flute, organ, 5 hymns, HMB114, 12 min., 1979
- *Eight American Mountain Hymns* – Harmonizations, SATB, LG 52527, 1989
- *Kentucky Psalms* – Cantata, SATB, string quartet, 4 hymns, Augsburg-AUG 11-7174, 18 min, 1984
- *Melodious Accord* – Cantata, SATB, SATB soli, harp, brass quartet, 13 hymns, EC Schirmer (ECS) 3010, 35 min., 1974

\(^1\) The collection includes about twenty-six hymns from the HS. This number is approximate as some tunes have alternative names, and pairings between tunes and poems may vary.

\(^2\) *Be Joyful in God, Consolator (Come Ye Disconsolate), New Concord, Retirement, Tamworth, Union, Vernon*

\(^3\) The Chorale section includes the HS hymn “Give to the Winds Thy Fears;” all four of the Folk Hymns are found in the HS: “O Thou in Whose Presence” (*New Salem*), “How Firm a Foundation” (*Foundation, Protection*), “Jerusalem, My Happy Home” (set to *Land of Rest*), and “Hail the Blest Morn” (*Star in the East*).
• *Singers Glen* – Opera, SATB, Children, SSATTBBB soli, flute, trumpet, trombone, guitar, organ, string quartet, shape-note hymns and original material, HMB-138/138CR, 120 min., 1978

• *Sweet Manna*, seventeen early hymns, seven from HS,\(^4\) in five suites, GIA G-5076

• *That Sturdy Vine: Mennonite Singing* – Children, S solo, orchestra, 3 hymns from HS, others from Canadian hymnals, Jaymar, 35 min., 1991

• *The Babe of Bethlehem* – Cantata, SSAA, A solo, handbells (piano/organ), 4 hymns, 10 min., 1986

• *The Martyrs Mirror* – Opera, SATB chorus/small chorus, children, male quartet, 2 boy sop and SATBB soli, 3 speakers, 2 sop recorders, oboe, bassoon, trumpet, 3 trombone, harmonium, percussion, ECS-645, 90 min., 1971

• *Three Mennonite Christmas Hymns* – Choral Suite, SATB, LG 51445, 6 min., 1968

**Separate Anthems (SATB a cappella unless otherwise indicated)**

• A Charge to Keep I Have (*Carolina*), Lawson-Gould (LG) 51311, 3 min., 1967

• Amazing Grace (*Solon*), LG 918, 4 min., 1960

• Begin, My Soul (*Watts Lyre*), LG 909, 2 min., 1960

• Brethren, We Have Met to Worship (*Holy Manna*), GIA G-5093, 1999

• Bright Canaan, LG 919, 2 min., 1960 (copyright 1961)

• Broad Is the Road (*Windham*), LG 910 / LG 51097, 3 min., 1960 (copyright 1961)

• Calvary's Mountain, LG 51341, 4 min., 1967

• Come and Taste (*Farabee*), LG 51342, 2 min., 1966 (copyright 1967)

• Come Away to the Skies (*Exultation*), LG 51334, 3 min., 1966 (copyright 1967)

• Come Thou Fount (*Nettleton*), with flute, LG 53016, 1994

• Come Ye That Love the Lord (*Albion*), A solo, LG 51309, 1 min., 1966 (copyright 1967)

• Come We That Love the Lord, SATB, GIA G-4245, 2 min., 1995

• Death Shall not Destroy (*Mt Watson*), LG 920, 3 min., 1960

• Garden Hymn, LG 912, 4 min., 1960

• Good Morning, Brother Pilgrim (*Saluation*), LG 51330, 2 min., 1967

• Hark, I Hear the Harps Eternal (*Invitation*), LG 51331, 2 min., 1965 (copyright 1967)

• His Voice as the Sound (*Samanthra*), LG 915, 2 min., 1960

• How Firm A Foundation (*Foundation*), LG 51324, 6 min., 1967

• How Firm A Foundation, organ, LG 52533, 5 min., 1987

\(^4\) “Almighty Maker, God,” “My Thoughts, That Often Mount” (*Calvary*), “From Deep Distress” (*Bourbon*), “What Is Our God,” “My Soul, the Great Creator” (*Dover*), “Through Every Age,” “My God! The Spring”
• I Will Arise (Restoration), LG 905, 2 min., 1960
• Jerusalem, My Happy Home (Land of Rest), handbells or keyboard, HMC 595, 1982
• Lord Thou Hast Searched Me (Tender Thought), unison, HMC 456, 6 min., 1980
• Morning Trumpet, LG 906, 3 min., 1960
• O Thou in Whose Presence (Davis) LG 917, 3 min., 1960
• Pensive Dove, LG 916 / LG 51097, 3 min., 1960
• Saints Bound for Heaven, LG 00911, 2 min., 1960
• Teach Me the Measure (Suffield), LG 51308, 4 min., 1966 (copyright 1967)
• Two Mennonite Hymns, LG 51075, 5 min., 1961
• Wesley and Divine Goodness (from Singers Glen opera), HMC687, 1978
• When I Can Read My Title Clear (Pisgah), LG 51340, 2 min., 1967
• Wondrous Love, LG 907, 4 min., 1960
• Zion's Soldier, LG 908, 3 min.
APPENDIX D:
INTERVIEWS WITH ALICE PARKER

Interview 1: September 12, 2012

RH: Is there anything you want to say up front by way of introduction to it all?

AP: Just that I’m eternally grateful to the Mennonites for introducing me to this whole thing. Hiram Hershey was the first person that I met with. He attended a workshop with Robert Shaw when Shaw was conducting the summer symphony series in San Diego back in the mid 50s. Then Hiram Hershey asked me in 1960 to come to a summer workshop with Mennonites, one week with Mennonite musicians, and I did that for ten years. And it was just such an important part of my life. That was when I discovered the Harmonia Sacra book, and he kept encouraging me to write. He’s the one who commissioned the Singers Glen opera. He also commissioned the Melodious Accord cantata, and I think that I can tell you something about it now that you won’t find anywhere.

RH: Go ahead.

AP: The first opera that I wrote was on a Mennonite theme too; it was The Martyrs Mirror. And I wanted to do something else—another opera. I thought of doing a Family Reunion, as being something that wasn’t quite as thoroughly steeped in church as the Martyrs Mirror was. I didn’t have a good story line; I was trying to do way too much. And the only theme in the Family Reunion that really came clear to me was when they were singing hymns! And I did most of this set of arrangements that ended up as Melodious Accord as part of that opera. And Hiram was counting on this piece for his May concert. I told him in about February that there was no way I was going to be able to have that ready and we would just have to do something else, because it just wasn’t falling together. I said maybe we could do something with the singing school scene that I had done already, so he came out and we played through it, and he said, “Well, these are just fine the way they are. Let’s just find the right order to put them in and make them be a separate piece.” I have no idea how many of them I had; I may have had five or six of them at that point. So then I had to think through what I wanted to do to make it into a

1 AP = Alice Parker; RH = Raymond Hebert
piece that would hold together itself. But that was the way it began, so it didn’t begin as a cantata at all; it began as a singing school scene from *A Family Reunion*.

RH: Is the *Family Reunion* out there now? I believe I’ve seen it.

AP: Yes, it is. It’s one act and very much simpler. It took me two or three years to pare it down and get it simple enough so that it is just a group of a family that gets together and nothing goes wrong. That was the great release when I found I could do that. And people gather together and enjoy each other’s company in all the different age groups, and they’re remembering Grandmother who died a long time ago, and Grandfather says the blessing, and the children play games, and the grownups remember and sing and square-dance and share all kinds of things. The whole thing is just an hour long, and it’s all Americana of about 1840 to 1860.

RH: Is there any shared material between the *Family Reunion* and the *Melodious Accord*?

AP: No.

RH: Is that also based on this Mennonite hymn collection?

AP: No. I was being much wider. I was really trying to be secular. The only sacred things in it are two spirituals.

RH: I know I had seen a dissertation that does a performance practice analysis of those three operas – *Martyrs Mirror*—[*Family Reunion*, *Singers Glen*]. I think the author is Yarrington.

AP: John Yarrington, yes.

RH: So, you’re saying that the earlier drafts or earlier plans for the *Family Reunion* developed separately into the *Melodious Accord*?

AP: Yes, except that it didn’t really develop. It was just a first draft for that opera, and then that opera turned out to go in a very different direction; and these were just things that were my first preparation for that opera.

RH: What was the timeframe of that?
AP: The *Family Reunion* turned out to be a bicentennial project, so it was about ’76. ’78 is *Singers Glen*.

RH: *Melodious Accord* was ’74?

AP: Yes.

RH: So, have you arranged any other things besides these two [SG, MA] from the *Harmonia Sacra*?

AP: About ten works!—different kinds of cantatas. It’s just been an absolutely marvelous source.

RH: Are there any standalone pieces that you’ve done or are they parts of collections?

AP: I tend to like to do things as collections. With a standalone piece, I always think, “Well, what’s going to come before it, and what’s going to come after it?” So, for instance, there’s a little cantata called *Children, Saints and Charming Sounds*, and there are five movements in that, all of which come from *Harmonia Sacra*, for children, grownups, a woodwind trio, and a brass quartet.

RH: That’s fascinating. I had no idea you had drawn so much more from the collection.

AP: Oh, my goodness, yes. There are many. I just got so turned on by that whole style and the stuff that was available.

RH: Can you give any ideas about how you selected this particular group and in this order for the *Melodious Accord*?

AP: Yes. My way of working—I should go back and say—when I was working on *Singers Glen*, which would have been five years before it ever started, so it was very much at the same time that I was working on *Family Reunion*. I thought, if I’m going to write about Joseph Funk, I need to have the experience of looking at every single song in the first edition, and I copied out on a five-by-eight index card every single melody and first verse, and basic material about it, and had this working card file. And then I did the same thing for editions two, three, four, and five, noting the changes in each one. So I wasn’t copying every piece; I was very aware of what had been kept and what had been dropped out and what had been added, and how different the fifth edition was, because that was my timeframe—1832 to ’48. So I had all this “hand,” this writing experience of

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2 I.e., 1978 was the year of the completion of the *Singers Glen* opera.
having gone through all those, and so I was marking them, as I was doing that, that were particularly interesting. And all of those ones that ended up in *Melodious Accord* are ones that I found that way.

RH: That’s fascinating. That’s quite an example of the thoroughness of your note taking.

AP: [Laughs] It’s kind of fun. I wanted to see—I guess Shaw taught me that. If you’re going to do Christmas Carols, you try to find all the Christmas Carols you can from everywhere, and then that’s what you choose out of, so you’re working from the widest possible selection.

RH: Well it would seem to be a way to really get intimately acquainted with everything. You’re writing it all out, and you’re looking at each one closely, right?

AP: Right.

RH: You mentioned that this sort-of derived, that you started out with five or six tunes I guess, that were going to be part of *Family Reunion*?

AP: Yes, those weren’t in any particular order or anything else. They were just going to be—I had copied those and thought they were wonderful, and so I outlined an arrangement. And I don’t even remember at that point whether I had them—I must have had some kind of accompaniment, but I don’t think yet that I had decided on the brass quartet and the harp. But after Hiram and I had talked and I said, “Well I’ve got to get something to him right away so he can start rehearsing with his chorus for his May concert.” And I felt very obliged to do this because I was supposed to have a piece for him, and I didn’t have it, and I felt terrible about that. So then I started working on it, and I had to think through, “Well now, I need some kind of format for this, and finally I came up with this very simple thing of gathering hymns, and Old Testament sources and New Testament sources and parting hymns. One of the reasons for that is that there are so many parting hymns—all the way through. I became very aware of that; about how many partings there were in those lives, as people were—people’s children were moving west, with the westward expansion, and, when they moved west, you had no idea whether you would ever see them again. And in a way, every meeting in one of those little log churches—you would never be sure that somebody that you were greeting this time that they would be there the next month. Because there was so much illness, you know, a whole family could go with illness, or some kind of accident, or strange things might happen; so that they were very, very conscious of saying goodbye with their full heart. Each time they said goodbye, it wasn’t just a casual thing...
RH: Fascinating.

AP: …for many of those songs. So I was choosing those consciously. So I got the idea of having it like a service: there was obviously a beginning and an end, and then within each little group there were three numbers. This I learned from the Shaw arrangements, to always work in terms of little groups like that. For instance, if you’re working with a Baroque suite or something like that, you have to have an opening movement, and then you have a middle movement which is a slow movement, or a minuet or something like that, and then a last movement which has more oomph to it. So, that’s what the basic design of that whole piece is; and the only odd number is the final one at the end, which is that marvelous congregational tune, *Union*, for “God Moves in a Mysterious Way,” and I like to have the whole audience join in on the last two verses.

RH: That’s a beautiful hymn. Just on that note, since you’re mentioning it, do you suggest putting it like a handout with the words and melody, for the congregation?

AP: Often I do that, but sometimes I just do words, or I reproduce the shape-note page version that’s in the hymnal so they can see it there. But I find that when people see the writing of the tune, they’re apt to say that “I can’t read music,” or “I can’t read shape-notes,” or “That’s way too high; I can’t sing that high.” If they don’t ever see the music, they can sing it. If they have the words for the last two verses, then they’ve got that, and when I’m conducting, I turn around and conduct the audience, and as part of my conducting, I do the way John (Bell) does and other song leaders, preparing people for a high note that’s coming, so I’m really conducting the relative pitches that they’re singing by where my arm is; so that I’m helping them remember it. And they’ve just heard the choir sing four verses of it and the instruments play one verse before then; and it’s not a hard melody; and I find that they respond just amazingly well to that.

RH: Yes, that makes sense psychologically. I guess whenever the congregation is singing, there’s some voice part that’s singing with them.

AP: Oh, absolutely. The whole group is singing, and the melody is very strongly in the instruments; so, yes, they’re being carried on by a whole huge wave of sound.

RH: Well, that pretty much answers it. I was about 90% convinced to use the congregation.

AP: Yes, and the congregation is just unison on the melody. That’s all.
RH: Yes, that makes sense. Another question on the Union is—I’m looking at, I have a copy of various, mostly later, editions; and the last two verses of Union don’t appear in my twenty-sixth edition. Did you draw those from another place?

AP: That’s another one of my things I learned from Shaw to do, is to go back and find the original hymn that was written by the original author, because there has been so much rearranging and so much obfuscation of putting odd things in that don’t belong there. And then, when you get to the end of that, lots of those early hymns have many too many verses for us to sing them all. And I felt no obligation theologically to reproduce their theological thinking through. I needed something that was the right length, so I was very careful and intentional about which verses I chose and which order I put them in. So that’s exactly what I did there. I needed that completion at the end.

RH: I noticed that there were one or two others where you put the verses in a different order to make them more of a completed statement.

AP: Yes. And I can’t apologize for that at all. It just seems to me that if you’re going to use them this way and you really want people to respond, you’ve got to pick and choose; and as I say, some of those hymns have seventeen and eighteen verses.

RH: Yes, I know that one of the Wesley hymns, the “Traveler Unknown…”

AP: Yes.

RH: That’s in a Methodist hymnal just written out with words, and it’s twelve or so verses.

AP: Yes, I think more than that. That was his big theological statement, and it’s wonderful to read that that way and maybe to sing it with everybody, if you’re singing it in church and it’s just not a performance; but with a performance you’ve got a different thing going on and there’s very definitely a length of time that somebody can listen and sustain their interest in something.

RH: In light of—this goes to one of my written questions about describing your compositional arranging process—you’ve answered some of that, from the big scope of the work and piece to piece; but, as you’re going to arrange a given piece, do you work with melody first and then build harmonies, or do you think of it as a whole?

AP: I begin with text and tune, first verse. Generally, I never copied the harmonies out of the Harmonia Sacra book or out of any source I go to. I want to go back to the tune, and I
also want to go back to the tune in its earliest form; and very often I can’t find that, but if I have a minor tune, if it’s in a-minor and has the G# added, even if it’s added in the Harmonia Sacra, I’m apt to take that out, because I would much rather have it in its modal form than in the forms that lead toward the tonal kind of setting.

RH: I was going to ask you that too. Do you find that most of the earlier versions or the original versions have the lowered seventh?

AP: I don’t have any source for that; but it seems to me in terms of music history—exactly. What was happening at the beginning of the nineteenth century in hymnody in this country was Lowell Mason taking all of the—he didn’t like the modal hymns—and he was taking them and he was making them as tonal as possible. And that was what everybody wanted, so everybody comes out with all the hymns that have major chords all the way through them, and the modal tunes just absolutely got dropped; and so one of my great passions was to reinstate these modal tunes in their most modal form.

RH: So, you said you start with the text and the melody.

AP: Yes. So I choose my text carefully and then I choose my version of the melody so that I’m working with what I want. I memorize the entire text, and I sing the whole piece over and over, and then when I start working on the arrangement, very often I do not go back and check my original source for the tune; and I will have made intuitively some kind of little change here or there, but I’m unaware of it until somebody points it out: “Well that’s not exactly the way it was in the book.” Well, again, my function was not to reflect exactly what was in the book. And again, I always have trouble with my students when I get to this point, because they think that gives them license to change the melody, and you shouldn’t change it unless you’ve memorized it and been singing it for weeks and weeks and have a lifetime of experience, working with tunes, and know what is going to be a good change and what isn’t! So, then I’ve got the tune; then I’m listening to the whole piece all the way through; I make a lead sheet which has the tune and text and verse one at the top and the other verses written down below, out. And then I make notes on that. I pretend I’m conducting the piece all the way through; I listen to it; I know very much that I want the men’s voices on this line, or I want a little bit of a canon at this point—some imitation, or “this is a real shift from forte to piano” as I go from verse two to verse three. I’m making this kind of note all the time; so what I’m trying to do is get what I call a “God’s eye view” of the whole completed piece. So I’m looking at the whole thing; I’m not writing the first verse or the first piece and then completing it and then writing the next one. I’m looking at the whole single arrangement, and I’m thinking—I wouldn’t think of trying to write it down until I’m absolutely sure how the ending is going to work, or where the climax is, and the kind of sound I want at the
beginning: who is singing at the beginning—I need a solo—you decide on exactly who is going to be it and how many solos do you need to perform this piece. And then you—this is Shaw again—you don’t use divisi; you don’t bring somebody else in so that you suddenly have to have another body there to do something. You don’t suddenly bring a solo in for one line in the third verse. You decide exactly who you’re going to use and stick with that, so you’re using the simplest possible outline that you’re basing things on. We never ever modulated. It was just really accepting the tune the way it is and finding within the tune and the text all the materials that you need for the arrangement.

RH: So, you were saying a “God’s eye view”?

AP: Yes. So that you’re looking—you haven’t written the whole piece yet, but you’ve got all the words, and you’ve got the tune. So you’re looking at the whole piece instead of looking sequentially at the first line and then the next line and then the next line.

RH: Yes.

AP: I don’t start to write until I really can hear the whole piece. It doesn’t mean I’m hearing every note; but I know exactly who is singing the melody and who is responding to it. I often find that I start—with the Shaw pieces, we start in unison; we want the melody to be as simple as possible. How long can it sustain that, and then when you want to bring in another—when do we need to hear something else than just the melody, and how does that come in. How smoothly can you make it come in? And once you’ve finished with the first verse, that’s a lovely time to bring in a voice you haven’t heard yet, which is the main reason not to start with SATB. Start with just one section or with just the men or just the women, because when you bring in the other one, it’s such a fresh sound. And then you’re working, as you go through the whole thing with a series of duets and trios, and you don’t get into four parts all the time. Some of the pieces, of course, do; but, when you haven’t written the whole piece yet, you’re kind-of looking down at this piece of paper, and all of these possibilities are there, and it’s only when they begin to coalesce and every time you go through you think, “Oh, well, that’s exactly right to have the altos come in there,” and “That’s exactly right to have the sopranos do this little descant thing here.” You begin to hear these snitches. You don’t hear it sequentially from the beginning. You get a little clarity idea here and another clarity here and another clarity there. Then finally there comes a time when you look at it and think, “Well, I can start writing now. I know enough about it.” But then when you start writing, you do have to be sequential. You go right through from the first note to the last note, of the melody, at least, so that you have an arch that holds together over the whole thing.
RH: In terms of the voices, you’re deciding which voices or which combinations of voices, from that larger perspective?

AP: It’s what I call a “voicing outline.”

RH: Using the instruments—on this piece, you’ve got the brass quartet and the harp; which is what I will try to do.

AP: The combination works amazingly well with piano and organ. The organ does the brass stuff and the piano does the harp stuff. That would be a very good alternative.

RH: If I could go back for a second to the Family Reunion, do you recall which tunes you started out with that were in the Family Reunion?

AP: I don’t remember right now and I don’t know whether I would have any note.

RH: You mentioned the four sections—the Welcome, Old Testament, New Testament, Farewells. As far as the flow of thought—for example, the “House of Our God,” we’re welcoming, and then we’re talking about approaching the mercy seat, in “Come Ye Disconsolate”—a sinner coming to the Lord.

AP: Different ways of approaching—it’s partly text, but text only in the most general sense—in all of those. I wasn’t trying to get any deep theological statement or anything. The big thing that I wanted is much closer, is the musical one: what is the mood, after I do the first one. “House of Our God” is such a gorgeous opening one. Then, what do I want? I want musically, big contrast. We’ve had big sound, with the chorus and the soloists, and the brass and the harp. We’ve had everybody. Now I want the biggest possible contrast, and that’s why that one is unaccompanied; and it’s unaccompanied also because it’s a lovely modal melody, and I’m working with it in a very Renaissance, imitative kind of way; very gently, so that it feels very old. And then you go into the “Come Ye Disconsolate” which feels to me like the most gorgeous aria that Handel never wrote, and so you have a very, very different—three different ways of approaching the throne; approaching the altar. Then you wipe the slate clean and start again with another little suite; and you have an opener, and the middle, the little duet, and then the closer—another wonderful great big huge one; so that each little group of three is different in its inner relationships, but it’s because of those tunes.

RH: You mentioned working with the melody. Were there places where you quoted from the harmony of the hymn tunebook?
AP: The only thing that I would have quoted is an occasional bass line; and I don’t have records of that at the moment, but that would be fairly easy to check.

RH: All of these tunes are based on the first five editions, I think you said.

AP: The first five editions were for the Singers Glen opera. I think there are some here—I think there’s at least one that comes from the 1870s.

RH: Did you consult any later editions of any of these, or just the ones where they first appeared?

AP: I like to go for the first appearance.

RH: As far as prior sources, did you look at where it references within the Genuine Church Music, or within Funk’s libraries.

AP: The library at Eastern Mennonite University is absolutely wonderful. They have Joseph Funk’s library there. But, I never did any real musicological research. Those hymn tunes are so difficult. Funk changed a whole lot of the hymn tune names he thought were better. So you can’t go look up another in an earlier hymnal and expect to find the tune. You just have to find the tune and recognize it and say, “Oh, this was the one that he changed to such-and-such.”

RH: So, you were able to get most of that material at the Mennonite library?

AP: Well, I wasn’t really doing historical research on these hymns. My one source for these was the different editions of Harmonia Sacra.

RH: I was looking at some of the early editions, and there seem to be references to collections that these may have been drawn from, that are right there in the edition?

AP: Yes.

RH: I don’t see that in this later edition for the most part.

AP: They do leave those out. But they’re not really very helpful. Many of those citations are collections that were only text, so that you can’t really go back. People were writing these down, many of them, for the first time, I think when they were collecting them here.
RH: Thank you so much for your time.

AP: You’re very welcome.

End of Interview 1
Interview 2: September 23, 2012

RH: I see you’ve got a copy of your book.  

AP: To understand what I’m doing, this is important. And I don’t know what you knew about this; this is a hymnal. I don’t know any other composer that’s written a hymnal. I have forty-nine of the *Harmonia Sacra* hymns, or maybe not all *Harmonia Sacra*, but shape-note hymns, in here. I was always so disappointed that those hymns in the Parker-Shaw arrangements, we did fifty and sixty years ago, and in all that time they never made it back into regular hymnals. And I finally realized it was because there wasn’t any kind of four-part setting of them. And so I’ve re-harmonized them and put them in here, but—even “Hark I Hear the Harps Eternal” is in here, for congregations to sing, you know.

RH: Oh, great! It’s like taking it back full circle.

AP: Yes, exactly.

RH: I’m going to get these for sure. Here’s *Union*.

AP: You can order them. They’re listed in the back.

RH: That’s wonderful. Thank you.

AP: And there are about fifty of my hymns, and about fifty others, my own compositions.

RH: You all did Parker-Shaw with Shaw’s chorale? You did hymn arrangements as well as the folk songs?

AP: We did hymns and folk songs and carols and spirituals, sea shanties, Irish folk songs.

RH: I’ve seen the article in the Choral Journal, and I’m going to look at that again. I would like to hear whatever you want to say about *Melodious Accord*, basically, that would make sense to put into a document and to talk about. I certainly want to look at prior sources and possibly the authors, Cowper and Newton and Wesley and those.

AP: Absolutely, and look at the original texts as much as you can because most of those hymns of those early writers have ten or twelve verses, so always they come, different ones in different sources, and I go back to the original as much as I can. I’m not limited by what’s in this book.

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1 AP = Alice Parker; RH = Raymond Hebert; HH = Hope Hebert
2 Parker, *The Anatomy of Melody*.
3 Parker, *Alice Parker’s Melodious Accord Hymnal*.
4 Taylor, “The Choral Arrangements of Alice Parker and Robert Shaw.”
5 *Harmonia Sacra*. 

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RH: Yes, exactly. And then from that document I’ll draw a presentation to get with maybe some pictures and then present the cantata. So, if you would be willing just to talk through it, in terms of individual pieces, if you want to; the sections, the flow of pieces, and the work as a whole. We saw several connections from point to point which were just fascinating.

AP: This is stuff that I’ve accumulated over the years, because I didn’t have these authors of texts before. Some of them may be in the published copy. I’m not sure.

RH: Some of them are in here. Some of them are even in the earlier editions.

AP: In earlier editions they may have, or may not have the text source, but they never have the music source—you have no idea—in the old books.

RH: So you don’t know where they come from.

AP: You have absolutely no idea; out of the center of the earth somewhere.

RH: Someone speculated—I don’t know if it was you or if I talked to one of the guys in Singers Glen—that Funk may have written some of the tunes.

AP: That’s the thing, but I have absolutely no idea. I can’t come down on either side of that.

RH: So these are your authors in most cases.

AP: Those are the authors that I’ve found out. But when I put it out I had done very little research, when it first got published. So I’ve learned a lot.

# 1 Zion

AP: You should copy some of these markings—“Classic Elegance.” Not too fast. You say “Brightly,” and people want to go [demonstrates, fast], and I want [demonstrates, slower, elegant].

RH: The metronome markings…

AP: I’m very bad about metronome markings; I feel the way Beethoven did. It’s maddening. So I don’t know what I’ve got here, but that may be slower than that, more like 66. But the whole thing would be to keep it in 2, but have this classic elegance; because if you go too fast, it all stumbles over itself.

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6 This comment refers to personal notes of hymn authors, etc., in Dr. Parker’s copy of the cantata.
7 Harmonia Sacra, 26th edition (HS-26).
8 Notes in brackets describe musical demonstrations made by Dr. Parker or add comments implied from the context.
RH: This is sort-of a general question, and it applies to some pieces more than others, but the sense, particularly with the singers, of “line” versus the strength of the beat, the emphasis on the beat. How do you see that?

AP: In music, the meter is almost less important than what I call the quality of beat. And the meter is either duple or triple, and it can be written 2/2 or 2/4 or 2/8 or 2/1 or whatever you want to write. It comes out differently; that’s a page difference. But the quality of beat is the dance that would go to the music. How much into the floor is it? Is it [demonstrates light, medium tempo beat] or is it [heavier, slower beat], which would just kill this arrangement, to have that kind of sound. It needs the little bounce. I think minuet; and of course, minuet is a triple dance, but it’s this kind of courteous behavior, elegance. You’re standing upright, and you’re not doing anything sudden or jarring, and you’re not cruising fast. “Elegant” was the best word. “Brightly:” I think I was referring to the mood of the piece, so it’s a bright elegance instead of a somber elegance.

RH: That makes complete sense to me. This is a little bit of an aside, while it’s in my mind: From the keyboard, I noticed a few places where the instruments play something that’s not here.

AP: Absolutely.

RH: So, not all the notes are actually reflected here in the score.

AP: No. I put these little dashes in there because I was getting from the trombone [imitates line with sustained sound]. They’re almost staccato.⁹ There’s a strong “2” here; there’s a strong “2” there, but not here.¹⁰

RH: So you’re incorporating some detachment and staccato in these places.

AP: Basically, for me, classic style, which is, I would think of Mozart/Haydn, is basically non-legato; and it’s connected by little slurs of twos and threes; so that you’re basically non-legato. It’s not [demonstrates connected phrase between eighths]; you would have to have a slur if you wanted that. So this is [detached eighths], and the same with the singers. I put little staccatos: [detached after “God”] “House of our God, with.” It’s a comma, so I break. It’s not a quarter note and a quarter rest, because I wasn’t doing it then: “House of our God, with cheerful,” and make the word sound like what it means: “with cheerful anthems ring.”

RH: That reminds us of the workshop you did in Palo Alto.

AP: I come back to words over and over. I think that’s the thing that Shaw did more than anybody else, was to have this incredible care for the text, so that you are really at that moment in the words you’re singing and not just going along them like a steady stream.

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⁹ Opening trombone line in Zion.
¹⁰ Measures 1, 2, and 3, beat 2.
RH: The sense I get is that there’s musical style that’s trying to be obtained, but apart from the spirit of the words. Do you find that that happens sometimes?

AP: The musical style is Classic here. It’s as if it came from Mozart or Haydn, and how would you do it then; and you have this elegance, and you would have the detachment; so it’s about seven things going at once. It’s the words, and the literal thing of what the words are saying, but also the kind of language which is used, and this is a very formal, ecclesiastical language. It’s not like some of the later ones that have the more “folky” element to them. So this is a very formal thing. This is Doddridge; I don’t know if you have that.

RH: It’s probably in here.

AP: It’s English. So it’s elegant all the way through; and the choir in unison makes it very easy for them singing there; some doubling with the choir with the instruments. But you want the instruments to feel the same thing. You have to tell them. They’re just going to play the notes that are on the page unless you say, “No, it has to pull through this measure and go into this one;” and say, “Choir, sing it; now, instruments, play it like that,” or “Instruments, play it,” and “Choir, now sing it like that.” There’s no way you can notate all the articulation. But the last thing I want is dull.

RH: I’m glad to have been part of the opera, and we’ll get to see it again; because I picture that type of scene in a lot of these too.

AP: That’s exactly what this is.

RH: That’s great.

AP: They’ve been unison so far; now it gets too high for the lower voices, so I make this change. This voice, the main melody, is always marginally louder than the answer, so it’s not that these come in exactly as loud, but they come in with the answer. Always, always—one of the first things to do with any of these arrangements is to trace the melody all the way through; and that’s what you want to hear as the conductor, and that’s what the audience wants to hear. And the only reason for all the other notes on the page there is to reflect or provide a background for the melody. It’s not that you make it forte and everything else piano, but you always want to hear it. I find that that’s one of the hardest things for people to get as I go around the country. Very often everybody’s exactly at the same level and people aren’t aware whether they’re singing melody or not. And if they’re singing melody, they should be aware to give it that little extra edge, to be extra expressive about it so that it really is perfectly clear, even in an eight-part texture, so that you always hear it.

AP: They’ve been unison so far; now it gets too high for the lower voices, so I make this change. This voice, the main melody, is always marginally louder than the answer, so it’s not that these come in exactly as loud, but they come in with the answer. Always, always—one of the first things to do with any of these arrangements is to trace the melody all the way through; and that’s what you want to hear as the conductor, and that’s what the audience wants to hear. And the only reason for all the other notes on the page there is to reflect or provide a background for the melody. It’s not that you make it forte and everything else piano, but you always want to hear it. I find that that’s one of the hardest things for people to get as I go around the country. Very often everybody’s exactly at the same level and people aren’t aware whether they’re singing melody or not. And if they’re singing melody, they should be aware to give it that little extra edge, to be extra expressive about it so that it really is perfectly clear, even in an eight-part texture, so that you always hear it.

RH: If you’ve got a melody in the top voice, soprano, do you often need less of that volume adjustment?

11 Parker, Singers Glen.
12 Division of voices, beginning in m. 13.
AP: It depends on how it goes. Generally, if it’s four-part and the melody is in the soprano, they can all proceed at the same level. We hear the melody because it’s on top. The minute the melody goes down in the tenor, we really have to adjust, because sopranos are used to dominating on the top and they keep dominating no matter what they’re doing. So it’s following through, saying, “No, sopranos; you’re commenting on the melody. You don’t have it, so listen to the tenor.” The minute they listen to the tenor, they’ll get the balance right. And then you listen again here; all these silences are so important. It’s not that they’re just nothing; it’s that they’re there so that you hear the voices: “The Lord is good.” “The Lord is good.” But, “The Lord is good.” And you do it because of the way you do the words. It’s not so much the music accent, it’s the word accent. “His mercy never end-ing,” breath; now I think I might write that as a quarter note with a quarter rest to make sure you break there. But make sure; wherever there’s a comma in the text, I want to infer a comma in the singing. Maybe it’s a break, and maybe it’s not, but you know that it’s there. You don’t just go riding over it. Some kind of comma; sometimes it’s a full break, and sometimes it isn’t.

RH: Do you find that with brass you have to—you mentioned detachment in the early phase, so that it’s not overpowering?

AP: It’s not so much that, as I’ve heard trumpets play [demonstrates line, all detached], and that’s not really what I want from them. “In perpetual,” I think I might even slur those, “In perpetual, showers;” so they’re going [connects eighth pairs]. You have to sing the words and then hear how you would ask an instrument to play it. I have no idea what markings are in the parts. Usually they kind of erase them all, and I try to keep a set of parts at home that I can use that have my markings in them.

RH: Well, I will get the parts, and I hope that I’ll be able to use instruments.

AP: But if you can’t, organ and piano work very well. Then this little bridge here from one verse to another gives people a moment to relax. But this is our same opening figure; so that’s a little accent on the second beat. For the first performance of this, there was a very good solo quartet, but they sang this verse much too loud, as if they were Wagner or something instead of Mozart elegance, as if you’re playing an eighteenth-century lady all in full dress and things like that, and you’re not signing Wagner opera. And then, she has the melody still: “Pregnant with grass and corn and oil and wine;” and the soprano has to come in rather gently. She doesn’t have the main melody: “Pregnant with grass and corn and oil and wine.” And then soprano melody: “Crowned with his goodness;” so the others need to be less than that; they’re not saying, “There’s a solo there so I have to project out to the back of the hall and be heard.” No, it’s chamber music. It’s a small thing.

RH: And you go to harp at that point.

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13 Mm. 21-22.
14 Eighth notes, m. 26.
15 M. 29.
16 Alto solo, m. 35.
AP: Yes, all the way through this verse, so that they don’t have to sing over the brass. Then the alto has it: “And lay themselves at his paternal feet.” So the soprano is up on a high F, but she has to come in gently. She’s commenting on the melody; she doesn’t have it. Then they’re together here. Unison is always important—“With grateful love, that liberal hand.” These eighth notes, “With grateful,” now I would be sure to slur those in the choral parts, because we’re just used to seeing that. It’s not [all detached] “grateful;” [but] [with eighth pairs slurred] “grateful love,” and so they should be slurred down here. And it’s terribly important to do that in the parts, because otherwise we hear from the brass [demonstrates, detached], and it’s not right for the words again. A lot of this you do by establishing this kind of sense of style. But the brass players are going to want those slurs there.

RH: So creating an image of style or concept.

AP: Of style, this whole piece is like Mozart. So don’t play it like Beethoven or Brahms or anybody else. It has that lightness and that elegance. “Confessing,” again it’s the quarter-note rest at the end of the measure, with a diminuendo: down-up. “Through each heart diffuseth every blessing,” [not] “blessing” if it’s the downbeat. The brass don’t have that because they’re doing this bridge. But it could be helpful to do this in the brass parts there with the instruments that have those two chords: V-I [imitates with slur and lightening], so they don’t go slamming into the first beat.

RH: Exactly. That’s always a challenge; ending a phrase on a downbeat.

AP: But, if you’re singing the words, it’s not—if you’re aware of the words.


AP: Then, this one, in the first performance, the soloists were singing out. They were the important thing because they were soloists, right? Where’s the melody? It’s in the chorus! So they have to sing lightly. You can get it clear as crystal if people are singing lightly. Not [sings heavily] “Zion enriched,” like a march or something, but [lightly] “Zion, enriched,” comma, “Zion, enriched, with”—and I have a little staccato over each of those. If they’re [connected] nothing can come through. If they do [it detached], then you hear them. So what you want to do is get it clearly. Can you hear the other voices?

RH: Do you have an idea of a size of group? Is there a certain ideal?

AP: It depends on whether people are listening to each other. The recording is done with my group which is sixteen singers. But, certainly, they’re professionals so they can make a lot of noise. With a church choir, you can do this with harp and the brass quartet; you can have a group of forty or fifty. I don’t think I’d want a two hundred-voice choir. But I’ve done it with a big choir. It’s that they listen to each other. So make sure all the way through here that you hear the melody which is in the chorus soprano. So actually you have two groups here. It’s like a little concerto grosso. You have the main thing in the

17 M. 50.
chorus, which is being done, off of the notes, so it’s not super legato. Again, it shouldn’t be super legato. It should have that same lightness. But I want to be able to hear the solo quartet, and they cannot be churning out full voice.

RH: So the chorus has to be sensitive.

AP: Right.

RH: The concerto grosso idea—to incorporate it.

AP: That’s what I’m thinking—just out of that period, again. You have two little quartets, and they’re playing back and forth with each other. I marked this,18 “bounce,” it says, [detached] “Zi-on, Je-hovah’s;” and they’re going up to the high F there, so it’s not, “Zion, Jeho-vah’s;” [but] [gently] “Zi-on, Je-ho-vah’s por-tion and delight.”

RH: Word stresses.

AP: Always, always. And these don’t have to sound out, as if the soloists were singing into a microphone and the rest of the chorus was quiet. It’s not that kind of a solo. It’s all chamber music.

RH: Don’t try to project yourself out.

AP: Watch all of these releases in the chorus. They all have a half note, “light;” put the “t” right on beat two so that you can hear.19 That’s when you can really hear what the soloists are doing, going back and forth. So the silences always are important.

RH: And even there your instruments drop out for that rest in there too.

AP: Yes. [Sings] “Graven on his hand and hourly,” the instruments are doubling the big chorus all the way through, to this point.20 But they need to be light. They need to be detached. Then we get the unison again which is always strong, always comes at this point: “In sacred strains, ex-alt that grace ex-cell-ing.”

RH: There’s so much that can come out with what you’re describing if it’s done that way in the group; if there’s a sensitivity and an awareness factor; it makes so much sense.

AP: And just a tiny bit slower: “Which makes thine humble hill his chosen dwelling.” The real ritard comes in the last three beats practically. It’s not a great big drawing out.

RH: It still has that Classical feel, so it’s just a little backing [off].

AP: Just a little, yes.

18 M. 67.
19 M. 70.
20 M. 75.
# 2 Burford

AP: When I was putting this together—I told you they were just some separate choruses first I was working from, and I had no idea how to put them in any order or what my organizing principle was going to be; and when I finally got the idea of the service, so that I had hymns of Welcome, Old Testament, New Testament, and Farewells, that I could fit the ones I had chosen, and I could also see what else I needed to put in. Within that, the choice always is—we’ve just heard this lovely B-flat major welcoming, gracious, classic thing—what sound do I want to hear now? I do not want to hear another gracious B-flat welcoming. It’s just like food; I want a complementary sound, so I want it to be softer. I want it to be—it turned out that this is the only one that’s a cappella, but it was exactly right that this one just be—you suddenly draw on that tradition, the a cappella tradition in the church. It is also very classic in style. The style is very similar, but slower. [Sings] “Lord, I approach thy mer-cy seat.” Down-up; what I call these slurs is, if you’re playing the piano, your wrist is going down on the first note and coming up on the second, so that the second beat is never connected to the third, and the third is never connected to one. The third beat being disconnected from the next beat allows you to get off and gives you your gentle accent on the first beat. You never would go, [demonstrates with all syllables connected and equally emphasized] “Lord, I approach Thy mercy seat.” That’s all exactly the same, the way it would sound on an organ—not with voices, and not with strings either. Also, another way you can look at this one is a little minuet [demonstrates with emphasis on first beat and second and third detached]. [Sings] “Beneath Thy feet, For none doth perish there,” diminuendo, but hold over. “Thy promise is,” it has this lovely flow in one. 21

RH: That’s such a beautiful overlap right there.

AP: Yes, isn’t it? It’s just so pretty. And they release exactly—actually, the first beat—“there,” they don’t necessarily hold it till beat two. 22 They do their release on beat one, but [demonstrates with diminuendo] “there,” so that they’re gone by beat two, but they’re not sustaining to beat two.

RH: It’s part of the diminuendo idea?

AP: Yes, exactly. And then I have this marked here: the sopranos are mezzo piano, and the men are echoing. And it’s also still this non-legato thing—[sings with some detachment] “Thy promise is my plea, With this I venture nigh.” So, with the sopranos—“With this,” tenors—“With this,” basses—“I venture;” so that I hear those three entrances. And the minute you come in, you do your little entrance, maybe two beats, and then you defer to the other voices and fit in what’s there.

RH: That almost has part of the Renaissance tradition, entering and then letting go.

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21 Referring to beating one beat per measure.
22 M. 16.
AP: Exactly, and then letting go, right. And here I didn’t tie together this second verse with the third—“And such, O Lord, am I.” I am unworthy. So it’s really very sad and quiet when you’re here.23 “Bowed”— and the tenor; getting that balance right is so worth looking at. It’s not the alto melody; it’s the tenor melody: “Bowed down beneath,” and then basses—“’Neath a load of sin;” so they come in so gently, almost falsetto.

RH: Yes, above the tenors, matching the alto.

AP: Yes, but you don’t have to worry so much about that. It’s that they’re coming in out of nowhere: “’Neath a load.” “Load” is the first real sound they’re making; and a little bit staccato: “’Neath a load of sin, by Sa-tan.” Make sure it sounds like the devil. Make it sound; lots of “s”: [demonstrates] “By Satan sorely pressed.” Those guys that were writing that poetry—this is Newton—they knew what they were doing. They were responsive to those s’s. So the reason there are three s’s there—“Satan, sorely pressed”—is intentional. We don’t think that way when we’re writing, but they’ve got that.

RH: The snake sound, right?

AP: Exactly, so that you get all that color in there. It is there. “By war without and fear within, I come to thee for [pauses] rest;” and you hardly get a chance to say the word “rest.” Shaw’s dictum was, “Make the word sound like what it means;” so—“rest.” You’ve had all this war and fear and everything else, and you have Satan nipping at your heels; and you come to “you for rest.” So, there are all of these undercurrents of emotion going on. If you just sing the tune, and you don’t think about what the words are saying, you miss half of the expressive power.

HH: I think they understood that more than we do today.

AP: Yes, we tend to just kind of sing things without thinking.

HH: Even just in our society, we’re so consumed with all this other stuff that we don’t feel anything anymore.

AP: Exactly; and we don’t listen; there’s so much going on. And we don’t think, “What am I singing right this moment?” Is it happy, or is it sad? And your face is absolutely blank. In most church choirs, their faces are blank, and I just don’t allow that.

RH: (Laughs.) Well, you’ve got “rest” in the melody, and then as the other echo finishes, the new verse starts.

AP: Yes, and then here I’ve got this little echo—“I come to thee for…” and it just disappears down, “rest;” and the melody—[speaks loudly] “Be thou my shield.” You’ve gone before the altar like this before. Now, you’re pleading: “Be thou my Shield;” with strong images—“Shield, my hiding place; That sheltered”—a little bit less—“That sheltered near thy side, I may my fierce accuser face.” Who’s the fierce accuser? Satan!

23 M. 31.
Right, *fierce*—[emphasizing s’s and z’s] “my fierce ac-cus-er face.” There are the three s’s again!—“accuser face, And tell him”—I’ve got *molto dim e poco ritenuto*, and I don’t do that anymore—“And *tell* him, *thou* hast died.” “Christ has died for me, so I don’t need to worry about you.”

RH: Your accuser—that’s so good.

AP: Yes, isn’t that neat?

RH: That’s John Newton talking too.

AP: That is. It’s just painting this picture. It’s a drama. It’s a little opera in itself, and if we don’t—[speaks mechanically] “I may my fierce accuser face, And tell him thou hast died;” I’m doing just what’s on the page, but there’s *nothing* there. You *have* to bring it to life.

HH: It has to come from the heart.

AP: But then the music all stays within this Mozartean framework; it doesn’t get loud; it’s *non-legato*, and the whole dynamic range is a Mozartean range. It’s not a Wagnerian range or a modern-day range; so that your *fortes* are gracious. They’re not loud noise.

RH: That’s why we’re hoping to get a good group. I’ve got a group that I can probably use, but I’m considering looking around, so this can be really incorporated.

HH: People that understand this personally.

AP: Yes, a smaller group that you have time to work on this with.

HH: People that know this from the heart.

AP: Right, yes. But you lead them into it, because most people think that what’s on the page of music—those notes are important. “I’ve got to get those notes exactly right.” And so you sing quarter notes and half notes and pitches and you don’t even look at the words, and you can do the words without ever thinking about them. Teach it the other way. Teach the words first, and rhythm. Make sure they feel that, and *then* add the pitches.

### # 3 Come Ye Disconsolate

AP: This one—two interesting things about this; one is that this hymn was not in the hymnal which I grew up with, so I didn’t know it. I didn’t know it until I found it in here24—“Come Ye Disconsolate.” And other people told me, “Well, it’s in *all* the hymnals. It’s in the Presbyterian hymnal.” I said, “It is *not*.” And I looked through, and by gum, there it was in the index, and that page was missing from my old copy of the Presbyterian hymnal! So I had been saved from it. So instead of having heard it and

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24 *Harmonia Sacra.*
gotten dulled to what is in the hymnal, this was fresh. And when I read the melody in the *Harmonia Sacra*, I thought, “Oh, my, it’s a gorgeous Handel aria, from one of the oratorios, or something. It’s beautiful. It’s a baritone solo. So, my husband was a baritone; I wrote it for him. He sang it in the first performance.

RH: In ’74?

AP: Yes. “Come, ye dis-con-solate.” You have just the warmest voice you can have. This is three approaches to the altar. The first one is welcome, on Sunday: “We’re all here to worship together.” The second one is abject prayer. You’re just coming because you’re way down. *This* one is Christ behind the altar saying, “Come, ye disconsolate; this is where you find that;” so it’s “welcome,” but it’s the welcome from the Almighty, so that, “No matter what you’re suffering, this is the place for you,” like a wonderful host, standing at the door and inviting you in. [Sings] “Come, ye disconsolate, where-e’er you languish;” just a beautiful aria.

RH: [Laughs] I’m glad it wasn’t in your hymnal.

AP: I am too, because the harmonization is wrong; there’s really a wrong harmonization in the hymnal.

RH: In here too?25

AP: I don’t even look at the harmonizations in there. I look at the melody and the words. But this one—I have friends who have sung this with their church choir and the congregation; and then the congregation says, “Well, can’t we sing that?” And they sing it out of the hymnal, and they say, “This isn’t right.” So they simply sit at the organ and play this one when the congregation is singing, and the congregation can sing it out of the hymnal. But they’re using this accompaniment because it makes the whole piece come so alive. So we have just a solo verse, and we have the harp, so it’s a very gentle sound. I do a very slow roll [demonstrates].26

RH: You allow the option for the section to sing [the solo]?

AP: Oh, absolutely. It sounds wonderful. I let all the men sing it. It’s good for their souls. They should know this song. They should have this song to sing. I love that sound when all the men do it.

RH: The recording is wonderful. It’s great. That’s good to know.

AP: The harp gets its echo; and it should sound like it’s singing the same—[sings] “Earth hath no sor-row.” Make sure the harp knows it. I always think of putting the words in the instrumental parts, except they’d laugh me out of town.

25 In *HS*.
26 Mm. 1-3.
RH: But singing the part.

AP: Yes, singing the part; singing the words as you play. And then these two measures, the last two measures\(^{27}\) are the introduction, like these two measures are, to the next verse, so that it comes to an end; so accent the two left hand notes, the bass notes. “Joy”—and this keeps like, again Mozartean—you’ve got this lovely little moving eighth note background, and then the voice is really softer here—[sings] “Joy to the des-olate, light of the straying, Hope, when all”—take time for the “p”—“others die, fadeless [breaks] and pure. Here speaks the Comforter, in mer-cy say-ing: ‘Earth hath no sorrow [breaks] that heaven cannot cure.’”

HH: I almost thought that was angelic.

AP: It is, yes.

HH: To me that was just like angels, floating, with the harp in the back.

AP: Yes, exactly, and they’re right around you, because there’s no sorrow there. And then the harp comes up out of that.\(^{28}\)

RH: You go up an octave there too.

AP: Yes, but they’re playing pretty much exactly what’s here.\(^{29}\) That F is hard for them, to get all the way down there. Give them time.\(^{30}\) Tell them they don’t have to go strictly [demonstrates harp line with no break]; they can wait [demonstrates with break]. This is the two measures again, so they change function from linking over to introducing new, so there’s really that low C, very resonant. And there’s time to get it. Then, warmly, for the soloist, the first time he’s been mezzo forte, and then this is a decorated Handel line. [Sings slowly] “Here see the bread of life, see waters flow-ing Forth, [breaks] from the”—that’s where you take your breath. You don’t go “flowing [breaks] forth from the…pure [breaks] from above”—[take] all the time in the world. Lift before the little triplet: “fro - [breaks] - om above.” And then your forte—“Come to the feast prepared”—then rubato, open it out a little bit—[sings, extended] “Come, ever know-ing.”

RH: Like an appoggiatura.

AP: Right; and then you’re back in time. “Earth hath no sorrow, but heaven can”—I’ve got poco ritard, but it should also say crescendo for the harp. “Heaven can re-move”—so there’s a strong accent on that low A for the harp [imitates]. “Earth hath”—he keeps adding more and more appoggiaturas. Choir comes in gently behind him. They’re suddenly just there, like that heavenly choir.

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\(^{27}\) Mm. 22-23.

\(^{28}\) M. 39.

\(^{29}\) Referring to the harp part as compared to the vocal score.

\(^{30}\) M. 41.
HH: Angels are everywhere!

AP: So they’re, “Earth hath no sor-row;” I have an accent over the “so”—“sor-row”—and then break—“but heaven, but heaven”—go into four—“heaven can.” Accent that second G in the harp on the second beat of that third from last measure, and the second basses, “re.”—nobody else has that “re,” so we need that strong—and then back to those slow rolls.

RH: It’s another example of where things tie together so well. It’s intentional, no doubt.

AP: Yes; that I’m echoing what I’ve used before. You use the materials that you introduce; then you use them later in the concert.

Now there’s a break. I’ve done this in a service situation where I had a reading in between. Maybe read the hundredth Psalm or something like that, or you have an introduction. So it’s possible to put it together different ways. But you need a break there because this is a different movement, like stopping after movement one, and then there comes the second one.

# 4 Be Joyful in God

AP: Now within the second movement what we have is again this absolutely marvelous retelling of Psalm 100. So it’s very cheerful; it’s all praise, and it’s much more “out.” This isn’t that classic kind of thing that we’ve been in with all of those three first movements. This is the folk element coming in. This is like a jig or Irish dance or country dance—[demonstrates strain with heavy beats].

RH: Vigorous?

AP: Yes, vigorous, that’s exactly what it is. Those people that were settling the westward expansion—they wore big heavy boots, and they did heavy chores and they were that kind of people. And, where they certainly knew this other style of hymn, I was drawing on all these styles that are represented in this book. So they certainly knew that; but you begin to get really American when you get here. Those first three are kind of European. That influence is very strong. This begins to get that American vigor in here.

HH: They worked hard and played hard.

AP: They worked hard and played hard—yes. And they could sing with lots of vigor.

RH: That’s that style; that conduct, that spirit.

AP: The 6/8-9/8, all the way through here—it’s not to play games with meters or conducting student pattern tests. Give them a chance to breath at the end of a phrase. I do an accent on this beat 2, second measure. [Imitates brass line, then sings] “Be joyful in

31 M. 65, beat 3.
God all ye lands of the earth”—poco marcato, everybody—“Oh serve him with gladness and fear.” It’s not the gracious elegance again. Now it’s this thing. “Fear;” you have a chance to breathe. “Exult in his presence with music and mirth, with love and…”

RH: I think it gives the listener time too.

AP: Exactly. [Sings] “Jehovah is God and Jehovah alone Who reigns with his Son above all, And we are his people, his scepter we own, his sheep, and we follow…his sheep, and we follow”—just literal.

RH: Following. This is Psalm 100, isn’t it?

AP: Yes, it’s just Psalm 100. And then the instruments take over, so when the choir is out there, the instruments are soft, but they have the melody, so you turn your attention there [imitates instruments].

RH: Expanding; it’s like you’re taking a little more enjoyment; building that into it.

AP: Right; build up into the entrance. Then the entrance comes in—“O enter his gates.” Same tune—the guys are up high, but they’re singing loud, and they should really sing it out, and the women a little bit softer. I have in my copy: “Women, mezzo piano.” The men are mezzo forte. The women—they’re not as loud. They have the melody, but they’re responding to the melody with the melody.

HH: I think one of the things is—knowing the Lord makes the entire difference.

AP: Not everybody uses the same vocabulary, but you have to feel that you are part of something bigger than yourself. So we get the same thing here—this lovely sense of this vigor—farmers and work clothes with work boots and swinging their arms like this. Of course, I get my “Melodious Accord,” my own name—when I was trying to think of a name for my group, I thought—I got it right from here—Melodious Accord. I am all about melody and the kind of fellowship that comes between human beings when we sing together. So that’s what Melodious Accord is.

HH: Amen.

RH: That’s such an inspired phrase.

AP: “His praise with melodious accordance prolong.” I just love that.

HH: We were sitting with that phrase going, “That’s where she got it!”

AP: Yes, that’s exactly where I got it! “And bless his a-dor-able name.” We would never say it like that; but that’s kind of eighteenth-century, that they used the word “adorable.”

32 Measures 21-23.
“Adorable” seems to mean something different, so different from “adore.” We say “adorable baby” or something.

HH: It’s personal. It’s more like a playmate, like somebody that’s really, really close.

AP: But, technically, it’s, “I will adore you.” It’s that kind of thing. I love this one: “For good is the Lord, inexpressibly good.” So I always make a little break there, subito mezzo piano, “in ex,” on those last two a little bit. [Speaks loudly] “For good is the Lord,” [quieter] “inex-press-ibly good, And we are the works of his”—and then you go right back into your mezzo forte. “We are the works of his hand, His mer-cy and truth, His mer-cy and truth.” And so, “eternity,” you’ve got this rolling; it’s eternity, it doesn’t stop—“And shall to etern-, and shall to etern-, and shall to e-ter-ni-ty”—boy, do I beat 2 there! I make them sing against me. “Shall to etern-, and shall to e-ter-ni-ty [pauses] stand!” “I am God,” the great “I AM;” I always have that feeling, just, “I AM;” “to e-ter-ni-ty…stand!”

HH: They had such a sense that dying was not the end.

AP: Oh, absolutely.

HH: They had such a joy of looking forward to that; that we don’t understand today.

AP: Well, we can if we allow ourselves to, as little children.

HH: This society doesn’t; but when you come to know it, yes. It’s such a joy.

# 5 Spring

AP: Now, again, the biggest possible contrast to what’s just gone before. I just love that this is this way, and I hardly changed anything. I didn’t change any of the basic melody. It’s so surprising to find this 2/4-6/8 thing in there. There’s hardly any other hymn that does that. And again, it’s like a little solo; so, again, you could certainly do it with your women; and I always think of it, the sounds, as being like the sounds of recorders, as if you’re back in a world of recorders and dulcimers, and this sounds—so that we don’t get a second soprano who sings, [sings, heavily] “The voice of my beloved;” [lightly] “The voice of my beloved sounds, While o’er the mountaintop he bounds;” then the other soprano comes in, lighter. But it’s all light and so sweet. It’s a little love song; that’s exactly what it is. “Rise my love and come away, Rise, rise my love and come away;” [imitates harp].

RH: Just let the strings vibrate out.

AP: “The scattered clouds…” so it’s just “lovely vernal flowers appear”—just as simple as possible, and then this sweet little refrain; at the top of 31 I changed the dynamics to mezzo piano, so that they don’t get out of that “recorder,” that lightness there. [Sings]
“Now with sweetly pensive moan”—[speaks] “Coos.” Can you say the word “coos” and make it sound as if you’re imitating the bird? [Sings] “Coos the turtledove alone.”

RH: I’ll have to listen to a turtledove.

AP: When you finally get to the bottom of the page, you get a chance to hold it—[sings] “Coos; coos the turtledove, [breaks] alone”—very slow—“Turtledove,” break, “alone;” it’s like a cadenza.

RH: So really make it slow down, a cadenza.

# 6 Tamworth

AP: And then you get this; this is the most marvelous tune for these words.

RH: You’ve selected a different tune; you matched a different tune to the same meter?

AP: These two are together in the source that I found them in. It’s in one of these hymnals, so keep an eye out for it.

RH: It works, obviously, and it’s meter 7; but you found it together in a different source.

AP: I found it together, yes. I hadn’t thought that I was only going to be using things from this volume when I started this. It wasn’t a musicological thing like Singers Glen. It’s in one of those early ones about the same time, so there aren’t that many choices to look at. But this is there, and I just love it. It’s what I call a “rangy tune;” an octave and a fifth in the first two measures.

RH: You’ve got to have some real boldness.

AP: And you’ve got to do it with, [sings strongly] “Guide me, O thou great Jehovah, Pilgrim”—and then I go more legato, so it’s very marcato, your first phrase; and then “Pilgrim through this barren land; [strongly] I am weak, but thou art mighty, Hold me with thy powerful hand.”

RH: So make that contrast in those two phrases.

AP: “Bread of heaven, Bread of heaven”—[taps sixteenths, sings syllables on dotted rhythms]. All the way through, accent that sixteenth note and make it exactly its full length.

RH: So you feel those three and four pulses.

AP: Right; and then the instruments answer—echo. Then the basses take it, and they really have to sing out to get that high—“open now.” Don’t worry about the tenors. They

33 Harmonia Sacra.
don’t try to sing loud on that low D. You can’t hear them, when the basses are singing. [Sings tenor line] “Open now the crystal fountain”—then they get up into their register—“whence the healing streams do flow.” So we’re back in the classic kind of feel again.

RH: Some of the tenor lines are so cool, and this is one of them.

AP: [Sings] “All my journey”—decorating the melody in that way. “Strong Deliverer, Strong Deliverer”—this is an example of what I call “text counterpoint,” that you hear the “Strong De-” from the basses and then you hear “Strong De-” from the tenors. And it’s not a fugue or anything like that, but you’re hearing as if you in the audience were unconsciously echoing the words you were just hearing because you were so struck by them.

RH: Like you’re thinking about them.

AP: “Strong Deliverer, be my Strength and Shield,” big strong answer again from the instruments. Now, you have to really tell the first trombone that he has the melody, and the chorus is way down underneath that, so they’re doing kind of a figured-bass kind of thing: [sings] “Feed me with the heavenly manna, In the barren wilderness;” and then we get the melody in more instruments; and so the choir can sing a little louder: “Be my sword and shield and banner, Be my robe.” Then they kind of take over—I have a crescendo at “Be my robe of righteousness. Fight and conquer”—the unison from the chorus is just great and the instruments [imitates]—it’s all a big call to arms: “All my foes by sovereign grace.” Then come down a little bit in dynamic. The trombone still has the melody, and the trumpet, like a little background [imitates triplet pattern];\(^{34}\) and they get the full four-measure phrase there. Then this, before the sopranos come in, the two measures before they come in, “one-two;” as if you get off of “one”—the trombone part: up, down, and then everybody [demonstrates up-down]. [Sings] “When I tread the verge of Jordan” [with straight eighths]; it’s not [demonstrates dotted rhythm]—“tread the verge of Jordan, Let my anxious fears subsides”—back to the trumpet call. “Foe to death”—basses have it again—“and hell’s destruction.” They have the melody all the way to the end of that line. And everybody else is singing loud, but make sure the basses know they have the melody, and you hear them. “Land me safe on Canaan’s side.” And then that second beat, after “side,” in the trombones [imitates as one-two], accent, right?

RH: On that D.

AP: Yes. “Songs of praises, Songs of praises;” alto: “I will ever sing to thee.” And then, “Songs”—I don’t have the melody here. That amazes me. I’ve left it, because the counterpoint is so strong: “Songs of praises, Songs of praises I will ever sing to thee,” [demonstrates emphasis on beat two] boom;\(^{35}\) just tons of that. It’s not fading away; it’s up-down all the way through this verse: up-down.

RH: So the second beat is strong, right?

\(^{34}\) Mm. 43-45.

\(^{35}\) Last measure.
AP: The second beat is *really* strong.

RH: So, there’s really no one on the melody; it’s like a tag, a harmonized tag or something. Is that the idea?

AP: Yes, a tag; but we hear the melody through it, but I wanted to get everybody up, yes.

RH: Well you’ve got the alto taking the melody there. That’s a place where you’ve got to pay close attention, because the tenors and the sopranos are higher, right?

AP: Yes, right. And, a real break, bottom of the last page, after the second measure, beat two: “Songs of praises, [breaks] I will ever sing to thee.” But then I keep it in tempo to the end. Don’t let it—if you slow it down it loses its intensity.

RH: And then let the instruments break when the singers break in a place like that?

AP: Absolutely, for everybody.

RH: And that would be probably a general rule if there are instruments going on?

AP: Absolutely, yes.

RH: Instruments really have to play this with a lot of intelligence.

AP: Yes, they can’t just—they’re not background; and the trouble I find with almost of my pieces—they look fairly simple on the page, but you’re so exposed all the time; there’s never a time you can just relax and not think.

RH: It’s very exposed. It’s really out there, yes. I’m noticing—there are five parts—it’s a brass quartet.

AP: This is the piano, because with the piano you have to double what’s in the part. I’m not sure that they’re exactly what’s here, but I’ve got my left hand in octaves. Sometimes I’ve done it with a brass quintet, and it doubles the bass. I think it says that the brass parts are tuba in the bottom, but it’s not really written for tuba. The range is much more for a baritone.

RH: So it could be played by a tuba, but the range is more baritone.

AP: It’s like early music; you find the stuff that suits it.

RH: And this is more of a piano part than a reduction.

AP: This is a keyboard thing, right.

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36 M. 55.
RH: Okay. That’s a good distinction to keep in mind.

AP: Yes, it is, because it’s not literal.

# 7 Retirement

AP: Now here, starting this is almost always a problem, because your soloist has to be very, very very clear about what her notes are, and people have a hard time with this.

RH: Just taking a whole step up from that starting pitch?

AP: Well, I have even thought of extending this introduction and having the harp play the C [sings C-D-B-flat-C], “When I;” I think it would make it ever so much firmer.

RH: Add another measure?

AP: Play this measure, and then play that note again; so the harp is just playing [sings C-D-B-flat-C], [sings] “When I survey.”

RH: If you’re thinking of doing that, I could try to incorporate it in.

AP: I think you would find it much easier for your soloist to come in right; because sometimes they’re really lost with just that note and finding their own note and being sure. [Sings] “When I survey the wondrous cross;” they can’t be loud. It has to be very inward.

RH: Inward, pensive.

AP: [Sings] “On which the Prince of, Prince,” breathe, “of glory died; My richest gain, I count but loss, and pour contempt, [breaks] on all my pride.” Pianissimo—“On all my pride;” so the tenors are just listening. The women have to listen to the harp; they have to be tuning together. It’s very easy for this to lose pitch.

RH: Listening to that C played on the harp.

AP: To that C, yes. What I did here was think, “I just wanted this pedal,” but women, the voice, human beings have to breathe, so they can’t just hold a pedal, so I put words to it; and what words can I do; and I thought, “I will have the women come in every time the soloist comes to a C.” So they go, “When,” and the next time they come to a C it’s “I – sur – vey – the – won – drous – cross.”

HH: You’ve got a tuning fork going all the time!

RH: And the harp plays.
AP: The harp plays exactly the same thing, but they have to be listening to each other. The harp has to do it with enough intention to really hear it: [demonstrates] thun; so it’s a little accent each time. And they listen.

RH: In a lot of these places, will the harpist do different articulations?

AP: I think it’s pretty much written. I think they’ll be pretty clear, as long as it’s clear what the articulation of the melody is that you want and the tempo that you want. Then basses come in really warmly. They never want to come in loud enough, because it’s been so soft and echoey before this: “Forbid it; For-bid it, Lord.” You’re telling the Lord to do something. “Forbid it, Lord.” Then the altos shouldn’t be mezzo forte, they should be mezzo piano; so that they’re like an echo. They’re exactly echoing what the basses are doing. The harp is keeping that pedal going, and they have to sing in such a way that they are listening to the harp. They’re singing into it all the time. The harp can make a lot of noise with that.

RH: The harp is always playing and somebody is always singing a C.

AP: Yes, so it’s just keeping it; it’s just a pedal. “Sacrifice them”—at the top of the next page—“them to his blood; sacrifice them.” The bass line, you have to follow; because they’re first: “sacrifice them to his blood; to -- his blood.” If the tenor and soprano think of echoing the bass part; don’t try to echo the alto part because it’s too soon. “To his blood; to -- his blood;” then the soloist back again: “Were…” This is about the most abstract music making I do compositionally in this, because I was kind of taking my cue from those reiterated Cs on the first page. So the chorus is just singing these chords. The soprano and alto and bass are singing these chords that come out of just—I’m just using the five notes of the melody; it’s pentatonic. All the way through I’m just using them, and they’re playing these different chords from there; it’s because there isn’t a I-IV-V-I harmonic motion in this piece. The whole piece is a pedal, and all these notes resonate into each other; and so it’s the melody of the soloist, and then—the tenors—I have triple piano by their part.

RH: In measure 20 there?

AP: Yes, because the melody is singing, “Were the whole…”

RH: I was wondering about that.

AP: They’re just a thread of sound.

RH: You want them under that alto solo.

AP: Absolutely; it’s nowhere near equal.

RH: And then it’s a canon, up a fourth.
AP: Exactly, so it’s very abstract.

RH: And it’s a similar effect that you have in the early part.

AP: But when I say “abstract,” I didn’t play this kind of game anywhere else in the whole piece. But if you get it right, and what the chorus has to do on those chords is [demonstrates with accented entrances] “Ah, ah.” So it’s as if you’re like the harp too, only you can make a much-more feeling of pianissimo. You’re striking it mezzo piano, and immediately pianissimo: “Ah”; it’s an accent. “Ah, a – maz – ing”; and if you can get those sounds right, it’s just an incredible sound.

RH: The effect on this piece—this was one of the pieces I presented on, and I was blown away. I was getting emotional just talking about it with the class.

AP: But, just playing with those sounds that the chorus and the harp together make, without the melody; so get those and get that progression all the way from there\(^{37}\) to the end, of what those chords are, that they are making. And then over those you layer the alto solo strongly and the tenor line as if it’s the palest echo of what’s been before. “Love so amazing…Demands my soul, my life”—I’m singing the solo—“life, my all; life, my”—and then slower: one, “My life, [breaks] my,” everybody, “all.” “All,” except the tenor melody is holding through there: “my all [extended].”

RH: The last two measures; it’s a slow down.

AP: It’s a little bit slower; and then there’s a break after “life,” where the comma is, and then there’s a break that everybody has; not the harp and not [tenors]: “my [breaks] all.” So you have this agogic accent on “all;” not “my y’all,” but “my [breaks] all;” and you envision that sound, that low C: “all.”

RH: Envision the sound.

# 8 Vernon

AP: You should take a picture of this page, so you get this—my little note here. It’s in the parts. I have that I want the trombone to go to a low D;\(^{38}\) so you get that in this first measure, at least.

RH: On the first beat.

AP: I didn’t write a low D there. This sounds so different. I think all of this fifth sounds an octave higher in the brass, so it sounds very different from what you have heard when you are practicing here.

RH: Are they playing these pitches?

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\(^{37}\) M. 20.

\(^{38}\) This description refers to an opening low D in the bass trombone, which is not shown in the vocal score.
AP: No; they’re playing an octave higher; so if you play it an octave higher on the piano—but we need this low D; and on measures 1, 3, 7, etc.; those are all places that we really need someone to play the low D.

RH: Backing up for a second—at the beginning of the New Testament section, do you like to take a break there also?

AP: Certainly; so you take a break at each section. You get your breath, and the choir gets its breath, and you realize that you’re starting on a new group of three. And this is such an odd section, because it doesn’t start with a welcoming number or anything else like that. You start right down at the bottom of the emotional scale with “When I Survey;” and then you get this “Come, O Thou Traveler.” And this is Charles Wesley, and it’s typical Charles Wesley in combining Old and New Testament. He’s telling the Old Testament story, but he’s telling it all—it’s all Christ. It’s a wonderful text.

RH: It’s an amazing thing.

AP: On this, I say, “heavily”: [imitates brass opening beats; sings] “Come O thou traveler unknown”—this is really legato—“Whom still I hold”—you have to feel as if you are doing this kind of a thing with somebody all the time; you’re pulling this way. You’re engaged in this wrestling—that kind of sound: “still I hold but cannot see; My company before is gone, And I am left alone with thee; [louder, more emphatically] With thee all night I mean to stay, And wrestle till the break of day”—“I’m not going to let go for one minute.”

RH: Keep tension going.

AP: When the trombones come in there:39 “In vain thou strugglest to get free”—and the espressivo there; it’s just a lovely line in the trombone, it’s holding all these quarter notes together.

RH: It’s like a countermelody.

AP: Yes; [sings] “…the man that died for me? The secret of thy love unfold; [with emphasis] Wres-tling.” You get your accent in the right place in the text, but you also keep your accent in the right place in the music—top of the page, beat three, top of 43; so it’s one-two, [emphasizing first syllable] “Wres-tling, I will not;” not “Wres-tling I will; [but] Wres-tling I will not let thee go.”

RH: So putting enough emphasis on that first syllable.

AP: The word accent, so you get a really strong accent on that, but you still feel the accent where it belongs in the music on the next beat—two things at once. And then this looks like nothing on the page here, but the thing that’s really going on here is [imitates

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39 Mm. 15-16.
second trumpet,\textsuperscript{40} it’s the E to D, the pickup to the last measure in the middle line, in the trumpet [imitates]: we need that out like the melody at the bottom of the previous page; that’s the melody that comes out there that holds these parts together. [Sings] “Tis Love! tis Love!” and the chorus is singing, “Tis love” as if you were hitting a cymbal: “Tis love, tis love.”

RH: Cymbals; and maybe playing with the text a little bit—the “t.”

AP: Absolutely: “Tis love,” [emphasizing initial consonants]. “Tis love, Tis love”—I have it mezzo piano. Depending on your soloist, you can be a little bit more than that, but again, “Thou diedst for me;” so what I’m after is, “I hear thy [emphasizing “wh” and “s”] whisper;” so this whole thing is kind of the “whisper.” It’s not pianissimo, but it’s, “I hear thy whisper in my heart.” Then warmer: “The morning breaks, the shadows flee,” and you’re up to that more lyrical thing. “Pure universal”—that is so hard to get that text out: “Pure ‘you’”—you start with a y. I have a y written at the end of the top line: “Pure universal,” because otherwise you get, “Pure – oo – ni – ver…” and nobody ever gets it. “Pure u-ni-ver-sal love thou art.” And then really warm—[sings] “To me, to all;” just warmly—I have “warmly” there, so it’s different. This is instead of all this kind of wrestling and this thing, here’s this assurance. “To me, to all, thy mercies move, thy nature and thy Name is Love. To me”—so sweetly—to all, thy mercies move, Thy nature and, Thy nature and thy Name is Love.”

RH: Is that the trumpet, then trombone?

AP: Yes; you get this one [trumpet],\textsuperscript{41} and then you get this one [first trombone]; and it’s like that same agogic accent, “dong,” and you’re coming to this unison—“dong,” break, “dong.”\textsuperscript{42} That one’s holding through [first trombone], but this one breaks [second trombone], and the top one [trumpets] breaks.

# 9 New Concord

AP: And then we end this section with this froth. It’s like bubbles rising up; it’s just so sweet. People used to sing it so slow; and they sang it, [sings slowly] “Oh how happy are they.” But it’s [imitates, sings quickly], “Oh how happy are they…” All those little eighth notes are ornaments: “Oh how happy are they.” You don’t have to sing, [slowly] “-py are.” You just barely touch it. Very, very staccato: “Oh how happy are...” It’s up-up-down, up-up-down, all the way through the whole piece: “Oh how happy are they, who their Savior obey, And have laid up their treasure above”—[imitates instrument]. “’Twas a heaven below,” when the tenor comes in with the melody on the second verse—a little bit firmer but still that up-up-down: “’Twas a heaven.” And the other voices, very light: “Heaven below.”

RH: Other voices light—mezzo forte to piano.

\textsuperscript{40} Mm. 28-29.
\textsuperscript{41} Mm. 45-48.
\textsuperscript{42} Mm. 47-48.
AP: Very light; the tenors have the melody *all the way* through, even though the sopranos get up to a high F at the bottom of the page, they must still be listening for the tenors. Don’t overdo it. “…feet and the story repeat, And the Savior of sinners adore,” [imitates instrument]. The harp takes over right at measure 31, and then it has its extra little thing; it’s building up extra beats. [Sings loudly] “Jesus all the day long,” each verse is a little bit firmer, a little bit louder and a little bit more energy. The first one is just floating, and we come back to that at the end; but this one: “Jesus all the day long was my joy and my song…He hath loved me, I cried, He hath suffered and died, To redeem such a rebel as”— [imitates instrument]. Echo: “Now my remnant”—right back to verse one: “Now my remnant of days.” And I *love* this alto part. It’s just *winding* around the melody which is going up and down.

RH: These countermelodies…

AP: “May they all be devoted to,” [imitates harp, indicating final chord with notes together] at the very end; [imitates] right exactly together. She has to get her hands set, so she has to: [imitates]; but, *exactly* tempo right up to that last beat.

RH: Is there a distinction here, letting this vibrate across, and this one stops?

AP: No, that just vibrates; you don’t have to stop it: [demonstrates]. You’ll hear it. She’ll hear it.

#10  Zion’s Light

AP: Then we get the last one. I was so amazed how many songs about the Promised Land there were; and then you realize the lives they were leading, because somebody died every year right in your house. There was influenza or whatever.

RH: Childbirth.

AP: Childbirth, snakebite, accident, logging, or whatever it was, it was always right there. And what they were hanging on to like *this* was, “We’ll see each other over there. We’ll be together again.” We don’t have that necessity in our lives at all. Death is so hidden, and escaped so many times. So, what you want to be very clear about in this beat is—it’s vigorous again; it’s very much like the hundredth Psalm, but it is *quite* a bit faster: [imitates opening instrumental beats] “That glorious day is drawing nigh, When Zion’s light shall come;” [imitates instruments] and there’s quite a thing in the parts, here [imitates eighth-note patterns, not shown in vocal score, bars 6-7].

RH: Yes, I remember hearing that. I’ve got to make notes on that.

AP: And here’s another change that I made that I don’t think is in there. But this one: “come;” come off on beat three.45

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43 This refers to the musical break mark (comma) in m. 64.
44 I.e., the last movement, Farewells.
RH: It’s not shown here.

AP: Well it does have it in over in measure 11. Just, once you get it started—the fun about this one—well you want to make sure that you start the second verse, down at the bottom of page 54, lighter: “The King who wears the splendid crown, The azure’s flaming bow”—the rainbow, the azure’s flaming bow is that which is the splendid crown. See, the rainbow is the crown of the King—it’s a lovely picture. “The azure’s flaming bow; The holy city shall bring down;” there’s the King with the crown, and, “the holy city shall bring down” and have on earth “To bless his church below. When Zion’s bleeding, conquering King;” and I’ve got the 12/8 again, because there’s so much going on: [speaks rhythmically] “Zion’s bleeding, conquering King Shall sin and death; sin and death”—don’t just mumble them—“sin and death destroy. The morning stars shall join to sing, And Zion’s shout for joy; The morning stars shall join to sing, and Zion’s shout for joy, and Zion’s shout for joy”—[imitates instruments] exactly in tempo.

RH: Stay in tempo.

AP: And that last “shout” really should be.

RH: Like a shout, and separated.

AP: Off of it: “shout” for joy—so you’re just slamming into that cadence.

RH: It just sort-of runs over each other with these phrases here.

AP: I did another thing here with the instrumental parts: [imitates trombones in measures 46-47, showing breaks at beat two: eighth note followed by two eighth rests]. They have to play that a little bit longer or nothing sounds: [demonstrates].

RH: So enough where you can hear it.

AP: Right; and everybody releases with them: [imitates instruments], so it may have to be a little bit longer for that last note.

RH: The low bass instruments have that delayed effect of speaking or something like that.

AP: Right.

# 11 Eden of Love

AP: And this is another one of my absolute favorites. This is right on the line between modal and tonal. You’re tonal as you go up, and you’re modal as you come down; and, talk about a rangy melody—it’s an octave and a fourth in the first phrase. I had a college

45 M. 6.
46 Last note in second trombone, m. 48.
group that was trying to sing this, and the tenors always wanted to start: [sings heavily] “How sweet to reflect,” and then they’d get up to about the C, and they’d have to switch over; they couldn’t do it. I said, “Start on a high G, [imitates sound] float it, just light, with falsetto. Now bring that down [imitates]. That’s where you have to start.” They could not do that. They had to start with their manly voices. But every now and then you find a soloist who is just exactly right for this. But, again, it’s a folk melody: [sings] “How sweet to reflect [breaks] on the joys that await me”—and you’re being carried right up there—“In yon blissful region the haven of rest.”

RH: It really shows the rising up to heaven.

AP: Exactly, yes, just floating up. “Lead me to mansions prepared for the blest;” somehow often this C in measure 22 is hard for people. Make sure the whole chorus learns that the first time.

RH: So just watch that.

AP: Yes. “Encircled in light...My happiness perfect, My mind’s sky unclouded”—definition for psychological health—“My mind’s sky unclouded,” yes. “I’ll bathe”—when the choir comes in, it’s as if you’re surrounded by warmth: “I’ll bathe in the ocean of pleasure unbounded, And range with de-light”—break it—“through the Eden of love.”

RH: Break.

AP: After “delight,” yes. And then here’s another little bit-abstract thing, when I got going with this: the basses, the men, or the choir, is providing the harmonic background that you would get from strings, or maybe woodwinds. And I didn’t have that. I just had my harp on this, and the harp couldn’t do both this stuff and the other, so I decided I would just let the choir do it. So, they’re just humming, and get these changes: every time a voice part comes in or changes, like the tenor from G to A, make sure it’s clean. So they’re just humming, but it’s [demonstrates note changes with definition, slight accents]—so we really hear those. I want everything to be very, very clean. The main thing that we’re hearing is the harp and the voice.

RH: So when a note changes or someone comes in, put a slight accent or articulation on each note.

AP: Yes, so they’re not just oozing from one pitch to another. It’s very, very clean, as the harp would have to be.

RH: Because of plucking the string idea, “not oozing.”

AP: Yes. Top of 62, notice that the tenors change pitch as you turn the page, and they’re singing this line that goes up from G: [sings hummed pitches, then words] “The concert of praise.”
RH: That is so nice—espressivo.

AP: What I need to hear there is that tenor line. “The saints as they flock”—here, each entrance in the choir here—“terrestrial, In loud [pauses, then loud] Hal-le-lu-jahs,” and then echo: [softer] “Hallelujah.”

RH: Big contrast with the mezzo forte.

AP: Then this is the place where the choir really needs to know that C, because it’s completely [difficult to find]—[sings] “Then songs, The songs shall re-echo through heaven,” and, so sweetly: “My soul will respond.” I have a hairpin on “soul,” crescendo, diminuendo, “soul,” and then I have staccatos, but I don’t want staccato, but detached: “Will respond, To Immanuel.” All the way through here, it’s up-up-down again, so that they’re separated: “To Immanuel be given. All glo-ry, all hon-or, Who brought”—and what I need here is the soprano line, and tenor: [demonstrates bars 80-83]. “All glo-ry, all hon-or, all might and”—I have crescendo up to forte by the time you get to “dominion.” “Dominion”—and then diminuendo and sweetly: “Who;” and as if you’re echoing the “Hallelujah” you had two pages ago, “Hallelujah, [slowly, quieter, rhythmically] Hallelujah.”

RH: And just a very small ritard there?

AP: Just so that you can hear one, two, three, four-and, one.

RH: So that you can hear that eighth note.

AP: Right.

HH: I think we forget that Eden was perfection, perfect love.

RH: Perfect love.

AP: That’s absolutely right, absolutely right. We’re mortal; we’re down here below. Nothing is ever perfect, but that’s what we’re looking forward to.

RH: Yes, “sweet to reflect;” sometimes it’s agonizing, but this puts it in a different place.

AP: Yes, it does.

RH: Thinking about it in a sweet way, not in a frustrated one, “Oh no, I can’t deal with it.”

AP: Exactly.

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47 Mm. 56-60
48 M. 92.
HH: Total perfection.

# 12 Parting Hymn

AP: This one’s a hard one to start too, because I don’t give you anything except this one note: it’s one, two, one, “How pleasant thus to dwell,” and unless they have that B-flat in their heads, the guys, they’re not going to sing it. So they have to hear it.

RH: Does it help if you go from one piece to the other so that you can mentally hear it?

AP: After you’ve learned it. But as you learn it, make sure that what they hear as they hear that first F, is that it’s the 6/4 of a B-flat major chord. And this is back to the jig kind of song: “How pleasant thus to dwell below in fellowship of love.” I have to tell you that I found this, years later in a Welsh songbook with Welsh words. I have no idea what the Welsh words were saying, but I bet it’s joyful—exactly the same tune that we sing. Amazing tune—it has three [four] 8-bar sections. It doesn’t stop! It’s not a song and a refrain. It’s a song and a refrain and a refrain.

RH: It really goes and goes and goes.

AP: “Oh that will be joyful, joyful, that will be joyful, To meet to part no more, And sing the everlasting song with those who’ve gone before.” This little thing for the harp is very difficult: [imitates]. It’s a little show-off thing, and if they can’t do it at that tempo, tell them to leave out something, because you’ve got to keep the tempo going.

RH/HH: [Laugh.]

AP: And the brass—the comparable one is over on page 72. They have a lot of trouble with that: [imitates].

RH: Especially with that articulation.

AP: Once they get it, it’s charming; but, boy, you have to be right on top of it. “Oh, that will be joyful, joy-ful,” not [connects and sustains second syllable] “joyful – joyful, [but] Oh, that will be joyful, joyful.” Tell them to watch the commas, and a strong accent on “joy,” so that at the top of page 70, when they’re singing, the choir is singing full, the soloists are singing, [demonstrates with detachment] “That will be joy-ful, that will be joy-ful, that will be joy-ful.”

RH: So then the choir is backing off.

AP: Yes, exactly, backing off; and if the choir is just singing loud, and the soloists are just singing loud, you don’t get anything.

RH: Right, the choir is sensitive to the soloists.

49 Mm. 34-38.
AP: “And sing—[sustains rhythmically] with those who’ve gone before.” Then, there are two pitfalls here, and one is at the bottom of 73.

RH: A former teacher asked me about the barbershop; she referred to it as a pastiche. She said, “Is that what that is?” She asked me about what’s going on.

AP: Well, I must say, I see the barbershop; I always see them leaning towards each other to get a special thing: [sings] “And never part again, And never part [slowly] again,” [imitates instruments].

HH: They’re all together.

AP: You make a huge free thing, so that they have time to sing that like, [sings slowly] “never, never part again; [quickly, in rhythm] In heaven we shall.” You get to your a tempo; there’s a fermata on the first beat: “again,” two-three, “In heaven,” is what you have to conduct; in order to get the three in. You can just wait to three.50

RH: And they wait until beat three starts to cut off. Is that it?

AP: Yes, they cut off on three: “again.” You’re holding one, and then you’re beating two and three. Beating two is the important thing. Otherwise people can’t come in, because your brass are coming in on three.

RH: Two to prep the brass and to cue the cut on three, so that’s a key point.

AP: Right. “Oh, that will be joyful.” And then here’s the barbershop again: “To meet,” and this time you have to start your ritard much sooner: “To meet, To meet, To part no more On Canaan’s [extended] shore;” [imitates instruments].

RH: So basically, you’re beating eighth notes on that “shore.”

AP: Yes, right, and then a big cutoff. Your cutoff is exactly in tempo: “shore.”

RH: On beat three.

AP: “In heaven we shall,” and then you go accelerando then to the end.

RH: So the barbershop is to borrow from that style. That’s what I was trying to understand

AP: That style, yes.

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50 M. 87.
# 13 Union

[Imitates opening brass line] a very different sound than we’ve had before [imitates]; it’s almost melancholy, and it’s not a strong accent, and you’re not loud or anything. You’re just sending this tune out there. Follow the tune all the way through, and everybody comes in unison, and you have these chords. Make sure that we hear [demonstrates brass parts with dotted quarter-eighth rhythm]. Accent the eighths so that they come very clear, because I play with this.

RH: Accent the eighths, and you get that in the instrumental at the beginning too; same idea.

AP: Exactly; and piano, second verse. I have piano rather than mezzo piano [demonstrates]. How deep can you make it sound [demonstrates]? And then the harp comes in with this gentler “Ye fearful saints;” so the women are soft and very sweet with the harp sounding there. Then when the brass come in again at measure 61, bottom of 79 [imitates tune in brass]. [Sings] “Judge not the”—they are forte, but realize that the altos and basses—altos of course in their own register. Altos are not singing down there; and tenors are not singing up with the soprano melody, so they’re in octaves; but the melody is in the lower voices.

RH: So keep that balance.

AP: Yes, that balance, right, so we hear the melody. And then I almost always do a program; I print the words to the last two verses in the program and invite the congregation to join in, even if they haven’t known the tune. All they’ve heard for the last five minutes is that tune and it’s amazing—if you turn around and invite them in, they will sing; and it makes a wonderful ending to the concert to have that. Keep going right to the end: non diminuendo, non ritard.

RH: Just keep going.

AP: [In rhythm] “A – men,” and be sure you have enough sound in your chorus left so that you can crescendo that last sound.

RH: And you would direct the audience at that point.

AP: Absolutely, I just turn around. The others, they’ll keep going anyway. Well, it’s been fun to go through it.

RH: It’s wonderful. Thank you.

End of Interview 2
APPENDIX E:

RECITALS AND PROGRAM NOTES

This appendix contains the programs and notes from the following four doctoral dissertation recitals:

March 23, 2011 – University Chorus, University of South Carolina

October 27, 2011 – Concert Choir, University of South Carolina

February 23, 2012 – Graduate Vocal Ensemble, University of South Carolina

February 22-23, 2013, Lecture Recital – Community Chorus, Harrisonburg, Virginia
University of South Carolina
School of Music

Journeys

University Chorus

Raymond Hebert, conductor
Ksenia Ilinykh, piano

Wednesday, March 23, 2011, 4:15 p.m.
Greene Street United Methodist Church

Exsultate Justi
Lodovico Viadana
(1560-1627)

Miserere
Antonio Lotti
(1667-1740)

Selections from Der Retter In Gefahr
Franz Xaver Süßmayr
(1766-1803)

"Weh! Gleich einem Waldstrom stürmt"
"Fest sei unser Bund geschlossen"

Solos: Andrew Robinette – Tenor, John Callison – Bass

Cantata, BWV 25
Johann Sebastian Bach
(1685-1750)

Es ist nichts Gesundes an meinem Leibe

Solos: Quinton Gee–Tenor; Robert Duffie–Bass; Abbe DeFoe, Pam Keesler–Sopranos
Professor Jerry Curry – Portative Organ
Christian Aldridge–Violin; Sarah Cleaton–Viola; Ashley Cook, Patrick Preacher–Oboe
Meghan Bennett, Nave Graham, Marissa Rose Plank – Flutes

Selections from Frostiana
Randall Thompson
(1899-1984)

“The Road Not Taken”
“The Pasture”
“Come In”
“The Telephone”

Tafellied, Opus 93b
Johannes Brahms
(1833-1897)

Michelle
John Lennon and Paul McCartney
(1940-1980) (b. 1942)
(arr. James Dunaway)

Thriller
Rodney Temperton
(b. 1947)
(arr. James Dunaway)

Solos: Elizabeth Darazs, Ashley Kent, Kelly Morris, Victoria Newton, Ali Stegall
Ashley Carter – Beat Box; Dustin Parker, Hatton Taylor – Guitars

Mr. Hebert is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
Program Notes

Journeys

Wednesday, March 23, 2011

Exsultate Justi

Lodovico Viadana
(1560-1627)

Psalm 33:1-3

Exsultate, justi, in Domino;
rectos decet collaudatio.

Confitemini Domino in cithara;
in psalterio decem chordarum psallite illi.

Cantate ei canticum novum;
bene psallite ei in vociferatione.

Rejoice in the LORD, O you righteous!
For praise from the upright is beautiful.
Praise the LORD with the harp;
Make melody to Him with an instrument of ten strings.
Sing to Him a new song;
Play skillfully with a shout of joy.

Lodovico da Viadana was a member of the Grossi family by birth and later took the name of his home town, Viadana, in northwest Italy. He held musical posts or connections in Mantua, Padua, Rome, Cremona, and Concordia; and served as a leader for his religious order for the province of Bologna.

His compositions are predominately sacred, incorporating a functional and accessible combination of polyphony and homophony. He is also credited with the first published sacred work to incorporate the use of basso continuo.

Exsultate Justi is a favorite a cappella choral motet—skillfully combining imitation, musical dialogue, and declamatory chordal passages.

Miserere

Antonio Lotti
(1667-1740)

Psalm 51:1

Miserére mei, Deus:
secúndum magnum misericórdiam tuam.

Et secúndum multitúdinem miseratiónum tuárum: dele iniquitátem meam.

Have mercy upon me, O God,
According to Your lovingkindness;
According to the multitude of Your tender mercies, Blot out my transgressions.

Born in Hanover, Germany, to a Kapellmeister, Antonio Lotti began studying with Legrenzi in Venice by 1683. He later held a series of posts in the Basilica of San Marco, culminating with the position of first organist in 1704 and primo maestro from 1736 until his death. In addition to sacred choral music for the cathedral, Lotti wrote solo motets and cantatas, operas for the Venetian theaters, and oratorios for the female chorus of the Ospedale degli Incurabili.
The text of *Miserere Mei* is taken from one of the penitential psalms and is traditionally sung at the end of the *tenebrae* ("darkness") service of Maundy Thursday. It is a prayer of repentance and a plea for divine mercy. This setting is short but poignant and rich in dissonant suspensions. The apex of the melodic line occurs on the words “tender mercies,” and the ending in the major mode suggests the hope of forgiveness.

Selections from *Der Retter In Gefahr*  
Franz Xaver Süßmayr  
(1766-1803)

"Weh! Gleich einem Waldstrom stürmt"

Beware! Beware! Beware!  
The enemy is rushing toward us like a raging torrent!  
Danger is coming at us from all sides!  
Oh, difficult, tragic times!  
Our enemies have held Europe hostage for two hundred years,  
Battling us with trinkets, loose morals, and now with weapons;  
They always fought us in vain.  
These people are fighting us now, and are winning!  
They will soon have us in chains!  
Heaven help us! It is hopeless!

"Fest sei unser Bund geschlossen"

*Verse 1* ~ May our alliance be firmly bound; God of fate, hear us:  
Let us be faithful comrades in arms, and fight undauntedly for our homeland’s rest!  
May this alliance be firmly bound; God of fate, hear us!

*Verse 2* ~ Cowardice is the greatest shame! Death is more honorable! Hurrah!  
In our homeland there is courage in every class: that’s why there is no distress.  
Woe to him of any class who doesn’t prefer death!

*Verse 3* ~ Our faith, our emperor, the law, our homeland,  
Possessions – all we own! We will protect united, with weapon in hand.  
Let’s go, for God, for our emperor, the law, our homeland!

*Verse 4* ~ Long live our Emperor Franz! An honest man and German he is!  
Our salvation is his endeavor; Hermann’s spirit will hover around the Caesar;  
Long live our Emperor Franz! An honest man and German he is!

Franz Süßmayr is best known for his completion of Mozart’s *Requiem*. Although he was revered as a composer in his time, considered a worthy successor of Mozart, over the years, his own work has gone into relative obscurity. *Der Retter In Gefahr* ("The Servant in Distress"), a political cantata whose libretto was written by poet and playwright Johann Rautenstrauch, expresses consternation over the invasions of Napoleon and a call to arms in defense of Austria. It was premiered in Vienna in 1796 in a concert begun with Haydn’s “Surprise” Symphony No. 94; and the two works were also performed together a number of subsequent times. It is interesting to note the fervor of the music, within the classical style, and to consider the rousing effect it had on its Viennese audience, cheering and waving their hats in support of their country and leader.
The excerpts in today’s concert were edited, along with others from the cantata, by USC DMA student Mark Nabholz and were conducted by him in a recent lecture recital. We thank him for his research on this work and for the information he has provided for these notes and this performance.

Cantata, BWV 25

Johann Sebastian Bach (1685-1750)

Es ist nichts Gesundes an meinem Leibe

1 Chorus

Es ist nichts Gesundes an meinem Leibe vor deinem Dräuen
und ist kein Friede in meinen Gebeinen vor meiner Sünde.

There is no soundness in my flesh
Because of Your anger,
Nor any health in my bones
Because of my sin.

2 Tenor Recitative

Die ganze Welt ist nur ein Hospital,
Wo Menschen von unzählbarer Zahl
Und auch die Kinder in der Wiegen
An Krankheit hart darniederliegen.

Now all the world is but a hospital,
Where mortals in their numbers passing count
And even children in the cradle
In sickness lie with bitter anguish.

Den einen quälet in der Brust
Ein hitzges Fieber böser Lust;
Der andre lieget krank
An eigner Ehre hässlichem Gestank;

The one is tortured in the breast
By raging fever's angry lust;
Another lies ill
From his own honor's odious foul stench;

Den dritten zehrt die Geldsucht ab
Und stürzt ihn vor der Zeit ins Grab.

The third is torn by lust for gold,
Which hurls him to an early grave.

Der erste Fall hat jedermann beflecket
Und mit dem Sündenaussatz angestecket.

The first great fall has polluted everyone
And with its rash of sinfulness infected all.

Ach! dieses Gift durchwühlt auch meine Glieder.
Wo finde ich Armer Arzenei?
Wer stehet mir in meinem Elend bei?
Wer ist mein Arzt, wer hilft mir wieder?

Ah, this great bane does gnaw my members as well.
Where is a cure for wretched me?
Who will stand by me within my suffering?
Who is my healer, who will restore me?

3 Bass Aria

Ach, wo hol ich Armer Rath?
Meinen Aussatz, meine Beulen
Kann kein Kraut noch Pflaster heilen
Als die Salb aus Gilead.

Ah, where shall this wretch find help?
All my rashes, all my cankers
Can no herb or plaster cure now
But the balm of Gilead.

Du, mein Arzt, Herr Jesu, nur
Weißt die beste Seelenkur.

Healer mine, Lord Jesus, You
Alone know my soul's best cure.

4 Soprano Recitative

O Jesu, lieber Meister,
Zu dir flieh ich;
Ach, stärke die geschwächten Lebensgeister!
Erbarme dich,
Du Arzt und Helfer aller Kranken,
Verstoß mich nicht

O Jesus, loving Master,
To thee I flee;
Ah, strengthen thou my weakened vital spirits!
Have mercy now,
Thou help and doctor of all ailing,
O do not cast me
Von deinem Angesicht!
Mein Heiland, mache mich von
Sündenaussatz rein,
So will ich dir
Mein ganzes Herz dafür
Zum steten Opfer weihen
Und lebenslang vor deine Hülfe danken.

From Your countenance!
My Healer, make me clean from my great
rash of sin,
And I will
Give to You all my heart in turn
In lasting sacrifice
And through my life for all thy help be grateful.

5 Soprano Aria

Öffne meinen schlechten Liedern,
Jesu, dein Genadenohr!
Wenn ich dort im höhern Chor
Werde mit den Engeln singen,
Soll mein Danklied besser klingen.

Open to my songs so meager,
Jesus, Your most gracious ear!
When I there in choirs above
Shall be with the angels singing,
Shall my thankful song sound better.

6 Chorus

Ich will alle meine Tage
Rühmen deine starke Hand,
Dass du meine Plag' und Klage
Hast so herzlich abgewandt.
Nicht nur in der Sterblichkeit
Soll dein Ruhm sein ausgebreitet:
Ich wills auch hernach erweisen
Und dort ewiglich dich preisen.

I will all my days forever
Glorify Your mighty hand,
That You all my drudge and mourning
Have so graciously repelled.
Not alone in mortal life
Shall I tell Your glory wide:
I will even hereafter tell it
And there evermore praise You.

This cantata was first performed on Aug 29, 1723 in Leipzig; just three months after Bach arrived at that city, where he would spend the remainder of his life. It was the fourteenth Sunday after Trinity on the church calendar, and the text for the day was the story of the ten lepers in Luke 17. The graphic description of the effects of sin likens the human condition to that of a severe physical malady. The mourner then prays for healing and returns, as did the Samaritan, to give thanks to Christ.

Verse one of the cantata is the text of Psalm 38:3 in the Lutheran Bible. The movement begins with the strains of Befiehl du deine Wege—text by Paul Gerhardt, tune by Hans Leo Hassler—played first by the bass, and later, as the choir sings a distinctive double-fugue theme, by the winds. This chorale melody has a number of German texts and is now known to English-speaking audiences primarily as the Passion Hymn, “O Sacred Head Now Wounded.” It is possible that the original congregation might have thought of Gerhardt’s words: Entrust your way, and what grieves your heart, to the most faithful care of him who governs heaven!

Verses two through five are by an anonymous writer and include a reference to the balm of Gilead, used in Jeremiah 8:22 and 46:11 to symbolize the administration of spiritual healing. The two recitatives and bass aria are set with continuo only, providing a greater instrumental contrast for the soprano aria, in which upper winds depict the grateful soul singing in the heavenly choir.

The tune and lyric of verse six is a quote of the twelfth and final of the hymn Treuer Gott, ich muß dir klagen by Johann Heermann. As with much of the German pietistic hymnody of the Lutheran-Baroque era, the overall theme of the work is one of initial gloom and sadness turned to joy by the gracious hand of God.
Selections from *Frostiana*

RANDALL THOMPSON

(1899-1984)

“The Road Not Taken”

“The Pasture”

“Come In”

“The Telephone”

The Road Not Taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by
And that has made all the difference.

The Pasture

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the clear water, I may):
I shan't be gone long—You come too.

I'm going out to fetch the little calf
That's standing by the mother. It's so young,
It totters when she licks it with her tongue.
I shan't be gone long—You come too.

Come In

As I came to the edge of the woods,
Thrush music -- hark!
Now if it was dusk outside,
Inside it was dark.

Too dark in the woods for a bird
By sleight of wing

To better its perch for the night,
Though it still could sing.

The last of the light of the sun
That had died in the west
Still lived for one song more
In a thrush's breast.

Far in the pillared dark
Thrush music went—
Almost like a call to come in
To the dark and lament.

But no, I was out for stars;
I would not come in.
I meant not even if asked;
And I hadn't been.

The Telephone

"When I was just as far as I could walk
From here today,
There was an hour
All still
When leaning with my head against a flower
I heard you talk.
Don't say I didn't, for I heard you say—
You spoke from that flower on the windowsill—
Do you remember what it was you said?"

"First tell me what it was you thought you heard."

"Having found the flower and driven a bee away,
I leaned my head,
And holding by the stalk,
I listened and I thought I caught the word—
What was it? Did you call me by my name?
Or did you say—
Someone said 'Come'—I heard it as I bowed."

"I may have thought as much, but not aloud."

"Well, so I came."
Robert Frost (1874-1963) was poet-in-residence at Amherst College in Massachusetts from 1916 to 1920 and was the only poet ever to win four Pulitzer Prizes. It would therefore seem fitting that the town of Amherst would commission Randall Thompson, teaching at the time at Harvard, to compose a setting of Frost poems for its bicentennial. The seven that he chose were given the composite title, *Frostiana*. The collection was premiered October 18, 1959, with the poet in attendance. The first four of the group are presented here.

Each is a straightforward, homophonic setting, showing great care and respect for the poetry. The first is noble and contemplative, reminiscent of Vaughan Williams. “The Pasture,” envisions a whimsical scene—perhaps combining work, responsibility, and relationship. In “Come In,” the thrush calls from within the woods, but the traveler wishes not to enter the darkness. The conversation portrayed in The Telephone may give some recognition of “male intuition.”

*Tafellied*, Opus 93b

**Johannes Brahms**

(1833-1897)

**Tafellied**

**Die Frauen:**

*Gleich wie Echo frohen Liedern*

*Fröhlich Antwort geben muß*

*So auch nahm wir und erwidern*

*Dankend den galanten Gruß.*

**Die Männer:**

*Oh, ihr Gü'tgen und Charmanten!*

*Für des Echos holden Schwung*

*Nehmt der lust'gen Musikanten*

*Ganz ergebne Huldigung!*

**Die Frauen:**

*Doch ihr huldigt, will's uns dünken,*

*Andern Göttern nebenbei.*

*Rot und golden sehn wir's blinken*

*Sagt, wie das zu nehmen sei?*

**Die Männer:**

*Teure! zierlich, mit drei Fingern,*

*Sicherer, mit der ganzen Hand -*

*Und so füllt man aus den Dingern 's*

*Glas nicht halb, nein, bis zum Rand.*

**Die Frauen:**

*Nun, wir sehen, ihr seid Meister.*

*Den wir sind heut liberal;*

*Hoffentlich, als schöne Geister,*

*Treibt ihr's etwas ideal.*

**Table Song**

The women:

*Just as the echo of happy songs must give a happy answer, so we also approach and return the gallant greeting with thanks.*

The men:

*Oh, you kind and charming ones! For the fair flight of the echo Take from the joyful musicians the homage that is offered!*

The women:

*Ah, but we perceive that you pay homage to other Gods as well. Red and gold we see it twinkling, Tell us how should we take that?*

The men:

*Dear ones! Daintily with three fingers, more securely with the entire hand - And so the glass is filled from those not halfway, but to the rim.*

The women:

*Now we see that you are masters. But we are liberal today. Hopefully, as handsome spirits you can be led to some ideal.*
**Die Männer:**

Jeder nippt und denkt die Seine,
Und wer nichts Besondres weiß:
Nun – der trinkt ins Allgemeine
Frisch zu aller Schönen Preis!

**Alle:**

Recht so! Klingt denn in die Runde
An zu Dank und Gegendank!
Sänger, Fraun, wo die im Bunde,
Da gibt’s einen hellen Klang!

This lively tune, subtitled *Dank der Damen* ("Toast to the Ladies"), is a superlative example of tunes in the Liedertafel (song-table) tradition, begun in 1808 by Karl Zelter, for purposes both of fellowship, light music-making, and the promotion of German song and poetry; and harking back to the Meistersingers of medieval times.

Although the Liedertafel was primarily a men's event, this song presents an intriguing picture of a ladies' night at such a gathering. The two groups, each in three voices, sing three stanzas alternately in lighthearted dialogue, culminating with a combined "Recht so!"—toasts and merrymaking are the more joyous when all are together.

Although it shares the style of part songs written for quartet, Brahms wrote this work specifically for full chorus with piano. The harmonies are energetic and brilliant, the pacing well balanced. The text, by romantic poet Joseph von Eichendorff, is likewise an excursion into frivolity, but one which is also artistically satisfying.

**Michelle**

John Lennon and Paul McCartney
(1940-1980) (b. 1942)
(arr. James Dunaway)

The original form of *Michelle* was written by Paul McCartney and later added to by John Lennon and producer George Martin. It won the Song of the Year Grammy in 1966 and remains a classic. As with many Beatles tunes, the harmony shifts in interesting and creative yet straightforward ways. McCartney was assisted by a friend in finding French and English phrases which rhymed, such as "ma belle" and "together well." Translating the second phrase into French then made for a natural lyrical sequence. As Lennon said to McCartney in encouraging him to turn it into part of their repertoire, "That wasn't a bad song, that. You should do that, y'know."

Our thanks go to James Dunaway, high school choral director, and former director of the USC University Chorus, for this arrangement, dedicated to Dr. Wyatt and the choirs of the university. The four-part a cappella harmonies capture much of the lushness and intimacy of the original tune.
Thriller, recorded by Michael Jackson, is perhaps the best-selling album of all time, and its promo video, shot by John Landis, became a cultural icon. Songwriter Rod Temperton, from Cleethorpes, England, began his musical career as a keyboard player with Heatwave. Later, aware of his songwriting skills, music producer Quincy Jones asked him to write for Jackson. Thriller, produced in 1982, was part of the second album of this collaboration. Other artists for whom Temperton has written include The Carpenters, Aretha Franklin, Herbie Hancock, Manhattan Transfer, and Jones.

This arrangement, again by Mr. Dunaway, calls for many of the effects to be produced vocally with optional instrumental reinforcement. It is hoped that our rendition with multiple soloists and electric guitars will enhance this acoustic feel.

The University Chorus

Director, Professor – Dr. Larry Wyatt
Co-directors – Raymond Hebert, Mark Nabholz
Pianist – Ksenia Ilinykh

Sopranos
Mary Adkins
Ashley Allen
Stefanie Brown
Jordan Cokley
Elizabeth N. Darazs
Abbe DeFoe
Kristin Fair
Regina Ferguson
Sara Jackson
Pam Keesler
Ashley Kent
Jennifer Leaphart
Jovanna Mastro
Tameshia Q. McCants
Kathleen McKinney
Bethanie Muska
Lauren Norton
Simms Oliphant
Caroline Orr
Anna Mills Polatty
Emily Porterfield
Casondra Prosser
Kayla Rabon
Abigail Reilly
Shelby Sessler
Ali Nicole Stegall
Elizabeth Turner

Altos
Hannah Blackwell
Cynthia Cameron
Kimberly Cardone
Ashley Carter
Catherine Davis
Emily DeFouw
Yejee Ha
Lilyan McClinton
Jaci Michaelson
Victoria Newton
Sydney Sewell
Zoe Sneed
Marie Thomas
Erin Tingley
DeEtte Washington
Caryn Wells
Jazmine Wilson
Miaojun Tracy Xu
Kristyn Winch
Rebecca Wood

Tenors
Patricio D. Aravena
Quinton Gee
Alex Gonzalez
Will Goss
Jaston Hawes
Lucas Johnson
Andrew Kerr
Jonathan Knott
Kelly Morris
Mark Nabholz
Cameron Turner

Basses
Cody Austin
Joe Bach
Dustin Comer
Eric Druseikis
Robert Duffie
David Kiser
Viktor Lazarov
David Moody
Dustin Parker
Hatton Taylor
University of South Carolina
School of Music

Spirits Rejoice
Concert Choir
Raymond Hebert, conductor
Caleb Houck, piano
Thursday, October 27, 2011, 2:00 p.m.
Recital Hall

Hodie, Christus Natus Est                      Healey Willan
                                            (1880-1968)
Trumpet Gloria                                Guillaume Dufay
                                            (1397-1474)
Twelfth Night                                Samuel Barber
                                            (1910-1981)
Ave Maria                                    Peppie Calvar
                                            (b. 1971)
Magnificat and Nunc Dimittis                 Timothy Crenshaw
                                            Solo: Katie Gatch
                                            (b. 1957)
And There Were Shepherds                     William H. Bates
                                            Organ: Dr. William Bates, Flute: Sarah Robinson
                                            (b. 1943)
Gloria, from Mass in B Minor                 Johann Sebastian Bach
                                            Organ: Dr. Jared Johnson
                                            (1685-1750)
Puer Natus Est Nobis                         William Byrd
                                            (1543-1623)
Data Est Mihi Omnis Potestas                 James MacMillan
                                            (b. 1959)
There is Faint Music                        Dan Forrest
                                            (b. 1978)
The Promise of Living                        Aaron Copland
                                            Piano: Christopher Leysath
                                            (1900-1990)
To Be Somebody                              Jeffrey Holmes
                                            Solos: Andrew Robinette, Alanna Fox
                                            (b. 1955)
Glory Hallelujah to the New Born King        arr. Mark Butler
                                            Solo: Shaquile Hester

Mr. Hebert is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
**Program Notes**

**Hodie, Christus Natus Est**

*Healey Willan (1880-1968)*

*Hodie Christus natus est:*

> Today Christ is born:

*Hodie salvator apparuit:*

> Today the Saviour appeared:

*Hodie in terra canunt Angeli,*

> Today on earth the Angels sing,

*laëtantur Archangeli:*

> Archangels rejoice:

*Hodie exultant justi, dicentes:*

> Today the righteous rejoice, saying:

*gloria in excelsis Deo: Alleluia.*

> Glory to God in the highest: Alleluia.

Canadian composer Healey Willan served as professor of theory at the Toronto Conservatory and at the University of Toronto between 1913 and 1950. He also held the post of university organist from 1932 to 1964. Among his many honors was the Canada Council Medal for outstanding achievement in the arts, received in 1961. His compositional style was informed by late nineteenth-century practice (examples include Reger organ works, Wagner operas, and Brahms piano pieces). The high church music tradition that he established featured choral compositions that were influenced by chant and Renaissance polyphony.

**Hodie, Christus Natus Est** is an Antiphon for Christmas Vespers and is one of eleven Liturgical Motets written between 1928 and 1937. The modal flavor of the melodies and the shifting antiphonal harmonies create a sense of freshness and excitement at the announcements of the birth of the Christ.

**Trumpet Gloria**

*Guillaume Dufay (1397-1474)*

*Glória in excélsis Deo*

> Glory to God in the highest,

*et in terra pax hominibus bonae voluntátis.*

> and on earth peace to people of good will.

*Laudámus te, benedícuimus te,*

> We praise you, we bless you,

*adorámus te, glorificámus te,*

> we adore you, we glorify you,

*grátias ágimus tibi*  

> we give you thanks

*propter magnam glóriam tuam,*  

> for your great glory,

*Dómine Deus, Rex caeléstis,*  

> Lord God, heavenly King,

*Deus Pater omnipotens.*  

> O God, almighty Father.

*Dómine Fili Unigénite, Iesu Christe,*  

> Lord Jesus Christ, Only Begotten Son,

*Dómine Deus, Agnus Dei, Filius Patris,*  

> Lord God, Lamb of God, Son of the Father,

*qui tollis peccátá mundi,*  

> you who takes away the sins of the world,

*miserére nobis;*  

> have mercy on us;

*qui tollis peccátá mundi,*  

> you who take away the sins of the world,

*súscipe deprecatiónum nostram.*  

> receive our prayer.

*Qui sedes ad déxteram*  

> You who are seated at the right hand of the
Patris, miserére nobis.  
Quóniam tu solus Sanctus,  
tu solus Dóminus,  
tu solus Altíssimus,  
Iesu Christe, cum Sancto Spíritu:  
in glória Dei Patris. Amen.

Father, have mercy on us.  
For you alone are the Holy One,  
you alone are the Lord,  
you alone are the Most High,  
Jesus Christ, with the Holy Spirit,  
in the glory of God the Father. Amen.

This work is one of two settings of the Gloria from the Mass in today’s concert. The Gloria has been called the first Christmas Carol – the song proclaimed by the angels to the shepherds of Bethlehem, represented in the first two lines of the text. To this statement was added a series of expressions of praise during the early centuries of the church.

The Gloria ad modum tubae is a Gloria “in the style of a trumpet” by medieval composer Dufay. The two lower parts, sung by the men, may have been originally played on instruments. They create an ostinato over which the treble voices sing the Gloria in canon-fanfare fashion, not unlike a game of musical tag. The imitation in the lower voices occurs first in eight-beat intervals, then in four, two, one and a half, one, and finally a half-beat. The women’s voices remain in canon at four beats apart throughout.

Dufay, considered in his time as its greatest composer, is known for a style which uses well-balanced and spun out motivic cells, woven, in his later works, into a larger-scale melodic flow. In the present work, these small melodic and rhythmic fragments are evident, tying together into broader phrase patterns.

Twelfth Night  

No night could be darker than this night, no cold so cold,  
as the blood snaps like a wire  
And the heart’s sap stills, and the year seems defeated.  
O never again it seems can green things run, or sy birds fly,  
Or the grass exhale its humming breath, powdered with pimpernels  
From this dark lung of winter.  
Yet here are lessons from the final mile  
Of pilgrim kings; the mile still left when all have reached their tether’s end;  
That mile where the child lies hid.  
For see, beneath the hand, the earth already warms and glows,  
For men with shepherd’s eyes there are signs in the dark,  
The turning stars, the lamb’s returning time.  
For see, Out of this utter death he’s born again, his birth our Saviour:  
From terror’s equinox he climbs and grows,  
Drawing his finger’s light across our blood, the sun of heaven, and the Son of God.

Laurie Lee

Poet, novelist, and screenwriter Laurence Edward Alan “Laurie” Lee was born in 1914 in Stroud, Gloucestershire and lived much of his life in the village of Slad where he died in 1997. The text of Twelfth Night, possibly referring to the twelve days of Christmas, from the birth of Jesus until the visit by the Magi (December 25-January 6), depicts a bleak image of a world in spiritual darkness into which the Son of God came.
Samuel Barber began attending Curtis Institute at the age of 14. Its founder, Mary Curtis Bok, took notice of his talent and promoted his career. His experience as a baritone soloist informed his compositions for voice, which constitute nearly two-thirds of his output. His more important choral works include *Reincarnations*, *Prayers of Kierkegaard*, *Under the Willow Tree*, *Twelfth Night*, and *Agnus Dei*, performed by the USC Concert Choir in 2010.

### Ave Maria

**Peppie Calvar**  
(b. 1971)

<table>
<thead>
<tr>
<th>Latin</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ave Maria, Gratia plena</td>
<td>Hail Mary, full of grace,</td>
</tr>
<tr>
<td>Dominus tecum</td>
<td>the Lord is with thee;</td>
</tr>
<tr>
<td>Benedicta tu in mulieribus</td>
<td>blessed art thou among women,</td>
</tr>
<tr>
<td>Et benedictus fructus ventris tui, Jesus</td>
<td>and blessed is the fruit of thy womb, Jesus.</td>
</tr>
<tr>
<td>Sancta Maria, Mater Dei</td>
<td>Holy Mary, Mother of God,</td>
</tr>
<tr>
<td>Ora pro nobis peccatoribus</td>
<td>pray for us sinners,</td>
</tr>
<tr>
<td>Nunc et in hora mortis nostrae.</td>
<td>now and at the hour of our death.</td>
</tr>
</tbody>
</table>

Peppie Calvar, DMA student at USC and instructor at the Northwest School of the Arts in Charlotte, was commissioned in 2001 to write a setting of the Ave Maria by his Alma Mater, Providence High School. The setting was to be performed in Rome that year, and the dedication is shared between the choirs of the school and Pope John Paul II. Due, however, to the attacks of September 11, the tour was canceled.

Those events, however, did not diminish the care and sensitivity of this setting. It includes lush chords and dramatic expressions of petition.

### Magnificat and Nunc Dimittis

**Timothy Crenshaw**  
(b. 1957)

My soul doth magnify the Lord,  
And my spirit hath rejoiced in God my Saviour.  
For he hath regarded the lowliness of his handmaiden: for,  
behold, from henceforth all generations shall call me blessed.  
For he that is mighty hath magnified me; and holy is his name.  
And his mercy is on them that fear him from generation to generation.  
He shewed strength with his arm;  
he hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seat,  
and hath exalted the humble and the meek.  
He hath filled the hungry with good things; and the rich he hath sent empty away.  
He remembering his mercy hath holpen his servant Israel;  
As he promised to our forefathers, Abraham, and his seed for ever.

Luke 1

Lord, now lettest thou thy servant depart in peace, according to thy word:  
For mine eyes have seen thy salvation,  
Which thou hast prepared before the face of all people;  
To be a light to lighten the Gentiles, and to be the glory of thy people Israel.

Luke 2
Glory be to the Father and to the Son and to the Holy Ghost,
As it was in the beginning, is now, and ever shall be,
World without end. Amen.

Tim Crenshaw composed the Magnificat and Nunc Dimittis to be used in the Anglican Evensong service. The order of the service includes a reading from the Gospel, the Magnificat, another reading, and the Nunc Dimittis. The works have been sung twice at the Evensong of the Trinity Episcopal Church, once by the Cathedral Singers, and recently by the Concert Choir.

The overall structure of these pieces reflects the episodic nature of the texts and many of the compositional techniques utilized are so derived by means of word-painting and musical symbolism. Both pieces are musically connected by shared material but each has a distinctly different feel. The Magnificat tapers to a quiet point in order to transition to the reading which will follow; the Nunc Dimittis ends utilizing the same text heard at the end of the Magnificat (the Gloria Patri) but with an exuberance withheld from its first statement.

Crenshaw is a graduate of the USC School of Music in music composition. Though he has been on staff at the school handling equipment and logistics for many years he has also been a very active musician at the school and in the community. His primary instrument is harpsichord. He has also played piano in ensembles and organ at his church for many years, and has been writing music on occasion since graduating. While in college he was selected to be an apprentice at the first Spoleto Festival in Charleston, and eventually became the orchestra manager for both the Charleston and Italian festivals. Prior to coming to USC he was the production manager of the Savannah Symphony.

And There Were Shepherds

William H. Bates (b. 1943)

And there were shepherds living out in the fields nearby, keeping watch over their flocks by night. An angel of the Lord appeared to them, and the glory of the Lord shone around them, and they were terrified. But the angel said to them, “Do not be afraid. I bring you good news of great joy that will be for all the people. Today in the city of David a Savior has been born to you; he is Christ the Lord.

Luke 2

Dr. Bates composed this piece in 2004 and dedicated it to his son and (now deceased) wife. Its sonorities are intended to depict the sound of early Eastern cultures, such those of Palestine and environs. The sounds of the flute remind us of shepherds’ pipes.

A native of Texas, William H. Bates earned the Bmus in organ and church music and the BA in music theory from Howard Payne University and both the Mmus and the Dmus in organ performance at Indiana University. Dr. Bates has presented recitals and workshops for churches and AGO chapters throughout much of the United States and for a number of music conventions, including national meetings of the American Guild of Organists and the Organ Historical Society. He has also played recitals in Europe, including those at Notre Dame Cathedral in Paris and King’s College in Cambridge,
England. In addition, he has contributed articles and reviews to The American Organist, The Diapason, The Journal of the American Liszt Society, and BACH: Journal of the Riemenschneider Bach Institute. Several of his choral works are available from Hinshaw Music (Chapel Hill, NC), and six organ collections have been printed by Concordia Publishing House. From August 1978 through May 2011 Dr. Bates taught at the University of South Carolina in Columbia, where he held the position of Professor of Organ and Music History. He has also served as associate dean and director of graduate studies for the music school. Bates is a member of First Presbyterian Church in Columbia.

Gloria, from Mass in B Minor

Johann Sebastian Bach (1685-1750)

In 1733, some ten years after being installed as Thomaskantor at Leipzig, JS Bach submitted the Kyrie and Gloria sections of the mass to the Elector of Saxony in order to secure a court title. The appointment finally came in 1736, and during the era that followed, Bach completed, by 1748, the remaining movements of the Mass in B minor, utilizing borrowed music from earlier cantata movements.

The Gloria begins with a lively setting in triple time, followed by a more pleading section on “and on earth peace, good will toward men.” The latter is then given an elaborate fugal treatment featuring a two-note “sigh” motive set against a sixteenth-note melisma in the countersubject.

Puer Natus Est Nobis

William Byrd (1543-1623)

Puer natus est nobis, et filius datus est nobis, cujus imperium super humerum ejus et vocabitur nomen ejus, magni consilii Angelus.

A child is born to us, and a Son is given to us: Whose government is upon his shoulder: And his name shall be called, The Angel of Great Counsel.

Isaiah 9

William Byrd was the pre-eminent English composer during the high Renaissance and late Tudor eras, under the reigns of Elizabeth I and James I. His choral output includes motets, madrigals, anthems, and masses, much of it masterful. His Catholicism in an Anglican society generated some tension, but his excellence as a composer allowed him to evade threats of persecution. Elizabeth had also granted exclusive music printing rights to Byrd and Thomas Tallis, his older colleague and probable teacher.

The present work is an example of an expression of his religious conviction as the text was used in the Third Mass of Christmas Day. Each phrase of the prophetic text is set in imitation with parts alternatively carrying the thematic line, quieting into supportive harmony, or providing contrapuntal embellishment. The mood is one of quiet contemplation and celebration.
James MacMillan  
(b. 1959)

Data est mihi omnis potestas
in caelo et in terra.
Euntes ergo docete omnes gentes
baptizantes eos in nomine Patris et
Filii et Spiritus Sancti. Alleluia

Matthew 28

The music of James MacMillan, Scottish composer and conductor, reflects primarily his national heritage, Catholic faith, and affinity with Celtic music. Data Est Mihi is one of the Strathclyde Motets, named for a church in Scotland for whom they were written. They serve as propers or communion pieces for specific church days. This setting of Jesus’ parting words before his ascension is ethereal and fluid, showing Celtic influences. The sober intermediate passage is the heart of the commission – to make disciples throughout the world. The florid cadenza, originally in the soprano voices, is now given to the basses. The piece concludes with a firm and exalted statement of praise.

Dan Forrest  
(b. 1978)

There is faint music in the night, And pale wings fanned by silver flight;
A frosty hill with tender glow Of countless stars that shine on snow.

A shelter from the winter storm, A straw-lined manger, safe and warm,
And Mary singing lullabies, To hush her Baby’s sleepy sighs.

Her eyes are fixed upon His face, Unheeded here is time and space;
Her heart is filled with blinding joy, For God’s on Son, her baby Boy!

Nancy Buckley, alt.

Dan Forrest is professor of theory and composition at Bob Jones University and will join the Beckenhorst Press in 2012 as assistant editor in order to devote more time to composition. The Concert Choir previously performed his setting of The First Noel, also a warm and beautiful arrangement. The text is a poetic and whimsical look at the Nativity scene, stanzas traded by the men and women and with countermelodies and supportive arpeggios in the piano.

Aaron Copland  
(1900-1990)

The promise of living With hope and thanksgiving
Is born of our loving our friends and our labor.

The promise of growing With faith and with knowing
Is born of our sharing our love with our neighbor.
The promise of living, the promise of growing
Is born of our singing in joy and thanksgiving.
For many a year we've known these fields
And known all the work that makes them yield,
Are you ready to lend a hand?
We're ready to work, we're ready to lend a hand.
By working together we'll bring in the harvest, the blessings of harvest.

We plant each row with seeds of grain,
And Providence sends us the sun and the rain,
By lending a hand, By lending an arm, Bring in from the land,
Bring out from the farm,
Bring out the blessings of harvest, the blessings of harvest.

O let us be joyful, O let us be grateful,
Come join us in thanking the Lord for His blessing.
Give thanks there was sunshine, Give thanks there was rain,
Give thanks we have hands to deliver the grain,
O let us be joyful, O let us be grateful to the Lord for His blessing.

The promise of ending in right understanding is peace in our own hearts
And peace with our neighbor.
O let us sing our song, And let our song be heard.
Let's sing our song with our hearts, and find a promise in that song.

The promise of living, The promise of growing, The promise of ending
Is labor and sharing and loving.

Horace Everett

Quintessential American composer Aaron Copland wrote the opera *The Tender Land* for television; however it has been done successfully as a stage production. The opera portrays the life of a Midwestern town and family in the early decades of the twentieth century. Near the opening of the story, two drifters, Martin and Top, have entered the community looking for work. After overcoming the reluctance of Grandpa Moss to hire them to help with his upcoming harvest, the three, with the two women leads, Mom and Laurie Moss, close the first act with this song as an expression of solidarity toward reaching a common goal.

The choral arrangement, using the same parts, is a popular tune, portraying the American culture as one of mutual support, work ethic, and personal faith that reaps the rewards of productivity.

To Be Somebody

Jeffrey Holmes
(b. 1955)

I'm nobody! Who are you? Musicians wrestle everywhere:
Are you nobody, too? All day, among the crowded air,
Then there's a pair of us don't tell! I hear the silver strife;
They'd banish us, you know. And—waking long before the dawn
How dreary to be somebody! Such transport breaks upon the town
How public, like a frog I think it that "new life!"
To tell your name the livelong day It is not bird, it has no nest;
To an admiring bog! Nor band, in brass and scarlet dressed,
Nor tambourine, nor man;
It is not hymn from pulpit read,—
The morning stars the treble led
On time’s first afternoon!

Some say it is the spheres at play!
Some say that bright majority
Of vanished dames and men!
Some think it service in the place
Where we, with late, celestial face,
Please God, shall ascertain!

This is an unusual setting of two Emily Dickinson poems. It seems to adopt the technique of showcasing a serious subject in a lighthearted way. Yet, in doing so, the ironic occurs and the seriousness is not trivialized but enhanced.

Mr. Holmes is professor of jazz at the University of Massachusetts in Amherst, the home of Dickinson (1830-1886). His setting was written in honor of the retirement of Wayne Abercrombie, Professor and Director of Choral Studies. The style, as Mr. Holmes describes it, was to set the text compositionally to a triptik of gospel, jazz waltz, uptempo jazz and more contemporary vocal settings, while also imposing a lyrical narrative.

Glory Hallelujah to the New Born King

Who do you call that wonderful counselor? Glory hallelujah to the new-born King.
Let me tell you He was born in a manger. He was born in Bethlehem,
The Son of the most high God, and Jesus is His name.
Let me tell you He’s the King of all nations, Savior and Lord of Lords;
And He reigns forever, and Jesus is His name.

The “spiritual” derives its name from “spiritual songs” in the New Testament, which believers are instructed to sing, along with psalms and hymns. Spiritual songs have the distinguishing characteristic of being personal testimony, experience, and expression, and they represent culturally the creation of a heart-felt religious folk tradition, begun in this form in the eighteenth and nineteenth centuries. Although the theme of many spirituals is longing for freedom and redemption, this one is a simple statement of jubilation at the coming of the Messiah, the bringer of spiritual peace and liberation.

USC Concert Choir

Dr. Larry Wyatt, Director

Soprano
Angela Bedell
Stefanie Brown
Kristin Claiborne
Bethany Encina
Alanna Fox
Katie Gatch
Susanna Gibbons
Susan Kelly
Katie Leitner
Kate McKinney
Karly Minacapelli
Caitlyn Oenbrink
Megan Swimmer

Alto
Kelly Alfonzo
Cynthia Cameron
Ashley Carter
Shannon Daly
Sally Free
Jordan Harper
Kelsey Harrison
Kathleen Jackson
Kathleen Krivejko
Bethanie Muska
Courtney Selwyn
Matthew Teague
Caryn Wells
Kelsey Wells
Rebecca Wood

Tenor
Patrick Ashley
Kyle Berry
Stuart Brown
Joshua E. Day
Quinton Gee
Brien Hollingsworth
Chris Johnson
Jess Lawrence
Paul Lindsey II
Alex McCollum
Andrew Robinette

Bass
Robert Arcovio
Zach Burrage
Albert Clark
Craig Coelho
Patrick Dover
David Guthrie
Raymond Hebert
Shaquile Hester
Christopher Leysath
Josh Mynatt
Ian Prichard
Christopher Suggs
Keith Walker
Renewal

Graduate Vocal Ensemble

Raymond Hebert, conductor
Randy Flower, organ

Thursday, February 23, 2012, 6:00 p.m.

Anglican Church of the Epiphany
2512 N. Beltline Boulevard, Columbia, South Carolina

O Lord, the Maker of All Things
William Mundy
(1529-1591)

Super Flumina Babylonis
Giovanni Pierluigi da Palestrina
(1525-1594)

O Lord, Give Thy Holy Spirit
Thomas Tallis
(1505-1585)

Mass in C, Op. 48
Franz Schubert
(1797-1828)

Micah Gangwer and Christian Aldridge, Violin
Ryan Knott, Violoncello
Dr. Samuel Douglas, Double Bass

Quartets

Kyrie
Virginia Herlong, Anna Carro, David Batchelor,
Morgan Maclachlan

Gloria
Susan Kelly, Samantha Nahra, Xavier Carteret
Albert Clark

Credo
Marilyn Hazel, Samantha Nahra, Xavier Carteret,
Rashad Anderson

Sanctus
Elizabeth DeVault

Agnus Dei
Elizabeth DeVault, Ashley Carter, David Batchelor,
Albert Clark

Three Graduals

Locus Iste
Anton Bruckner
(1824-1896)

Os Justi

Christus Factus Est

Esto Les Digo
Kinley Lange
(b. 1950)

Elijah Rock
Arr. Jester Hairston
(1901-2000)

Swing Low, Sweet Chariot
Arr. Alice Parker and Robert Shaw
(b. 1925) (1916-1999)

Mr. Hebert is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
Program Notes

_O Lord the Maker of All Things_  
William Mundy  
(1529-1591)

_O Lord, the maker of all things, We pray thee now, in this evening,  
Us to defend, through thy mercy, From all deceits of our enemies._  
_Let neither us deluded be, Good Lord, with dream or fantasy,  
Our hearts waking in thee thou keep, that we in sin fall not on sleep._  
_O Father, through thy blessed Son, Grant us this our petition,  
To whom with the Holy Ghost always in heaven in earth be laud and praise. Amen._

William Mundy served in important musical posts in London including St. Paul’s Cathedral and the Chapel Royal. His son, John, also a composer, was the Master of Music at St George’s Chapel in Windsor. The anthem, _O Lord the Maker of All Things_ is one of his best known works. Translated from the Latin prayer for Compline, _Te lucis ante terminum_, the text was included in the King’s Primer of 1545, during the reign of Henry VIII, for use in the emerging Anglican Church.

_Super Flumina Babylonis_  
Giovanni Pierluigi da Palestrina  
(1525-1594)

_Super flumina Babylonis illic sedimus et flevimus, cum recordaremur tuì Sion._  
_In salicibus in medio ejus suspendimus organa nostra._

By the waters of Babylon we sat down and wept when we remembered thee, O Zion.  
In the midst of the willow trees we hung our harps.

Psalm 137:1-2

Palestrina, born in the Italian village of that name, embodies the height of the polyphonic compositional technique of the Renaissance style. He spent most of his career in Rome, at the basilica of Santa Maria Maggiore, the Cappella Giulia at St Peter’s, St John Lateran, and, for a time, at the Sistine Chapel in the service of Popes Julian III and Marcellus II. His settings of the Mass number more than one hundred. He further composed in a wide variety of choral forms including motets, hymns, offertories, lamentations, litanies, Psalms, Magnificats, and both sacred and secular madrigals.

The motet, _Super Flumina Babylonis_, reflects the despondent condition of the Hebrews exiled in Babylonia.
O Lord, Give Thy Holy Spirit

Thomas Tallis
(1505-1585)

O Lord, give thy Holy Spirit in to our hearts, and lighten our understanding,
That we may dwell in the fear of thy Name, all the days of our life,
That we may know thee, the only true God, and Jesus Christ whom thou hast sent.

Thomas Tallis served during the reigns of Henry VIII, Edward VI, Mary, and Elizabeth while the monarchy and religious climate changed dramatically. He and his pupil and colleague, William Byrd, seem to have remained aligned with the original Catholicism but managed to retain favor because of their compositional skills. His output reflects remarkable adaptability and a combination of both pragmatic and perfectionist tendencies, as he wrote both to serve the needs and demands of the church and of royalty and as he continued the development of his own musical language even into his later years.

The text of this short anthem, although considered anonymous, derives from the book of Lidley’s Prayers of 1566. Its devotional tone, originally expressed in first person singular, is a humble and hopeful petition for divine help and closeness to the believer.

Mass in C, Op. 48

Franz Schubert
(1797-1828)

Kyrie

Kyrie eleison.  Κύριε ελέησον. Lord, have mercy.
Christe eleison.  Χριστε ελέησον. Christ, have mercy.
Kyrie eleison.  Κύριε ελέησον. Lord, have mercy.

Gloria

Glória in excélsis Deo
et in terra pax homínibus bonae voluntátis.

Glory be to God in the highest,
and on earth peace to men of good will.

Laudámus te, benedicimus te,
adorámus te, glorificámus te,
grátias ágimus tibi
propter magnam glóriam tuam,
Dómine Deus, Rex cæléstis,
Deus Pater omnipotens.
Dómine Fili Unigénite, Iesu Christe,
Dómine Deus, Agnus Dei, Fílius Patris,
qui tollis peccáta mundi,
miserére nobis;
qui tollis peccáta mundi,
súscipe deprecationem nostram.
Qui sedes ad déxteram
Patris, miserére nobis.

Quóniam tu solus Sanctus,
tu solus Dóminus,
tu solus Altíssimus,
Iesu Christe, cum Sancto Spíritu:
in glória Dei Patris. Amen.

We praise you, we bless you,
we adore you, we glorify you,
we give you thanks
for your great glory,
Lord God, heavenly King,
O God, almighty Father.
Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of the Father,
who takes away the sins of the world,
have mercy on us;
who takes away the sins of the world,
receive our prayer.
You who are seated at the right hand of the Father, have mercy on us.

For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ, with the Holy Spirit,
in the glory of God the Father. Amen.
**Credo**

I believe in one God, the Father almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, Only begotten Son of God, Begotten of his Father before all worlds. God of God, light of light, Very God of very God. Begotten, not made, being of one substance with the Father: by whom all things were made. Who for us men and for our salvation came down from heaven.

And was incarnate by the Holy Ghost of the Virgin Mary: And was made man. And was crucified also for us under Pontius Pilate: suffered, and was buried.

And the third day He rose again according to the scriptures. And ascended into heaven, and sits at the right hand of the Father And He shall come again with glory to judge the living and the dead: His kingdom shall have no end.

And in the Holy Spirit, Lord and giver of life: Who proceeds from the Father and Son. Who with the Father and Son together is worshipped and glorified: Who spake by the Prophets. And in one holy catholic and apostolic church.

I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead And the life of the world to come. Amen.

**Sanctus**

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
This is the fourth of the six Latin masses composed by Franz Schubert. He also wrote a German mass to be sung by the “masses”—the congregants of the church. The first performance of the Mass in C, as well as of its three predecessors, was given in his parish church at Lichtental in Vienna. The composer dedicated it to Michael Holzer, organist at the church, with whom he had studied counterpoint, figured bass, singing, and organ. This performance uses Schubert’s second setting of the Benedictus, a poignant and sonorous rendition for full chorus. The work, composed at the age of nineteen and within a two-month period, is full of lyric melodies, dramatic harmonic movement and key relationships, and contrasting textures.

As with his other religious works, this is an expression of Schubert’s heartfelt faith and devotion. Likewise, it carries the singer and listener through the recurring journey of supplication, mercy, and restoration.

Three Graduals

Anton Bruckner (1824-1896)

Anton Bruckner was born in Ansfelden near Linz, Austria. In 1837 he became a choirboy at the St. Florian Monastery, a place that was to become a lifelong retreat and refuge as well as his burial place. During his life he was known especially as a virtuoso organist, excelling in improvisation and performing throughout Europe. His primary compositional studies were with Simon Sechter, the celebrated theorist in Vienna and whom he succeeded as professor of harmony and counterpoint at the Vienna Conservatory in 1868.

Bruckner was devoutly religious his entire life. His choral music seems to reflect the fervor of his own beliefs in musical construction that is full of both rich harmonies and expansive dynamic ranges.

Locus Iste a Deo Factus Est, WAB 23

This place was made by God, a priceless mystery; it is without reproof.

The “gradual” is traditionally the Respond sung in the service of the Mass between the Epistle and the Gospel. Under the Liber Usualis (the “Book of Common Practice”), this motet is sung for the dedication of a church building. In accordance with the scriptural reference to the body of the believer as the temple of God, it can also refer to the person, made in the divine image.
Os Justi Meditabitur Sapientiam, WAB 30


The mouth of the righteous utters wisdom, and his tongue speaks what is just. The law of his God is in his heart; and none of his steps shall slide. Alleluia.

Psalm 37:30-31

Written at the request of the chorus master at St. Florian, Os Justi is a diatonic work in the Lydian mode. It makes striking use of suspensions and melismatic polyphony, balanced with sustained chord passages and a final Alleluia chant. Its text is part of the Common for the Doctors of the Church—those recognized for their outstanding contributions to its teachings. The words refer to the knowledge, speech, heart, and actions of the righteous person, one who wishes to know and to follow the will of God.

Christus Factus Est Pro Nobis Obediens, WAB 11

Christus factus est pro nobis obediens usque ad mortem, mortem autem crucis. Propter quod et Deus exaltavit illum et dedit illi nomen, quod est super omne nomen.

Christ became obedient for us unto death, even death on a cross. Therefore God exalted Him and gave Him a name which is above all names.

Philippians 2:8-9

The text of this work expresses the depth of the sacrifice and the resultant elevation of the Christ. This superb setting is a profound statement of the composer’s spirituality; it further powerfully conveys in musical terms the recognition of the individual of the price paid for renewal and redemption.

Esto Les Digo

Esto les digo: Si dos de ustedes se ponen de acuerdo aquí en la tierra para pedir algo en oración, mi Padre que está en el cielo se lo dará. Porque donde dos o tres se reúnen en mi nombre, allí estoy yo en medio de ellos.

Therefore I say to you that if two of you agree here on earth concerning anything that they ask, my Father who is in heaven will do it for them. For where two or three are gathered together in my name, there am I in the midst of them.

Matthew 18:19-20

Kinley Lange studied theory and composition and ethnomusicology at the University of Hawaii and composition and choral conducting at the University of Texas at Austin. He has been working as a choral musician for almost forty years, conducting children, youth, church, civic, and professional choirs. Lange was the founder and artistic director of Austin ProChorus, a chamber choir devoted to the music of living composers. In recent years his emphasis has shifted to composition, primarily of choral and vocal works.
The harmonic structure of this tune is lush and vibrant, tonally based but with colorful non-chord tones. It is contemplative in nature, reflecting both the childlike faith required of followers of Jesus and the comforting promise of his presence.

*Elijah Rock*  
Arr. Jester Hairston  
(1901-2000)

*Elijah Rock – Shout, shout! Elijah Rock, coming up Lord.*  
*Satan’s a liar and a conjurer too. If you don’t mind out, he’ll conjure you.*  
*If I could I surely would just stand on the rock where Moses stood – Elijah Rock.*

Jester Hairston was a composer, songwriter, conductor, singer, and actor, educated at Tufts University and at Juilliard. He further received an honorary Mus. D. from the University of the Pacific. Hairston was assistant conductor of the Hall Johnson Choir in New York and formed his own choir in 1943, preparing film music and touring Europe for the State Department in 1961. His other notable compositions and arrangements include *Amen*, *Go Tell It on the Mountain*, and *Mary’s Boy Child*. His acting roles included Leroy in “Amos ‘n Andy” and Rollie Forbes on the 80’s sitcom, “Amen.”

The arrangement is a rhythmic-swing rendition of a Spiritual which Hairston heard sung by a member of the preceding generation who was apparently familiar with its origins. The scenes depicted are of priestly, prophetic voices solemnly imploring us to listen for God’s voice, followed by a testimony meeting in which the worshipers vociferously express their complaints and warnings. “Elijah Rock” may refer to the mountain to which Elijah (and Moses) went to receive divine guidance.

*Swing Low, Sweet Chariot*  
Arr. Alice Parker and Robert Shaw  
(b. 1925)  
(1916-1999)

Robert Shaw worked with Fred Waring to organize the Fred Waring Glee Club in 1938. He later founded the Collegiate Chorale in New York and the Robert Shaw Chorale. From 1967 to 1988 he was the music director for the Atlanta Symphony. His extraordinary work and attention to detailed artistry with choruses led to his recognition as one of the premier choral directors of the century.

Alice Parker studied at Juilliard with Shaw, Julius Herford, and Vincent Persichetti. She arranged for Shaw from 1949-67 and has written more than 400 compositions including operas, cantatas, choral works, and song cycles. Her special interest has been American folk hymnody, and her group, “Melodious Accord,” gives voice to this genre. She is the author of several books including *Creative Hymn Singing* and *The Anatomy of a Melody*.

The mood of this familiar tune is soothing and comforting. The melody shifts among different parts in a lilting dialogue depicting the “mourner” in a state of quiet and restful anticipation. Pictured in the song is a heavenly chariot swinging near the ground to carry the believer to the next life, in a gentle version of Elijah’s fiery ride.
USC Graduate Vocal Ensemble
Dr. Larry Wyatt, Faculty Advisor
Raymond Hebert, Conductor
Ksenia Ilinykh, Pianist
Sara Beardsley, Administrator

Soprano
Elizabeth DeVault
Hope Hebert
Marilyn Hazel
Susan Kelly
Virginia Herlong

Alto
Anna Carro
Ashley Carter
Kathleen Krivejko
Mary Lee Free
Samantha Nahra

Tenor
Andrew Robinette
David Batchelor
David Guthrie
Xavier Carteret

Bass
Albert Clark
Dan Kreider
Eric Munday
Jared Ice
Jim Weston
Keith Walker
Morgan Maclachlan
Rashad Anderson

Future Choral Concerts from the University of South Carolina School of Music

Please join us for the following events later this semester

 University Chorus, Susan Kelly, Conductor, February 28, 4:00 pm, Rutledge Chapel, USC Horseshoe
 Concert Choir, Dr. Larry Wyatt, Director, February 28, 7:30 pm, St. Joseph Catholic Church, 3600 Devine Street
 Combined USC Choirs, Verdi Requiem, April 15, 7:30 pm, Koger Center
 Sandlapper Singers, Susan Kelly, Conductor, McCullough’s Holocaust Cantata, April 17, 7:30 pm, Rutledge Chapel, USC Horseshoe
 Carolina Alive, April 18, 7:30 pm, School of Music Recital Hall
 Graduate Vocal Ensemble, Eric Munday, Conductor, April 19, 6:00 pm, SOM Recital Hall
 Gospel Choir, April 20, 7:30 pm, Second Calvary Baptist Church, 1110 Mason Road

Check www.music.sc.edu or call (803) 777-5369 for additional event information.

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Our thanks go to the Anglican Church of the Epiphany and to
Bishop Paul Hewett for graciously hosting this concert.
University of South Carolina
School of Music

Melodious Accord: A Concert of Praise
Melodious Accord Chorus    Raymond Hebert, conductor
Chris Walton and Keegan Sims, Trumpet    Ryan Corey and CJ Sciara, Trombone
Jessica Frost-Ballas, Harp    Giulio Garner, Piano

Friday, February 22, 2013, 7:00 p.m.
Virginia Mennonite Retirement Community, Strite Auditorium, Harrisonburg, Virginia

Saturday, February 23, 2013, 7:00 p.m.
Donovan Memorial United Methodist Church, Singers Glen, Virginia

MELODIous Accord: A Concert of Praise
By Alice Parker

Welcome
House of Our God (tune: Zion)
Lord, I Approach Thy Mercy-Seat (tune: Burford)
Come, Ye Disconsolate    Solo: Brian Martin Burkholder, Friday
                                   Sam Showalter, Saturday

Old Testament
Be Joyful in God
The Voice of My Beloved Sounds (tune: Spring)
   Duet: Joanne Gallardo and Brenda Hershberger, Friday
         Jennifer Davis Sensenig and Susan Hagen, Saturday
Guide Me, O Thou Great Jehovah (tune: Tamworth)

New Testament
When I Survey the Wondrous Cross (tune: Retirement)    Solo: Hope Hebert
Come O Thou Traveler Unknown (tune: Vernon)    Solo:  Les Helmuth, Friday
                                   Jeremy Nafziger, Saturday
Oh How Happy Are They (tune: New Concord)

Farewells
That Glorious Day Is Drawing Nigh (tune: Zion’s Light)
How Sweet to Reflect (tune: Eden of Love)    Solo:  Les Helmuth, Friday
                                   Jeremy Nafziger, Saturday
How Pleasant Thus to Dwell Below (tune: Parting Hymn)
God Moves in a Mysterious Way (tune: Union)

Please join us in singing stanzas five and six.
Mr. Hebert is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.

Melodious Accord: A Concert of Praise
Feb 22, 2013, 7:00 pm, Virginia Mennonite Retirement Community
Feb 23, 2013, 7:00 pm, Donovan Memorial United Methodist Church

Program Notes

- Harmonia Sacra tunes and texts from Genuine Church Music, editions 1-6
- Edited by Joseph Funk, first edition published in 1832
- Cantata arranged by Alice Parker
  Published by E. C. Schirmer Music Co., Inc.

Welcome

1. House of our God (Zion)

House of our God, with cheerful anthems ring. While all our lips and hearts his goodness sing:
With sacred joy his wondrous deeds proclaim, Let every tongue be vocal with his name;
The Lord is good, his mercy never ending. His goodness in perpetual showers descending.

Thou, earth, enlightened by his rays divine, Pregnant with grass and corn and oil and wine.
Crowned with his goodness, let thy nations meet, And lay themselves at his paternal feet;
With grateful love that liberal hand confessing, Which through each heart diffuseth every blessing.

Zion, enriched with his distinguished grace, Blessed with the rays of thine Immanuel's face;
Zion, Jehovah's portion and delight, Graven on his hand, and hourly in his sight,
In sacred strains exalt that grace excelling, Which makes thine humble hill his chosen dwelling.

Amen.

In the text, poet and English pastor Phillip Doddridge captures an important Anabaptist theme: that of the Church, the Christian community, as belonging to God—living and working in support of each other. Following the example of Isaac Watts, Doddridge published a series of verses on religious instruction in 1743.

In her notes to the first recording of Melodious Accord, composer Alice Parker speaks of the hymn as a joyous opening statement, rather in the style of Haydn. In the arrangement, Parker starts the work out with the customary focus on melody—a
characteristically sturdy one starting with an arpeggiated octave. She gives it first to the brass, then to the voices in unison, then dividing the choir into soprano-tenor and alto-bass, with one group on the melody and another in inversion and in canon, respecting the ranges of the lower and higher voices.

The second verse features a mixed quartet with the melody threading among different voices and uniting in unison to introduce the last phrase. In the last stanza we hear a regular canon between choir and quartet which quickly evolves into antiphonal homophonic passages with deftly balanced changes of voicing and texture.

2. Lord, I Approach Thy Mercy-Seat (Burford)

Lord, I approach Thy mercy-seat, Where thou dost answer prayer;  
There humbly fall beneath thy feet, For none doth perish there.

Thy promise is my only plea; With this I venture nigh;  
Thou callest burdened souls to thee, And such, O Lord, am I.

Bowed down beneath a load of sin, By Satan sorely pressed,  
By war without and fear within, I come to thee for rest.

Be thou my Shield, my hiding place; That sheltered near thy side,  
I may my fierce accuser face, And tell him, thou hast died.

This hymn can be the voice of the newly-converted believer, approaching the mercy-seat of God (a reference to the top of the Ark of the Covenant) for salvation and baptism, to wit, for entry into the community of the church. Besides mercy, the petitioner asks for protection, care, life, and rest. Perhaps more importantly, he asks for help in facing the accuser (Satan) by the sacrifice of Jesus. The accusation may refer back in the mind of the Anabaptist-Mennonite singer to those condemning the group for heresy.

The melody is chant-like, quiet, and reflective. The gentle 3/4 lilt of the meter adds an element of hopefulness to the penitent prayer. Parker employs imitation at several points in the piece, yet without obscuring the text. The harmonic open fifth at intermediate and final cadences creates a hollow and haunting effect shared by Medieval and early Renaissance works with songs from early America. The modal sound created by use of the lowered seventh is an additional shared characteristic.

3. Come, Ye Disconsolate

Come, ye disconsolate, where-e'er you languish: Come, at the mercy seat fervently kneel;  
Here bring your wounded hearts, here tell your anguish,  
Earth hath no sorrow that heaven cannot heal.

Joy to the desolate, light of the straying, Hope when all others die, fadeless and pure.  
Here speaks the Comforter, in mercy saying: “Earth hath no sorrow that heaven cannot cure.”

Here see the bread of life, see waters flowing Forth from the throne of God pure from above;  
Come to the feast prepared, Come, ever knowing: Earth hath no sorrow but heaven can remove.

In this beautiful “Handelian air,” Christ extends the invitation to all needing consolation to come to the mercy-seat, as did the seeker in the previous hymn. Stanza three refers to flowing waters, possibly those of baptism, to represent the cleansing away of grief and
moral stain. The hymn also references the Trinity: Father ("throne of God"), Son ("bread of life"), and Holy Spirit ("Comforter").

The choir, joining the baritone and harp in the last phrase, may represent the angels adding their voices to the invitation. The last stanza, not used in the cantata, contrasts the offerings of the world, which cannot give healing to the heart.

Old Testament

4. Be Joyful in God

Be joyful in God, all ye lands of the earth, Oh serve him with gladness and fear:
Exult in his presence with music and mirth, With love and devotion draw near.
Jehovah is God, and Jehovah alone Who reigns with his Son above all,
And we are his people, his scepter we own, His sheep, and we follow his call.

Oh, enter his gates with thanksgiving and song, Your vow in his temple proclaim.
His praise with melodious accordance prolong, And bless his adorable Name;
For good is the Lord, inexpressibly good, And we are the works of his hand,
His mercy and truth from eternity stood, And shall to eternity stand!

Poet James Montgomery was a collector and critic of hymns and referred to as the first English hymnologist. “Be Joyful in God” is one of his psalm versions, in this case the well-known One Hundredth: “Make a joyful noise unto the Lord, all you lands... come before His presence with singing.”

The phrase “His praise with melodious accordance prolong” depicts the spiritual fellowship and community that comes from uniting in melody and song. The song is a dance, in the style of an Irish jig, calling our remembrance to the hard work and rugged lifestyle often required on the frontier.

Women and men are placed in call and response to each other and in canon throughout much of the piece. The repeated final phrases give an energetic depiction of the unending rolling wheel of eternity.

5. The Voice of My Beloved Sounds  (Spring)

The voice of my beloved sounds, While o'er the mountaintop he bounds.
He flies exulting o'er the hills, And all my soul with transport fills.
Gently doth he chide my stay, "Rise, my love, and come away."

The scattered clouds are fled at last, The rain is gone, the winter's past.
The lovely vernal flowers appear, The warbling choir enchants our ear;
Now with sweetly pensive moan, Coos the turtledove alone.

The “beloved” is the name for the lover of the Song of Solomon, often understood to symbolize the relationship of the believer with the Lord. Poetically, he calls out his people with the words, “come away.” The reference to the passing of winter may recall the end of the times of persecution in the early years of the Church.
The subtle changing of meter—unusual in the hymn collection—allows a slight shift between the triplets of the 2/4 section and the eighths of the 6/8 and creates a spontaneous dancelike movement when singing of flying away, of the vernal flowers, and of the cooing of the dove.

6. Guide Me, O Thou Great Jehovah (Tamworth)

Guide me, O thou great Jehovah, Pilgrim through this barren land:
I am weak, but thou art mighty, Hold me with thy powerful hand:
Bread of heaven, Feed me till I want no more.

Open now the crystal fountain Whence the healing streams do flow;
Let the fiery, cloudy pillar Lead me all my journey through:
Strong Deliverer, Be thou still my Strength and Shield.

Feed me with the heavenly manna In the barren wilderness;
Be my sword and shield and banner, Be my robe of righteousness;
Fight and conquer All my foes by sovereign grace.

When I tread the verge of Jordan Let my anxious fears subside;
Foe to death and hell’s destruction, Land me safe on Canaan’s side;
Songs of praises I will ever sing to thee.

A “pilgrim through this barren land” portrays the world as barren, from which refuge and sustenance is sought. The healing streams, again, can be the baptism of the new convert, and the provision to slake spiritual thirst. To fight and conquer by sovereign grace is the way that a non-resistant Christian may behave in the world, rather than to take up physical arms. The robe of righteousness is provided by the goodness of God, not of the person. The verge of Jordan speaks of the passage of death, not to be feared for the child of God.

In Tamworth, a trademark sturdy melodic tune shape is evident, now for the third time in the set. The first stanza is entirely unison. The second is for tenor and bass, with some melismatic phrases depicting the healing streams and the need for leading through the journey.

The third stanza employs an entirely different and contrasting melody and rather static harmony. It functions like a “bridge,” as though troops are gathering strength for the next round of spiritual battle. Leading back into the main theme, the instruction is given to the brass to play “sturdily” as the trombone transitions back to the last strain of the melody. As the choir swells to fortissimo, they affirm their intent on bringing songs of praises ever to God.

New Testament

7. When I Survey the Wondrous Cross (Retirement)

When I survey the wondrous cross On which the Prince of Glory died,
My richest gain I count but loss, And pour contempt on all my pride.

Forbid it, Lord, that I should boast Save in the death of Christ my God;
All the vain things that charm me most, I sacrifice them to his blood.

Were the whole realm of nature mine, That were a present far too small,
Love so amazing, so divine, Demands my soul, my life, my all.
The New Testament section of the cantata contains a greater number of images from the life and teachings of Jesus and the apostles. The pouring of contempt on pride reminds the singer that no merit of one’s own can earn salvation. Rather, it is accomplished by the work of Christ on the cross. The vain things of the world are cast aside and forsaken for the life to which God calls us. The demand of all that one has may require paying the ultimate price of physical death—a theme close to the minds of the Anabaptists of earlier centuries.

The opening is marked “slow” and “pensive,” and the music could hardly be executed otherwise. Scored for harp or piano, it uses a drone choral section in much of the song against a melodic solo line or other lines in canon. The effect is ethereal, near other-worldly; as though the singer-thinker is lost in his mind, trying to contemplate the cross and what it means for salvation.

8. **Come, O Thou Traveler Unknown** (Vernon)

_Come, O thou traveler unknown, Whom still I hold but cannot see; My company before is gone, And I am left alone with thee; With thee all night I mean to stay, And wrestle till the break of day._

_In vain thou strugglest to get free, I never will unloose my hold: Art thou the man that died for me? The secret of thy love unfold; Wrestling, I will not let thee go, Till I thy Name, thy nature know._

_‘Tis love! ‘tis love! Thou didstst for me, I hear thy whisper in my heart. The morning breaks, the shadows flee; Pure universal love thou art. To me, to all, thy mercies move, Thy nature and thy Name is Love._

Although this tune is in the New Testament portion, the image developed is of the pilgrim wrestling with God for a blessing as Jacob did in the book of Genesis. The human traveler desperately needs God’s presence and blessing. Hymnwriter Charles Wesley has combined two images: that of Jacob and of the unknown Zion traveler as the Christ. From him the believer seeks not only help but a spiritual relationship of fellowship and dependence.

The setting by Parker for male voices, tenor solo, and brass reinforces the image of the struggle, the dark strains of spiritual exertion. Then the picture moves from wrestling to assurance in “to me, to all, thy mercies move—thy nature and thy Name is Love,” echoed as if in soothing reminiscence.

9. **Oh How Happy Are They** (New Concord)

_Oh how happy are they, Who their Savior obey, And have laid up their treasure above, Oh! what tongue can express The sweet comfort and peace Of a soul in its earliest love._

_‘Twas a heaven below My Redeemer to know: And the angels could do nothing more Than to fall at his feet And the story repeat, And the Savior of sinners adore._

_Jesus all the day long Was my joy and my song; Oh! that more his salvation might see; He hath loved me, I cried, He hath suffered and died, To redeem such a rebel as me._

_Now my remnant of days Would I spend in his praise, Who hath died me from death to redeem; Whether many or few. All my days are his due; May they all be devoted to him._
The text is a reminder that the individual should seek no position or power (no treasure) on the earth, but that made available by God alone. “A soul in its earliest love” recalls the reference to the “first love” in the word to the church in Revelation 2.

A fitting text to follow Wrestling Jacob, the image, reinforced by the light and rising musical figure on the harp, is of the sweet release of spiritual surrender. The lightness builds into a greater intensity as the full choir sings forte on “Jesus all the day long was my joy and my song.” The women end the song in a two-part musical dance, delighting in giving “all my days” to the one who died to give us life.

Farewells

10. That Glorious Day Is Drawing Nigh (Zion’s Light)

That glorious day is drawing nigh, When Zion’s light shall come;  
She shall arise and shine on high, Bright as the rising sun.  
The north and south their sons resign, And earth’s foundations bend;  
Clothed as a bride, Jerusalem, All glorious, shall descend.

The King who wears the splendid crown, The azure’s flaming bow;  
The holy city shall bring down, To bless his Church below.  
When Zion’s bleeding, conquering King Shall sin and death destroy,  
The morning stars shall join to sing, And Zion’s shout for joy!

The hymn refers to the hope of eternity, in contrast to the transitory nature of earthly life. The bending of earth’s foundations acknowledges that even the earth, and physical creation, will one day fail.

The singing of the morning stars is a reference to the book of Job in which the stars (possibly speaking of angels) sang at the creation of the world. Likewise, believers sing in praise of God’s creative and redemptive activity.

Much of the setting is unison, two-part and imitation-echo. The passages move effectively from strict homophony to imitation, and as the end of the piece is approached, strongly in fortissimo, the effect is created both of tightening and broadening—as time ends, it stands still and eternity takes over. The morning stars here sing at the end of all things, as they did at the beginning.

11. How Sweet to Reflect (Eden of Love)

How sweet to reflect on the joys that await me In yon blissful region, the haven of rest;  
Where glorified spirits with welcome shall greet me,  
And lead me to mansions prepared for the blest;  
Encircled in light, and with glory unshrouded, My happiness perfect, my mind’s sky unclouded,  
I’ll bathe in the ocean of pleasure unbounded, And range with delight through the Eden of love.

When angelic legions with harps tuned celestial, Harmoniously join in the concert of praise,  
The saints, as they flock from the regions terrestrial, In loud hallelujahs their voices will raise.  
Then songs of the Lamb shall re-echo through heaven,  
My soul will respond, to Immanuel be given.  
All glory, all honor, all might and dominion, Who brought us through grace to the Eden of love.
The Eden of Love looks back at the garden in Genesis and relates it the heavenly sphere. Songs of the Lamb are mentioned in Revelation, as a theme of praise for redemption of hosts from every nation. The praise is also for bringing the saints through difficulties and vicissitude, by grace, to the Eden of Love.

The texture starts with only harp and tenor solo. With this accompaniment and delicate sound, one can picture what the original garden paradise might have been like, and can then extend the imagination to what lies beyond this life for believers.

The choir joins with either soprano or tenor doubling the solo—creating a somewhat haunting effect as the imagination is again stirred. Parker gives the expression “Hallelujah,” which the saints will utter, to the chorus in sustained chords with the soloist and again at the end, representing the perpetual ascription of “all glory” and “all honor” to the Lamb.

12. How Pleasant Thus to Dwell Below (Parting Hymn)

How pleasant thus to dwell below In fellowship of love:
And though we part, ’tis bliss to know The good shall meet above.

(Refrain) Oh! that will be joyful, joyful, joyful,
To meet to part no more, On Canaan’s happy shore,
And sing the everlasting song With those who’ve gone before.

The children who have loved the Lord Will hail their teacher there,
And teachers gain the rich reward Of all their toil and care. (Refrain)

Yes, happy thought, when we are free From earthly grief and pain;
In heaven we shall each other see, And never part again. (Refrain)

The song creates a fun juxtaposition between the present and future and emphasizes community in both. Giving the phrase “to meet to part no more” to solo singers incorporates a “Sister Act” effect—alternating between and among the whole and various sub-groups. It is also a brief preview of the “barbershop” passage to come. Solos again appear to introduce and complete stanza three until the chorus begins where they take an echo role.

Each chorus makes full use of the extended form from the original hymn, as though the singers are reluctant to finish the song, letting it take on a life of its own. This is especially expressed near the end of the “verse” part of stanza two, where the TB soloists launch into an excursion, a pastiche, in barbershop style, in an enthusiastic expression of camaraderie, and portraying human liberty in a form that may not have existed outwardly then, but which captures the enlivened spirit of what could have been intended.

Here, Parker is not changing the effect of the song but is getting behind the surface to find expression for the effervescent life that the song clearly engenders. As if the TB passage were a second warm-up, the entire SATB quartet, with the full choir, sing the same progression at “Canaan’s happy shore,” this time marked “very free and expressive,” and finally racing to the end.
13. God Moves in a Mysterious Way (Union)

*God moves in a mysterious way His wonders to perform;*  
*He plants his footsteps in the sea, And rides upon the storm.*

*Deep in unfathomable mines Of never failing skill,*  
*He treasurers up his vast designs, And works his sovereign will.*

*Ye fearful saints, Fresh courage take; The clouds ye so much dread*  
*Are big with mercy, and shall break In blessings on your head.*

*Judge not the Lord by feeble sense, But trust him for his grace;*  
*Behind a frowning providence He hides a smiling face.*

~ Congregation joins ~

*His purposes will ripen fast, Unfolding every hour;*  
*The bud may leave a bitter taste, But sweet will be the flower.*

*Blind unbelief is sure to err, And scan his work in vain;*  
*God is his own interpreter, And he will make it plain.*

Amen.

Alice Parker advocates that this hymn should be reinstated with honor into modern hymnbooks. She includes it in her own *Melodious Accord Hymnal* along with six others from this cantata.

Poet William Cowper has created a statement of firm recognition, not of fatality, but of the ultimate wisdom and sovereignty of God. In ending the concert of praise with this tune, the gathering is brought back to the present, knowing that one day, all will be clear and unraveled. The final phrase, “God is his own interpreter and he will make it plain,” are words that both comfort and humble the singer and listener.

For the third time in the cantata, all forces are present (chorus, brass, and harp), but in a broad, sober, and confident statement of God’s wisdom, goodness, and sovereignty. We cannot understand His ways; therefore we must trust that He will work all matters out right in the end. Note values are extended and sustained to reinforce these concepts, and yet one more role is added—the congregation. As with the opening tune, Parker adds an Amen, “so be it,” in our agreement with divine work and purpose.

Please join the chorus in singing the final two stanzas.
**Melodious Accord Chorus**

Raymond Hebert, Conductor

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* Small ensemble singers (**Zion, Parting Hymn**)  

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  Dr. Rebecca Phillips, Jury Member        Sara Beardsley, Choral Secretary