Tertian Relationships In Three Choral Selections By Dan Forrest: A Conductor’s Analysis

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TERTIAN RELATIONSHIPS IN THREE CHORAL SELECTIONS
BY DAN FORREST: A CONDUCTOR’S ANALYSIS

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DEDICATION

This document is dedicated to my parents, Kenneth and Priscilla Cope, who have always been supportive and encouraging. I would not be who I am today without your nurturing guidance throughout my life. Thank you for all you sacrificed to help me get here. I love you both so much!
ACKNOWLEDGEMENTS

I would like to acknowledge Dr. Alicia Walker for her brilliant perceptiveness and willingness to oversee this document. I would also like to acknowledge Drs. Larry Wyatt, Andrew Gowan, and Reginald Bain for their willingness to be on my committee as well as their insight through this process.
ABSTRACT

Dan Forrest is a composer who has gained attention in the choral world. His compositions like *Venerate Adoremus*, *Abide*, and arrangements like *A Mighty Fortress is Our God* exhibit representative characteristics of his compositional voice. This document will serve choral conductors as a resource for understanding the compositional aspects of Forrest’s music and application for rehearsing his music. By examining three of his compositions of contrasting styles, this study will illuminate a variety of his compositional traits and examine their use in the three selections. Tertian relationships are pervasive in Forrest’s music in the formal designs, harmonic structure, and key relationships. Through comprehensive analysis and discussion, this document will argue that Forrest’s compositions *Venerate Adoremus*, *Abide*, and *A Mighty Fortress is Our God* all contain characteristics based on the number three. This study will offer conductors and performers insight into his music within the historical context of tertian harmonic relationships. The goal of this study is to provide a detailed source for conductors to understand Dan Forrest and his compositional voice.
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CHAPTER 1

INTRODUCTION

Dan Forrest is an acclaimed composer and arranger known for his choral, instrumental, and solo music. Since his first publication in 2001, his pieces have become "firmly established in the repertoire of choirs in the U.S. and abroad" and he has "sold millions of copies" of his work.¹ Forrest is "described as having ‘an undoubted gift for writing beautiful music…that is truly magical’ with works hailed as ‘magnificent, very cleverly constructed sound sculpture’ and ‘superb writing…full of spine tingling moments.’"²

1.1 COMPOSER BACKGROUND

Dan Forrest was born in Elmira, New York in 1978.³ He started piano lessons in the fourth grade and served as a pianist at his church in the sixth grade.⁴ As a high school student, he composed and arranged several songs for piano. After he discovered choral music in college, he became serious about composing.⁵ He received a Bachelor of Music in 1999 and a Master of Music degree in 2001, both in Piano Performance, from Bob

⁵ Ibid.
It was during his college years that Forrest became “infatuated with recordings of choral music” and what a choir could do musically. In 2007, he earned his Doctor of Musical Arts degree in Composition from the University of Kansas. He was a professor and Chairman of the Music Theory and Composition area at Bob Jones University from 2007-2012. He left his academic post to become a full-time composer as his compositions and arrangements became increasingly popular. Forrest’s compositions include solo, choral, orchestral, and wind band works. He works as assistant editor at Beckenhorst and his music is in print with numerous publishers. His music is established in the repertoire of choirs all over the globe. His commissioned works have been performed in major venues around the world, including Carnegie Hall in New York City, Kennedy Center in Washington D.C., Lincoln Center, and Izumi Hall in Osaka, Japan.

His latest work, LUX, is self-published but distributed by Beckenhorst. He is working to increase composer performance rights royalties in hopes that traditional publishing will be more worthwhile to aspiring composers because he believes “the traditional publishing model still has a lot to offer.” His desire is to give new composers access to trusted, established composers and editors who work with composers to make their pieces the best possible and to give conductors one place to look for new music.

Forrest seeks the opportunity to give people beautiful music and minister to them spiritually through his compositions. Forrest’s music is based on his belief that “all good things, including any beauty that we encounter, are from God, through God, and

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6 Interview with Dan Forrest on November 15, 2014.
7 Ibid.
9 Ibid.
10 Ibid.
11 Ibid.
12 Ibid.
ultimately to God.” Forrest glorifies God by creating music that invokes a spiritual experience for the listener.

Because he is a relatively young composer, little research has been done on his compositional style. My prior research includes an analysis of Forrest’s *Requiem for the Living*, a five-movement, 40-minute work. The framework for discussion in that research extracts the importance of the number three in the primary motive and draws connections to other aspects of the work that utilize three as an organizing mechanism. This number is evident in the range of the primary motive, the secondary motives, the three-part design of each movement, the numerous mediant harmonic relationships, and the extended tertian harmonies. To expand this research, this document examines three additional choral pieces by Forrest through the lens of these compositional techniques. This study will help conductors and performers recognize significant details of Dan Forrest’s music and its connection to the historical development of tertian harmonic relationships. The role of the conductor is to ascertain as much insight into the music he or she teaches by understanding the composer and the techniques commonly used by that composer. The goal is to provide a detailed source of insight into Forrest’s compositional style that will enhance understanding for both conductors and performers.

1.2 LITERATURE REVIEW

There are several studies that trace the history of tertian relationships, particularly in the classical and romantic periods. In addition, recent research reveals that tertian

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14 Lindsey Laneé Cope, “The Power of Three in Dan Forrest’s *Requiem for the Living*.”
16 Lindsey Laneé Cope, “The Power of Three in Dan Forrest’s *Requiem for the Living*.”
relationships in choral music may be traced back to the Renaissance.\textsuperscript{17} It is also true that the research deals primarily with instrumental music rather than vocal or specifically choral genres. While an extensive discussion of historic practice regarding tertian relationship is beyond the scope of this study, a review of their use by major composers provides valuable context for this study of Dan Forrest’s music. The following is a brief examination of sources that discuss mediant transformations, mostly chromatic mediant relationships, and the history of their development.

Four sources trace tertian relationships in the music of a single composer: Mozart, Beethoven, Schumann, and Debussy, respectively. David Beach’s article, “A Recurring Pattern in Mozart’s Music” considers third relations at the moment of recapitulation in first movements of Mozart sonatas: Sonata in F K.280, Sonata in F K.332, and Sonata in B-flat K.333, which are all instrumental works. Beach says, “In classical sonata movements in the major mode the tonal motion of the development section is most often directed back to the dominant, which is then extended for several measures until the return of the tonic.”\textsuperscript{18} However, in several Mozart works the goal of this motion is not the dominant, but the “major triad on the mediant (III#); from there the return to the tonic is accomplished either directly or through the dominant, which is sometimes passing but other times more extended.”\textsuperscript{19} In his article, “About a Key: Tonal Reference in Beethoven’s Sonata-Form Works,” Jeffrey Swinkin discusses the sonata practice of the mid-eighteenth century in which composers frequently asserted the minor dominant prior to the major dominant in the second part of the exposition. For instance, for the


\textsuperscript{19} Ibid.
secondary key of the Piano Sonatas Op. 31, no. 1, and 53 (“Waldstein”), Beethoven substitutes the major mediant for the dominant. These and similar cases result in the delayed arrival of the tonic in the secondary theme of the recapitulation. Consequently, when the tonic arrives, the listener is more aware of it. In this way Beethoven brings the resolution of large-scale tonal dissonance to the forefront. In “Rethinking Schumann,” edited by Roe-Min Kok and Laura Tunbridge, the authors specifically mention Schumann’s use of chromatic mediant relationships and the way he handled common tones in “Kreisleriana,” a piano solo. In the article, “Chromatic Third-Relations and Tonal Structure in the Songs of Debussy,” Avo Somer explains that chromatic third-relations abound in Debussy’s music compared to earlier nineteenth century composers. These relations are not only based on mediant and submediant chords like earlier composers, but those built on any scale degree, even extended tertian chords such as sevenths and ninths. While chromatic third-relations in Debussy’s musical language often elaborate traditional harmonic functions, “they are always subordinate to a tonic.” They arise in songs of Debussy composed throughout his career but are “employed with increasing subtlety and expressive power after the turn of the century.” Some of the examples are vocal music, but none are choral.


\[\text{References}\]

23 Ibid.
use of chromatic mediant relationships in his piece, “The Souls of the Righteous,” which contains “expanded voicing of two chromatic-mediant motions.” However, while the focus of the dissertation is on choral works, it does not focus on tracing mediant relationships specifically, rather it is a conductor’s analysis of those works.

Several sources trace tertian relationships of a group of composers from the late 1700’s-1800’s. Harald Krebs gives numerous Schenkerian readings of long-range third relations in Mozart and Haydn in “Third Relations and Dominant in Late 18th- and Early 19th-Century Music.” This dissertation compares the degree of connection between third-related triads (mediant and submediant) and the dominant within large-scale harmonic progressions in the late eighteenth and early nineteenth century. Krebs uncovers and graphically displays these progressions in the works of classical composers, Mozart, Haydn, and Beethoven, but also romantic composers, Schubert and Chopin. While the Classicists use third-related triads in a manner that insures their subordination to the tonic, Schubert and Chopin began to use them in a manner that results in the weakening or even the dissolution of a tonic. In early nineteenth century music, the rise of the use of third-related triads independently of the dominant is an important factor in the departure from the tonal clarity and stability of Classical music.

Discussing some of the same composers as Krebs, Charles Rosen’s book, *The Romantic Generation*, details “some activities of chromatic mediants: coloristic; substitute dominants opposing the tonic (largely in Beethoven); less oppositional independent areas (largely in Chopin and


Schubert).”26 His discussion contains numerous examples of chromatic mediants. In the section, “Mediants,” the author states that a group of composers born around 1810 “developed a new chromaticism, largely arrived at through the use of mediant relations.”27 He also provides examples from Mozart, Haydn, and Beethoven, all of which are instrumental works.28 A large number of sources mention mediant relationships of composers, especially in the nineteenth century, but do not explicitly trace the relationships. Some examples include “The Cambridge Companion to Mendelssohn,” “The Cambridge Companion to Schubert,” “Mendelssohn, A Life in Music,” but still, most musical examples are instrumental or vocal works and not choral.

One of the most informative sources is David Kopp’s *Chromatic Transformations in Nineteenth-Century Music* published in 2002. This book develops a model of chromatic chord relations in nineteenth-century music by composers such as Beethoven, Brahms, Schumann, Shubert, Chopin, Wagner, Dvorak, Wolf, and Liszt. The emphasis is on explaining chromatic third relations and the “pivotal role they play in theory and practice.”29 The book traces conceptions of the harmonic system and of chromatic third relations from “Rameau through nineteenth-century theorists such as Marx, Hauptmann, and Riemann, to the seminal twentieth-century theorists Schenker and Schoenberg and on to the present day.”30 Kopp’s argument is that the nineteenth century saw both an increasing acceptance of chromatic third relations “as a class of legitimate harmonic phenomena paralleling their increasing presence in music, and…the development of theoretical constructs which were increasingly less able to accommodate these

27 Ibid.
28 Ibid.
30 Ibid.
phenomena.” He traces the history of chromatic mediant relations and says they are not exclusive to nineteenth-century music. He says, “Their presence in Renaissance music is familiar.” In Baroque style they “often occur at the boundaries between large sections of pieces, as a half cadence resolving to an unexpected new tonic.” Similarly in the music of Haydn and Mozart, “they appear most often as major-third mediants at the boundaries between sections in a minuet or scherzo,” or they occur between or within phrases. In Beethoven’s and Schubert’s music, chromatic mediants began to appear with greater regularity and to find their way into more local harmonic contexts. As their presence grew and their profile became more familiar, chromatic third relations gradually became an accepted and much-exploited aspect of nineteenth-century harmonic practice.

Discussing music of later romantic composers is Rey M. Longyear and Kate R. Covington in “Tonic Major, Mediant Major: A Variant Tonal Relationship in 19th-Century Sonata Form.” This article discusses the tonal relationship in major-mode sonata form movements in which the first theme-group begins in tonic and the second theme-group is in the major mediant. This tonal relationship in sonata movements originated with Beethoven and was most frequently used by him. Its use among later composers was rarer, in a few works by Liszt, Brahms, Dvorák, Rimskij-Korsakov, and d’Indy. According to Longyear and Covington, “The similarities among these composers are (1) two-key rather than three-key expositions; (2) approaches to or departures from the mediant; (3) compensations for the tonal disequilibrium of the mediant both within the

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32 Ibid.
33 Ibid.
34 Ibid.
35 Ibid.
movement and in the instrumental cycle as a whole.”³⁶ The differences are in particular details of procedure that reflect each composer’s individuality.

Matthew Bribitzer-Stull discusses in his article, “The Ab–C–E Complex: The Origin and Function of Chromatic Major Third Collections in Nineteenth-Century Music,” that the Ab–C–E major-third constellation is a “prototype for nineteenth-century composers’ expressive and structural uses of chromatic major-third relations.”³⁷ According to Bribitzer, chromatic major-third root relations are intrinsic to nineteenth-century central European music. A partiality for these relations is most obvious in the music of Beethoven, Schubert, Chopin, Wagner, Brahms, and Liszt. The earliest strategies nineteenth-century composers used for incorporating direct chromatic third relationships into their music usually followed earlier diatonic models of Mozart, Haydn and Beethoven, “providing coloristic alterations of them more than substantive changes to their structural functions.”³⁸

Many composers in the nineteenth century moved away from traditional harmonic tonic-dominant functional tonality and began exploiting chromatic mediant relations. Then some twentieth century composers experimented in techniques like using whole tone scales (Janáček 1854-1928, Debussy 1862-1918), atonality, or music lacking a tonal center, followed by the 12-tone technique (Schoenberg 1874-1951, Webern 1883-1945, Berg 1885-1935), polytonality (Ives 1874-1954, Stravinsky 1882-1971, Britten 1913-1976), and octatonicism (Korsakov 1844-1908, Stravinsky 1882-1971, Ravel 1875-1937,

³⁸ Ibid.
Messiaen 1908-1992), to name a few. Forrest does not compose these types of highly chromatic music, in fact, his work is more “romantic” in nature. He admires some twentieth century composers such as Ralph Vaughan Williams (1872-1958), especially his 5th Symphony, for his “exquisite counterpoint even in lower voices…and the way he made diatonic writing sound 20th Century.”

Aaron Copland (1900-1990), especially his Third Symphony, “for his lean, modern sound, and the ways he too made diatonicism sound fresh.”

In the latter part of the century, one of Forrest’s inspirational figures, Morten Lauridsen (b. 1943), found ways “to be somewhat modern without resorting to all-out chromaticism, and yet deeply moved [him] when [he] was in college.”

Avro Pärt (b. 1935), John Tavener (1944-2013), and Henryk Gorecki (1933-2010) are notable figures of inspiration “for their deeply moving quasi-minimalist works.”

John Rutter (b. 1935) “in a more close-to-home vein of choral miniatures in the late 20th Century,” as well as Leonard Bernstein (1918-1990) and other early 20th Century Americans inspire Forrest “for the way they pursued a uniquely American sound or approach.”

The history of tertian relationships provides context for Dan Forrest’s use of them in his compositions. Forrest writes predominantly in a romantic style. Tertian relationships are pervasive in his music in terms of the harmonies, the key relationships, and formal designs. These relationships will be discussed in detail in Chapters 2-4.
1.3 HISTORIC USE OF TERTIAN RELATIONSHIPS IN CHORAL MUSIC

Forrest’s use of tertian harmonic relationships and key relationships are the primary focus of this document. Mediant related harmonies refer to the use of triads whose roots are a third apart but can be moved smoothly due to the existence of common tones between two given chords. Two triads are said to exhibit a chromatic mediant relationship if “they are both major or both minor and their roots are a third apart.”

Mediant related chords and key relationships became much more common during the Romantic period and became even more prominent in post-romantic and impressionistic music. Numerous theory textbooks explain these concepts in detail. Some examples include: Benward and Saker’s *Music: In Theory and Practice, Vol. II*, Roig-Francoli’s *Harmony in Context*, Kostka and Payne’s *Tonal Harmony*, Forte’s *Tonal Harmony*. Numerous sources trace the history of mediant related chords and the composers who used them in choral works. Table 1 lists a sampling of composers who have included mediant related chords in their choral compositions. The ensuing discussion is a brief description of each example.

One early example of a chromatic mediant relationship is found in Renaissance composer, William Byrd’s “Sanctus” from *Mass for Four Voices*. The “Sanctus” begins in F dorian and cadences to C major in m. 14 following the three repetitions of the text, “sanctus.” Then the next section, “Dominus Deus Sabaoth,” begins on an A-flat major.

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chord. This chord change maintains a common tone, C, between the two chords. (Figure 1.1).

Table 1.1: Musical time period, composer, and compositions utilizing mediant relationships

<table>
<thead>
<tr>
<th>Musical Time Period</th>
<th>Composer</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance</td>
<td>William Byrd</td>
<td>“Sanctus” from Mass a4</td>
</tr>
<tr>
<td>Baroque</td>
<td>Johann Sebastian Bach</td>
<td>Christmas Oratorio</td>
</tr>
<tr>
<td>Classical</td>
<td>Joseph Haydn</td>
<td>Creation</td>
</tr>
<tr>
<td>Romantic</td>
<td>Johannes Brahms</td>
<td>Ein Deutsches Requiem</td>
</tr>
<tr>
<td>20th Century</td>
<td>Herbert Howells</td>
<td>Magnificat from Collegium Regale</td>
</tr>
<tr>
<td>21st Century</td>
<td>Dan Forrest</td>
<td>Requiem for the Living, Abide, A Mighty Fortress, Venite Adoremus</td>
</tr>
</tbody>
</table>

Figure 1.1 William Byrd "Sanctus" from Mass a4, chromatic mediant relationship from C–A-flat major, mm. 12-15.
The book *Johann Sebastian Bach’s Christmas Oratorio: Music, Theology, Culture* describes a mediant relationship in Bach’s writing between the end of a chorale setting “Ich steh an deiner Krippen Hier,” which ends in G major. The next recitative begins in E minor but on the V chord, B major, a chromatic mediant relationship to G.

The book *Mozart, Haydn, and Early Beethoven, 1781-1802* explains that “more and more in his remaining years, Haydn came to favor mediant relationships between movements.”49 In Haydn’s *Creation*, the “music that follows the opening…unison C, the listener hears two notes, creating merely an interval, followed by another note that joins to create a chord.”50 This first triad of the introduction is A-flat major, a flat sub-median in first inversion (bVI°) (Figure 1.2).

![Figure 1.2: Haydn Creation excerpt C–A-flat major in first inversion, mm. 1-6](image)

*Grove’s Dictionary of Music and Musicians* describes the characteristics of Brahms’ music that “distinguish him most conspicuously from all others.”51 One of Brahms’ most individual qualities is seen in his manner of handling his themes. While

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adhering to the classical structure far more strictly than any of the great composers since Beethoven, he “gave it new life by the ingenuity with which he presents his material in new aspects, and in particular by the kind of modulations he prefers.” Rather than moving by “gradual and definite steps to a remote key, he often leaves out one or more of the sequence of steps by which the distant key would naturally be reached.” Certain key relationships are “used with evident affection, such as the transition to the mediant or sub-mediant of the key.” For example, his greatest choral work, *Ein Deutsches Requiem* Op. 45, contains seven movements. The first and last movements contain chromatic mediant modulations within them. The first movement begins in the key of F major, modulates down a major third to D-flat major (Figure 1.3) and back to F (Figure 1.4). The last movement begins in F major, modulates up a major third to A major and back to F and the note F is the common tone in these different keys.

Twentieth century composer Herbert Howells made use of mediant relationships in his music. One example is his *Magnificat* from the *Collegium Regale* which contains a mediant chord relationship in m. 64 at the end of a section in B-flat major, concluding with a D major chord to transition to the famous “*gloria patri*” section of the King’s Service and D is the common tone between these two chords (Figure 1.5).

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53 Ibid.
54 Ibid.
Figure 1.3: Brahms *Ein Deutsches Requiem* modulation from F–D-flat, mm. 45–48

Figure 1.4: Brahms *Ein Deutsches Requiem* modulation from D-flat–F, mm. 60–64
1.4 METHODOLOGY

This study will provide an analysis of three of Forrest’s choral works and the importance of the number three in his compositional approach. Each chapter will focus on an individual work, outlining certain aspects of his harmonic and melodic transformations, key relationships, as well as formal designs. The first chapter contains background information on Dan Forrest, the historic use of tertian relationships and how he fits into that line of compositional development, and the purpose of study. Chapter two is a discussion of compositional elements in Venite, Adoremus, focusing on the use of cantus firmi and the formal design of the piece. Chapter three includes a discussion of Abide, focusing on the harmonic and key relationships, as well as the formal design. Chapter four is a discussion of Forrest’s arrangement of A Mighty Fortress is Our God, focusing on the harmonic and key relationships, rhythmic elements, and
formal design. In the final chapter, conclusions are drawn about his compositional style throughout these works based on the analyses presented.

The purpose of this study is to highlight Forrest’s use of the number three as an organizing mechanism in selected compositions. The tripartite forms, the numerous mediant harmonic relationships, and extended tertian harmonies are present in each selection. Forrest brings attention to the text through formal design, motivic development, and harmonic transformations. This study offers conductors and performers insight into Dan Forrest’s music within the historical context of tertian harmonic relationships. The role of the conductor is to gain as much insight into the music he or she teaches by understanding the composer and the techniques commonly used by that composer. The goal of this study is to provide a source for conductors to understand Dan Forrest and his compositional voice. A complete list of Forrest’s works can be found in Appendix A.
CHAPTER 2
VENITE, ADOREMUS

Forrest’s setting of the “Venite, Adoremus” text, translated “Come, let us worship” uses “carefully constructed” small motivic fragments of the traditional *Adeste Fideles* hymn tune (O Come All Ye Faithful).\(^{56}\) The a cappella, imitative, SSAATTBB texture builds to a climax, at which point the full melody of the refrain of the traditional hymn tune enters and floats over the rest of the choir.\(^{57}\)

2.1 MELODIC TRANSFORMATIONS

The use of a *cantus firmus*, a term particularly associated with music of the Medieval and Renaissance periods, is a device that “designates a pre-existing melody used as a basis of a new polyphonic composition.”\(^ {58}\) The *cantus firmus* can be taken from plainchant, or monophonic secular music, from one voice of a sacred or secular polyphonic work, or it may be freely invented.\(^ {59}\) Composers in the Renaissance worked with motives “as the smallest units of musical construction.”\(^ {60}\) They could create songs or

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\(^{57}\) Ibid.


\(^{59}\) Ibid.

movements “which consisted of chains of interlocked phrases, each of them devoted to the manipulation of a single motive.”

Forrest uses the “Adeste Fideles” tune as the basis of this composition. It opens with his version of the theme (Figure 2.1). This theme is present in the first and last sections of the song: A-section: m. 1 Tenor, m. 33 Alto and A’-section: m. 82 Tenor, m. 87 Bass, m. 96 Tenor, m. 98 Soprano, m. 102 Tenor, m. 106 Alto. Forrest states, “The intervals and/or contours and/or little melodic motives are virtually drawn from or developed from the traditional tune” in one way or another. The opening theme “includes the neighbor tones on either side of a central pitch just like the refrain of the original carol, ‘O come, let us a-… and the descending fifth on ‘re-mus’ is the descending fifth from the second bar of the carol ‘faith-ful’.” The leap of a sixth followed by a return leap of a fifth in his first “Dominum” is simply a “backwards version of the original carol bars 2-3 ‘faith-ful, joy-’ which leaps a fifth then returns a sixth.”

Figure 2.1: Venite Theme 1

A second version of the theme appears at a tempo change in measure 24 (Figure 2.2). This version of the theme is present in the first and last sections of the song at different pitch levels, often times in fragments: A-section: m. 24 Alto, m. 25 Soprano

61 Ibid.
62 Interview with Dan Forrest on March 15, 2018.
63 Ibid.
64 Ibid.
(fragment), m. 27 Bass (fragment), m. 28 Sop/Alto (fragment), m. 29 Tenor (frag.) and A’-section: m. 68 Bass, m. 69 Tenor (frag.), m. 70 Alto (frag.), m. 72 Alto (frag.), m. 75 Tenor (frag.), m. 76 Sop/Alto (frag.), m. 77 Tenor (frag.).

Figure 2.2: Venite Theme 2

The third and final version of the Venite theme is the hymn tune, “Adeste Fideles,” but with the “venite adoremus” text (Figure 2.3). It only appears twice in the final section of the song: A’-section: m. 80 Soprano, m. 90 Soprano.

Figure 2.3: Venite Theme 3

There is one theme with the “Adeste fideles” text, but with a different melody than the hymn tune (Figure 2.4). This theme occurs in the first and last sections of the piece and often appears as the first or second phrase of the theme: A-section: m. 4 Tenor 1, m. 12 Soprano (phrase 2), m. 14 Alto, m. 22 Soprano (phrase 2) and A’-section: m. 60 Soprano, m. 66 Tenor (phrase 2).
A fifth theme is found in the middle section of the composition and only appears twice in the soprano voice: B-section: m. 41 Soprano 1, m. 49 Soprano 1 (Figure 2.5). The final theme only appears once in the middle section with the text, “natum videte rege angelorum”: B-section: m. 54 Soprano 1 (Figure 2.6). Late in the piece the dense texture builds to a climax, at which point the full melody of the refrain of the traditional hymn tune enters in the soprano and floats over the rest of the choir (Figure 2.7).  

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Figure 2.4: Adeste Theme

Figure 2.5: Venite in Bethlehem Theme

Figure 2.6: Natum Theme

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2.2 HARMONIC TRANSFORMATIONS

This composition is one of the few compositions by Forrest containing no modulations. Consistently in D-flat major, *Veni Adoremus* contains no accidentals, remaining diatonic throughout. However, the diatonicism does not mean it is an easy piece to sing. The a cappella, eight-part, often polyphonic texture creates a challenge. The harmonies in this composition include extended tertian harmonies such as major and minor seventh chords, and numerous triads with added fourths, sixths, or ninths (Figure 2.8).

Another feature of Forrest’s harmonic language is of inversions with triads and extended chords. For example, in mm. 72-75, each measure begins with an inverted chord (Figure 2.9). Forrest often cadences on the ii chord, creating tension by prolonging
a true resolution. For example, he ends a phrase on an extended ii chord, E♭m11, in m. 33 (Figure 2.10) and an E♭m7 chord in m. 95 (Figure 2.11).

Figure 2.8: Venite Adoremus extended tertian harmonies, mm. 15-19

Figure 2.9: Venite Adoremus inversion chords, mm. 72-75
Figure 2.10: *Venite Adoremus* cadence on (ii) E\textsubscript{b}\textsuperscript{11}, mm. 29-33

Figure 2.11: *Venite Adoremus* cadence on extended ii chord, mm. 91-96
2.3 FORMAL DESIGN

The tripartite form of Venite, Adoremus is sectioned by the text/theme and tempo changes. Only the three Venite themes and the Adeste themes are found in the two A-sections while the contrasting B-section contains the Venite in Bethlehem theme in mm. 41-53 and the Natum theme in mm. 54-59, both of these appear only once. The tempo in both A-sections is “Adagio $\frac{\text{d}}{\text{4}} = 69-72$” and the B-section is faster, “Piu Mosso $\frac{\text{d}}{\text{4}} = 88$” (Figure 2.12).

![Venite Form](image)

**Figure 2.12: Venite Form**

Venite, Adoremus is moderately difficult to prepare. The division of the piece into three main sections and smaller subsections provides a useful structure for rehearsal (Figure 2.12). Difficulties present themselves in harmonic demands, long phrases, and transitions between sections. Pre-rehearsal considerations include marking the score with the benefit of the previous discussion. A conductor will also benefit in marking the themes, perhaps with different colors, to extract them in performance. Preparing a convincing performance of Venite, Adoremus requires attention to the different themes;
bringing these themes out of the thick texture will provide a satisfying listening experience. There may be a need to isolate the extended chords for tuning purposes. Once these elements are comfortably in place, the conductor and the ensemble will find *Venite, Adoremus* quite enjoyable to perform.

Forrest’s manipulation of thematic material is exploited in *Venite, Adoremus* in a way that creates variety, even while the entire piece is diatonic. Forrest’s harmonic language in this composition includes extended tertian chords as well as inversions to create interest. He brings attention to the text through his thematic development, harmonic language, and formal design while preserving the historical “*Adeste Fideles*” hymn tune and bringing it to the surface near the end. *Venite, Adoremus* is an excellent example of Forrest’s expressive writing.
CHAPTER 3

ABIDE

Forrest writes, “I first encountered Jake Adam York’s poem, ‘Abide,’ when a friend sent me an article from New York Times Magazine memorializing his untimely death in 2012 at the age of 40.”66 York is known for his poetry “elegizing the martyrs of the Civil Rights Movement in the U.S.”67 The poem is “part of his collection by the same title published in 2012, and was inspired by a vinyl recording of Thelonius Monk performing the classic hymn, ‘Abide with Me.’”68 Forrest’s setting “hints at that hymn and seeks to evoke a sense of Americana on a warm late-summer evening.”69 Inspired by York’s direct manner of reading his own poetry, Forrest set most of the text in a “homophonic and syllabic style, surrounding it with richer textures, which envelop and embrace his own honest voice.”70

The piece opens with the soprano singing “abide” on G-flat and the alto, tenor, and basses whisper “abide.” Forrest explains, “The whisper is almost ghost-like, from Jake Adam York after dying so young – like a whisper from his past still lingering in our

67 Ibid.
68 Ibid.
69 Ibid.
70 Ibid.
present.” Forrest says, “The poem evokes feelings of a lost loved one still speaking to us, as well, so it felt right.”

3.1 HARMONIC TRANSFORMATIONS

Forrest’s harmonic language includes many progressions with mediant relationships. Abide contains mediant harmonic relationships between chords throughout the piece. Abide begins with the sopranos on G-flat as a pedal tone, which becomes the enharmonic, F-sharp, in m. 6 (Figure 3.1). The first complete chord is E♭m in m. 4, a minor third below G-flat, then passes to C♭add9, a major third below E-flat (Figure 3.1).

![Figure 3.1: Abide mediant chord changes from G♭–E♭m–C♭add9, mm. 1-5](image)

The C-flat chord in m. 5 becomes its enharmonic, B, in m. 6 which passes to A6/9, a diminished third from C-flat (Figure 3.2). A6/9 passes to F♯add 9, a minor third below, and F-sharp in m. 8 becomes the enharmonic, G-flat, in m. 9 (Figure 3.2). While

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71 Interview with Dan Forrest on March 15, 2018.
72 Ibid.
all these enharmonic changes are occurring, the piano is fixed, meaning it does not shift key although voice parts shift (Figure 3.2).

Many chords are spaced with perfect fifth intervals (two thirds) or perfect fourths, the inversion of a perfect fifth (Figure 3.2). This spacing creates the extended tertian harmonies containing added sixths and ninths. For example, the chord in m. 7 is A6/9 and Forrest puts the root, A, in the bass, followed by the fifth, E, in baritone and the ninth, B, in the tenor. The alto has the third of the chord, C-sharp, and a perfect fourth above is the soprano’s F-sharp, which is the sixth of the chord (Figure 3.2).

![Figure 3.2: Abide enharmonic mediant chord change, chord spacing, fixed piano, mm. 6-9](image)

There are also two enharmonic mediant modulations in *Abide*. One section with the key signature of G-flat cadences on an A♭m11 (ii) chord then goes to D major in m. 62 but starts on an F#m9add4 (iii) chord. The chord changes are all descending thirds: C-flat to A-flat is a minor third, A-flat to F-sharp is a diminished third, and F-sharp to D is a
major third (Figure 3.3). This section’s ambiguous tonal center changes to D-flat major in m. 71 with an enharmonic common tone in the tenor (C-sharp=D-flat) (Figure 3.4).

Finally, the next to last section, which is in the key of D major, goes back to the original key signature, G-flat major, in m. 102 with an enharmonic common tone F-sharp=G-flat in the soprano, alto, and bass parts while the tenor moves up by half-step from A to B-flat (Figure 3.5). This final section eventually ends with the material in the opening section, creating a cyclic formal design.

Figure 3.3: Abide key change, third related chord changes, and extended tertian harmonies, mm. 60-62
Figure 3.4 *Abide* key change to D-flat major, mm. 68-71

Figure 3.5 *Abide* final key change with enharmonic common tone F-sharp=G-flat, mm. 100-104
3.2 FORMAL DESIGN

The form of *Abide* is ternary. The first and last sections contain the opening ideas in the key of G-flat major and the same tempo markings “Slowly $\downarrow = 60-63$” creating a cyclic form. The contrasting B-section changes key signatures to D but the tonal center is A, then the key signature changes to D-flat briefly, to C major, but C never sounds like tonic. The tempo in this section is slightly faster, “Moving forward” and contains several tempo fluctuations along with changes in tonal centers, creating a restlessness in the music (Figure 3.6).

![Abide Form Diagram](image)

**Figure 3.6: Abide form**

The primary challenges in the preparation of *Abide* are the chromaticism and the enunciation of the text. The familiarity of the conductor with the text will aid in phrasing decisions. *Abide* is one of Forrest’s most difficult pieces to sing due to the long lines, which require enough singers to allow for staggered breathing. However, the manner in which Forrest sets York’s text is clever and expressive. With proper attention to textual
inflection, the conductor will be able to extract satisfying musical nuance from the choir. The division of the piece into three main sections and smaller subsections provides a useful structure for rehearsal (Figure 3.6). Pre-rehearsal considerations include marking the score with the aid of the preceding discussion. The ensemble should be adequately prepared for the harmonic content of the A-sections. It is recommended to first tune the open fifths and octaves, then add the third, and finally the color tones. The B-section’s sudden key changes, tonal ambiguity, extended tertian chords, and tempo changes require extra consideration and rehearsal time. Many repetitions of this section will be necessary over a number of rehearsals. *Abide* is enjoyable to rehearse and sing once these elements are securely in place.
Forrest’s arrangement of *A Mighty Fortress is Our God* (2017) was written for the 500th anniversary of the Protestant Reformation (1517). The original hymn tune, “*Ein Feste Burg,*” was composed by Martin Luther, leader of the Reformation (Figure 4.1). Many composers have set Luther’s original text and tune in their own style including Hans Leo Hassler, Georg Philipp Telemann, Johann Walter, and Johann Sebastian Bach and Felix Mendelssohn. Johann Sebastian Bach used the text as the source for his chorale *Cantata 80, Ein Feste Burg Ist Unser Gott.* The final chorale is the “*Ein Feste Burg*” tune

Figure 4.1: Luther’s original manuscript of *Ein Feste Burg*\(^7\)

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in the soprano with a different text, which is the fourth verse of the hymn (Figure 4.2).

Bach set the tune twice in his *Choralgesänge* (*Choral Hymns*), BWV 302 and BWV 303 for four voices. He used strains of the tune in his *Christmas Oratorio*. There is also a version, *Chorale Prelude* BWV 720, written by Bach for the organ at Mulhausen. Georg Philipp Telemann made a choral arrangement of this hymn tune. In Telemann’s setting, he includes the text “*Gottes Wort und Luthers Lehr vergehet nun und nimmer mehr*” (God’s word and Luther’s teaching go now and forevermore), a clear indication of Luther’s importance in this tradition. Felix Mendelssohn used it as the theme for the final movement of his Symphony No. 5, Op. 107 (1830), which he named *Reformation* in honor of the Reformation started by Luther. Richard Wagner used the theme as a motive in his *Kaisermarsch* (Emperor’s March) in 1871.74

![Figure 4.2: Chorale from Bach’s Cantata 80 with Ein Feste Burg hymn tune, mm. 1-3](image)

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Forrest’s arrangement is scored for SATB choir and organ with optional congregation. He has also written optional accompaniment versions for piano, or brass and percussion, or full orchestra. The setting opens and closes with the hammer blows of Luther’s 95 theses ringing through history. The arrangement “works its way through Luther’s original Renaissance setting, Bach’s famous harmonization, and a more modern treatment which nevertheless draws from Luther’s original melody and rhythms.”

4.1 KEY RELATIONSHIPS

The key relationships in A Mighty Fortress is Our God are all tertian relationships. The song begins in B-flat major and changes to the relative G minor in m. 59. In order to do so, Forrest harmonizes the final cadence of verse 2 with a IV chord, E-flat, and a fermata, passes to the V chord, F, then the third verse begins in G minor. Also, the chords used in this transition, E-flat to G, are a mediant relationship. B-flat is the common tone between the key changes as well as the chord changes (Figure 4.3). The overlapping melody is still in B-flat major with the harmonic implications of G minor in the accompaniment but in m. 68 the underlying accompaniment returns to B-flat major (Figure 4.4). A piano interlude provides a transition to D major in m. 94, a mediant relationship to B-flat. All of the key changes in this arrangement are mediant relationships (Figure 4.5)

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76 Ibid.
With great intensity $j = \text{ca. 100-104}$

Figure 4.3: *A Mighty Fortress* key change from B-flat–G minor via E-flat, mm. 57-59

Figure 4.4: *A Mighty Fortress* transition from G minor–B-flat, mm. 66-68
When asked why he is so fond of thirds, Forrest says, “I just like them. They always feel a little ‘magical’ to me.” He also says, “It’s a way of getting to new tonal territory without necessarily moving to a closely related key…and yet it’s so easy to get there because of the common tones involved.” In a song like *A Mighty Fortress*, “I just set out on a journey to start in a lower tessitura, and gradually gain intensity and brilliance of vocal tone, so traveling through a key scheme like that helps make that happen safely and clearly.”

4.2 RHYTHMIC THEMES

There are several versions of a three-part rhythmic theme in *A Mighty Fortress* is *Our God*. The first is foreshadowed in m. 10 in the piano (Figure 4.6) and the second appears in m. 16 in the piano (Figure 4.7). A slightly different version of the three-part

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77 Interview with Dan Forrest on March 15, 2018.
78 Ibid.
79 Ibid.
rhythmic theme begins in m. 96 of the right-hand piano and continues through m. 115 providing an accompaniment that adds interest and momentum while the “Ein feste burg” cantus firmus appears in augmentation in all voices (Figure 4.8).

![Figure 4.6: A Mighty Fortress rhythmic theme foreshadow, mm. 9-10](image1)

![Figure 4.7: A Mighty Fortress rhythmic theme 2 foreshadow, mm. 15-16](image2)

4.3 FORMAL DESIGN

*A Mighty Fortress is our God* is also a tripartite form containing four verses, but verse 1 is a solo and verse 2 gradually adds all voices. However, both verses are in B-flat major and the tempo marking is “Slowly $\frac{4}{4} = 80$” (Figure 4.9). Verse 3 begins in G minor
in m. 59 and changes to B-flat major in m. 68 with the tempo marking “With great intensity $\frac{\text{tempo}}{\text{beat}} = 104.$” (Figure 4.9). The final contrasting section contains verse 4 in the key of D major and a faster tempo marking “Triumphantly $\frac{\text{tempo}}{\text{beat}} = 124.$” (Figure 4.9).

Figure 4.8: A Mighty Fortress rhythmic augmentation of melodic theme with rhythmic theme 3, mm. 96-99

Figure 4.9: A Mighty Fortress form
Forrest’s harmonic language in this arrangement includes mediant key changes. He brings attention to the text through his formal design while preserving Luther’s “Ein Feste Burg” hymn tune. The division of the piece into three main sections and smaller subsections provides a useful structure for rehearsal. Much effort is needed for adequate elocution of text. Singing unison octaves is often difficult to tune, especially in the long lines of the final section. While *A Mighty Fortress is Our God* is not as difficult to perform as *Vnite, Adoremus* and *Abide*, it is particularly enjoyable for the audience/congregation because they are included in the final verse.
CHAPTER 5

CONCLUSION

The purpose of this study is to show aspects of Forrest’s selected compositions that utilize “three” as an organizing mechanism. Each selected work contains a tripartite form, numerous mediant harmonic relationships, and extended tertian harmonies. Forrest brings attention to the text through formal design, motivic development, and harmonic transformations.

Forrest’s manipulation of thematic material is exploited in Venite, Adoremus in a way that creates variety, even while the entire piece is diatonic. Forrest’s harmonic language in this composition includes extended tertian chords as well as inversions to create interest. He brings attention to the text through his thematic development, harmonic language, and formal design while preserving the historical “Adeste Fideles” hymn tune that he brings to the forefront near the end. Venite, Adoremus is an excellent example of Forrest’s expressive writing. Tertian characteristics present themselves in the extended chords, mediant chord transformations, and formal design.

Abide is one of Forrest’s most difficult pieces to sing due to the long lines that require enough singers to allow staggered breathing. Challenges present themselves in the extended tertian chords, enharmonic shifts, multiple key changes, and ambiguous tonal center in the middle section. However, the manner in which Forrest sets York’s text is
clever and expressive. Tertian characteristics present themselves in the extended harmonies, mediant chord transformations, and formal design.

Forrest’s harmonic language in *A Mighty Fortress is Our God* includes mediant key changes. He brings attention to the text through his formal design while preserving Luther’s “Ein Feste Burg” hymn tune. While the “Ein Feste Burg” appears in augmentation in all voices, the three-part rhythmic theme provides an accompaniment that adds interest and momentum. While *A Mighty Fortress is Our God* is not as difficult to perform as *Venie, Adoremus* and *Abide*, tertian relationships are present in the modulations, rhythmic themes, and tripartite form. *Abide, A Mighty Fortress is Our God*, and *Venie, Adoremus* are ironically in third related keys, G-flat, B-flat, and D-flat respectively.

This study offers conductors and performers insight into Dan Forrest’s music within the historical context of tertian harmonic relationships. The role of the conductor is to gain as much insight about the music he or she teaches by understanding the composer and the techniques commonly used by that composer. This document serves choral conductors as a resource for understanding the compositional aspects of Dan Forrest’s music and provides application for rehearsing his music. By examining three of Forrest compositions with contrasting styles, this study illuminates a variety of Forrest’s compositional traits and examines their use in the three selections. The primary challenges in the preparation of the selections are the tuning of extended tertian chords, transitions into new sections, mediant tonal centers, and elocution of text. The division of each piece into three main sections and smaller subsections provides a useful structure for rehearsal.
Possibilities for further study include an examination of Forrest’s other choral works. His “Te Deum” is a three-movement work with tertian relationships throughout, especially in key transitions. His octavo “And Can It Be?” opens with tertian chord changes in the first four measures, and these same four measures reappear later in the piece. His arrangement of “O Come All Ye Faithful” contains three chromatic mediant key changes from D to F major, F to A major, and A to C major. An examination of Forrest’s other choral works might be informed by a better understanding of his use of tertian relationships.

Clearly tertian relationships are common, especially in nineteenth century music. Many people who admire and perform Forrest’s music are not highly trained musicians and these extended tertian chords and mediant modulations are not necessarily familiar or easy to perform. Conductors seeking to understand Forrest’s work must be cognizant of these tertian relationships to inform their teaching, so their choirs will learn the music quickly and efficiently. Warm-ups that assist in hearing these relationships will aid in familiarity of transitions between tertian chords and transitions. For example, to practice modulating up to a chromatic mediant key, sing up to scale degree five (“do re mi fa sol”); “sol” becomes “mi” as the common tone, then sing “mi re do” in descending whole steps to find the new tonic (Figure 5.1).

Figure 5.1: Warm-up exercise to assist in understanding chromatic mediant modulations
Dan Forrest’s music appeals to people from all over the world. At the time of this writing, his *Requiem for the Living* is “enjoying a remarkable life as one of the most notable new choral works of our time.”\(^\text{80}\) His music is now and will continue to be established in the choral world. Those who conduct and sing his music will benefit from a more thorough understanding of his use of tertian relationships.

BIBLIOGRAPHY


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## APPENDIX A: CHORAL WORKS BY DAN FORREST

Table A. 1: Choral Works By Dan Forrest  

<table>
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<td>To Behold Thee</td>
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<td>In Thee Almighty King</td>
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<td>Holy, Mighty, Worthy!</td>
<td>2011</td>
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<tr>
<td>My Jesus, I Love Thee</td>
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<td>Psalm 8 (Adonai, Adonenu)</td>
<td>2011</td>
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<td>Risen Today!</td>
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<td>St. Patrick’s Hymn</td>
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<tr>
<td>The Hands That First Held Mary’s Child</td>
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<tr>
<td>Two Colonial Folksongs: I. The Nightingale</td>
<td>2012</td>
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<tr>
<td>Two Colonial Folksongs: II. The Girl I Left Behind Me</td>
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<tr>
<td>A Covenant Prayer – SSAA</td>
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<td>A Covenant Prayer</td>
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<tr>
<td>An Offering</td>
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<td>Arise, My Soul, Arise</td>
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<td>Arise, My Soul, Arise – SSA</td>
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<tr>
<td>Cry No More</td>
<td>2012</td>
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<tr>
<td>A Covenant Prayer (a cappella)</td>
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<td>Entreat Me Not To Leave You</td>
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<td>It Is Good To Give Thanks</td>
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<td>Let Us Ever Walk With Jesus</td>
<td>2012</td>
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<td>O Come All Ye Faithful</td>
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<tr>
<td>The Music of Living</td>
<td>2012</td>
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<td>The Mystery of Years</td>
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<td>Long, Long, Ago</td>
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<td>A Bronze Triptych</td>
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<td>Lead, Kindly Light</td>
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<td>Blessed is the Lord (Benedictus)</td>
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<td>Dance of Exultation</td>
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<td>Eternal Father, Strong To Save</td>
<td>2013</td>
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<tr>
<td>Forever King!</td>
<td>2013</td>
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<td>God of Grace and God of Glory</td>
<td>2013</td>
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<tr>
<td>Forever King! – TTBB</td>
<td>2013</td>
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<td>I Know That My Redeemer Lives – TTBB</td>
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<tr>
<td>The Hands That First Held Mary’s Child – TTBB</td>
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<td>The Music of Living – TTBB</td>
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<td>Holy, Holy, Holy</td>
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<td>Nearer, My God, to Thee</td>
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<td>What God Ordains is Always Good</td>
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<td>What Strangers Are These?</td>
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<td>I Know That My Redeemer Lives – SSAA</td>
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<td>Windsong</td>
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<td>What Strangers Are These? – SSA</td>
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<td>Windsong – SSAA</td>
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<td>Requiem for the Living</td>
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<td>How Great Thou Art – SSAA</td>
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<td>How Great Thou Art – TTBB</td>
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<td>Who Can Sail Without the Wind?</td>
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<td>Himenami (The Divine Wave)</td>
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<td>The Work of Christmas</td>
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<td>Verbum Caro Factum Est</td>
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<td>And Can It Be?</td>
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<td>Angels from the Realms of Glory</td>
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<td>Cantate Canticum Novum</td>
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<td>Festival First Nowell</td>
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<td>Forsaken</td>
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<td>Hail the Day that Sees Him Rise</td>
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<td>Hymn of Creation</td>
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<td>Jesus, Lord, We Look To Thee</td>
<td>2014</td>
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<tr>
<td>Lightly Stepped A Yellow Star (from Three Nocturnes)</td>
<td>2014</td>
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<td>Hosanna (from Words from Paradise) – TTBB</td>
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<td>How Firm a Foundation – TTBB</td>
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<td>There is Faint Music – TTBB</td>
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<td>Christmas Joy! – SSA</td>
<td>2015</td>
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<td>And Can It Be? – SSAA</td>
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<td>And Can It Be? – TTBB</td>
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<td>Angels from the Realms of Glory – SSAA</td>
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<td>Angels from the Realms of Glory – TTBB</td>
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<tr>
<td>Entreat Me Not to Leave You – TTBB</td>
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<td>Psalm of Ascension</td>
<td>2015</td>
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<td>Te Deum</td>
<td>2015</td>
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<td>Be Thou My Vision – 2-part</td>
<td>2015</td>
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<tr>
<td>Christmas Joy!</td>
<td>2015</td>
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<tr>
<td>Endless Mercies – Congregational</td>
<td>2015</td>
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<tr>
<td>Good Night Dear Heart – Accompanied</td>
<td>2015</td>
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<tr>
<td>Hark! The Herald Angels Sing</td>
<td>2015</td>
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<td>The Shepherds’ Lamb</td>
<td>2015</td>
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<td>We Believe</td>
<td>2015</td>
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<td>When I Can Read My Title Clear</td>
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<td>Be Thou My Vision – TTB</td>
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<td>Good Night, Dear Heart – TTBB</td>
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<td>O Come, All Ye Faithful – TTBB</td>
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<td>Be Thou My Vision – SSA</td>
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<td>Good Night, Dear Heart – SSAA</td>
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<td>O Come, All Ye Faithful – SSAA</td>
<td>2015</td>
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<tr>
<td>Good Night, Dear Heart – SSAA, Accompanied</td>
<td>2015</td>
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<td>Skip to My Lou</td>
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<td>Alway Something Sings</td>
<td>2016</td>
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<td>Alway Something Sings – SSA</td>
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<td>Ban, Ban, Caliban – SSAA</td>
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<td>God of the Deep</td>
<td>2016</td>
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<td>To the Lamb on the Throne</td>
<td>2016</td>
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<td>See Amid The Winter’s Snow</td>
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<td>Abide</td>
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<td>A Mighty Fortress</td>
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<td>A Mighty Fortress – SSAA</td>
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<td>A Mighty Fortress – TTBB</td>
<td>2016</td>
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<tr>
<td>And Can It Be? (a cappella)</td>
<td>2016</td>
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<td>Anthems of Love</td>
<td>2016</td>
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<td>Jubilate Deo</td>
<td>2016</td>
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<td>Hark! The Herald Angels Sing – TTBB</td>
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<td>Hark! The Herald Angels Sing – SSAA</td>
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<td>The Church’s One Foundation</td>
<td>2017</td>
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<td>O Little Town Of Bethlehem</td>
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APPENDIX B: LINDSEY COPE RECITAL PROGRAMS

UNIVERSITY OF SOUTH CAROLINA
School of Music

presents
LINDSEY LANEÉ COPE, conductor

in
DOCTORAL LECTURE RECITAL

Tertian Relationships In Three Choral Selections
by Dan Forrest:
Venite Adoremus, Abide, and A Mighty Fortress is Our God

with
Graduate Vocal Ensemble
Caryn Ong, piano

Tuesday, March 27, 2018
6:00 PM • School of Music Choir Room

Venite, Adoremus
Sanctus from Mass a4
Excerpt of Movement 1 from Ein Deutsches Requiem
Abide
Das Wort Sie Sollen Lassen Stahn from Cantata BWV 80
A Mighty Fortress is Our God

Dan Forrest
William Byrd
Johannes Brahms
Dan Forrest
J.S. Bach
Dan Forrest
(b. 1978)
(c.1539-1623)
(1833-1897)
(b. 1978)
(1685-1750)
(b. 1978)

Ms. Cope is a student of Drs. Larry Wyatt and Alicia Walker.
This recital is presented in partial fulfillment of the requirements for the
Doctor of Musical Arts degree in Conducting.
UNIVERSITY OF SOUTH CAROLINA
School of Music

presents

USC Women’s Chorus
Lindsey Cope, conductor

&

USC Men’s Chorus
Alicia W. Walker, conductor

Almond Ponge, piano

in concert

Tuesday, December 5, 2017
7:30 p.m.
Main Street United Methodist Church
Women's Chorus Program

I.

James Bass (20th Century)

Angelo Dei

Angel of God, who is my Guardian,
Entrust (commit) me to Your heavenly love;
Illuminate, guard, rule and guide this day.
Amen.

Prayer of the Children

Can you hear the prayer of the children, on bended knee, in the shadow of an unknown room? Empty eyes with no more tears to cry, turning heavenward toward the light. Cryin' Jesus, help me to see the mornin' light of one more day. But if I should die before I wake, I pray my soul to take. Can you feel the hearts of the children, aching for home, for something of their very own? Reaching hands with nothing to hold onto, but hope for a better day. Cryin' Jesus, help me to feel the love again in my own land, but if unknown roads lead away from home, give me loving arms, 'way from harm. Can you hear the voice of the children, softly pleading for silence in their shattered world? Angry guns preach a gospel full of hate, blood of the innocent on their hands. Cryin' Jesus, help me to feel the sun again upon my face. For when darkness clears I know you're near, bringing peace again.

Soloists: Emily Williams Burch, Paige Gould, Alexa Cotran

Kurt Bestor (b. 1958)
Arr. by Andrea S. Kouse

Dali čuje te sve dje čije molitve? Can you hear the prayer of the children?

Magnificat

Magnificat anima mea Dominum;
Et exultavit spiritus meus in Deo salutaris mea,
Quia respixit humilitatem et filium suum;
Ecce enim ex hoc bestam me dicent omnes generationes.
Quia fecit mihi magna qui potens est, et sanctum nomen ejus,
Et misericordia ejus a progenie in progenie timentibus eum.
Fecit potenter in brachio suo;
Dispersit superbos mente cordis sui.
Deposuit potentem de sede, et exaltavit humiles,
Esuientes impempti bonis, et divites dimisit inanes.
Suscepit Israel, puerum suum, recordatus misericordiae suae,
Sicut locutus est ad patres nostros,
Abraham et semeni ejus in saecula.
Gloria Patri, et Filio, et Spiritui Sancto: sicut erat in principio,

Michael Haydn (1737-1806)

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Savior.
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: throughout all generations.
He hath 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 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.
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.
Sure On This Shining Night

Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wandering far alone
Of shadows on the stars.
--James Agee

II.

Caffeine Overload

Rise and shine, rise and shine, I'm standing in this line to get a cup of coffee. Let's go, this line is way too slow. I've got to get my coffee. Wakey, wakey, wakey, I'm headache and shaky. Maybe I'll get a mocha. 'Bout eleven times a day I go out of my way to do the Caffeine Overload Polka. What's the coffee of the day? Will it blow me away? Should I get a cappuccino? Is coffee stronger than espresso? "Yes" she says, "I guess so." But what the hell does she know? Here's my cup. Rinse it out and fill it up. That's hot! Holy smoke! How my temples pound, I'm astounded by the sound of the Caffeine Overload Polka. Feel the caffeine rushing my veins. Streaming, steaming, flushing my brain. Feel the blood gush down to my feet. Feel my heart skip a beat. Hear me talking loud and quick. Watch me bouncing like a pogo stick. Thank you everybody, now I gotta loo da loo loo. I've got lots of important things to do. Driving. Hurry up! (honk honk). Stupid (finger) - Driving. Parking. Talking. Walking. ATM (ahh!) Shopping. Momentary monetary panic. (gasp!) Returning. Fretting. Crash...


Slower, I know. Give me coffee. HOW CAN YOU BE OUT? Sorry, didn't mean to shout. Please don't joke. Just one more for the road, my head's bout to explode from the double shot, extra hot, skinny tall, cannon ball, personal cup, pick me up, mairline lavajava Joe, caffeine overload polka. Hey!

III.

Sisi Ni Moja

We all laugh, we all cry, we all feel hunger, we all feel pain.
We all love, we all hate, we all hope, and we all dream.
We are one world, one people. And we all breathe the same.
A tribe of many languages, a group of many heartaches,
fighting for peace among the land.
Heja, heja, sisi ni moja. Heja, heja, we are one.

We all want, we all need, we all seek passion, we all seek joy.
We all bruise, we all scar, we all fail, but learn to thrive.
We are one world, one people. And we all breathe the same.
In the darkness of the night and in the glory of the morning,
we walk along the path and find our way.
Now we stand here together and lift our hearts in song
to the rhythm of this moment in our lives:
Heja, Heja, sisi ni moja. Heja, Heja, we are one.

Hlonolofatsa

iyó Hlonolofatsa, ka lebitso la ntate

Bless everything in the name of the Father
Women's Chorus and Men's Chorus
Lindsey Cope, conductor

arr. Daniel Jackson (20th Cent.)
ed. Lindsey Cope (b. 1980)

Men's Chorus Program

When Music Sounds

Victor C. Johnson (b. 1978)

When music sounds, gone is the earth I know, and all her lovely things even lovelier grow; Her flowers in vision flame, her forest trees lift burdened branches, stilled with ecstasy. When music sounds, all that I was I am ere to this haunt of brooding dust I came; And from the woods of time there rises a song, a song to sing as life flows on.

Fair Phyllis

John Farmer (1570-1601)
Arr. William Powell

Fair Phyllis I saw sitting all alone feeding her flock near to the mountain side. The shepherds knew not, they knew not whither she was gone, but after her lover Amyntas hied, up and down he wandered whilst she was missing; when he found her, O then they fell a-kissing.

Me(n)

Joshua Shank (b. 1980)

I know that I am greater...
...than how other may see me
...than the challenges I may have to face
...than all the ways people can hate
...than the person they say I should be
...than the numbers that may define me
...than the expectations of being a man
I know that I am greater...
...than how people see the color of my skin
...than what people think of who I love
...than the stresses in my life
...than the pressures coming from my parents
...than what my teachers may thing of me
...than what I may think of myself
...than the boy you think you know
I know that I am greater...
...than my worst few moments
...than the things in life I cannot change
...than the limitations I place on myself
I know that I am greater when I try to understand
That I’m on my own,
But I’m not alone
If I try to lend a hand
I know that I am greater if I never, ever lie.
To be upright and “win the good fight,”
Can always be my battle cry.
And I may not agree about you and me
But it’s never too late
To be a little kinder, a living reminder that
Love will always conquer hate. I know.
Summer Chorus I
Alicia W. Walker & Lindsey Cope, conductors
Christopher Leysath, piano
Andrew Kotylo, organ

presents

Te Deum laudamus
Franz Joseph Haydn

Son of God Mass
James Whitbourn

World Without End
Daniel Elder

Friday, June 23, 2017, 7:30 p.m.
Union United Methodist Church

Sunday, June 25, 2017, 4:00 p.m.
USC School of Music, Recital Hall
presents

LINDSEY L. COPE, conductor

in

DOCTORAL RECITAL

Assisted by
Annie Rose Tindall-Gibson, accompanist
Graduate Vocal Ensemble

Tuesday, February 28, 2017
6:00 PM Recital Hall

Credo from Coronation Mass  W. A Mozart
(1756-1791)
Melanie Buckner, Natalie Gilbert, Augusto Gil, Mark Merritt. soloists

Magnificat  Giovanni Pergolesi
(1710-1736)
Melanie Buckner, Kierra Spearman Hogan,
Augusto Gil, Mark Merritt, soloists

If Ye Love Me  Philip Wilby (b.1949)

Hark I Hear the Harps Eternal  Parker (b.1925) / Shaw (b.1960)
Augusto Gil, Keri Lee Pierson, soloists

Be Thou My Vision  Paul Basler (b. 1963)
Danielle Wood, horn

Ain’t Got Time to Die  Hall Johnson
(1888-1970)
Johnnie Felder, tenor
For Women By Women
Women’s Chorus
Lindsey Cope, conductor
Almond Ponge, piano

Songs of Love and Loss
Men’s Chorus
Alicia W. Walker, conductor

THURSDAY
April 20
7:30 p.m.
Main Street United Methodist Church
Women’s Chorus Program

Er ist gekommen
Op. 12 no. 2

Er ist gekommen in Sturm und Regen,
Ihm schlug bekommen mein Herz entgegen.
Wie konnt’ ich ahnen, daß seine Bahnen
sich einen solten meinen Wegen.

He came in storm and rain,
my anxious heart beat against his.
how could I have known, that his path
should unite itself with mine?

Er ist gekommen in Sturm und Regen,
er hat genommen mein Herz verwegen.
Nahm er das meine? Nahm ich das seine?
Die beiden kamen sich entgegen.

He came in storm and rain,
he boldly stole my heart.
Did he steal mine? Did I steal his?
Both came together.

Er ist gekommen in Sturm und Regen.
Nun ist entglommen des Frühlings Segen.
Der Freund zieht weiter, Ich seh’ es heiter,
denn er bleibt mein auf allen Wegen.

He came in storm and rain,
Now has come the blessing of spring.
My love travels abroad, I watch with cheer,
for he remains mine, on any road.

If I can stop one heart from breaking
Aubrey Nelson (b. 1994)

If I can stop one heart from breaking, I shall not live in vain, or ease one life the sching, or cool one pain, or help one fainting robin unto his nest again.

Alleluia

Emma Lou Diemer (b.1927)

Sing to His Holy Name

Lindsey Cope (b. 1980)

Sing to the Lord you saints of His.
Sing praise to His holy name.
His anger lasts but for a moment.
His favor is for a lifetime.
Tears may remain through the evening
but joy comes again in the morning.
Psalm 30:5
Soloist: Shannon Dolinar

Sesere Eeye

Sesere eeye, nar in ar in a roparte
Roparte marowi amma te sesere eeye

Traditional Song from te Torres Strait Islands

Sesere eeye is from Moa Island, and is about
the wind, and the effects of the wind blowing
on the mountains.
Uncharted

No words, my tears won't make any room for 'em,
oh, and it don't hurt
like anything I've ever felt before.
This is no broken heart,
no familiar scars.
This territory goes uncharted.
Just me in a room sunk down in a house in a
town and I don't breathe though I never meant to
let it get away from me.
Now I've too much to hold.
Everybody has to get their hands on gold.
And I want uncharted.
Stuck under the ceiling I made,
I can't help the feeling
I'm going down.
Follow if you want.
I won't just hang around
like you'll show me where to go.
I'm already out of foolproof ideas,
so don't ask me how to get started.
It's all uncharted.

Each day I'm counting up the minutes
'til I get alone 'cause I can't stay
in the middle of it all. It's nobody's fault,
but I'm so low; never knew how much I didn't
know.

Soloists: Rachel Bramblett, Alicia Symons, Katie Gilliland, Taylor McClarty
Levi Walker, percussion

Sara Bareilles (b. 1979)
arr. Lindsey Cope

The Soul's Own Speech

For the common things of every day
God gave us speech in a common way
for the common things
God gave us speech

For the deeper things we think and feel
God gave the poet words to reveal
for the things we feel
God gave the poet words to reveal

And Ain't I A Woman!

And ain't I a woman! Look at my arm! Look at me! No man fed me, no man could head me. I've plowed and I've planted. I could work as much and eat as much and bear the lash as much as a man. And I done borne thirteen children, sold t' slavery. And when I cried out and cried out and grieved like so man can, no one but Jesus, nobody else heard my plea. If the first woman God ever made was strong enough to turn the world upside down all alone, then these women here now can get together and turn it all back around. None but Jesus, nobody else, can show us how!

Andrea Ramsey

For the heights and depths that know no reach
God gave us music, the soul's own speech
For what knows no reach
God gave us music, the soul's own speech

Susan Borwick (b. 1946)

Sojourner Truth (1797-1883)
UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

USC Women’s Chorus
Lindsey Cope, conductor
Almond Ponge, piano

&

USC Men’s Chorus
Alicia W. Walker, conductor
Almond Ponge, piano

in concert

Sunday, November 13, 2016
3:00 p.m.
Union United Methodist Church

Monday, November 14, 2016
7:30 p.m.
Shandon United Methodist Church
Women’s Chorus Program

Hodie apparuit in Israel
Hodie apparuit in Israel
per Mariam virginem
cat natum rex.

Orlando Di Lasso (1532-1594)
On this day appeareth in Israel
by Mary the handmaid
is born a King.

Revenge of the Eggnog

How did this lampshade end up on my head?
Milk? Or the cookies? Milk, or the cookies surely have been spiked!
0, holy night!
I’m feeling sick! My stomach is now churning.
That wasn’t milk!
For the toilet bowl I’m yearning!
But it was eggnog!
So, hide your eyes, this will be unladylike!
I must confess,
I need some fresh air!
She’s a hot mess!
Someone please come hold my hair!
Ah...
Don’t deck our halls! Don’t wreck our walls!
This is rather unladylike!
This lampshade makes me Queen of the night!
Who would have thunk? Dear God, she’s drunk!
Drunker than a skunk!
I just barfed in a stocking! I hope no one was watching!
To my room I’m walking, if I don’t pass out before!
If she doesn’t pass out before!
Someone stop her! She’s about to drink some more!
Hee-hee-hee ho! Ah

W.A. Mozart (1756-1791)
adapted by Gerald Gurss (b. 1977)

Carol of the Bells

Hark! How the bells, sweet silver bells
All seem to say, “Throw cares away.”
Christmas is here, bringing good cheer
To young and old, meek and the bold
Ding, dong, ding, dong, that is their song,
With joyful ring, all caroling
One seems to hear words of good cheer
From everywhere, filling the air
0, how they pound, raising the sound
O'er hill and dale, telling their tale.

Mykola Leontovich (1877-192
arr. Peter J. Wihousky (1902-197

Daily they ring, while people sing
Songs of good cheer, Christmas is here!
Merry, merry, merry, merry, merry Christmas!
Merry, merry, merry, merry, merry Christmas!

On, on they send, on without end
Their joyful tone to every home.
Ding dong ding dong...
Silent Night

Silent night, Holy night.
All is calm, all is bright.
Round yon virgin, mother and child.
Holy infant, tender and mild.
Sleep in heavenly peace,
Sleep in heavenly peace.

Heart We Will Forget Him
No. 3 from *Three Love Songs*

Heart, we will forget him!
You and I, tonight!
You may forget the warmth he gave,
I will forget the light.

When you have done, please tell me,
That I may straight begin!
Haste! Lest while you're lagging,
I remember him!

Emily Dickinson (1830-1886)

Allison Whisnant, horn

What Can We Poor Females Do?

What can we poor females do, when pressing lovers sue? What to do? Fate affords no other way. But denying or complying, and resenting, or consenting, does a-like our hopes betray.

Things That Never Die

The pure, the bright, the beautiful
That stirred our hearts in youth;
The impulses to wordless prayer,
The streams of love and truth.
The longing after something lost,
The spirit's longing cry,
The striving after better hopes;
These things can never die.

The timid hand stretched forth to aid
A brother in his need;
A kindly word in grief's dark hour
That proves a friend indeed;
The plea for mercy softly breathed,
When justice threatens high;
The sorrow of a contrite heart;
These things shall never die.

Lee Dengler (b. 1949)

Let nothing pass, for every hand
Must find some work to do;
Lose not a chance to waken love;
Be firm and just and true,
So shall a light that cannot fade
Beam on thee from on high,
And angel voices say to thee
"These things shall never die."

Charles Dickens (1812-1870)