

September, 2013 ACDA-MI Repertoire List

I Saw Three Ships

Arr. Diane Loomer

SSAATTBB *a cappella*

Cypress Publishing CP 1005

Submitted by Rick Phelps, High School R & S

Here is a really clever, fun take on the familiar tune. Diane Loomer, the ACDA-MI headliner (in 2010?) has taken on the challenge of how to set all those verses (nine!) and still keep it interesting.

Perhaps because she from Vancouver, BC, her compositional technique evinces a keen sense of environmental conservationism: she reduces, reuses, and recycles.

Reduce: "Use less." Don't let the SSAATTBB *a cappella* voicing scare you! I have performed this piece as written with a skilled HS choir, and with a very young, inexperienced HS mixed choir (with piano helping along). Both were successful performances. Diane takes apparent divisi and simplifies it by doubling inner parts. For example, baritones and 2nd tenors are doubled, as are first alto and second soprano. Also, the divisi parts are simple—open-fifth drones, parallel thirds—so in practice they are quite simple. Finally, she reduces the text to one voice—the melody part—and writes the harmony parts as colorful sound effects, using hms, ahs, oohs, ohs, brms, bongs, dings, and dong!

Reuse: "Use the same material again." Diane reuses music freely. Obviously the tune stays the same in each of the nine verses, and everyone gets a chance to sing the melody, either alone or with another section. Sopranos have it five times, tenors and basses three times, and altos twice. The eighth verse is SATB unison. Lastly, she reuses the same basic drone in the fourth and sixth verses, and the same parallel third harmonization—but in different voices—in the second, third, and fifth verses.

Recycle: "Repurpose or recast material into an altogether new product." I already mentioned how Diane reuses material from one verse to the next. To keep each verse "New and Improved," she employs some subtle changes. For example, when the altos have the tune in verse 2, the men sing in parallel thirds. In verse three the sopranos have the melody while the altos and tenors take the thirds, and the basses add a pedal point. The simple addition of the bass note provides an easy, yet slightly refreshing change. Altos, in another example, add a counter melody halfway through verse four.

All of this is interesting enough, but Diane's tour de force of recycling is her clever use of the circle of fifths. Every verse is in a different key, with an easy two-bar tag modulation at the end. The keys (and the voice part that sings the tune) are G-men, C-Altos, F-Sopranos, Bb-Sopranos, Eb-men, Ab-Sopranos, Db-Sopranos, Gb Sopranos, G-unison.

Diane's clever cycling through keys, reuse of material, and deceptively simple organizational techniques make for a brilliant and very fun piece for your high school, college, or community choir.

Enjoy this great work!

Hymn to St. Cecilia

Eleanor Daley

SSA

Alliance AMP 0848

Difficulty - 4

Submitted by Karen Nevins, Web Mgr – Women's Choirs R & S

This accompanied piece by Eleanor Daley is uplifting and joyful. It opens in full unison "Sing to the morning's joy ..." and expands to three voices with some beautiful layered entrances and dynamic contrast. "A Hymn for St. Celia" text by Ursula Vaughan Williams pertains to the biblical Patron Saint of Music. This piece is sure to capture the hearts of select high school and adult women's choirs and will provide some delightful contrast in your festival and/or concert programming. Enjoy!

Live a Humbler

Stacey Gibbs

SATB

Alliance AMP 0922

<http://www.alliancemusic.com/product.cfm?iProductID=1136>

Difficulty - 3

Mike Mitchell, Ethnic & Multicultural R & S

Another great spiritual from Michigan's own Stacey Gibbs. If you love the trend started by Moses Hogan of new arrangements of old spirituals, you will love Stacey's setting of this great old Jester Hairston classic!

E'en So Lord Jesus Quickly Come

Paul Manz

TTBB

Concordia 98-2038

<http://www.youtube.com/watch?v=CveKBfHGIDg>

Difficulty - 4

Submitted by Susan Matych-Hager, Men's Choir R & S

"E'en so Lord Jesus Quickly Come" by Paul Manz is one of my favorite TTBB a cappella motets for the advent season. The text is based on Revelation 22. The occasional points of polyphony merge into beautiful homophonic harmony with lovely arched phrases. The meter effectively alternates between simple duple and compound duple. It is without doubt a heart-song!

Jeanie With the Light Brown Hair

Stephen Foster, Arr. Gene Puerling

SATB

Part of the Chanticleer Silver Jubilee Anthology

<http://open.spotify.com/track/7eg10xjCDHx5niTX4rjV5u>

Difficulty - 4

Submitted by Jed Scott,

This classic American song gets a stupendous overhaul by vocal arranging master Gene Puerling. Originally recorded by The Singers Unlimited and then by Chanticleer, it features lush harmonies and a beautiful tenor solo. The anthology is worth it just for this piece, but also includes sixteen other pieces ranging from Renaissance to Spirituals.

Dover Beach Revisited

Dominick Argento

SATB

Boosey & Hawkes/Hal Leonard

<http://www.jwpepper.com/Dover-Beach-Revisited/10018759.item#.Uic5weBwYul>

Difficulty - 4

Submitted by Beth Everett, Youth & Student R & S

Commissioned by Jeffrey Douma and the Yale Glee Club, this setting of Matthew Arnold's poem offers a choral alternative to Samuel Barber's earlier version for solo voice and string quartet. Upon first glance, it appears to be rhythmically difficult with the use of several levels of eighth note subdivision, but it is quite manageable in the Larghetto tempo. Argento's use of chromaticism is balanced with unison sections, and the piano accompaniment, though sparse, does lend support in strategic places.

The Ground

Ola Gjeilo

SATB

HL08501774

Difficulty - 4

Submitted by James Parker, Music in Worship R & S

It's an arrangement by the composer of the last movement of his Sunrise Mass. Wonderful piece, either alone, or within the Sunrise Mass.

Shakespeare Songs, Book I

I. Hark, Hark! The Lark

II. Full Fathom Five

III. Who is Sylvia

Matthew Harris

SATB HL50482646 Associated Music Publishers

Submitted by David Carew, 2 year College R & S

Away from the Roll of the Sea

Allister MacGillivray

SATB

Gordon V. Thompson Music c/o Warner Bros. Publications

Submitted by David Carew, 2 year College R & S

We Beheld Once Again the Stars

Z. Randall Stroope

SATB

Alliance Music Publications 0525

Submitted by David Carew, 2 year College R & S

The Glory of the Father

Egil Hovland

SATB

Hal Leonard 08500979

Submitted by David Carew, 2 year College R & S

Naalah (cry of grief)

Joshua Shank

SATB

Santa Barbara Music Publishing 923

Submitted by David Carew, 2 year College R & S

Kyrie from Missa brevis in F

W. A. Mozart

SATB

KV 192 (186f)

Submitted by David Carew, 2 year College R & S

And I Love Her

Lennon/McCartney, arranged by Bob Chilcott

SATB

Hal Leonard

Submitted by David Carew, 2 year College R & S

Exultate justi

Lodovico Viadana

SATB

Oxford University Press

Submitted by David Carew, 2 year College R & S

I Can Tell the World

Spiritual, arranged by Moses Hogan

SATB

Hal Leonard 08703198

Submitted by David Carew, 2 year College R & S

I Saw Three Ships

Benjamin Bolden

SATB

Cypress Publications CP 1080

Submitted by Richard Phelps, High School R & S

This alternate tune of the familiar text is cleverly and playfully set by Benjamin Bolden. The opening is distinctive in that each section of the choir "counts" a different rhythm and with a different "attitude" or style. This counting continues through the first half of the piece as the main accompanying figure to the melody. At the halfway point the accompaniment changes to an exuberant pealing of the bells as the men introduce the text "And all the bells on earth shall ring." The women, and later the men, "ring" the bells with several different rhythmic figures: halves, dotted-quarters, and quarters.

There is No Rose of Such Virtue

Robert Young

SATB a cappella

Gentry Publications 08738559

Submitted by Richard Phelps, High School R & S

The Marian hymn *There is No Rose* has been the subject of many distinctive settings, notable among them Britten's (from *A Ceremony of Carols*), and Rene Clausen's, and this gem by Robert Young. It includes achingly beautiful soli lines answered by fullvoiced, slightly dissonant harmonies in sung by the whole chorus, all in a rather free rhythm with no time signature. The B section changes to a lilting 6/8 meter, culminating in an ecstatic cry of "Gloria in excelsis Deo." The opening material returns as the piece tapers off to a mystical pianissimo ending as the chorus chants "Transeamus, transeamus, transeamus."

Magnificat

Herbert Howells

SATB a cappella

Submitted by Richard Phelps, High School R & S

Herbert Howells's *Magnificat* and *Nunc Dimitis* Collegium Regale for King's College, Cambridge, is a marvelous example of the 20th-century revival of English sacred choral music, represented early on by Stanford, Elgar, and Walton, mid-century by Howells and Britten, and continuing with contemporary composers Rutter and Tavener. It is tuneful, expressive, simultaneously intimate and bombastic, personal and universal. It begins with the women in unison--the choir speaking as one--and ends with the full-bodied sound of the choir and organ. As the text unfolds more voices are added: at "all generations" the women's choir becomes three and four parts; after a brief forte fanfare in the organ, the full mixed chorus announces "he hath shew'd strength with his arm." Significant theological moments are also carefully set: "holy is his name" is sung pianissimo in unison octaves; the last word of the phrase "the rich he hath sent empty away" is reduced to unison in the choir, then voices drop out, and finally only the organ is heard holding the note. The final section of the piece is the *Gloria Patri*, featuring a glorious soaring soprano melody over against the rest of the choir in unison, leading finally to the ecstatic "Amen."

This Little Babe (from Ceremony of Carols)

Benjamin Britten

SSA harp or piano

Boosey and Hawkes 48009018

Submitted by Richard Phelps, High School R & S

This is perhaps the best-known movement from Britten's *Ceremony of Carols*. Also available in SATB, it features a brilliant unison subject, followed by a two-, and finally a three-part canon, each part of which overlaps by just one beat! In the final powerful unison statement "If thou wilt foil thy foes with joy, then flit not from this heavenly Boy"-- an idea which seems completely counterintuitive and contradictory--Britten brilliantly turns the meter on its head and "contradicts" the 3/4 time with an extended hemiola (a feeling of two in a meter of three), an amazing example of philosophy, theology, and compositional skill united by the mind of a genius.

Candlelight Carol

John Rutter

SATBB piano

Hinshaw Music HMC798

Submitted by Richard Phelps, High School R & S

John Rutter represents the current continuation of England's great choral music tradition of the 20th century. Though some scholars tend to dismiss him as a "serious" composer, the popularity of his music with singers and audiences cannot be denied! Together with *For the Beauty of the Earth*, his *Candlelight Carol* is incredibly popular--and incredibly beautiful. Rutter has a knack for spinning free-flowing, gorgeous, and memorable melodies, and this is one of his best. Tender, sweet, introspective...then swelling to a powerful expression of angelic praise.

Alleluia

Randall Thompson

SATB a cappella

E.C. Schirmer 1786

Submitted by Richard Phelps, High School R & S

Randall Thompson is regarded as one of the finest American choral composers of the 20th century, and his Alleluia is his most popular and most performed work. It was commissioned by Serge Koussevitsky, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center (now Tanglewood Festival), for the Festival's inaugural season in 1940. With Europe engulfed in war and France having fallen, Thompson decided the festive fanfare requested of him was inappropriate, and instead composed this somber, reflective, introspective piece. He said this of his "Alleluia": [It] cannot be made to sound joyous. It is a slow, sad piece, and...here it is comparable to the Book of Job, where it is written, "The Lord gave and the Lord has taken away. Blessed be the name of the Lord."

Carol of the Bells

Mikhail Leontovitch, arr. Wilhousky

SATB a cappella

Carl Fischer CM4604

Submitted by Richard Phelps, High School R & S

One of the holiday season's most recognizable tunes is this celebrated Wilhousky arrangement of the Ukrainian carol, complete with "bell-ringing" and almost patter-song singing shared among the voices.

Kay Thompson's Jingle Bells

arr. Mack Huff

SATB piano

Hal Leonard 08741938

Submitted by Richard Phelps, High School R & S

Mac Huff has adapted Kay Thompson's classic conflation of her own "Come On, We're Goin' for a Sleigh Ride" and Pierpont's "Jingle Bells" for chorus and piano. The piece became an American household favorite and Billboard chart-topping hit when it was included on 1963's The Andy Williams Christmas album

Swing Low, Sweet Chariot

Gazard

SAB

Faber Music

Submitted by Thomas Blue, Junior High/Middle School R & S

Traditional spiritual with long fluid lines to shape and express. The accompaniment is its own part, providing a flowing undercurrent for the melody which occurs in each voice part. Comfortable ranges and imitative sections balance with homophonic opportunities for chord tuning.

