

DOEBLER, ELIZABETH A., DMA. An Annotated Catalog of the Commissioned Works of the Ithaca College Choral Series Published by Theodore Presser Company. (2014) Directed by Dr. Welborn Young, 125 pp.

The purpose of this study was to create an annotated catalog of the twenty-four commissioned works published in the Ithaca College Choral Series by the Theodore Presser Company. For inclusion in this research, the compositions met the following criteria: commissioned and premiered at the Ithaca College Choral Composition Festival, and published by the Presser Company as part of the Ithaca College Choral Series from 1979-2009. Prior to this document, no research had been conducted with the specific purpose of cataloging the works of the Ithaca College Choral Series. Few choirs perform these works because many of the works are challenging.

Each catalog entry includes the following information: title, composer, premiere date, textual theme, voicing, instrumentation, difficulty level, duration, tempo, meter, and vocal ranges. In addition, each entry contains overviews on the text, salient musical features, and specific musical and technical challenges. The intention for the information contained in this catalog is to increase awareness of the commissioned works in this study, and to offer a practical resource for choral directors.

The Introduction includes information about the Annual Choral Composition Festival at Ithaca College, specific details about the commissioning process, and the method for presentation and description of each composition. The Catalog section contains the annotations of the commissioned works. Textual origin is the selected component for delineating the works into five categories: composer-as-poet, North American poet, British poet, non-English-speaking poet, and sacred text. The Conclusion

is an assimilation of commentary based on the information from the previous annotations.

Six Appendices contain pertinent materials, including an alphabetical index, a chronological list of premieres, a collection of the full texts, a discography, commissioned works published outside Presser Company, and specific details about the Ithaca College Choral Composition Festival and Contest.

AN ANNOTATED CATALOG OF THE COMMISSIONED WORKS OF  
THE ITHACA COLLEGE CHORAL SERIES PUBLISHED BY  
THEODORE PRESSER COMPANY

by

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A Dissertation Submitted to  
the Faculty of The Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

Greensboro  
2014

Approved by

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Committee Chair

To Lawrence Doebler

## APPROVAL PAGE

This dissertation written by ELIZABETH A. DOEBLER has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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Date of Final Oral Examination

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I am deeply indebted to my father-in-law, Lawrence Doebler, who has been an invaluable resource and a wonderfully supportive advisor for this project. I would like to thank Daniel Dorff for taking time to provide information regarding the Ithaca College Choral Series and Presser Company. I also offer my gratitude to Dan Locklair, Kate Light, Jay Berger, Heather Ahlburn Emerick, Michele Nelson, and Lori Vermuelen for their assistance with this research process.

Finally, I would like to thank my parents for their encouragement and advice throughout the dissertation and degree process. I extend my deepest gratitude to my husband Geoff for his steadfast love, patience, and support during the course of my doctoral degree program.

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## CHAPTER I

### INTRODUCTION

#### Purpose of the Study

The Ithaca College Choral Series is a collection of commissioned works published by Theodore Presser Company. Since 1979, the Ithaca College Choir premiered one of these works each year at the college's Annual Choral Composition Festival. The series is noteworthy because several contributors are highly regarded and recognized choral composers of the twentieth and twenty-first centuries, including Vincent Persichetti, Samuel Adler, Daniel Pinkham, Norman Dello Joio, and Chen Yi. Despite the fact that such eminent composers wrote for this series, the majority of the works are rarely performed. The purpose of this study is to create an annotated catalog of the twenty-four commissioned works published in the Ithaca College Choral Series, with the intention of familiarizing the choral community with these works.

Daniel Dorff, the current Vice President of Publishing at Presser Company, stated that the series "stimulated composers to write for an ideal dream chorus because Larry's [Doebler's] choirs were astoundingly excellent in every way."<sup>1</sup> Inspired by the College Choir, the commissioned composers wrote "music that was rather difficult and demanding, beyond the reach of most other choirs."<sup>2</sup> Challenges found in the most

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<sup>1</sup> Email correspondence with Dorff, November 27, 2013

<sup>2</sup> Ibid.

difficult works, including complex rhythms and meter, unconventional harmonic language, and disjunct voice-leading, are discussed in further detail below. As Dorff suggested, such obstacles may contribute to the limited number of choirs performing works from this series.

Little published research exists about the commissioned works in the Ithaca College Choral Series. In Brian David Runnels' thesis, *A Conductor's Analysis of Selected Works by Johann Hermann Schein, Claudio Monteverdi, Antonio Vivaldi, Wolfgang Amadeus Mozart, Anton Webern, Vincent Persichetti, and Michael Fink*, Runnels analyzes Persichetti's *Magnificat and Nunc Dimittis*, the first commissioned work in this series.<sup>3</sup> James Graham Kantor provides a conductor's analysis of Daniel Asia's *purser than purest pure* in his thesis *A Conductor's Study of the Choral Works of Daniel Asia*.<sup>4</sup> These two compositions are the only works of this series that appear in published research.

### Organization of the Document

There are three major sections in this document: Introduction, Catalog, and Conclusion. The Introduction includes information about the Annual Choral Composition Festival at Ithaca College, specific details about the commissioning process, and the method for presentation and description of the annotation entry for each composition.

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<sup>3</sup> Brian David Runnels, *A Conductor's Analysis of Selected Works by Johann Hermann Schein, Claudio Monteverdi, Antonio Vivaldi, Wolfgang Amadeus Mozart, Anton Webern, Vincent Persichetti, and Michael Fink* (Document (M.M.), Southwestern Baptist Theological Seminary, 1985).

<sup>4</sup> James Graham Kantor, *A Conductor's Study of the Choral Works of Daniel Asia* (Diss., University of Arizona, 1997).

The Catalog section contains the annotations of the commissioned works. Textual origin is the selected element for outlining the works into five categories: composer-as-poet, North American poet, British poet, non-English-speaking poet, and sacred text. Allocating the works into these categories provides a systematic approach to the descriptive process. The Conclusion is an assimilation of commentary based on the information from the previous annotations. Appendix A is an alphabetical index of the commissioned works. Appendix B is a chronological delineation of the works as premiered at the Annual Choral Composition Festival. Appendix C contains the texts for each work, organized alphabetically by title. Appendix D is a discography of available recordings of the commissioned works. Appendix E contains a list of the commissioned works left unpublished or published by the composer or another company. Appendix F includes a list of contest winners published by Presser Company and additional detailed information about the Annual Choral Composition Festival and Contest.

### Annual Choral Composition Festival

Lawrence Doebler, the Director of Choral Activities at Ithaca College from 1978 to 2013, founded the festival “to encourage the creation and performance of new choral music and to establish the Ithaca College Choral Series.”<sup>5</sup> Doebler established the festival at the encouragement of the dean of the School of Music, Joel Stegall. According to Doebler, Stegall “wanted [him] to create a festival involving high school choirs and a

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<sup>5</sup> This quote is directly from the Ithaca College Annual Choral Composition Festival program notes. Doebler retired from his position as Director of Choral Activities at Ithaca College in 2013. The festival will continue under the direction of the new director, Dr. Janet Galvan. Because the festival may undergo changes, this document describes the festival during the years of Doebler’s direction.

commissioned composer.”<sup>6</sup> The festival is loosely based on an annual event Stegall started at Mars Hill College, where he served as chair of the Music Department from 1968 to 1976.

The festival at Ithaca College is noteworthy for its longevity and its commitment to the creation of new choral music. Two distinguishing features of the festival are a composition contest with the opportunity for six choral submissions to be performed by select visiting high school choirs and a new commissioned work premiered by the College Choir.<sup>7</sup> The commissioned work was the featured exhibit piece for the final concert of the festival. Presser Company subsequently published the commissioned works in the Ithaca College Choral Series.

### Commissioning Process

Arnold Broido, a 1941 music alumnus of Ithaca College and Past-President of Theodore Presser Company, was central to the relationship between the college and Presser. Additionally, Broido was close friends with Vincent Persichetti, who wrote the first commissioned work. Broido and Persichetti together selected the commissioned composers for several subsequent years, until Persichetti’s death in 1987. Broido’s son, Tom, became president of Presser Company in 1996 and began assisting with the commissioning process. Gradually, Daniel Dorff, Vice President of Publishing, took over selecting composers for commissions, until 2009.

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<sup>6</sup> Email correspondence with Lawrence Doeblen, January 6, 2014.

<sup>7</sup> Details about the Choral Composition Contest are provided in Appendix F. The information includes a list of winning submissions from the Composition Contest that Presser Company published.

Upon receiving the draft of a commissioned work each year, Doeblner prepared the College Choir to perform it at the festival. The composer would be in attendance at the final concert and honored following the premiere of the commissioned work. The choir continues performing the premiere of a newly commissioned work at the festival each year; however Presser Company discontinued publishing any new works commissioned for the series after 2009. Of the thirty-one compositions premiered at the festival between 1979 and 2009, Presser Company published twenty-four compositions. The other seven works were left unpublished or published by the composer or another company.<sup>8</sup> Other music publishing companies have published the commissioned works premiered after 2009, including Roger Dean Publishing and Shawnee Press.<sup>9</sup> The annotated catalog for this study contains only the commissioned works Presser Company published.

### The Annotation Entry

As noted above, textual origin is the delineating factor resulting in the placement of each work into one of five categories. Within each category, the works appear alphabetically by title. Category A contains five works with text written by the composer. Category B includes eight works containing text written by North American poets. Category C contains five works written with text by British poets.<sup>10</sup> Category D includes

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<sup>8</sup> See Appendix E

<sup>9</sup> See Appendix E

<sup>10</sup> Caltabiano's *Metaphor* and Pasatieri's *Three Mysteries for Chorus* each include texts by two British poets and one North American poet. Both works appear in the British poet category.

four works with text written by non-English-speaking poets. Category E contains only two works set to sacred texts.


Each annotation includes general and descriptive information gathered from the score, the composer's website and or the publisher's website, and outlined in a table and three sections of prose.<sup>11</sup> Displayed below is the heading format for each entry.

**Title (Premiere year), Composer (Composer's dates)**

Table 1 is a sample of the format of the general information for each composition. When a work contains multiple movements or songs that are published individually, a table is provided for each movement or song.



Table 1. General Information Format

General Information

Text/Poetic Themes Voicing Instrumentation Difficulty (1.0-5.0) Duration Tempo Meter		
Vocal Ranges	Soprano:  Alto:	

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<sup>11</sup> Michael Ptacin's *An Annotated Bibliography of Works for Solo Marimba and Electronics Published from 1978-2012* (Diss., University of North Carolina at Greensboro, 2013) was a source of influence in determining the catalog format for this dissertation.

	Tenor:	
	Bass:	

The Voicing field includes voice classification, divisi, and any solo requirements. Accompanying instrumentation or the term “A cappella” appears in the Instrumentation field. To standardize the level of difficulty for each work in this document, a scale from Easy to Difficult appears in Table 2. As seen below, the difficulty rating is cumulative by increments of 0.5 based on the combination of compositional elements incorporated by the composer.

Table 2. Rubric for Difficulty Rating

Difficulty Rating	Traits
1.0-1.5 Easy	no additional divisi of the SATB parts comfortable vocal ranges simple rhythmic patterns no mixed meter mostly monophonic or homophonic texture traditional and smooth voice leading traditional diatonic harmony syllabic text setting simple accompaniment primarily doubles the choral parts
2.0-2.5 Moderately Easy	2 or more of the following: limited divisi of the SATB parts limited use of extended vocal range mixed meter within the same pulse quality imitative or canon texture limited disjunct voice leading added-tone chords accompaniment doubles vocal parts less than 50% of piece unaccompanied sections
3.0 Medium	2 or more of the following: full divisi of the SATB parts



	phrases at extreme vocal range highly varied rhythmic patterns counterpoint and polyphonic sections equal balance of conjunct and disjunct voice leading dissonant sonorities approached from conjunct voice leading unusual chordal resolutions or planing modal mixture sudden and extreme dynamic changes independent accompaniment with challenging passages fully unaccompanied
3.5-4.0 Moderately Difficult	2 or more of the following: extensive high tessitura concurrent contrasting rhythmic patterns extensive syncopation and asymmetrical rhythms irregular meter and mixed meter with varied pulse qualities extensive polyphonic or fugal texture highly disjunct contour (frequent leaps greater than a fifth) dissonant sonorities approached from disjunct voice leading non-traditional composition techniques (e.g., aleatoric) whole-tone, quartal, or cluster sonorities extreme dynamics in challenging range extensive melismatic passages accompaniment that requires extensive dexterity
4.5-5.0 Difficult	2 or more of the following: extreme vocal range complex rhythmic patterns (subdivisions by five or greater) extremely disjunct voice leading (multiple large leaps) post-tonal language (e.g., atonality, polytonality, serialism) supremely dissonant sonorities challenging accompaniment with fast, intricate passages

The Duration field indicates the compositional duration, determined from the score or estimated from available recordings. The Tempo field contains the specific tempo markings, indicated in beats per measure format when available. When a work includes particularly numerous tempo markings, the term “Various” supplants an extensive numerical listing. The Meter field includes all meter signatures. The Vocal

Range field contains the two boundary pitches for each vocal classification and solo lines where applicable, indicated on individual staves.

Three subsections of detailed information appear below the general information table(s): textual overview, musical overview, and notable challenges. The textual overview includes the poet's name, limited background information, thematic ideas and pertinent structural information. The musical overview is a description of the salient elements of the work, including choral texture, text setting, voice leading, harmonic language, meter, rhythmic patterns, expressive elements, and accompaniment features. The pitch class system utilized in this document for indicating specific pitches assumes C4 as middle C and C5 as C above middle C, etc. The notable challenges section is a summary of technical and musical attributes that may be considered difficult.




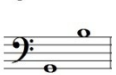
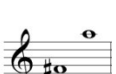

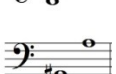
## CHAPTER II

### CATALOG

#### Category A: Composer-As-Poet

#### **The Colors of Creation (2003), Daniel Dorff (b. 1956)**

##### General Information

Text/Poetic Theme	Colors, Earth, God's Creation, Humanity	
Voicing	SATB with divisi; SAB soli	
Instrumentation	A cappella with 2 triangles	
Difficulty (1.0-5.0)	4.0 – Moderately difficult	
Duration	c. 6:20	
Tempo	Various: ♩ = 50, 72, 84, 66, 132, 120	
Meter	Mixed meter: 4/4, 3/4, 2/4	
Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	
	Soprano soloist:	
	Alto soloist:	
	Bass soloist:	

Textual Overview: According to Dorff, the text is his “adaptation of a poetic essay by Romaine Samworth, an extraordinary sculptor who lost her vision over 60 years ago. Romaine’s remarkable sculptures use color vividly reflecting her visual memory, inspiration, and spirited imagination.”<sup>12</sup> The poem’s speaker celebrates all colors as God’s creation, found among nature and people. The text begins in a Biblical tone, with the opening words, “In the beginning.” The speaker uses nature to conjure colorful imagery: ocean blue, green grass and trees, and chocolate-brown soil. In the second half of the piece, he turns to the colors that differentiate people: their eyes, hair, and skin. He praises all these characteristics as “colors of creation.”

Musical Overview: This unaccompanied piece is a mosaic of various choral textures, vocal timbres, and harmonic colors that reflect the kaleidoscope of Dorff’s poetry. The choral textures include syllabic homophonic, simple imitative polyphonic, melody and accompaniment, melody above sustained clusters, and declamatory treble voices above melismatic lower voices. The composer contrasted the syllabic text setting with atmospheric pitch clusters on a single vowel or “n.” Several clusters are aleatoric, in which each singer sings the pitch grouping in any order and free rhythm. Without a key signature, Dorff used chromatic alterations to suggest pitch centers. Other harmonic techniques include added-tone chords, pitch clusters, planing, polychords, and pentatonic and whole-tone collections. The piece begins in a meditative, slow tempo. After several

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<sup>12</sup> From the program notes on the inside cover of the octavo. Daniel Dorff, *The Colors of Creation* (Bryn Mawr, PA: Theodore Presser, 2003).

tempo changes aligned with new sections, *Colors* concludes in a lively, vivace tempo, reflecting the uplifting, humanistic message of the poetry.




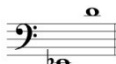
Notable Challenges: Strong musicianship and independence are required for this piece.

Some passages incorporate multiple divisi, including three-part division for the sopranos. Melodic contour is frequently disjunct and chromatic. Pitch clusters are approached from steps and leaps. Dorff further undermined the unstable harmonic language with meandering and irregular melismatic phrases. Challenging rhythms include two-against-three patterns and free aleatoric sections. A section of melody-and-accompaniment texture contains disjunct voice leading and syncopated rhythms sung by tenors and basses. Soloists must be musically strong, singing their lines against clusters or completely unaccompanied.

**The Eleventh Commandment (1987)**, Richard Wernick (b. 1934)  
*A Silly Piece with a Serious Message along with Apologies to a Few Old Friends*

General Information

Text/Poetic Theme	Demanding prohibition of the use of photocopied music
Voicing	SATB
Instrumentation	Piano or organ
Difficulty (1.0-5.0)	4.0 – Moderately difficult
Duration	c. 3:30
Tempo	♩ = 108
Meter	4/4 with some mixed meter sections

Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	

Textual Overview: The composer, Richard Wernick, wrote the simple text: “No no no no ...Thou shalt not Xerox music.” Although the repetitious setting of the text appears silly, Wernick displayed his true feelings about the subject in his notes in the octavo: “The composer prefers no performances at all to those using photocopied music.”<sup>13</sup>

Musical Overview: The main body of *The Eleventh Commandment* is a fugue, in which the theme highlights a slow descending triad followed by meandering eighth notes in scalar motion. The text is set syllabically. Wernick allowed the fugal section, labeled “Fuga inebriata,” to wander through various major keys, including E♭, F, D, B, A, and C.<sup>14</sup> He established tonal centers with the triadic head motive of the fugue. Other compositional techniques include whole-tone collections, clusters, sequence, parallel-third motion, stretto, ostinato, and a unison statement of the fugal theme. Sections of chordal, homophonic texture appear before and after the fugue. The accompaniment mostly doubles the choral parts.

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<sup>13</sup> Richard Wernick, *The Eleventh Commandment* (Bryn Mawr, PA, 1987).

<sup>14</sup> Ibid. In the score, Wernick labels the fugue section as “Fuga inebriata” (assumed translation: drunk fugue). Wernick adds: “Dedicated to the graduate composition students at the University of Pennsylvania.”

Notable Challenges: The voice leading is chromatic and somewhat disjunct, and requires strong intervallic reading skills. The harmonic language is fluid and contains some harsh dissonances. Special attention must be given to the sharp dynamic contrasts. Within the polyphonic texture of the fugue, the steady eighth-note rhythms may become too heavy and plodding if little awareness is given to phrasing and shape to each line. The piano accompaniment requires preparation because of its high incidence of chromatic writing.




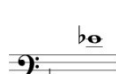
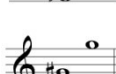


**Esses (1982),** William Schuman (1910-1992)

*Short suite for singers on words beginning with 's,'*

1. *Suggestions* (Round)
2. *Serenáta* (Waltz)
3. *Stillness* (Nocturne)
4. *Singaling* (Spiritual-blues)

#### General Information

Text/Poetic Theme	Silly, nonsense, words beginning with s
Voicing	SATB with SA divisi and STB soloists
Instrumentation	A cappella
Difficulty (1.0-5.0)	4.5 – Difficult
Duration	Suite = c. 10:00
Tempo	<i>Suggestions:</i> ♩ = 92 <i>Serenáta:</i> ♩. = 60 <i>Stillness:</i> ♩ = 46 <i>Singaling:</i> ♩ = 100, ♩ = 100
Meter	<i>Suggestions</i> and <i>Singaling:</i> 2/2 <i>Serenáta</i> and <i>Stillness:</i> 3/4

Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	
	Soprano soloist:	
	Tenor soloist:	
	Baritone soloist:	

Textual Overview: Schuman wrote the text of this playful suite with words that begin with the letter ‘s.’ Because the text is unified by its sound instead of its meaning, the text is secondary to the musical content of the suite. The first movement is a list of food items, beginning with the line “Sardines, spaghetti, spinach.” *Serenáta*, the second movement, contains a series of musical terms from the Italian language.<sup>15</sup> In the third movement, Schuman used descriptive words such as “sunset shimmering silent skies,” to suggest a quiet landscape and evoke the title *Stillness*. The final movement, *Singaling*, is a list of a myriad of cities that begin with the letter ‘s’ – ninety-three in total. The composer inserted short sections with repetitions of the word “Singaling” throughout the energetic movement.

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<sup>15</sup> Schuman adds accents over a single syllable in each word. This appears to be a guide for pronunciation, as opposed to the true spelling of the words.



Musical Overview: The four-part suite is an example of abstract music that features contrasting compositional techniques and styles highlighted by the different sections. *Suggestions* is written as a simple round. The thematic content is characterized by short 1-2 measure phrases, syllabic text setting, and frequent octave leaps. This movement is intended to be sung in “straight-forward, precise madrigal style.”<sup>16</sup> Much less polyphonic, *Serenáta* contains a call and response style that contrasts a single voice on a pedal tone with three-part homophony in the other voices. Although Schuman labeled this movement as a waltz, he obscured the meter with irregular rhythmic patterns. The composer suggested this movement be sung in a “highly expressive, quasi-operatic style with strict attention to dramatic dynamic indications.”<sup>17</sup> Schuman labeled the third movement *Stillness* as a nocturne, suggesting the contemplative mood of the atmospheric text. The movement is characterized by long sustained lines moving in step-wise motion in homophonic texture. The composer created a sense of timelessness with extended, irregular rhythmic patterns that undermine metric pulse. This movement is to be sung in a “pure choral tone.”<sup>18</sup> According to Schuman, “the rich American heritage of the spiritual and the nuances of the blues are the ingredients from which *Singaling* stems.”<sup>19</sup> He energized this highly rhythmic fourth movement with steady syncopated rhythms sung in parallel and contrary chordal motion. The soprano and baritone solos are to be sung in

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<sup>16</sup> Inside cover of the octavo. William Schuman, *Short suite for singers on words beginning with 's'* (Bryn Mawr, PA: Theodore Presser, 1983).

<sup>17</sup> William Schuman, *Short suite for singers on words beginning with 's'* (Bryn Mawr, PA: Theodore Presser, 1983).

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

dramatic contrast and “suggestive blues” style with extensive glissando effects. Schuman amplified the accelerando approaching the final cadence with the choir clapping on beats two and four.

Notable Challenges: The harmonic language contains mostly non-traditional tonal progressions, but is quite chromatic and occasionally atonal. Strong interval reading skills are required. The vocal lines are disjunct and unforgiving in *Suggestions* and *Serenata*. Frequent dramatic dynamic changes, a salient feature of this suite, must be performed in thoughtful, synchronized manner. The soprano and tenor soloists must have strong high F’s and G’s to sing over the choir.




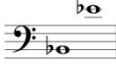
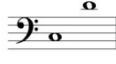
**Songs of Memory (1992), Norman Dello Joio (1913-2008)**

1. *The Oak Tree*
2. *Love Song*
3. *My City*




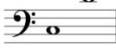
General Information

1. *The Oak Tree*




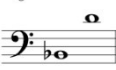

Text/Poetic Themes	Inspiration, Strength, Solitude, Tree imagery
Voicing	SATB with divisi; Baritone soloist
Instrumentation	Piano accompaniment
Difficulty (1.0-5.0)	3.5 – Moderately difficult
Duration	c. 4:00
Tempo	♩ = 50
Meter	Mixed meter: 5/4, 4/4, 3/4, 2/4

Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	
	Baritone Soloist:	

## 2. *Love Song*

Text/Poetic Themes	Loneliness, New Love, Passion, Dreams	
Voicing	SATB with divisi	
Instrumentation	Piano accompaniment	
Difficulty (1.0-5.0)	3.5 – Moderately difficult	
Duration	c. 4:20	
Tempo	♩. = 40	
Meter	6/8, occasional 3/8	
Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	

### 3. *My City*

Text/Poetic Themes	Nostalgia, Childhood, City Life	
Voicing	SATB with divisi; Baritone soloist	
Instrumentation	Piano accompaniment	
Difficulty (1.0-5.0)	3.5 – Moderately difficult	
Duration	c. 4:15	
Tempo	♩ = 96	
Meter	Mixed meter: 6/4, 4/4, 3/4, 2/4	
Vocal Ranges	Soprano:  Alto:  Tenor:  Bass:  Baritone solo:	    

Textual Overview: Dello Joio wrote the poetry for this cycle, inspired by Walt Whitman.<sup>20</sup> As evident in the cycle's title, the speaker describes recalling a memory in each song. In "The Oak Tree," he ponders inspiration from the strength of a solitary oak tree. In "Love Song," he compares his memory to a dream, describing how his life changed when he met his true love. In the third song, "My City," the speaker fondly remembers the city of his childhood and bemoans the frenzied commotion of modern city life. Dello Joio included illustrative imagery in each poem, which he further cultivated

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<sup>20</sup> Indicated on the inside cover of the octavo under each poem: "In debt to Walt Whitman."  
Norman Dello Joio, *Songs of Memory* (Bryn Mawr, PA: Theodore Presser, 1995).

through musical text painting. The composer made several edits to his original poetry in the musical setting.

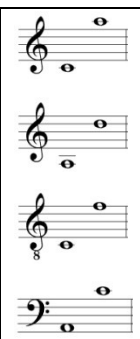
Musical Overview: The three independently published pieces of *Songs of Memory* can be performed singly or as a cycle. The choral writing is primarily homophonic and chordal, and frequently features voicing in unison and thirds doubled at the octave. Dello Joio created textural contrasts with imitative duets and unaccompanied passages. The text settings are generally syllabic. Without any key signature indication, the composer implied pitch centers within the tonal harmonic language through pedal tones and chromatic alterations. He used the piano accompaniment, a salient feature of each song, to delineate structure and mood through texture, rhythmic motives, and register changes. The lilting 6/8 of the second song, “Love Song,” is in contrast with the driving steady eighth-notes within the shifting meter of “The Oak Tree” and “My City.”

Notable Challenges: The difficult piano accompaniment requires facility in sixteenth-note passagework and chromatic accuracy. The harmonic language contains added-tone chords and non-diatonic sonorities (e.g., polychords, whole-tone, and pentatonic collections). The voice leading often includes chromatic and disjunct contour, demanding focus on consistent resonance. “The Oak Tree” and “My City” contain widely varied rhythmic combinations, but these patterns are rarely contrasted between voices. Those two songs also feature extended passages at *forte* and *fortissimo* dynamics. The slow tempo and long phrases of “The Oak Tree” and “Love Song” can be challenging for

breath management. The conductor may be challenged conducting the slow compound meter of “Love Song.” The baritone soloist needs a strong F4 in “My City.”

### **Thanksgiving Song (1986), Ellen Taaffe Zwilich (b. 1939)**

#### General Information

Text/Poetic Theme	Gratitude, blessings, remembrance	
Voicing	SATB with ST divisi	
Instrumentation	Piano	
Difficulty (1.0-5.0)	2.5 – Moderately easy	
Duration	c. 4:00	
Tempo	♩ = 52	
Meter	Mixed meter: 3/2 and 2/2	
Vocal Ranges	Soprano:  Alto:  Tenor:  Bass:	

Textual Overview: Ellen Taaffe Zwilich wrote the text for *Thanksgiving Song*, which begins as a simple prayer of gratitude for Thanksgiving Day: “We give thanks for our blessing on this Day of Thanksgiving.” Taaffe Zwilich set the phrase “We give thanks” in several overlapping repetitions, creating a sense of communal spoken prayer. The middle section is a prayer of remembrance: “for those less fortunate and those departed from us.” The composer rounded out the piece by repeating the opening text.


Musical Overview: This anthem is stately, simple, and hymn-like. The choral texture is mostly chordal with brief points of simple counterpoint and imitation. Steady half and whole notes combined with triplet figures constitute the majority of the choral rhythmic language. The primary theme is characterized by an upward octave leap followed by a partial descending scale, sung in octaves or thirds. The harmonic language of the choir is highly tonal and static with a short passage of chromatic writing. The composer included pedal tones in the piano, contributing to the harmonic stasis. She created a transparent texture with left hand octaves and syncopated right hand sonorities in the upper register.

Notable Challenges: An untrained choir may have difficulty with the sustained sonorities, including a high A for the sopranos. There are short unaccompanied passages throughout the piece. The inconsistent shift between 3/2 and 2/2 meter may be challenging for less experienced conductors. If not addressed, intonation issues may be more apparent in the passages sung at the octave.

## Category B: North American Poet

**Aristotle (1998)**, Robert Maggio (b. 1964)

### General Information

Text/Poetic Theme	Literary Stages (Beginning, Middle, End) as relating to life	
Voicing	SATB with limited divisi	
Instrumentation	A cappella	
Difficulty (1.0-5.0)	3.0 – Medium	
Duration	c.7:00	
Tempo	♩ = 80, ♩. = 120, ♩ = 60, ♩ = 48	
Meter	Mixed – 2/4, 3/4, 4/4, 6/8, 9/8	
Vocal Ranges	Soprano:  Alto:  Tenor:  Bass:	

Textual Overview: Billy Collins published his poem “Aristotle” in his 1998 collection entitled *Picnic, Lightning*. Maggio provided an explanation of Collins’ inspiration for the poem in the octavo notes: “‘Aristotle’ arose out of reading Aristotle’s *Poetics*, where he announces for the first time a notion very common to us, which is that a literary work has three parts: a beginning, a middle, and an end.”<sup>21</sup> Collins compiled a myriad of vivid images to illustrate each of the three “parts” as they relate to literature, ideas, and life. The composer delineated the “beginning,” “middle,” and “end” sections in the music with

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<sup>21</sup> Robert Maggio, *Aristotle* (Bryn Mawr: Theodore Presser, 1998).






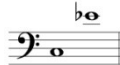
changes in meter, tempo, texture, and extended rests between sections. He requested the printed text to be available for perusal at each performance.

Musical Overview: Though quite varied, the choral texture is primarily declamatory. The choir rapidly delivers the text in a mix of duple and triplet rhythms and speech-like patterns. Other textures include single lines, duets, tightly imitative, simple counterpoint, and melody with staccato block-chord accompaniment. The melodic content is mostly conjunct and incorporates only brief lyrical phrases. Maggio aligned the dynamics with the natural shape of the poetic lines. The harmonic language is fundamentally tonal, but rarely diatonic in progression. The composer occasionally built sharply dissonant clusters and added-tone chords with terraced entrances. He frequently used a pedal tone on E to re-center tonality in each section, but supplied a surprise final cadence to A $\flat$  major. As a performance concept, the composer requested that the choir alters its collective body orientation in relation to the audience for each of the three sections of the work.

Notable Challenges: The speech-like rhythmic patterns are highly varied and require close attention. The quick tempo, syllabic text setting, and fast rhythms will likely cause diction clarity issues. Several modulations contain abrupt shifts to distantly related keys. Dissonant sonorities require exact intonation. Between poetic lines and sections, there are large leaps and unconventional voice leading that need consistent breath management.

**Break Away! (1983), Dan Locklair (b. 1949)**

General Information

Text/Poetic Theme	Dreaming big, visions, escaping from ordinary life, self-discovery	
Voicing	SATB	
Instrumentation	Piano	
Difficulty (1.0-5.0)	4.0 – Moderately Difficult	
Duration	c. 5:00	
Tempo	♩ = 160	
Meter	Mixed – 2/4, 3/4, 4/4, 6/4	
Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	

Textual Overview: American lyricist, Alicia Carpenter, wrote the text for “Break Away!” in 1983.<sup>22</sup> The speaker suggests one should “break away” from the ordinary and boring aspects of daily life and awaken one’s dreams and visions. In five sections, the text alternates between imperative and indicative mood. The structure of Locklair’s setting matches the contrast of the two moods, resulting in a form of ABA’B’ plus codetta. The opening title phrase, “Break away,” returns throughout the piece.

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<sup>22</sup> Ithaca College commissioned Ms. Carpenter to write the text specifically for this work. She also wrote the lyrics for the Ithaca College alma mater, “Ithaca Forever.”

Musical Overview: “Break Away!” is a rhythmic and high-energy piece, with contrasting lyrical passages. The mixed meter sections are characterized by punctuated syncopation and contrasting rhythmic patterns in the choral parts, and a driving eighth-note pulse in the piano accompaniment. The lyrical sections feature compound 6/4 meter and gently rocking rhythms. Locklair provided very specific articulations for the voices and accompaniment throughout the score. The text setting is mostly syllabic, with short interspersed melismatic phrases. The composer often created a duet texture in soprano-tenor and alto-bass couplings. Other textures include canon, simple imitative, and unison. The harmonic language “contrast[s] Pentatonic and Pandiatonic elements.”<sup>23</sup>


Notable Challenges: The accompaniment is exceptionally demanding, with its constant eighth-note pulse at the tempo of quarter note equals 160. The piano writing is disjunct and dense with chromatic alterations. Locklair also provided specific damper pedal indications throughout the piece. The chromatic voice leading in the choral parts requires particular attention in the highly rhythmic sections. Some difficult choral rhythms include extended syncopation and two-against-three patterns between voices. These patterns combined with the quick-shifting mixed meter are challenging for ensemble work. The repeated sforzandos and closing *fff* dynamics are demanding on the voice.

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<sup>23</sup> Dan Locklair, website. <http://www.locklair.com/wp/compositions/choral/break-away>

**Gravity's Dream (2009)**, Steven Stucky (b. 1949)

General Information

Text/Poetic Theme	Dreams, flying, reaching, heavy vs. light, bass vs. treble	
Voicing	SATB with divisi	
Instrumentation	A cappella	
Difficulty (1.0-5.0)	3.5 – Moderately Difficult	
Duration	c. 5:00	
Tempo	♩ = 56, ♪ - 69	
Meter	Primarily 6/8 and mixed meter section: 2/4, 3/4, 4/4, 5/8	
Vocal Ranges	Soprano:  Alto:  Tenor:  Bass:	

Textual Overview: The selected text is Kate Light's title poem from her 2006 *Gravity's Dream: New Poems and Sonnets*. The speaker proposes a dream held by Gravity, treating the force as a being with hopes and desires. She explores images of weightlessness, and compares Gravity to a bass line yearning for the higher, lighter realm of a treble line. The poem is primarily comprised of rhyming couplets. Light propelled the lyric forward in the style of catalogue verse.<sup>24</sup> Stucky set the text into three large sections, and freely repeated several of the verse lines but kept the sequence intact.

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<sup>24</sup> According to Encyclopedia Britannica, catalog verse is "verse that presents a list of people, objects, or abstract qualities."







Musical Overview: Stucky delineated the text in the music through meter. The first and third sections are in 6/8, and the middle section is in mixed meter. He evoked a dream-like atmosphere through passages of harmonic stasis and use of ostinato and motivic patterns. Prominent textures include imitation, ostinato, canon, and duet pairing, with homophonic passages in the middle section. The composer created a mosaic structure with short motivic ideas developed through imitation, modulation and truncation. He frequently employed the interval of the third in building melodic motives. The text is set syllabically. The harmony is tonal and uses unconventional harmonic techniques, such as irregular resolution of seventh chords, parallel 6/3 chords, added-tone chords, polychords, and clusters.

Notable Challenges: The voice leading is often chromatic and disjunct, particularly in passages of unconventional harmonic progressions. A choir may encounter particular challenges in building and tuning the polychords. Some imitative sections require ensemble work for clean execution. Harmonic stasis in this a cappella work may cause intonation issues.

**Leaves of Grass (2004), Dan Welcher (b. 1948)**

1. *I Celebrate Myself*
2. *I Am He That Walks*
3. *There Is That in Me*

General Information

Text/Poetic Theme	Mvt. 1: Unity with universe Mvt. 2: Communion with nature Mvt. 3: Central mysticism of life	
Voicing	SATB with divisi, Soprano and Bass solos	
Instrumentation	A cappella	
Difficulty (1.0-5.0)	4.0 – Moderately Difficult	
Duration	c. 13:30	
Tempo	Various	
Meter	Mvts. 1 & 2: mixed meter Mvt. 3: 3/2	
Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	
	Soprano Solo:	
	Baritone Solo:	

Textual Overview: For this three-part cycle, Welcher selected various verses from Walt Whitman’s “Song of Myself,” from his *Leaves of Grass* collection. The 52-section poem

is in Whitman's characteristic free verse style<sup>25</sup>. In "I Celebrate Myself" the poem's speaker focuses on one's unity with the universe and finding connectivity with the grass, water, and air. In "I Am He That Walks," from section 21 of the poem, the speaker describes his desire to be close with nature. Whitman built the poem's energy by composing several consecutive lines beginning with the phrase "earth of...". Welcher drew the text of the third movement, "There Is That in Me," from section 50. The speaker expresses his fascination with the mysterious life force that connects all creation.

Musical Overview: The cycle contains a great diversity of choral textures, including homophonic, chordal, imitative, duet pairing, canon, unison-octaves, melody and accompaniment, and short ostinato phrases. The harmonic language is tonal but rarely utilizes traditional diatonic progression. Welcher infused the choral fabric with added-tone chords, chromaticism and harsh dissonances throughout. Other harmonic techniques include clusters, quartal sonorities, and modal mixture. The text is set syllabically, though select phrases and sections are sung on neutral vowels. In "I Celebrate Myself," the composer created speech-like rhythms by combining triplet and duple patterns. The bass section is often rhythmically offset from the upper three voice parts. An additional optional ending is available if this movement is performed by itself. The second movement, "I Am He That Walks," contains the greatest contrast of harsh dissonance and consonance. Welcher painted the ebb and flow of an amorous encounter, allowing the

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<sup>25</sup> According to the Oxford English Dictionary, free verse is "poetic writing in which the traditional rules of prosody, esp. those of metre and rhyme, are disregarded in favour of variable rhythms and line lengths."

tempo and dynamics to build to the climax and relax into its serene conclusion. “There Is That in Me,” the third and slowest movement, begins in a “mystical and pure” tone. A recurring phrase characterized by a chain of suspensions unifies the movement. Other compositional techniques unique to this piece include monotone declamation, open-fifth drone, and strict canon.

Notable Challenges: The rhythmic patterns are highly varied, including two-against-three combinations and extended syncopation. Many added-tone chords contain harsh dissonances, which is particularly difficult in this unaccompanied setting. The voice leading is frequently chromatic, though not highly disjunct. Welcher suggested in his notes that the singers use a non-vibrato technique for the third movement, which will challenge intonation.<sup>26</sup> The free verse style and nineteenth-century language of Whitman text may be difficult for the audience to easily comprehend through listening only. An audience would appreciate printed copies of the text.





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<sup>26</sup> Dan Welcher, *Leaves of Grass* (Bryn Mawr, PA: Theodore Presser, 2004).



**Let Us Find a Meadow (2005), Ron Nelson (b. 1929)**

General Information

Text/Poetic Theme	Yearning for paradise, nature, song and dance, life	
Voicing	SATB with divisi	
Instrumentation	Piano and optional double bass	
Difficulty (1.0-5.0)	3.0 – Medium	
Duration	c. 6:30	
Tempo	♩ = 44-46	
Meter	Mixed meter – 2/4, 3/4, 4/4	
Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	

Textual Overview: Thomas E. Ahlburn, a Universalist Unitarian minister, wrote the poem, “Let Us Find a Meadow.” In the free verse text the speaker describes a yearning or searching for one’s paradise beyond imagination. He paints a place of peace with images of nature, such as “the long green grass of night” and “the sun’s bright flowers.” The poem closes in a personal tone with the line, “I’m waiting now, don’t be long.”

Musical Overview: The slow, lyrical piece contains frequent and fluid texture changes throughout. The choral texture changes smoothly between imitative and non-imitative counterpoint, homorhythmic pairings, and unison-octave passages. The piano

accompaniment is mostly chordal, contrasted with sections of transparent and pointillistic-like texture. Nelson provided additional color with the optional double bass part but it contains little rhythmic interest. Thematic and motivic material is comprised of a balance of conjunct and disjunct motion within a diatonic harmonic language. The harmony is highly tonal but the composer created colorful interest with many added-tone chords, polychords, and dissonant sonorities. The graceful opening melody returns throughout in the piano and soprano line.





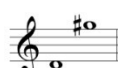


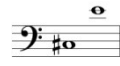
Notable Challenges: The tenor line has many unusual leaps and challenging voice leading. The tenors and sopranos each have a challenging pianissimo phrase sung in the upper tessitura (C4-G4 and C5-G5, respectively). The soft dynamics and slow tempo throughout the piece require adequate breath management. The double bass has quick changes between *pizzicato* and *arco* playing in several passages.

**purser than purest pure (1996), Daniel Asia (b. 1953)**

- I. i thank You God*
- II. who sharpens every dull*
- III. o the round little man (i)*
- IV. goo-dmore-ning*
- V. o the round little man (ii)*
- VI. jake hates*
- VII. purser than purest pure*

#### General Information

Text/Poetic Theme	Various: parable, satire, and sacred poetry
Voicing	SATB with limited divisi, SATB soloists
Instrumentation	A cappella
Difficulty (1.0-5.0)	4.5 – Difficult

Duration	c. 8:00	
Tempo	various	
Meter	Mvts. I, III, V, VI, VII: mixed meter Mvts. II, IV: 2/4	
Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	
	Soprano solo:	
	Alto solo:	
	Tenor solo:	
	Bass solo:	

Textual Overview: Asia selected six poems from *Xaipe* (1950) by e. e. cummings, an American modernist poet. The composer provided a balanced palette of cummings' poetry in this cycle. Three of the poems – “i thank You God,” “who sharpens every dull,” and “purer than purest pure” – exemplify cummings' moralizing poetry. The other three poems – “o the round little man,” “goo-dmore-ning,” and “jake hates” – are excellent examples of his satirical poetry. The text includes both rhymed metrical verse and free verse styles. Asia attempted to musically reflect Cummings' unusual syllabic treatment, particularly in “o the round little man” and “goo-dmore-ning.”





Musical Overview: The overall style is similar to a madrigal – economic in expression and written in a syllabic and homophonic texture. Asia created textural interest with points of imitation and passages of unison or duet. He supported the natural inflection of the text with free rhythms and meter. The harmonic language is essentially tonal but remarkably dense with stark dissonances. Asia enhanced the poetic-musical expression with sudden swells and frequent dynamic changes. The seven relatively short songs comprise a symmetrical cycle. The composer set the shortest movements, three and five, to the same poem, “o the round little man,” in a similar playful and silly character. He employed a more lyrical and serious tone for the outermost movements. The second movement “who sharpens the dull” is characterized by a steady eighth-note pulse, intermittently interrupted by pauses at phrase endings. “goo-dmore-ning,” the central movement, contains contrasts between the short disjunct solos with the choral interjections of brief chordal homophony. With its childish text, Asia set “jake hates” using the taunting minor-third motive as the unifying feature. This sixty-second movement is also available for purchase as a separate octavo.

Notable Challenges: The harmonic language is the greatest obstacle in preparing this work. Momentarily removing the non-harmonic tones will assist note-learning. Voice leading is markedly disjunct and chromatic. The solo lines in “goo-dmore-ning” are particularly challenging, with contrary-motion leaps of sevenths and ninths. Throughout the cycle, the tenor and bass parts have several high tessitura passages to be sung at soft dynamics (E4-A4 and C4-E4, respectively). Asia shifted the mixed meter freely between

simple and compound groupings. He painted the textual and syllabic manipulation of Cummings’ poetry by bleeding the consonants and vowels across multiple pitches. This unusual text setting will require great care in ensemble diction. A choir will likely be challenged by the hocket-like texture in first iteration of “o the round little man.”

**The Quest (1990),** Norman Dello Joio (1913-2008)

General Information

Text/Poetic Theme	Story of Eldorado; perseverance	
Voicing	SATB with divisi	
Instrumentation	Piano	
Difficulty (1.0-5.0)	3.5 – Moderately Difficult	
Duration	c. 5:30	
Tempo	♩ = 100, ♩ = 80, ♩ = 92	
Meter	Mixed meter; large sections in 3/4	
Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	

Textual Overview: The text is Dello Joio’s adaptation of the poem “Eldorado” by Edgar Allan Poe, written in 1849. The original narrative poem contains four stanzas and an AABCCB rhyme scheme for each stanza. The narrator tells of a knight who grows weary in his search for Eldorado. The knight receives encouragement from a mysterious shadow to “boldly ride” to continue his quest. Dello Joio added introductory text, including



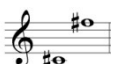
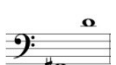
nonsense syllables and the line, “Listen to a tale of one who searched for Eldorado.” With this additional line, he created a more literal rendering of the poem’s story. The composer also increased the hopeful tone at the end of the poem in the codetta by adding, “you may find Eldorado.” Dello Joio took additional liberties in reordering a select number of lines of verse.

Musical Overview: The structure of this energetic piece matches the four-stanza structure of the poem, plus an introduction and codetta. The text is set syllabically. The choral textures include homophony, paired treble and bass duets, simple imitative and unison. The piano texture is even more diverse – doubling the choir in chords, scalar and chordal sixteenth-note passages, low-register rollicking accompaniment, and leaps voiced in octaves. Dello Joio assigned these textures to characterize the tone of each stanza. There are also several unaccompanied passages. The harmonic language is tonal, but the composer used pedal tones, seventh chords, chromatic alterations, and pitch clusters to suggest tonal centers.

Notable Challenges: The voice leading is frequently disjunct and chromatic, which will present issues of note-learning and consistency in resonance. The piano accompaniment is demanding, particularly in the sixteenth-note passagework in the transitions and the leaps voiced in octaves. Abrupt dynamic changes and sudden transitions (e.g., *ff* decrescendos to *p* in three beats) require consistent breath and resonance management. The first altos sing an F#5, but are doubled by the second sopranos.

**Unknown Soldier's Prayer (2007), Gary Schocker (b. 1959)**

General Information

Text/Poetic Theme	Prayer, contentment, God's blessings, desires vs. needs	
Voicing	SATB with limited divisi	
Instrumentation	A cappella	
Difficulty (1.0-5.0)	3.5 – Moderately difficult	
Duration	c. 5:00	
Tempo	♩ = 126	
Meter	Mixed – 3/4, 4/4, 5/4, 6/4, 7/4, 3/2	
Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	

Textual Overview: The text is an anonymous prayer written by a Confederate Soldier during the Civil War.<sup>27</sup> The poem's speaker contrasts his supplications to God for strength, money, and power with the blessings of obedience, happiness, and wisdom that God bestowed upon him instead. The most poignant line of verse contains the moral of the poetic prayer: "Almost despite myself, my unspoken prayers were answered." The text is unaltered, set in order from the poem and primarily syllabic. However, the composer repeated two verse lines several times: "I asked for riches, that I might be happy; I was given poverty, that I might be wise."

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<sup>27</sup> The original title of Schocker's setting was "Confederate Soldier's Prayer." Presser published the work under its current title: "Unknown Soldier's Prayer."

Musical Overview: Within the flowing character of the piece, Schocker manipulated the texture and melodic content to follow the phrase structure of the text. However, the work is sectionalized unevenly for each couplet. The variety of textures includes homophonic, unison, duet, and fugue-like sections. The syllabic text setting is interspersed with brief melismatic phrase endings by one or more voices. The melodic content is conjunct and often scalar but also includes brief disjunct passages. The free-flowing rhythmic patterns contain little variety and the smallest subdivision is the quarter note. The mixed meter changes frequently. The mostly tonal harmonic language suggests E major throughout the piece, but Schocker often undermined this key area with recurring D major sonorities. The harmonic language shifts between diatonic and non-diatonic progressions and is punctuated by brief dissonant and chromatic passages, modal shifts and planing.

Notable Challenges: Challenging voice-leading in the lower three voices often appears in chromatic and disjunct harmonic passages. One short passage in this unaccompanied setting contains highly dissonant sonorities, which will require strong intervallic skills. An untrained conductor will have difficulty managing the frequently changing meter and its subdivisions.



Category C: British Poet


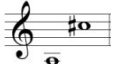

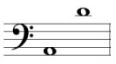
**Metaphor (1993)**, Ronald Caltabiano (b. 1959)

*I. The Fly (Blake)*

*II. The Flea (Donne)*

*III. A Noiseless Patient Spider (Whitman)*

General Information

Text/Poetic Theme	Invertebrate imagery to reflect on human experiences	
Voicing	SATB with divisi	
Instrumentation	A cappella	
Difficulty (1.0-5.0)	4.0 – Moderately Difficult	
Duration	c. 6:20	
Tempo	Mvt. I: ♩ = 96, ♩ = 84 Mvt. II: ♩ = 66 Mvt. III: ♩ = 56, ♩ = 84, ♩ = 63	
Meter	Mvt. I: 3/4 with 4/4 section Mvts. II. & III: mixed meter	
Vocal Ranges	Soprano:  Alto:  Tenor:  Bass:	   

Text Overview: Caltabiano selected three poems that use the metaphor technique to compare invertebrate characteristics to human experiences. In “The Fly,” written by William Blake, the speaker warns how easily a man’s life can be swiped out by thoughtlessness, as one does in mindlessly swatting a fly. The poem has five short stanzas, each containing an ABCB rhyme scheme. “The Flea” by John Donne is the

account of a young man's attempt to convince a young maiden to accept his amorous proposals. The youth suggestively uses the image of a flea sucking the blood of both parties to support his argument. The poem contains three nine-line stanzas, but Caltabiano set only the first stanza. Walt Whitman published "A Noiseless Patient Spider" in his *Leaves of Grass* collection. The poet treats the spider's web-making skills as a metaphor for the human soul and its searching, exploring, and connecting to the surrounding world.

Musical Overview: The three works are most closely connected by the text themes using invertebrates as metaphors. Instead of triadic or diatonic sonorities, Caltabiano exploited the intervallic relationships among the treble and bass voices. Mirrored interval sonorities are prominent, particularly in the second and third songs. The rhythmic patterns are frequently irregular and syncopated. "The Fly" features strict canon passages based on relatively dissonant, static material. This texture is the accompaniment to the isolated line written in irregular but lyrical phrases in a scalar contour. The composer repeated this texture at one step higher, but interrupted the second canon with a short homophonic section. He concluded the song by merging the two canons, resulting in an opaque fabric. "The Flea" is a flirtatious, dance-like song, reminiscent of the suggestive Italian madrigal of the Renaissance. Voiced primarily in duet and homophonic textures, it is full of rhythmic vitality, frequently changing meter, and perfect fourth and fifth sonorities. "A Noiseless Patient Spider" is a mosaic of choral textures and moods. Textures include duet and homophony in speech-like patterns, tight imitation of short sixteenth-note motives,




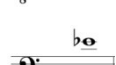
ostinato pedal, and chordal writing of parallel fourths and fifths in contrary motion. The harmonic language includes polychords, clusters, and quartal and quintal sonorities.

Notable Challenges: The poetic language requires extensive translation and interpretation, containing several English words and phrases outside the modern-day vernacular. A choir may encounter ensemble challenges in the irregular rhythmic patterns. Frequent dissonance and the lack of tonal centers is challenging for note-learning and intonation. The repetition of the canon in “The Fly” is taxing on the voice, particularly for those sections singing softly in their upper passaggio ranges. The tenors and altos frequently sing in unison and tight intervals, which requires assimilation of vocal color. Singers and conductors alike may be challenged by the frequent meter changes in “The Flea.”

**The Soul’s Expression (2002),** Anthony Iannaccone (b. 1943)

General Information

Text/Poetic Theme	Struggle for expressing spiritual self
Voicing	SATB with limited divisi
Instrumentation	A cappella
Difficulty (1.0-5.0)	4.0 – Moderately Difficult
Duration	c. 5:00
Tempo	Various: ♩ = 54, 60, 72, 88, 116
Meter	Mostly 4/4; also 3/4, 2/4

Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	

Textual Overview: Iannaccone selected the sonnet “The Soul’s Expression” by Elizabeth Browning Barrett, published in *Poems of 1844: Sonnets*. The poem’s speaker conveys the struggle to use language and verse to communicate one’s innermost self, particularly in religious or spiritual thought. The poet concluded the poem with a warning of the dangers of searching for the sublime and ideal in such self-expression. The sonnet is the traditional form with an octave (eight lines) in ABBA rhyme scheme followed by a sestet (six lines) in CDCDCD rhyme scheme.

Musical Overview: Iannaccone created an austere and solemn quality with chromatic and somewhat craggy melodic writing, homophonic texture, and steady quarter-note pulse. He interspersed brief dramatic passages of counterpoint, high register and sudden dynamics throughout the piece, building toward the fortissimo climax. Choral texture changes are fluid, shifting between homophony, declamation, canon-like counterpoint, and syncopated antiphony. The composer used short rests as punctuation within his “reading” of the text. The non-diatonic harmonic language features triadic sonorities

containing sharply dissonant added-tones. Other sonorities include minor-seventh chords, quartal harmonies, and clusters.



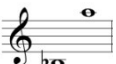
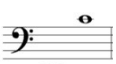
Notable Challenges: Drastic shifts in register and dynamic require trained breath management and consistent resonance. In the unaccompanied setting, the chromatic voice leading and non-diatonic harmonic progressions need strong intervallic skills and aural independence. Cross-voicing in soprano and alto lines needs balance of vocal timbres between sections. Select disjunct soprano lines are marked pianissimo and require sufficient breath and resonance management.

**Three Elizabethan Songs (1999), Lowell Liebermann (b. 1961)**

1. *To Electra (Herrick)*
2. *Orpheus With His Lute (Shakespeare)*
3. *The Hag (Herrick)*

General Information

Text/Poetic Theme	Mvt. 1: A love's fair beauty Mvt. 2: Orpheus' powerful music Mvt. 3: A witch's night ride
Voicing	SATB with limited divisi
Instrumentation	A cappella
Difficulty (1.0-5.0)	3.5 – Moderately Difficult
Duration	c. 5:00
Tempo	Mvt. 1: ♩ = 54 Mvt. 2: ♩ = 50 Mvt. 3: ♩ = 100-112
Meter	Mixed: 2/4, 3/4, 4/4, 5/4, 3/2

Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	

Textual Overview: Robert Herrick published the poem “To Electra” in his book of poems, *Hesperides* (1648). The romantic poem consists of five rhyming couplets in which the speaker compares his beloved’s fair complexion to various white-colored images from nature and ancient mythology. The text of the second song, “Orpheus with His Lute,” is a song from William Shakespeare’s play *Henry VIII*. The singer describes the Ancient Greek poet and musician and the power of his music over all things on earth, including one’s cares and sadness. The third song, “The Hag” is another poem from Herrick’s *Hesperides*. The speaker tells a story of a witch swiftly riding in the night to follow an evil spirit, only stopping when the spirit pauses to rest in his lair. At the poem’s close, the spirit is called out of hiding by an approaching thunderstorm.

Musical Overview: The three songs are contrasting in character and mood. The harmonic language is based on triadic sonorities in non-diatonic progression. Sudden shifts of third- and distant-related chords appear at beginnings and endings of phrases. Other harmonic devices include parallel fourths and diminished-seventh chords, quartal sonorities, and pedal tones or chords. In the first two songs melodic content is fairly conjunct and frequently combined with homophonic texture. The thematic melody in “To Electra”


includes graceful eighth-note turns in gradual ascending sequence. Liebermann concluded the song with a cascading scalar figure over pedal tones. “Orpheus with His Lute” is a slow and solemn lament that begins with a brief fugue-stretto texture. The composer transformed the short-lived imitation into descending melodic contour over a homophonic texture set in low tessitura for all voices. “The Hag” is a brisk, rhythmic piece with a restless and ominous tone. Lieberman incorporated chromatic voice leading, foreboding half-step motion, unconventional parallel sonorities, and tritone intervals. The choral texture frequently changes between imitation, strict canon, duet pairing, rhythmic chordal, cascading scalar, and declamatory writing.

Notable Challenges: The Elizabethan poetry contains some vocabulary that will require translation. Intonation for this unaccompanied setting could be challenged by the unusual combinations of half and whole steps, general chromatic writing, unexpected chordal progressions, and pedal tones and chords. The bass part requires singers with a low D, and alto part includes a high G. “The Hag” has many contrasting articulations and dynamics that could be challenging the breath management and consistent resonance.

**Three Mysteries for Chorus (1989)**, Thomas Pasatieri (b. 1945)

- I. When I Heard (Whitman)*
- II. Lucifer in Starlight (Meredith)*
- III. With How Sad Steps (Sidney)*

General Information

Text/Poetic Theme	Mvt. I: Cherishing the magic of life's mysteries Mvt. II: Battle between forces of good and evil Mvt. III: Unrequited love; moon imagery	
Voicing	SATB with divisi	
Instrumentation	A cappella	
Difficulty (1.0-5.0)	4.0 – Moderately Difficult	
Duration	c. 6:00	
Tempo	Mvt. I: Flowing Mvt. II: As fast as possible Mvt. III: Slow	
Meter	Mostly 4/4, limited mixed meter	
Vocal Ranges	Soprano:  Alto:  Tenor:  Bass:	

Textual Overview: Pasatieri selected the poem “When I Heard the Learn’d Astronomer” by Walt Whitman for the first song. Written in free verse style, the poem’s speaker describes growing weary of an astronomer’s lecture and venturing outside to observe the majesty of the starry sky. The text for the second song, “Lucifer in Starlight” is a sonnet by George Meredith about Lucifer’s uprising from hell. Lucifer easily conquers the lost



souls on earth and attempts to overtake the heavens, but he is defeated by God's "army" of stars. "With How Sad Steps," from Sir Philip Sidney's sonnet sequence *Astrophil and Stella*, is the text for the third song. In this poem about unrequited love, the forsaken lover poses questions to the sympathetic moon about fickle and scornful women.

Musical Overview: The cycle's harmonic language features chromatic voice leading, non-diatonic progressions, and frequent minor, diminished, and augmented sonorities. The first song, "When I Heard," contains economical writing, homophonic and simple imitative texture, primarily conjunct contour, and syllabic text setting. The rhythmic patterns are frequently syncopated and speech-like. The song begins with a pentatonic-based theme written in treble-bass counterpoint that gradually expands to four-part harmony. In "Lucifer in Starlight," Pasatieri created a menacing, sinister tone employing frequent half-step motion and craggy voice leading. The piece features contrast between semi-tonal melodies with unconventional harmonic progressions. The composer established a sense of frantic urgency with various combinations of eighth-note groupings. Various textures include melody with oscillating-third accompaniment, cascading scalar motion, and homophonic texture. In "With How Sad Steps," Pasatieri established a mournful, haunting atmosphere with a slow recurring theme based on a major scale with lowered-sixth scale degree. He reused the augmented second interval formed between the lowered-sixth degree and leading tone throughout the melodic and harmonic language. Several passages contain polychords and tritone intervals. The

composer alternated the texture between homophony and semi-imitative counterpoint in a fluid manner.

Notable Challenges: The poetic texts require thorough study, interpretation, and discussion. A choir will likely be challenged by the chromatic and disjunct harmonic language in the unaccompanied setting. The augmented seconds, tritone sonorities, and polychords in “With How Sad Steps” require strong musicianship skills. Melismatic and scalar material in the third song need sound breath management and consistency in vowel and resonance. The fast tempo of “Lucifer in Starlight” requires diligence in diction clarity. The final ten measures of “Lucifer” are marked *fff* as the voices move in and out of the upper range and need sufficient energy and consistent resonance.





**Two Shelley Songs (1980), Samuel Adler (b. 1928)**

1. *To –*
2. *The Fugitives*





General Information

1. *To –*

Text/Poetic Theme	Memories, music, senses, flower imagery, love lost
Voicing	SATB
Instrumentation	Piano
Difficulty (1.0-5.0)	3.5 – Moderately Difficult
Duration	c. 3:10
Tempo	♩ = 56
Meter	Mixed: 3/4, 4/4

Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	

## 2. *The Fugitives*

Text/Poetic Theme	Romantic era ballad, stormy sea, shipwreck, forbidden tryst	
Voicing	SATB with divisi	
Instrumentation	Piano	
Difficulty (1.0-5.0)	4.0 – Moderately Difficult	
Duration	c. 2:45	
Tempo	♩ = 100	
Meter	6/8	
Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	

Textual Overview: Adler set two poems by the English Romantic poet Percy Bysshe Shelley. The poem of the first song, “To—,” is also recognized by its first line: “Music, When Soft Voices Die.” The poem’s speaker suggests that one’s cherished memories, such as a favorite tune, a fragrant flower, or a former loved one, can endure all passing of

time. Written in two stanzas of four lines each, the poem has an AABB rhyme scheme. The second poem, “The Fugitives,” is an example of a Romantic ballad, full of vivid imagery and fantastical drama. The narrator describes a sailor shipwrecked on an island after a violent storm at sea. The sailor enjoys a rendezvous with a woman at the island’s fortress, but meets his demise at the hand of her father. The poem is divided into four major sections, each containing three 5-line stanzas. The rhyme scheme for each stanza is AABBC and within each section the C line for each stanza rhymes.

Musical Overview: The two songs are published separately. The choral writing in both songs is laden with dissonant harmonies and chromatic, disjunct voice leading. Many phrases are angular and encompass wide ranges. Adler allowed the piano accompaniment to support and undermine the harmonic language alternately and any doubling of choral parts is fleeting. In the first song, “To—,” he created an ethereal mood with a slow tempo and a high-register piano introduction featuring prominent dissonance of major and minor second intervals. The composer wrote the bass line in contrasting dissonance with the triadic upper choral parts composed in rocking-parallel motion. In “The Fugitives,” he frequently voiced the choir in parallel quartal and quintal sonorities. To establish the dramatic atmosphere, he used extensively disjunct voice leading that features sequences of leaping major-seventh intervals. The various textures include duet pairing, homorhythmic, imitative, unison octaves, four-part counterpoint, and declamatory. Adler established the stormy, mysterious mood in the piano accompaniment with cascading arpeggios, octave oscillation, syncopated rhythmic vitality and use of extreme range.



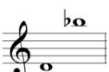

Notable Challenges: The harmonic language is one of the greatest obstacles for learning these pieces. The chromatic, disjunct lines require special attention to consistency in dynamic and resonance, as well as strong intervallic skills. A particular demanding phrase in “To –” requires the sopranos to sing consecutive fourth and fifth leaps in their upper range at a piano dynamic. “The Fugitives” presents a number of challenges, including asymmetrical rhythms in the 6/8 meter, extended fortissimo passages, and heavily stacked clusters of minor seconds. The accompaniment requires extensive dexterity to execute the constant sixteenth-note pulse with a tempo at dotted quarter equals 100. It also has several syncopated passages at odds with the compound meter.

Category D: Non-English-Speaking Poet

**Ithaka (2000),** George Tsontakis (b. 1951)

General Information

Text/Poetic Theme	Commentary on Odysseus’ travels to Ithaka
Voicing	SATB with divisi
Instrumentation	A cappella
Difficulty (1.0-5.0)	5.0 – Difficult
Duration	c. 5:30
Tempo	various
Meter	mixed: 2/4, 3/4, 4/4, 5/4, 2/8, 3/8, 5/8, 6/8, 9/8, 12/8

Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	

Textual Overview: The text is an English translation of original Greek poetry by Konstantine Kavary. Translated by the composer, the poem is a commentary on the Greek hero and king Odysseus and his journey home to Ithaka. The poem's speaker bids the king sound travel and safe harbors. He describes the various creatures and exotic places the king will encounter. The speaker reflects on Odysseus' boundless gains and wisdom – not from Ithaka itself, but from his experiences on the lengthy and adventurous journey to his home.

Musical Overview: The piece is a mosaic of textures, moods, and colors. Tsonatakis indicated a variety of expressive terms throughout, such as flowing, consoling, mellifluous and lilting, chalky, hypnotic, liquid, affected, mystically pointillistic and buoyant. He utilized a myriad of frequently shifting textures, including homophonic, polyphonic, tight rhythmic imitation, chordal with single line counterpoint or scalar melody, duet pairs and duet in tandem, motivic imitation, and modified canon. The composer created much of the melodic content by combining various collections of 3-6 pitches in repeated patterns. He also used short motives for melodic construction, including a lilting ascending sixth leap, a descending step-wise triplet, and neighbor-tone

groupings. The harmonic language is a seemingly erratic collection of triadic, diminished-seventh, clusters, added-tone, whole-tone, and bimodal sonorities. The mixed meter changes frequently between simple and compound meters.

Notable Challenges: The piece is constructed linearly, in which all four voices rarely align rhythmically for any extended duration. A choir could encounter text clarity issues with this shifting, polyphonic texture. The rhythm is highly syncopated and irregular. Duple and triple rhythmic patterns are frequently in simultaneous contrast. The extensive dissonance, chromaticism and non-triadic sonorities are quite challenging, and isolated pitch grouping could be helpful. Tsontakis indicated several sudden dynamic changes, and frequent subtle shifts that require close attention. The composer also included some unusual articulation, including “hocket-like accents” for a melismatic passage, and “sustained-sound and staccato text.”<sup>28</sup> The sopranos have two demanding pianissimo passages with extreme disjunct contour and syncopated rhythm.




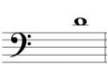
### **Spring Dreams (1997), Chen Yi (b. 1953)**

#### General Information

Text/Poetic Theme	Springtime, birds, flowers, evening rain
Voicing	SSAATTBB with additional divisi
Instrumentation	A cappella
Difficulty (1.0-5.0)	4.5 – Difficult
Duration	c. 5:00
Tempo	♩ = 96, 104, 72, 112, 66

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<sup>28</sup> George Tsontakis, *Ithaka* (King of Prussia, PA: Merion Music, 2001).

Meter	Mostly 4/4, occasional measures of 2/4 and free meter	
Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	

Textual Overview: Meng Hao-ran of the Tang dynasty wrote the Chinese poem “Spring Dreams.” The poem’s speaker describes being awakened in springtime to the sound of birds singing. In a melancholy state, he realizes the rain showers during the night have ruined many flowers and their petals. The translation of the poem by the composer is included in the octavo, as well as a pronunciation guide. In the octavo notes the composer strongly encourages additional coaching in pronunciation of the Chinese text by a native speaker.<sup>29</sup> The text also contains extensive passages of nonsense syllables that are distinguished in the score with italicized font.

Musical Overview: Chen evoked a cacophony of singing birds in celebration of springtime by combining percussive ostinato patterns and pentatonic-based melodic lines. The composer implied tonal centers through the melodic material and featured perfect fifths in parallel motion within the limited sections of homophony. The sopranos sing the first theme, which is to be sung in the “screeching” style of the Beijing Opera.<sup>30</sup> The

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<sup>29</sup> Chen Yi, *Spring Dreams* (Bryn Mawr, PA: Theodore Presser, 1999).

<sup>30</sup> In the composer’s notes on octavo’s inside cover. Chen Yi, *Spring Dreams* (Bryn Mawr, PA: Theodore Presser, 1999).





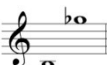

melodic lines throughout are often melismatic and contain a mixture of conjunct contour and disjunct leaps of sixths and sevenths. Chen created additional rhythmic vitality with punctuated rests and double-dotted rhythms. Extended vocal techniques include scooping, sliding in both directions, whistling, *Sprechstimme*, grace notes and goat trills.

Notable Challenges: The introduction requires individual sections to execute percussive ostinato patterns at varying tempi simultaneously. This extended performance technique could be challenging for the ensemble of each section and the conductor's direction of each ostinato entrance. The second tenors sing a vocally-taxing ostinato that contains repeated high B's at a piano dynamic. The tenors also have a challenging percussive ostinato that contains sixteenth-note quintuplets. There are sudden swells and extreme dynamics that require excellent breath management. The disjunct vocal leaps and transparent texture are vocally challenging in this unaccompanied setting.

**We Are One (2008)**, Behzad Ranjbaran (b. 1955)

General Information

Text/Poetic Theme	Unity of the human race, shared suffering, sympathy
Voicing	SATB
Instrumentation	A cappella
Difficulty (1.0-5.0)	4.0 – Moderately Difficult
Duration	c. 5:00
Tempo	♩ = 54 with short passage of ♩. = 108
Meter	Mixed: 2/4, 3/4, 4/4, 5/4, 6/4, 12/8

Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	

Textual Overview: Sa'di, a medieval Persian poet, wrote the text “Bani Adam” as part of his *Gulistan* collection. He was “known for his depth of thinking, and his writings illustrating the human condition with perception and understanding, as well as humor and irony.”<sup>31</sup> The poem, written in Farsi, consists of three pairs of rhyming couplets. Ranjbaran and Daniel Dorff collaborated on the English translation included in the octavo. The poem’s speaker describes the human race as one large family, belonging to a central “soul.” In the second half of the poem, he expresses how humans share and feel sympathy for one another’s sufferings. The composer also provided a limited pronunciation guide.

Musical Overview: The evocative melodic material is full of colorful chromaticism and suggests a Persian tonal palette. Ranjbaran contrasted several melismatic passages in duet texture with chant-like phrases and semi-imitative counterpoint. He created a dark, and yet fairly transparent texture with pervasive treble and bass duets. The metric and rhythmic patterns are highly irregular. The harmonic language contains harsh dissonance, but also passages of major, minor, diminished and diminished-seventh chords, and added-

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<sup>31</sup> In the composer’s notes from the octavo’s inside cover. Additional information about the poet is included in the octavo. Behzad Ranjbaran, *We Are One* (Bryn Mawr, PA: Theodore Presser, 2008).





tone sonorities. In a particularly dissonant section, the composer set parallel fourths a tritone apart within a double-duet texture.

Notable Challenges: Harsh dissonances, irregular chromatic melody, and disjunct leaps are challenging in this unaccompanied setting. Several melismatic gestures contain various consecutive rhythmic groupings, including sixteenth notes at the sextuplet subdivision. The mixed meter frequently includes 5/4 meter and the shifting between simple and compound meters is particularly challenging. Passages set at the *ppp* dynamic require strong breath management. The altos and sopranos must sing a leap up to high E and G respectively at a *piano* dynamic. The Farsi text presents diction challenges, but possesses similarities to Italian and English language pronunciation.

**Xuan (2001),** Chen Yi (b. 1953)

General Information

Text/Poetic Theme	Chinese principle of universe origin and mystery
Voicing	SATB
Instrumentation	A cappella
Difficulty (1.0-5.0)	4.5 – Difficult
Duration	c. 4:00
Tempo	♩ = 60
Meter	4/4

Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	

Textual Overview: The Chinese text is from the book *Dao De Jing*, written by Lao Zi of the Zhan Dynasty. The book is an explanation of the Chinese philosophy of Taoism. Chen selected text in which Lao describes the fundamental nature of Dao, which means “the way the universe works.”<sup>32</sup> The author explains the difficulty expressing the universal truth that overrules heaven and earth, and that any human attempts to articulate this truth derive from the same mysterious source. The composer translated the work’s title, “Xuan,” as “profound and ineffable.”<sup>33</sup> She provided the English translation and pronunciation guide in the octavo.

Musical Overview: The song begins with sparse texture comprised of a pedal tone and a highly fragmented melodic line exchanged between voices. Other textures include duet in counterpoint or imitation, and unison or unison-octave. The melodic contour contains a blend of conjunct lines and disjunct leaps. Chen created dramatic tension with dynamic contrasts and accent articulations combined with leaps of sevenths and octaves. Extended

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<sup>32</sup> From composer’s notes in octavo’s inside cover. Chen Yi, *Xuan* (Bryn Mawr, PA: Theodore Presser, 2001).

<sup>33</sup> From composer’s notes in octavo’s inside cover. Chen Yi, *Xuan* (Bryn Mawr, PA: Theodore Presser, 2001).

vocal techniques include slides, swoops, pitch approximations, and grace notes. The composer relied on melodic content to imply tonal areas, but often undermined these areas with octave displacement. The ambiguous harmonic language includes whole tone and minor pentatonic collections, clusters, dissonant sonorities, and parallel fourth and fifth sonorities.




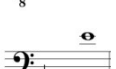
Notable Challenges: The writing requires developed voices to manage the extreme ranges, particularly for the soprano, tenor, and bass sections. The composer noted that the alto and bass sections may approximate the intense collective high B<sub>2</sub> by singing their highest available note. There are many scoops and slides at various intervals, including a grace note scoop of an octave plus a seventh. Slides to be sung in unison by two or more sections require extensive ensemble work. Vocally-demanding pedal tones include a D<sub>4</sub> sustained by the basses at a piano dynamic. Large leaps scattered throughout the piece require breathing and resonance management.

#### Category E: Sacred Text

**Magnificat and Nunc dimittis (1979),** Vincent Persichetti (1915-1987)

#### General Information

Text/Poetic Theme	<i>Magnificat</i> : Honoring God for his mercies <i>Nunc dimittis</i> : Fulfillment from God's faithfulness
Voicing	SATB with divisi
Instrumentation	Piano or organ
Difficulty (1.0-5.0)	3.0 – Medium
Duration	c. 9:00

Tempo	<i>Magnificat</i> : ♩ = 58-96 <i>Nunc Dimittis</i> : ♩ = 60-72	
Meter	Mixed: 3/4, 4/4, 5/4	
Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	

Text Overview: The composer set the English translation of the two Latin sacred texts.

The *Magnificat* text is from the Gospel of Luke (1:46-55). It is the Virgin Mary's hymn of praise to celebrate the Lord's mercies on her and all of mankind. The *Nunc dimittis* text, also from Luke's Gospel (2:29-32), is the Song of Solomon. The hymn is characterized by a sense of fulfillment and rest. Both movements conclude with the *Gloria Patri* text in English translation.

Musical Overview: The reverential piece has a foreboding, solemn character. Persichetti created an ancient chant-like atmosphere with modal mixture and irregular phrasing. He frequently implied tonal areas through melody but often undermined these areas with chromaticism and polytonality between the voices and accompaniment. The harmonic language also includes quartal sonorities, added-tone perfect fifths, third-related stacked triads, and fleeting dominant-tonic progressions. The melody is mostly conjunct but the opening theme features an ascending octave leap and triadic material. Each phrase of text is separated by a brief accompaniment interlude that contains a modulation to a new tonal

area. Paired-unison duet between soprano-tenor and alto-bass is the most common texture in the choral parts and accompaniment. Other choral textures include brief canon, light imitation, and unison-octave. The *Nunc dimittis* movement is significantly shorter than the *Magnificat* and is predominantly voiced in unison-octave texture.

Notable Challenges: Unconventional intervallic combinations are the result of modal mixture and chromaticism. An inexperienced conductor may find the constant changes in meter difficult to execute freely. Throughout the piece many tempo shifts indicated with specific numerical beats-per-minute markings need strong conducting leadership and ensemble work. The first sopranos and first tenors must decrescendo from fortissimo to piano on a high G in three beats, requiring established breath management.



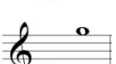
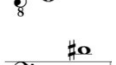
**Passion Music (1995), Daniel Pinkham (1923-2006)**

1. *In Monte Oliveti*
2. *Tristis Est Anima Mea*
3. *O Vos Omnes*
4. *Vinea Mea Electa*

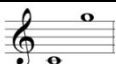


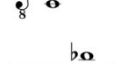
General Information

1. *In Monte Oliveti*

Text/Poetic Theme	Jesus prays at Gethsemane for strength to succumb to God's plans
Voicing	SATB with limited divisi
Instrumentation	Optional organ and/or strings (quartet or orchestra)
Difficulty (1.0-5.0)	3.0 – Medium
Duration	c. 1:30
Tempo	♩ = 76
Meter	4/4

Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	


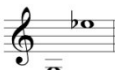

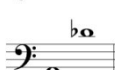
## 2. *Tristis Est Anima Mea*

Text/Poetic Theme	Christ's sorrow while in Gethsemane	
Voicing	SATB	
Instrumentation	Optional organ and/or strings (quartet or orchestra)	
Difficulty (1.0-5.0)	4.0 – Moderately Difficult	
Duration	c. 3:45	
Tempo	♩ = 48, 96	
Meter	Mixed: 2/4, 3/4, 4/4, 3/8, 6/8, 7/8, 9/8, 12/8	
Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	




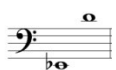
## 3. *O Vos Omnes*

Text/Poetic Theme	Deep sorrow on the day after Jesus' crucifixion	
Voicing	SATB	
Instrumentation	Optional organ and/or strings (quartet or orchestra)	
Difficulty (1.0-5.0)	4.0 – Moderately Difficult	



Duration	c. 1:15	
Tempo	♩ = 60	
Meter	4/4	
Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	

#### 4. *Vinea Mea Electa*

Text/Poetic Theme	The Lord questions the disciples' betrayal, vineyard metaphor	
Voicing	SATB with divisi	
Instrumentation	Optional organ and/or strings (quartet or orchestra)	
Difficulty (1.0-5.0)	3.5 – Moderately Difficult	
Duration	c. 2:15	
Tempo	♩ = 96	
Meter	4/4	
Vocal Ranges	Soprano:	
	Alto:	
	Tenor:	
	Bass:	

Text Overview: The texts for the four movements are Responsory texts for various Lessons of Holy Week services of the Roman Catholic Church. The text of the first

movement, “In Monte Oliveti,” is from Matthew 26:30, 41-42. Various verses from the Gospel of Matthew and Mark comprise the text for the second movement, “Tristis Est Anima Mea.” “O Vos Omnes,” the text for the third movement, is from the Book of Lamentations 1:12. The final movement text, “Vinea Mea Electa,” is from the fifth chapter of the Book of Isaiah. The composer included the Latin text and his poetic English translations on the octavo inside cover. Within the music, both the Latin and English translation comprise the text underlay for the choral parts.

Musical Overview: The four motets are chromatic, mostly syllabic, and motivically constructed. Pinkham based much of the melodic and harmonic material on the minor third interval. The harmonic language includes progressions through step-wise voice leading, extensive half-step dissonance, modal mixture, and polychordal sonorities. The composer created additional drama with drastic dynamic changes. In the first movement, “In Monte Oliveti,” Pinkham contrasted a declamatory chordal texture with a melody and parallel-fifth accompaniment texture. In “Tristis Est Anima Mea,” he highlighted contrasting motion using conjunct material based on the minor third. This movement also contains unison-octave passages, an ascending sequence passage, and a closing modified canon over bass-ostinato. The third movement, “O Vos Omnes,” is the most contrapuntal movement, characterized by fluid and conjunct lines and a steady eighth-note rhythmic pulse. “Vinea Mea Electa” features polychordal sonorities in a chordal, homophonic texture that bookends the piece. The middle section includes chromatic progressions and duets of parallel thirds in contrary motion.

Notable Challenges: The chromatic voice leading and dissonant sonorities require strong aural independence. The sudden dynamic changes need established breath management and free laryngeal position. The soprano and tenor sections each have taxing phrases in the upper passaggio. In the second movement, Pinkham alternated the mixed meter between simple and compound meters. The third movement has long irregular phrases sung at a forte dynamic that are vocally demanding. In the fourth movement, the composer subdivided select 4/4 measures into irregular groupings of the eighth-note.

## CHAPTER III

### CONCLUSION

#### Summary

Prior to this document, no research had been conducted with the specific purpose of cataloging the works of the Ithaca College Choral Series. Very few choirs have performed these works because awareness of the series is limited. The purpose of this study was to create an annotated catalog of the twenty-four commissioned works published in the Ithaca College Choral Series by the Theodore Presser Company, with the intention of familiarizing the choral community with these works. For inclusion in this study, the compositions met the following criteria: commissioned and premiered at the Ithaca College Choral Composition Festival, and published by the Presser Company as part of the Ithaca College Choral Series from 1979-2009.

Each catalog entry included the following general information: title, composer, premiere date, textual theme, voicing, instrumentation, difficulty level, duration, tempo, meter, and vocal ranges. In addition, specific details about the text, musical features, and specific musical and technical challenges appear in three sections of prose. Textual origin was the selected feature for classifying the entries into five categories: composer-as-poet, North American poet, British poet, non-English-speaking poet, and sacred text.

### Observations

Although the purpose of this document is to create the annotated catalog of the series, certain conclusions may be drawn from the delineated information presented in the document. Table 3 displays the ratings and how many works received each rating.

Table 3. Works Grouped by Difficulty Rating

Difficulty Rating	2.5 Moderately Easy	3.0 Medium	3.5 Moderately Difficult	4.0 Moderately Difficult	4.5 Difficult	5.0 Difficult
Number of Works	1	3	6	9	4	1

As seen in Table 3, the majority of the works received the Moderately Difficult rating. This observation further supports the argument that the rarity of performances of these works is related to their difficulty.

Harmonic language is the most common musical trait listed under notable challenges. Several works contain harsh dissonance, non-diatonic progressions, and unconventional sonorities that contribute to such challenging harmonic language. Chromatic and or disjunct voice leading is another prevalent characteristic creating difficulty. Fifteen out of the twenty-four works are unaccompanied. Without the aid of a supporting instrument, choirs struggling with harmonic and melodic material may encounter accuracy and intonation problems. Non-advanced choirs may be abstaining from performances of these works because of these particularly challenging elements.

Delineating the series by textual origin reveals notable information regarding the poetry the commissioned composers selected. The texts are widely varied in style and

theme, including inspirational, abstract, nostalgic, silly, spiritual, and narrative modes. The North American poet category contains eight works, the largest number of compositions. The most commonly selected poet was Walt Whitman, set for Welcher's three-part work, *Leaves of Grass*, the third movement of Caltabiano's *Metaphor*, and the first movement of Pasatieri's *Three Mysteries for Chorus*.

Awareness of most of the commissioned works published in the Ithaca College Choral Series is limited. A list of the works is included each year in the program for the Ithaca College Annual Choral Composition Festival. The same list is available on the Ithaca College School of Music website.<sup>34</sup> Theodore Presser Company publishes the works in the series, and other music retailers include the compositions on their websites and catalogs.<sup>35</sup> The posting of each work on these retailer sites, including Presser Company, contains the following information: title, composer, voicing, key, and instrumentation. These various sources do not include specific information to augment any interest in the compositions. The goal of this catalog is to evoke new interest in the compositions by providing a more detailed overview of the salient features for each work.

### Future Research Possibilities

This document establishes a starting point for potential research possibilities about the Ithaca College Choral Series. As future commissioned works are published in the series, new studies may assemble annotations comparable to those outlined in this

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<sup>34</sup> Ithaca College website for Festival:  
<http://www.ithaca.edu/music/ensembles/choir/choralcompfest/>

<sup>35</sup> Theodore Presser Company website: <<http://www.presser.com/>>. Other retailers include Sheet Music Plus and J.W. Pepper Co.

survey. Such continued research may increase awareness of the series. More thorough analysis of a specific work could be used to compare features of a selected composition of a particular composer with other works of that composer's oeuvre. A conductor's guide for a specific work in the series could be another product of detailed analysis and research. Such guides could include biographical information about the composer, detailed form and analysis, rehearsal ideas and performance practice suggestions. This type of research might augment awareness and interest in the series.

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## APPENDIX A

### INDEX OF WORKS LISTED ALPHABETICALLY BY TITLE

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APPENDIX B

CHRONOLOGICAL LIST OF PREMIERES

Title	Composer	Premiere Year
Magnificat and Nunc Dimittis	Vincent Persichetti	1979
Two Shelley Songs	Samuel Adler	1980
Every Day*	Karel Husa	1981
Esses	William Schuman	1982
Break Away	Dan Locklair	1983
Eternity and Time*	Eugene Butler	1984
The Convergence of the Twain*	Iain Hamilton	1985
Thanksgiving Song	Ellen Taaffe Zwilich	1986
The Eleventh Commandment	Richard Wernick	1987
Songs I Taught My Mother*	Peter Schickele	1988
Three Mysteries for Chorus	Thomas Pasatieri	1989
The Quest	Norman Dello Joio	1990
Sanctus*	Augusta Reed Thomas	1991
Songs of Memory	Norman Dello Joio	1992
Metaphor	Ronald Caltabiano	1993
On the Underground*	Thea Musgrave	1994
Passion Music	Daniel Pinkham	1995
purser than purest pure	Daniel Asia	1996
Spring Dreams	Chen Yi	1997
Aristotle	Robert Maggio	1998
Three Elizabethan Songs	Lowell Liebermann	1999
Ithaka	George Tsontakis	2000
Xuan	Chen Yi	2001
The Soul's Expression	Anthony Iannaccone	2002
The Colors of Creation	Daniel Dorff	2003
Leaves of Grass	Dan Welcher	2004
Let us find a meadow	Ron Nelson	2005
Love's Phases*	Dana Wilson	2006
Unknown Soldier's Prayer	Gary Schocker	2007
We Are One	Behzad Ranjbaran	2008
Gravity's Dream	Steven Stucky	2009

\*published outside Presser Company or out-of-print



## APPENDIX C

### TEXTS ORGANIZED ALPHABETICALLY BY TITLE

[*italics*] = composer additions to original poetry  
~~Strikethrough~~ = composer omissions from original poetry

## **Aristotle**

This is the beginning  
Almost anything can happen here.  
This is where you find  
the creation of light, a fish wriggling onto land,  
the first word of *Paradise Lost* on an empty page.  
Think of an egg, the letter *A*  
a woman ironing on a bare stage  
as the heavy curtain rises.  
This is the very beginning.  
The first-person narrator introduces himself,  
tells us about his lineage.  
The mezzo-soprano stands in the wings.  
Here the climbers are studying a map  
or pulling on their long wooden socks.  
This is early on, years before the Ark, dawn.  
The profile of an animal is being smeared  
on the wall of a cave,  
and you have not yet learned to crawl.  
This is the opening, the gambit,  
a pawn moving forward an inch.  
This is your first night with her,  
your first night without her.  
This is the first part  
where the wheels begin to turn,  
where the elevator begins its ascent,  
before the doors lurch apart.

This is the middle.  
Things have had time to get complicated,  
messy, really. Nothing is simple anymore.  
Cities have sprouted up along the rivers  
teeming with people at cross-purposes –  
a million schemes, a million wild looks.  
Disappointment unshoulders his knapsack  
here and pitches his ragged tent.  
This is the sticky part where the plot congeals,  
where the action suddenly reverses  
or swerves off in an outrageous direction.  
Here the narrator devotes a long paragraph

to why Miriam does not want Edward's child.  
Someone hides a letter under a pillow.  
Here the aria rises to a pitch,  
a song of betrayal, salted with revenge.  
And the climbing party is stuck on a ledge  
halfway up the mountain.  
This is the bridge, the painful modulation.  
This is the thick of things.  
So much is crowded into the middle –  
the guitars of Spain, piles of ripe avocados,  
Russian uniforms, noisy parties,  
lakeside kisses, arguments heard through a wall –  
too much to name, too much to think about.

And this is the end,  
the car running out of road,  
the river losing its name in an ocean,  
the long nose of the photographed horse  
touching the white electronic line.  
This is the colophon, the last elephant in the parade,  
the empty wheelchair,  
and pigeons floating down in the evening.  
Here the stage is littered with bodies,  
the narrator leads the characters back to their cells,  
and the climbers are in their graves.  
It is me hitting the period  
and you closing the book.  
It is Sylvia Plath in the kitchen  
and St. Clement with an anchor around his neck.  
This is the final bit  
thinning away to nothing.  
This is the end, according to Aristotle,  
what we have all been waiting for,  
what everything comes down to,  
the destination we cannot help imagining,  
a streak of light in the sky,  
a hat on a peg, and outside the cabin, falling leaves.

Billy Collins (b. 1941)

“Aristotle” from *Picnic, Lightning*, by Billy Collins, © 1998. Reprinted by permission of the University of Pittsburgh Press.

## **Break Away!**

Break away! Take  
a taste of the day, take  
time to find a kind of inner rhyme, inner rhyme  
that tickles your mind and sends it soaring!  
So much of life is boring,  
Moments are so meant  
to be de-  
licious.

Break away! Use  
your power to choose, fuse  
your elu-  
sive bits of inner music, inner mu-  
sic, honor your dream  
and send it soaring!  
Visions are never boring,  
Dreaming, redeeming  
a hu-  
man  
soul.

Alicia Carpenter

“Break Away!” lyrics by Alicia Carpenter, © 1984 by Theodore Presser Co., Bryn Mawr, PA.  
Reprinted by permission of the Theodore Presser Company.

## **The Colors of Creation**

In the beginning there was ocean,  
And it was blue, deep blue, deep blue.  
Ocean deep, and the sky, a peaceful blue.

And the trees and the grass,  
More vibrant, trees and grass with green  
Vibrant with green, the color green.

And there was brown, the earth, the soil,  
The bark of trees, created for its beauty,  
The richness of the browns,  
The choc’late of the Earth.  
The blues and greens and browns,

Created for their splendor,  
Shades of brown and green and blue  
Created for their beauty,  
A splendor for the children of creation,  
The colors of creation.

Black, black, the stillness of the night,  
Black, black, the color of the night.  
The black of night, the stillness

With sparkling silver and yellow  
Twinkling so brilliantly in the night sky.  
Sprinkle, sprinkle, salt and spice  
The colors of creation needed salt and spice,  
And God created birds and butterflies  
And flowers of red to delight our eyes,  
Eyes of many colors,  
And our hair of many colors,  
And our skin, our skin of many pinks and browns,  
The colors of creation  
For the children of creation,  
The colors, colors, colors of creation.

Daniel Dorff (b. 1956)

“The Colors of Creation,” lyrics by Daniel Dorff, © 2004 by Theodore Presser Co., King of Prussia, PA. Reprinted by permission of the Theodore Presser Company.

### **The Eleventh Commandment**

No no no no no no no no!  
Thou shalt not, no, thou shalt not Xerox music.

Richard Wernick (b. 1934)

“The Eleventh Commandment,” lyrics by Richard Wernick, © 1987 by Theodore Presser Co., Bryn Mawr, PA. Reprinted by permission of the Theodore Presser Company.

## Esses

### 1. *Suggestions*

Sardines, spaghetti, spinach  
Sukiyaki, salami,  
Sauer braten, succotash, strudel.  
Strawberry sundae.

### 2. *Serenáta*

Serenáta, serenáta, seréno,  
Serenáta, serióso,  
Soáve, sopráno, solféggio, sólito,  
Serenáta, sonóro,  
Serenáta, sostenúto,  
Secóndo, staccáto, sordíno, sénza,  
Serenáta, serióso, serenáta.

### 3. *Stillness*

Soon, soon, soon,  
Sunset shimmering silent skies,  
Sparkling splendorous starlit spell,  
Soon,  
Serene soundless scene sublime,  
Soon, soon,  
Sacred stillness softly slumber  
Sweet slumber, soothing sleep,  
Soon, soon.

### 4. *Singaling*

Singaling, singaling, singaling,  
Saratoga, Seattle, Savannah,  
Susquehanna, Sebago, Sierra,  
Santiago, Santa Barbara,  
Salt Lake City, San Antonio,  
Sacandaga, Sarita, Sabula,  
Sarasota, Sonomo, Sequoia,  
Saddle River, Skaneateles,  
Shenandoah, Santa Monica,  
Santa Fe, San Jose,  
San Miguel, Santa Cruz,  
Santa Rosa, Santa Ana,  
Santa Clara, Santa Paula, Santa Marta,  
Sugar Creek, Sugar Grove

Sugar Hill, Sugar Notch,  
Sugar Run, Sugar Tree,  
Sugar City, Sugar Valley. Singaling!  
Skowhegan, Sanibel, Schrewsburgh,  
Scranton, Sioux City,  
Syracuse, South Bend  
Saskatoon, Saranac, Stamford, Springfield,  
Schenectady, Still Water,  
Spokane, Saint Louis,  
Saint Louis, South Hampton, Salem, Sagamore,  
Sagaponack, Saluda, Syosset,  
Salamina, Sorrento, Sonora,  
Sacramento, Saint Elizabeth,  
Sleepy Hollow, Schubencadie,  
Sausalito, Schoharie, Sebastien,  
San Diego, Sheboygan, Sumatra,  
San Francisco, South Superior,  
Stockwell, Stockbridge, San Gregorio,  
Summerdale, Summer Hill,  
Summer Lake, Summer Shade,  
Seven Sisters, Seven Rivers,  
Seven Persons, Seven Harbors, Seven Islands,  
Sunny Brook, Sunny Nook,  
Sunny Side, Sunny Dale  
Sunny View, Sunny Vale,  
Sunny Acres, Sunny Slope, Singaling!  
Saratoga, Seattle, Savannah,  
Susquehanna, Sebago, Sierra,  
Santiago, Santa Barbara,  
Salt Lake City, San Antonio,  
Sacandaga, Sarita, Sabula,  
Sarasota, Sonoma, Sequoia,  
Saddle River, Skaneateles,  
Shenandoah, Santa Monica  
Singaling.

William Schuman (1910-1992)

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## Gravity's Dream

Gravity's trembling blue dream of sky,  
of leap without landing, of above, of fly,  
of fleet and seamless scrawl to where  
to whoo to howl to wind to why.  
I think if you inhabited the low the deep  
the weighted and responsible, the Keep,  
you too would dream of ah and yes and go  
and no more pulling landing down below.  
Bassline dreams of Treble: trill  
and fanciful and troubadour and even shrill;  
while such a frilly one as She  
moons to her dark and rooted He.  
Levity reaches from the outer rim.  
She longs to light where his lost burnings dim...

Kate Light

"Gravity's Dream" from *Gravity's Dream: New Poems and Sonnets* by Kate Light, West Chester University Poetry Center (now Story Line Press). © 2006 by Kate Light. Reprinted by permission of the author.

## Ithaka

### Translation:

As you set out for Ithaka,  
hope that the road before you is long,  
full of adventure, full of enlightenment.  
Laistrygonians and Cyclops, angry Poseidon  
Don't be afraid of them.  
You'll never meet such things on your way,  
as long as your thoughts remain inspired,  
as long as a rare excitement  
stirs your body and your spirit.  
Laistrygonians and Cyclops, fierce Poseidon,  
you will never meet them  
unless you carry them within your soul,  
unless your soul raises them up before you.

Hope that the road is a long one.  
May there be many a summer morning  
when you enter harbors for the first time



with such pleasure, what joy.  
May you stop at Phoenician trading places  
to buy fine things,  
mother of pearl and corals, amber and ebony,  
all kinds of sensual perfumes,  
as many sensual perfumes as you can.  
May you visit host of Egyptian cities  
to gather volumes of knowledge from their scholars.

Keep Ithaka fixed always in your mind,  
arriving there is your ultimate destiny.  
But do not hurry the voyage at all.  
Better it should last for years,  
that you are old by the time you reach the island  
wealthy with what you have gained along the way,  
not expecting Ithaka to make you rich.

Ithaka gave you your marvelous journey.  
Without her you would have not set out.  
She has nothing left to give you now.

And if you find her poor, Ithaka won't have fooled you.  
Wise as you will have become, so full of experience,  
By then you would have understood what the Ithakas mean.

Original poem by Konstantine Kavafy (1863-1933)  
Translation by George Tsontakis (b. 1951)

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### **Leaves of Grass**

(Excerpted by Dan Welcher from Walt Whitman's *Song of Myself*)

#### *1. I Celebrate Myself*

I celebrate myself, and sing myself,  
And what I assume, you shall assume,  
For every atom belonging to me as good belongs to you.

I loafe, and invite my soul,  
I lean and loafe at my ease observing a spear of summer grass.

My tongue, every atom of my blood, form'd from this soil, this air,  
Born here of parents born here from parents the same, and their parents the same,  
I, now, thirty-seven years old in perfect health begin,  
Hoping to cease not 'till death.

Tenderly will I use you, curling grass,  
This is the grass that grows wherever the land is and the water is,  
This is the common air that bathes the globe.

I believe a leaf of grass is no less than the journeywork of the stars.

### *2. I Am He That Walks*

I am he that walks with the tender and glowing night.  
I call to the earth and sea half-held by the night.

Press close barebosomed night! Press close magnetic nourishing night!  
Night of south winds! Night of the large few stars!  
Still nodding night! Mad naked summer night!

Smile O voluptuous cool-breath'd earth!  
Earth of the slumbering and liquid trees!  
Earth of departed sunset! Earth of the mountains misty-topt!  
Earth of the vitreous pour of the full moon just tinged with blue!  
Earth of shine ~~and~~ [a] dark mottling the tide of the river!  
Earth of the limpid gray of clouds, brighter and clearer for my sake!  
Far-swooping elbowed earth! Rich, apple-blossom'd earth!  
Smile, for your lover comes!

### *3. There Is That in Me*

There is that in me...I do not know what it is...but I know it is in me.  
Wrenched and sweaty...calm and cool then my body becomes.  
I sleep...I sleep long.

I do not know it...it is without name...it is a word unsaid,  
It is not in any dictionary or utterance or symbol

Something it swings on more than the earth I swing on  
To it the creation is the friend whose embracing wakes me.

Do you [*not*] see, oh my brothers and sisters?  
It is not chaos or death...it is form ~~and~~ union ~~and~~ plan...it is eternal life...it is happiness.

Walt Whitman (1819-1892)

Excerpts from "Song of Myself" from *Leaves of Grass* by Walt Whitman, Philadelphia: D. McKay, Washington Square, 1900.

### **Let Us Find a Meadow**

Let us find a meadow  
You can say which one  
A meadow safe from scudding sheep  
Beyond the history we know  
Come spring, a place to set winds free,  
Untroubed, a forgiving ground  
Then let us go in pilgrimage  
Enclose this place with sound  
Become there music, light, and stars  
The long green grass of night  
Call forth from budding earth  
the sun's bright flow'rs,  
For shifting day's delight  
Our labor be a dance  
in which all thought is song  
Our world be made in rest  
A richness found in love  
Sung by the rising moon  
Above the tumbled stone  
I'm waiting now  
Don't be long.

Thomas E. Ahlburn (1939-2002)

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## **Magnificat and Nunc dimittis**

*Magnificat* (St. Luke 1:46-55)

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 showed 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.

*Nunc dimittis* (St. Luke 2:29-32)

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 the people Israel.  
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.

## **Metaphor**

I. *The Fly*

Little fly,  
Thy summer's play  
My thoughtless hand  
Has brushed away.

Am not I  
A fly like thee?  
Or art not thou  
A man like me?

For I dance  
And drink and sing,  
Till some blind hand  
Shall brush my wing.

If thought is life  
And strength and breath,  
And the want  
Of thought is death,

Then am I  
A happy fly,  
If I live,  
Or if I die.

William Blake (1757-1827)

“The Fly” from *Songs of Innocence and Songs of Experience with Other Poems* by William Blake, ed. by Richard Herne Shepherd, Published in London, 1868.

II. *The Flea* (Excerpted by Ronald Caltabiano)

Mark but this flea, and mark in this,  
How little that which thou deniest me is;  
It sucked me first, and now sucks thee,  
And in this flea our two bloods mingled be;  
Thou know’st that this cannot be said  
A sin, nor shame, nor loss of maidenhead,  
Yet this enjoys before it woo,  
And pampered swells with one blood made of two,  
And this, alas, is more than we would do.

John Donne (1572-1631)

“The Flea” from *The Poems of John Donne* by John Donne. Ed. Herbert John Clifford Grierson., London: The Clarendon Press, 1912.

III. *A Noiseless Patient Spider*

A noiseless patient spider,  
I mark’d where on a little promontory it stood isolated,  
Mark’d how to explore the vacant vast surrounding,  
It launch’d forth filament, filament, filament, out of itself,  
Ever unreeling them, ever tirelessly speeding them.

And you O my soul where you stand,  
Surrounded, detached, in measureless oceans of space,  
Ceaselessly musing, venturing, throwing, seeking the spheres to connect them,  
Till the bridge you will need be form'd, till the ductile anchor hold,  
Till the gossamer thread you fling catch somewhere, O my soul.

Walt Whitman (1819-1892)

“A Noiseless Patient Spider” from *Leaves of Grass* by Walt Whitman, Philadelphia: D. McKay, Washington Square, 1900.

### **Passion Music**

1. *In Monte Oliveti* (Matthew 26:30, 41-42)

Translation:

Atop the Mount of Olives, he prayed to the Father.  
Father, if it is possible, let this cup pass from me.  
The spirit is willing indeed, but the flesh is weak.  
Nevertheless not my will but thine be done.

2. *Tristis est anima mea* (Matthew 26:38, Mark 14:34, Matthew 26:45, Mark 14:41)

Translation:

Sorrow is breaking my heart with grieving.  
Stay awhile with me and keep your eyes from sleeping.  
Now the crowd is approaching, come to capture me.  
You'll surely flee to safety, while I go to be sacrificed for you.  
Now behold the time is approaching, the hour when the Son of man  
will be betrayed into the hands of sinners.

3. *O Vos Omnes* (Lamentations 1:12)

Translation:

O all you who pass along the highway,  
behold and see if there is any sorrow like unto my sorrow.

4. *Vinea mea electa* (Parable from Isaiah 5:1-7)

Translation:

O my vineyard, O my beloved vineyard,  
it was I who planted you.  
How have you been changed into bitterness  
such that you would crucify me and would set Barabbas free?  
I fenced you in and picked the stones  
and lugged them away and I built a sturdy watch tower.

## **purser than purest pure**

### *I. i thank You God*

i thank You God for most this amazing  
day: for the leaping greenly spirits of trees  
and a blue true dream of sky; and for everything  
which is natural which is infinite which is yes

(i who have died am alive again today,  
and this is the sun's birthday, this is the birth  
day of life and of love and wings: and of the gay  
great happening illimitably earth)

how should tasting touching hearing seeing  
breathing any – lifted from the ~~no~~ [know]  
of all nothing – human merely being  
doubt unimaginable You?

### *II. who sharpens every dull*

who sharpens every dull  
here comes the only man  
reminding with his bell  
to disappear the sun

and out of houses ~~poor~~ [poor]  
maids mothers widows wives  
bringing this visitor  
their very oldest lives

one pays him with a smile  
another with a tear  
some cannot pay at all  
he never seems to care  
he sharpens is to am  
he sharpens say to sing  
you'd almost cut your thumb  
so right he sharpens wrong

and when their lives are keen  
he throws the world a kiss  
and slings his wheel upon  
his back and off he goes

but we can hear him still  
if now our sun is gone  
reminding with his bell  
to reappear the moon

III and V. *o the round little man*  
o

the round  
little man we  
loved so isn't

no!w

a gay of a  
brave and  
a true of a

who have

r  
olle  
d i

nt

o  
n  
o

w(he)re

IV. *goo-dmore-ning*  
goo-dmore-ning (en

ter)nize-aday(most  
gently herculanean

my mortal(yoo

make sno eye kil



yoo(friend the laughing  
grinning)we

no(smiling)strike

agains  
De Big Boss  
(crying)jew wop  
rich poor(sing  
ing)

He  
    no  
        care  
            so  
                what

yoo-gointa-doo?(ice

coal wood  
man)nic  
he like  
wint-air

nic like ot-am

sum-air(young  
old nic)  
like spring yoo  
un-air-stan?me

crazy  
me like  
evry-ting

VI. *jake hates*

jake hates

all the girls(the  
shy ones,the bold  
ones;the meek  
proud sloppy sleek)  
all except the cold  
ones

paul scorns all

the girls(the  
bright ones,the dim  
ones;the slim  
plump tiny tall)  
all except the  
dull ones

gus loves all the

girls(the  
warped ones,the lamed  
ones;the mad  
moronic maimed)  
all except  
the dead ones

mike likes all the girls

(the  
fat ones,the lean  
ones;the mean  
kind dirty clean)  
all  
except the green ones

VII. *purser than purest pure*  
purser than purest pure  
whisper of a whisper  
so(big with innocence)  
forgivingly a once  
of eager glory, no  
more miracle may grow

– childfully serious  
flower of holiness

a pilgrim from beyond  
the future's future;and  
immediate like some  
newly remembered dream –

flaming a coolly bell  
touches most mere until

(eternally)with(now)  
luminous the shadow  
of love himself;who's we  
– nor can you and i die

and every world,before  
silence begins a star

e. e. cummings (1894-1962)

“purser than purest pure”, “o// the round”, “goo-dmore-ning(en”, “jake hates/ all the girls(the”, “who sharpens every dull”, “i thank You God for most this amazing. From COMPLETE POEMS: 1904-1962 by E. E. Cummings, Edited by George J. Firmage, used by permission of Liveright Publishing Corporation. Copyright (c) 1923, 1925, 1926, 1931, 1935, 1938, 1939, 1940, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1966, 1967, 1968, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991 by the Trustees for the E. E. Cummings Trust. Copyright (c) 1973, 1976, 1978, 1979, 1981, 1983, 1985, 1991 by George James Firmage. Used by permission of Liveright Publishing Corporation.

## The Quest

(adapted by Norman Dello Joio)

[*O la la O la la*  
*Listen to a tale of one who searched for Eldorado*]  
Gaily bedight,  
A gallant knight,  
In sunshine and in shadow,  
Had journeyed long,  
Singing a song,  
In search of Eldorado.

But he grew old –  
This knight so bold –  
And o'er his heart a shadow –  
Fell as he found  
No spot of ground  
That looked like Eldorado.

And, as his strength  
Failed him at length,  
He met a pilgrim shadow –  
'[O] Shadow,' said he,  
'Where can it be –  
This land of Eldorado?'

'Over the Mountains  
Of the Moon  
Down the Valley of the Shadow [*night*]  
Ride, boldly ride,'  
The shade replied –  
'If you seek the Eldorado!'  
[*If you seek, O knight,  
You may find Eldorado.*']

Edgar Allan Poe (1809-1849)

"El Dorado" from *The Complete Works of Edgar Allan Poe* by Edgar Allan Poe. Ed. by James Albert Harrison, New York: Fred de Fau, 1902.

## Songs of Memory

### 1. *The Oak Tree*

Once I passed an oak tree growing,  
Living things far from its side;  
[*Once he passed an oak tree growing,  
Living things far from its side;*]  
Alone it stood, tall and unbending  
Reaching for the sky.

I paused and I pondered:  
[*He pondered;*]  
For the tree brought to mind  
A thought and a question...  
Will we ever be ready  
To stand as straight when alone?  
Can we ever be as steady  
To stand as that oak tree  
True to oneself when alone?...

[*So*] a memory of that tree  
Remains ever with me;  
[*The oak remains*]  
That oak, [*a tree*] so solitary, so alone,  
Tall ~~and~~ unbending  
[*Reaching high for the sky,*]  
Reaching...always for the sky.

### 2. *Love Song*

It comes to me as in a dream,  
How once we flitted by as [*passing*] strangers.  
Too long had I lived [*uncared for,*] alone  
Yearning for someone to love  
Also waiting loveless and alone.

Ah! It still comes to me as in a dream  
That once we were strangers,  
Then that wondrous day ~~that~~ we met,  
[*And*] the joy that welled up in our hearts  
For we knew ourselves to be  
The one we'd been seeking.

O! No fire destroying...no sea waves crashing...  
The air bracing and dry,

[*O!*] None of these things were more than the flame  
That consumed us both  
Burning with the love of our love...

Now it comes to me...  
[*That*] we no longer are strangers.

### 3. *My City*

[*O!*] Ho! You city of memory...of heartache and joy,  
I recall the time when I was a boy.  
I grew in your midst  
Each song that I sang was a tribute to you.  
[*La la la la la...*]  
[*Once*] a city of friends long departed,  
The old and the young,  
Companions and lovers, the laughter, the tears  
[*The*] games that we played in those bygone years

River boats hooting...high stepping bands tooting,  
Pageants...processions...now, but now...  
Everything's hustle...hustle and bustle...  
Everyone pushing... pushing ~~and~~ shoving...  
Everybody rushing... wiggling in graceless dancing  
To a mindless frantic music.  
Scurry, scurry... hurry, hurry,  
Everybody charging to and fro...

Fond memories of long ago are fading...  
O! Lost city of mine where have you gone?

Norman Dello Joio (1913-2008)

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## **The Soul's Expression**

With stammering lips and insufficient sound  
I strive and struggle to deliver right  
That music of my nature, day and night  
With dream and thought and feeling interwound,  
And inly answering all the senses round  
With octaves of a mystic depth and height  
Which step out grandly to the infinite  
From the dark edges of the sensual ground!  
This song of soul I struggle to outbear  
Through portals of the sense, sublime and whole,  
And utter all myself into the air.  
But if I did it, - as the thunder-roll  
Breaks its own cloud, my flesh would perish there,  
Before that dread apocalypse of soul.

Elizabeth Barrett Browning (1806-1861)

“The Soul’s Expression” from *Complete Poetical Works of Mrs. Browning* by Elizabeth Barrett Browning, Boston: Houston Mifflin; Cambridge, MA: Riverside Press, 1900.

## **Spring Dreams**

Translation:

Spring dreams not conscious of dawning,  
Not awoken till I hear birds singing;  
O night long, wind and showers –  
Know you how many petals falling?

Original text by Meng Hao-ran (689-740)

Translation by Chen Yi (b. 1953)

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## Thanksgiving Song

We give thanks for our blessings on this day of Thanksgiving.  
On this day we remember those less fortunate  
And remember those departed from us.  
We give thanks for our blessings on this day of Thanksgiving.

Ellen Taaffe Zwilich (b. 1939)

“Thanksgiving Song,” lyrics by Ellen Taaffe Zwilich. © 1987 by Merion Music, Inc., Bryn Mawr, PA, Theodore Presser, Sole Representative. Reprinted by permission of the Theodore Presser Company.

## Three Elizabethan Songs

### 1. *To Electra*

More white then whitest lillies far,  
Or snow, or whitest swans you are.  
More white then are the whitest creamers,  
Or moonelight tinseling the streames;  
More white then pearls, or Juno’s thigh,  
Or Pelop’s arme of yvorie.  
True, I confesse, such whites as these  
May me delight, not fully please;  
Till, like Ixion’s cloud, you be  
White, warm, and soft to lye with me.

Robert Herrick (1591-1674)

“To Electra” from *The Poetical Works of Robert Herrick* by Robert Herrick. Ed. by F. W. Moorman, Oxford: Clarendon Press, 1915.

### 2. *Orpheus with His Lute*

Orpheus with his lute made trees,  
And the mountain tops that freeze,  
    Bow themselves when he did sing:  
To his music plants and flowers  
Ever sprung; as sun and showers  
    There had made a lasting spring.  
Every thing that heard him play,  
Even the billows of the sea,  
    Hung their heads, and then lay by.  
In sweet music is such art,



Killing care and grief of heart  
Fall asleep, or hearing, die.

William Shakespeare (1564-1616)

“Orpheus with His Lute” from *Henry VIII* by William Shakespeare, published in *The Works of Shakespeare*, Vol. 7. ed. by C. H. Herford, London: Macmillan and Co, 1903.

3. *The Hag*

The Hag is astride,  
This night for to ride,  
The Devill and shee together;  
Through thick and through thin,  
Now out, and then in,  
Though ne'er so foule be the weather.

A Thorn or a Burr  
She takes for a Spurre;  
With a lash of a bramble she rides now,  
Through Brakes and through Briars,  
O'er Ditches and Mires,  
She followes the Spirit that guides now.  
No Beast, for his food,  
Dares now range the wood,  
But husht in his laire he lies lurking;  
While mischiefs, by these,  
On Land and on Seas,  
At noone of Night are a-working.

The storme will arise,  
And trouble the skies  
This night; and, more for the wonder,  
The ghost from the Tomb  
Affrighted shall come,  
Call'd out by the clap of the Thunder.

Robert Herrick (1591-1674)

“The Hag” from *The Poetical Works of Robert Herrick* by Robert Herrick. Ed. by F. W. Moorman, Oxford: Clarendon Press, 1915.

### Three Mysteries for Chorus

#### I. *When I Heard*

When I heard the learn'd astronomer,  
When the proofs, the figures were ranged in columns before me,  
When I was shown the charts and diagrams, to add, divide, and measure them,  
When I sitting heard the astronomer where he lectured with much applause in the lecture-room,  
How soon unaccountable I became tired and sick,  
Till rising and gliding out I wander'd off by myself,  
In the mystical moist night-air, and from time to time,  
Look'd up in perfect silence at the stars.

Walt Whitman (1819-1892)

“When I Heard” from *Leaves of Grass* by Walt Whitman, Philadelphia: D. McKay, Washington Square, 1900.

#### II. *Lucifer in Starlight*

On a starred night Prince Lucifer uprose.  
Tired of his dark dominion swung the fiend  
Above the rolling ball in cloud part-screened,  
Where sinners hugged their spectre of repose.  
Poor prey to his hot fit of pride were those.  
And now upon his western wing he leaned,  
Now his huge bulk o'er Afric's sands careened,  
Now the black planet shadowed Arctic snows.  
Soaring through wider zones that pricked his scars  
With memory of the old revolt from Awe,  
He reached a middle height, and at the stars,  
Which are the brain of heaven, he looked, and sank.  
Around the ancient track marched, rank on rank,  
The army of unalterable law.

George Meredith (1828-1909)

“Lucifer in Starlight” from *The Poetical Works of George Meredith* by George Meredith. Ed. by George Macaulay Trevelyan, New York: C. Scribner's Sons, 1912.

### III. *With How Sad Steps*

With how sad steps, O moon, thou climb'st the skies!  
How silently, and with how wan a face!  
What, may it be that even in heavenly place  
That busy archer his sharp arrows tries?  
Sure, if that long-with-love-acquainted eyes  
Can judge of love, thou feel'st a lover's case:  
I read it in thy looks; thy languished grace  
To me, that feel the like, thy state describes.  
Then, even of fellowship, O Moon, tell me,  
Is constant love deemed there but want of wit?  
Are beauties there as proud as here they be?  
Do they above love to be loved, and yet  
Those lovers scorn whom that love doth possess?  
Do they call virtue there—ungratefulness?

Sir Philip Sidney (1554-1586)

“With How Sad Steps” from *The Complete Works of Sir Philip Sidney* by Sir Philip Sidney. Ed. by Albert Feuillerat, Cambridge, Eng.: The University Press, 1912.

### **Two Shelley Songs**

#### 1. *To – (1821)*

Music, when soft voices die,  
Vibrates in the memory;  
Odours, when sweet violets sicken,  
Live within the sense they quicken.

Rose leaves, when the rose is dead,  
Are heaped for the beloved's bed;  
And so thy thoughts, when thou art gone,  
Love itself shall slumber on.

Percy Bysshe Shelley (1792-1822)

“Music, When Soft Voices Die” from *The Complete Poetical Works of Percy Shelley* by Percy Bysshe Shelley. Ed. by William Michael Rossetti, London: Gibbings and Co, 1894.

## 2. *The Fugitives* (1824)

### I.

The waters are flashing,  
The white hail is dashing,  
The lightnings are glancing,  
The hoar-spray is dancing—  
Away!

The whirlwind is rolling,  
The thunder is tolling,  
The forest is swinging,  
The minster bells ringing--  
Come away!  
The Earth is like Ocean,  
Wreck-strewn and in motion:  
Bird, beast, man and worm  
Have crept out of the storm--  
Come away!

### II.

'Our boat has one sail  
And the helmsman is pale;--  
A bold pilot I trow,  
Who should follow us now,'--  
Shouted he--

And she cried: 'Ply the oar!  
Put off gaily from shore!'--  
As she spoke, bolts of death  
Mixed with hail, specked their path  
O'er the sea.

And from isle, tower and rock,  
The blue beacon-cloud broke,  
And though dumb in the blast,  
The red cannon flashed fast  
From the lee.

III.

And 'Fear'st thou?' and 'Fear'st thou?'  
And 'Seest thou?' and 'Hear'st thou?'  
And 'Drive we not free  
O'er the terrible sea,  
I and thou?'

One boat-cloak did cover  
The loved and the lover--  
Their blood beats one measure,  
They murmur proud pleasure  
Soft and low;--

While around the lashed Ocean,  
Like mountains in motions,  
Is withdrawn and uplifted,  
Sunk, shattered and shifted  
To and fro.

IV.

In the court of the fortress  
Beside the pale portress,  
Like a bloodhound well beaten  
The bridegroom stands, eaten  
By shame;

On the topmost watch-turret,  
As a death-boding spirit  
Stands the gray tyrant father,  
To his voice the mad weather  
Seems tame;

And with curses as wild  
As e'er clung to child,  
He devotes to the blast,  
The best, loveliest and last  
Of his name!

Percy Bysshe Shelley (1792-1822)

“The Fugitives” from *The Complete Poetical Works of Percy Shelley* by Percy Bysshe Shelley.  
Ed. by William Michael Rossetti, London: Gibbings and Co, 1894.

### **Unknown Soldier's Prayer, anonymous**

I asked for strength that I might achieve;  
I was made weak, that I might learn humbly to obey.  
I asked for health, that I might do greater things;  
I was given infirmity, that I might do better things.  
I asked for riches, that I might be happy;  
I was given poverty, that I might be wise.  
I asked for power, that I might have the praise of men;  
I was given weakness, that I might feel the need for God.  
I asked for all things, that I might enjoy life;  
I was given life, that I might enjoy all things.  
I got nothing that I asked for, but everything I had hoped for.  
Almost despite myself, my unspoken prayers were answered.  
I am, among all, most richly blessed.

### **We Are One**

Translation by Behzad Ranjbaran and Daniel Dorff:

Human beings are all members of one family.  
Created with one common essence and soul  
If any of us suffers or bears pain,  
We all know and share the suffering together.  
To not feel sympathy for human suffering,  
Is to be less than human

Original text by Sa'di (1210-1291)

Translation by Behzad Ranjbaran (b. 1955) and Daniel Dorff (b. 1956)

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## **Xuan**

### Translation:

The Dao that can be explained  
Is not the Dao of the Eternal.  
The name that can be named  
Is not the name of the Eternal.

The nameless originated Heaven and Earth.  
The named is the Mother of All Things.

Thus, without expectation  
One will always perceive the subtlety;  
And, with expectation  
One will always perceive the boundary.

These two have different names,  
Yet their source is the name.  
Together they are called profound.  
Profound and mysterious,  
The gateway to the Collective Subtlety.

Original text by Lao Zi (604-531 BC)  
Translation by Chen Yi (b. 1953)

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APPENDIX D  
DISCOGRAPHY OF AVAILABLE RECORDINGS



- Asia, Daniel. *purer than purest pure*. On *Purer than purest pure: Choral Works of Daniel Asia*. BBC Singers, directed by Odaline de la Martinez. CD. Summit Records, 2010.
- Caltabiano, Ronald. "Metaphor." On *Turn the Page: New Directions in American Choral Music*. Volti, directed by Robert Geary. CD. Innova Recordings, 2010.
- Chen Yi. "Spring Dreams." On *Chanticleer: By Request*. Chanticleer, directed by Matthew Oltman. CD. Chanticleer Records, 2012.
- Chen Yi. "Xuan." On *Music and Globalization Symposium Concert*. Eastman Chorale, directed by William Weinert. CD. Eastman School of Music, 2008, CD. (only available through the school).
- Chen Yi. "Xuan." On *Cycles: Ireland Tour 2002*. Ithaca College Choir, directed by Lawrence Doebler. CD. Ithaca College School of Music, 2002, CD. (only available through the school).
- Dello Joio, Norman. "Songs of Memory." On *Live from Ithaca College: the Centennial Premieres*. Ithaca College Choir, directed by Lawrence Doebler. CD. Ithaca College School of Music, 1992. (only available through the school).
- Locklair, Dan. "Break Away!" On *Holy Canticles: Sacred and Secular Music*. Bel Canto Company, directed by David Pegg. CD. Gasparo, 1997.
- Maggio, Robert. "Aristotle." On *Wishing Tree: Choral Music of Robert Maggio*. West Chester University Concerto Choir, directed by David Devenney. CD. Albany Records, 2004.
- Pinkham, Daniel. "Passion Music." On *Lamentation and Exultation: Works for A Capella Choir*. Rockefeller Chapel Choir, directed by Randi von Ellefson. CD. Arsis Records, 2003.
- Ranjbaran, Behzad. "We Are One." On *Messages to Myself: New Music for Chorus A Cappella*. MUSICA SACRA, directed by Kent Tritle. CD. MSR Classics, 2012.
- Schumann, William. "Esses." On *I Hear America Singing: Choral Works of William Schuman, Ned Rorem, and Louise Talma*. The Gregg Smith Singers, directed by Gregg Smith. CD. Vox, 1996.
- Stucky, Steven. "Gravity's Dream." On *Chamber Music of Steven Stucky*. Eastman Chorale, directed by Felix Schuen. CD. Eastman School of Music, 2011. (only available through the school).

Taaffe Zwilich, Ellen. "Thanksgiving Song." On *Divine Grandeur*. New York Concert Singers, directed by Judith Clurman. CD. Anthology of Recorded Music, 1997.

Welcher, Dan. "Leaves of Grass." On *American Masterpieces Festival: Crossing the Divide*. Conspirare, directed by Craig Hella Johnson. CD. Conspirare, 2007.

APPENDIX E

COMMISSIONED WORKS PUBLISHED OUTSIDE  
THEODORE PRESSER COMPANY

Table 4. Commissioned Works Published Outside Presser Company

Premiere Year	Title	Composer	Publisher
1981	Every Day	Karel Husa	Associated Music Press
1984	Eternity and Time	Eugene Butler	Not published
1985	The Convergence of the Twain	Iain Hamilton	No longer in print
1988	Songs I Taught My Mother	Peter Schickele	Available through composer
1991	Sanctus	Augusta Read Thomas	Not published
1994	On the Underground Set No. 2	Thea Musgrave	Novello & Co
2006	Love's Phases	Dana Wilson	Available through composer
2010	Dreams in the Dusk	René Clausen	Roger Dean Publishing
2011	Bega	Carol Barnett	Beady Eyes Publishing
2012	...to balance myself upon a broken world	Paul Carey	Available through composer
2013	Ithaca, My Ithaca	Dominick DiOrio	Expected publisher: Shawnee Press

## APPENDIX F

### LIST OF PUBLISHED CONTEST WINNERS AND ADDITIONAL CONTEST DETAILS

Table 5. Contest Winners Presser Company Published in the Ithaca College Choral Series

1979	Hubert C. Bird	The Hallowed Season
1980	William Mac Davis	The Lamb
1983	Patricia W. King	Hobbit Suite
1985	James Chaudoir	Cats, Dogs and Dinosaurs
1994	Joshua Rosenblum	Jabberwocky

For the composition contest each applicant submitted an unpublished choral work, suitable for a high school mixed (SATB) choir. The contest regulations state compositions must be three to five minutes in length, written for unaccompanied choir or choir with keyboard accompaniment. The text of submissions could be secular or sacred, and rights to the text had to be cleared and accompanied by evidence of permission from the copyright holder.<sup>36</sup> Doebler and Ithaca College choral director Dr. Janet Galvan selected and announced the six finalists each October. The works were scheduled for performance at the Annual Festival held on campus each November. The school awarded the winning composer with a cash prize at the festival's final concert. Presser Company reviewed the compositions of the winners and finalists for possible publication. Presser Company published only five contest-winning works, listed in the table above.

The festival fulfilled another important goal: recruitment of new students for the college. Doebler invited six high school choirs to participate in the festival, based on each

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<sup>36</sup> Ithaca College Annual Choral Composition Contest application flier

school's choral program reputation.<sup>37</sup> He assigned each choir a contest finalist piece to prepare and perform at the final concert. During the festival, the visiting high school students experienced the school's campus, interacted with the college's faculty and students, and performed on the stage alongside the prestigious Ithaca College Choir and other ensembles. Each choir worked with the composer of their assigned piece in a workshop rehearsal – another distinguishing aspect of the festival. During these rehearsals, the composer made comments and suggestions for the choir's performance at the final concert. The high school students also joined the Ithaca College choral ensembles for the closing combined work of the concert, rehearsed and conducted by Doeblner. The College Choir and Doeblner also offered a demonstration on Dalcroze-based movement before their open rehearsal with the composer of the commissioned work.

Doeblner also strongly encouraged the commissioned composer to attend the festival and to lead an open rehearsal with the College Choir. The composer would give suggestions during the rehearsal and would often make minor adjustments to more fully realize the composer's vision of the work. The visiting high school choirs would observe the rehearsal and see firsthand the flexible and inspiring compositional process.

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<sup>37</sup> Email correspondence with Doeblner, January 10, 2014.

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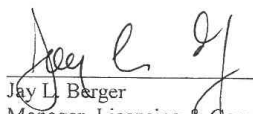
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*Spring Dreams* by Chen Yi

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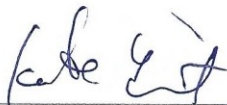
  
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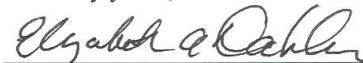
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