

BY WOMEN, FOR WOMEN:
CHORAL WORKS FOR WOMEN'S VOICES COMPOSED AND TEXTED BY
WOMEN, WITH AN ANNOTATED REPERTOIRE LIST

A DOCTORAL DISSERTATION
SUBMITTED TO THE GRADUATE SCHOOL
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE
DOCTOR OF ARTS IN CHORAL CONDUCTING

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JULY 2009

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ACKNOWLEDGMENTS

My most heartfelt and personal thanks go first and foremost to my family. To David Wood, who has been my strength and stability through these last few years, and especially so through this dissertation process. His understanding, compassion, daily encouragement, and loving support have kept me focused and true to my goals no matter the obstacles, and have helped make this dissertation, and this degree, a reality.

To my maternal grandparents, Jack and Opal Stephens. Both were taken from my life far too soon, but the lessons they taught, the examples they set, and the love they shared, will be with me always. My grandma, Opal, has been with me in spirit for many years, but I am so very thankful that my grandpa, Jack, was able to be a strong presence in my life through the first two years of this doctoral degree; I only wish that he, that they both, would have been able to see this journey to its full realization.

And, most importantly, to my parents, Bud and Jama Wahl. They have stood with me and supported me through countless personal, musical, and academic opportunities and journeys – from my first dance and piano lessons to this very moment of writing. Their unending love and encouragement has enabled me to become the musician, the educator, and the woman that I am today – and for that I am grateful beyond measure. In deepest thanks, I dedicate this work to them, to my parents, for all they are, and all they have inspired me to be.

The members of my dissertation committee – Dr. Duane Karna, Dr. Jill Burleson, Dr. Linda Pohly, Dr. Thalia Mulvihill, and Dr. Kimberly Inks – have given of their time and expertise for the betterment of this project, and I thank them for their contribution and support. I am especially grateful for the assistance of Dr. Burleson and Dr. Pohly, and for all of their guidance throughout this process. I also owe a great deal of thanks to Lisa Walz, a graduate colleague at Ball State, for her tireless help in editing this work.

I would be remiss if I did not mention the women of the Ball State University Women’s Chorus, 2006-2009, as my experience in conducting that ensemble was the initial impetus for this dissertation topic. This amazing group of women has, over the last three years, been the ‘test-group’ for many new selections that have since become a part of this research endeavor. Their willingness to learn and experience new repertoire has been invaluable.

One of the major first steps involved in the research for this study was the obtaining of musical scores that I would later review for possible inclusion in this study. Without the generous support of publishers and composers, this initial step, and likely this whole project, would not have been feasible. I would like to thank the following companies and individuals for their extensive cooperation, with special mention to these first four publishing companies for their substantial support of this research.

Treble Clef Music Press Santa Barbara Music Publishing
earthsongs music Yelton Rhodes Music

Alliance Music Publications
Alliance Publications
Arsis Press
Avondale Press
Beautiful Star Publishing
Brightmark Music
Canasg Music
Cantus Quercus Press
ECS Publishing
Hinshaw Music
Hummingbird Press
Libby Larsen Publishing
Life Mission Press
The Musical Source
Novello
Oxford University Press
PeerMusic Classical
Schott Music
Seafarer Press
Songtalk Publishing
Sound Music Publications
Subito Music Corporation
Wendigo Music

Elizabeth Alexander
Josefina Benedetti
Abbie Betinis
Stefania de Kenessey
Edie Hill
Sheena Phillips
Claudia Howard Queen
Anna Rubin
Jennifer Stasack
Naomi Stephan
Joan Szymko
Janika Vandervelde
Dawn Willis

Additional funding was made possible through the ASPIRE grant program, administered by the Office of Sponsored Programs at Ball State University.

INTRODUCTION

The commitment to the message transcends the notes and rhythms and becomes spirit. This whole process speaks to the concerns Sophie Drinker expressed in the 1930s. It is the commitment to search for and successfully secure outstanding choral repertoire because women's choral ensembles demand original works with craft, texts that engage and embody women's ways of knowing, expressly written for women's voices.

—Catherine Roma, “Women’s Choral Literature: Finding Depth”¹

As a conductor of women's choral ensembles, I have a direct interest in the programming of literature for women's voices. When first given the opportunity to work with a women's ensemble, my instinct was to search out resources on the available choral repertoire, and to familiarize myself with the standard works. As I explored repertoire choices, however, I noticed that the vast majority of literature readily available for women's voices was written by male composers. Of the two standard publications listing women's choral literature, Locke and Fassett's *Selected List of Choruses for Women's Voices*, and Burnsworth's *Choral Music for Women's Voices*, less than five percent of the annotated compositions were written by women composers.² This was a less-than-ideal

¹ Catherine Roma, “Women’s Choral Literature: Finding Depth,” *Choral Journal* 44, no. 10 (May 2004): 35.

² Arthur Ware Locke and Charles K. Fassett, *Selected List of Choruses for Women's Voices*, 3rd ed, revised and enlarged (Northampton, MA: Smith College, 1964); Charles Burnsworth, *Choral Music for Women's Voices: An Annotated Bibliography of Recommended Works* (Metuchen, NJ: The Scarecrow Press, 1968). The Locke/Fassett source contains approximately 8 out of 2700—or 0.29% entries by women composers; the Burnsworth source contains approximately 4 out of 135—or 2.9%.

situation, in my opinion: a choral ensemble of all women, conducted by a woman, and accompanied by a woman – with a repertoire written mostly by men. I sought to encourage my female students to be strong, confident women with a passion for music and yet was able to provide them with so few female role models.

That is not to suggest that male composers have not produced significant works for women's voices. Brahms, Vivaldi, Purcell, Poulenc, Debussy, Holst, Porpora, Britten, Schumann, Schubert, and Vaughan Williams are just a few among the many who have made important contributions to the women's choral canon. However, there still is the question of my initial observation. Male composers, throughout history, have composed works for women's voices, and that quantity of works is well-represented in repertoire lists, concert programs, and available recordings. But what about the women composers? What about music written *by women, for women*?

In the last few decades, publishers Treble Clef Press and Hildegard Publishing Company, among others, have made great strides in providing access to works by women composers, for women's voices. With the former publisher focused exclusively on music for women's voices, and the latter on music by women composers, the available intersection of music *by women, for women* is constantly expanding. Santa Barbara Music Publishing, while not dedicated solely to music by and for women, is also an important publisher of new women's choral music. Despite these advances, this particular subset of women's chorus repertoire still often lies outside the mainstream consciousness of conductors. It is my intention that this dissertation will aid in changing that situation, by making information available on women's chorus repertoire *by women, for women*, to assist conductors of women's ensembles when selecting repertoire.

In addition to the issue of composer gender, I was also concerned with another factor when first perusing publishers' catalogs and music store offerings for repertoire to program for my women's ensemble. I desired subject matter and texts with which my women's chorus members could connect – music that echoed the social, physical, emotional, spiritual, and political issues that they dealt with on a daily basis. Instead, I found love, happy endings, “butterflies and rainbows,”³ and “whining and flowers.”⁴ Sadly, the texts of much of the repertoire annotated in the Burnsworth and Locke/Fassett resources fell into one of these limited categories. Arguably, these topics may hold an acceptable niche in the repertoire, but, without a doubt, they can only go so far in supporting the needs of modern adolescent, young adult, and mature women. Within this dissertation, I endeavor to bring attention to repertoire choices that are appropriate and engaging for today's women performers, specifically those works utilizing texts by women authors and poets, texts that may relate more directly to the women performers.

It is my intent that this study serve as a companion to the Locke/Fassett and Burnsworth repertoire bibliographies and current publisher's catalogs as a resource to assist women's chorus conductors in the programming of a wide variety of quality material by women composers. That is, music *by* women, and *for* women.

³ Hilary Apfelstadt, “Practices of Successful Women's Choir Conductors,” *Choral Journal* 39, no. 5 (Dec 1998): 35.

⁴ Refers to the Cornell University Chorus commissioning project, informally referred to as “No Whining, No Flowers.” Begun in 2003, the goal of this project is to expand the contemporary repertoire for women's choirs by commissioning pieces from women composers using text from women writers. (<http://www.cuchorus.com/experience/commission.php>)

Definitions

For the purposes of this study, the terms *choral music* and *women's voices* require specific clarification.⁵

Choral music is to be understood as music in two or more parts, to be performed by a vocal ensemble. This term excludes canons, rounds, or single melodic lines to which a descant or countermelody has been added.

Women's voices is to be understood as the “high” or “treble” voice parts sung by mature women, and by girls in middle-to-late adolescence. This categorization excludes the unchanged and changing voices of young girls and boys, as well as the mature, changed voices of men and late-adolescent boys.

Statement of Purpose

The aim of this study is to create a practical tool for all conductors of women's voices, in the form of an annotated and indexed bibliography of repertoire. This resource will specifically present literature by women composers, with texts by women authors, written intentionally for women's choral ensembles.

⁵ These definitions have been modeled after those in Charles Burnsworth, *Choral Music for Women's Voices: An Annotated Bibliography of Recommended Works* (Metuchen, NJ: The Scarecrow Press, 1968), 6.

General Delimitations

The compositions annotated in this study will be limited by the following limitations and qualifications:

- 1) *Works originally written for women's voices.* This study excludes music written expressly for children's and treble choirs, as well as more simple two-part compositions for an indistinct group of performers. The exception to this limitation are works specifically written for all-female choirs of adolescent and young women, such as Chorissima, the premier ensemble of young women, ages twelve to eighteen, from the San Francisco Girls Chorus. This study also excludes music written for SATB or other voicing that was later arranged for women's voices. The exception are arrangements of women-composed SATB pieces that were commissioned by, or consciously and intentionally arranged for, an ensemble of women's voices.
- 2) *Works written by women composers.* Compositions written by male composers and compositions for which the gender of the composer is unknown are excluded.
- 3) *Works utilizing texts written by women authors or poets.* Works with texts by male authors or poets are excluded from this study. In the case of multiple authors per composition, i.e., a multi-movement work, or a compilation of texts, the gender majority of the text authors will determine qualification. For example, if only one out of three authors is male, the work is considered to be of female authorship, and information about it will be included in this study.

Anonymous writings, for which the gender of the author is unknown, also are excluded. Subsequently, many works created for female religious communities, such as Italian motets composed by Sulpitia Cesis, Blanca Maria Meda, Chiara Margarita Cozzolani, Isabella Leonarda, and Maria Xavaria Perucona, are omitted, due to the unknown or unconfirmed authorship of the non-liturgical texts employed by the composers.⁶ As an additional consideration relating to text, information concerning works with inappropriate or unsuitable lyrics are excluded from this study, even if the text was written by a woman. While this is arguably a subjective distinction, the concept has been illuminated by other authors, as noted earlier. The specific purpose here is to exclude “texts that are sexist or demeaning to women, texts that are trite in their content or context, and texts that are overly repetitive or simplistic...”⁷

4) *Works that are currently accessible in published performance editions.*

Multiple works by Medieval, Baroque, Renaissance, and Romantic women composers are available in historical sets or selected editions, such as *Women Composers: Music Through the Ages* and *Isabella Leonarda, Selected Compositions* edited by Stewart Carter.⁸ These contributions to the canon of

⁶ Robert Kendrick [Professor & Chair, Department of Music, University of Chicago], e-mail message to author, March 11, 2009; Candice Smith [Artemisia Editions], e-mail message to author, March 8, 2009.

⁷ Hilary Apfelstadt, “Practices of Successful Women’s Choir Conductors,” *Choral Journal* 39, no. 5 (Dec 1998): 35-36.

⁸ Sylvia Glickman and Martha Furman Schleifer, eds., *Women Composers: Music Through the Ages* (New York: G.K. Hall, 1996-); Isabella Leonarda, *Isabella Leonarda, Selected Compositions*, ed. Stewart Carter, Recent Researches in the Music of the Baroque Era (A-R Editions, 1988).

women's literature are significant, and should not be overlooked. However, these and similar collections are scholarly research editions meant for study, as opposed to performance editions for purchase and presentation by an ensemble. As this study is meant to be a practical resource for conductors, it will focus primarily on materials available to the general public for purchase through music retailers.

CHAPTER I: REVIEW OF LITERATURE

Previous Studies

As noted previously, two major mid-twentieth-century sources of information on women's choral repertoire are *Selected List of Choruses for Women's Voices* by Arthur Locke and Charles Fassett and *Choral Music for Women's Voices* by Charles Burnsworth. Additionally, the Burnsworth text includes a brief history of women-only choral ensembles. Julia Anderson, Donald Armstrong, Edna Luise Cramer, and Thomas Crews have since contributed more specific studies of women's choral literature – women's chorus with harp, selected secular twentieth-century women's chorus repertoire, larger American works for women's voices, and American works for women's voices since 1960, respectively.⁹ None of these subsequent studies include information on works by women composers with women authors, but all remain significant sources of women's chorus repertoire.

⁹ Julia S. Anderson, "Music for Women's Chorus and Harp: A Study of the Repertory and an Analysis and Performance of Selected Compositions" (EdD diss., Columbia University, 1977); Donald Jan Armstrong, "A Study of Some Important Twentieth-Century Secular Compositions for Women's Chorus with a Preliminary Discussion of Secular Choral Music from a Historical and Philosophical Viewpoint" (DMA diss., University of Texas at Austin, 1969); Edna Louise Cramer, "American Music for Women's Chorus: An Annotated Representative List of Larger Works Published Between 1940 and 1980" (DM diss., University of Arizona, 1985); Thomas Leonard Crews, "American Choral Music for Women's Chorus Since 1960" (DMA diss., University of Washington, 1987).

Format

The Locke/Fassett and Burnsworth texts serve as the two main formatting templates for this project. The former contains information on a large number of compositions and related data in a relatively small amount of space; however, the visual layout relies heavily on abbreviations and is not very readable. It does contain excellent indexes that serve as a model for this document. The Burnsworth text is extremely helpful regarding visual layout of entries. It contains information on significantly fewer compositions than the Locke/Fassett, but is much more practical and functional in its presentation. The indexes in this work were also invaluable models.

Women in Music: Same vs. Different

Upon initial examination of the related literature, two main approaches emerged regarding the study of gender issues: 'same' and 'different.' Some will argue that, whether it be women in music, women in politics, women in higher education, or some other subject, women should not be treated as a distinct topic separate from men. In this view, women and men should be treated as 'the same,' without delineation due to biological differences.

Others will argue that women should be studied separately from men, because women's history in all disciplines has been neglected, and because men and women *are* biologically different. This approach presents women as 'different,' such that women and women's history should be given extra attention, to make up for what has been left untouched. Both viewpoints have their merits, but both also can present complications when compared.

Sally Macarthur, in the Introduction to her text *Feminist Aesthetics in Music*, speaks of this dichotomy as pertains to her own research:

In dealing only with women composers, however, it [her book] runs the risk of being seen as a separatist publication...with something of a covert message that reads: "Open only if you are a feminist." But its intention is not to antagonize men, or women, for that matter, whether or not they wish to identify themselves as feminists. This book invites readers of all kinds to read what is written here, for I believe its message is important to all who enjoy music and to all who are concerned with the politics that divide women from men.¹⁰

Macarthur continues to articulate both sides of this perceptual dichotomy, now specifically relating it to the topic of 'women's music.' First she suggests that 'women's music' is an inappropriate designation because it places the music of women in a secondary position to the music of men. Yet, she then states that the label of women's music "draws attention to the idea that there are divisions to be drawn not just between women's music and men's music, but between men and women themselves,"¹¹ suggesting that such a perspective is not inappropriate at all. "Put simply, it is this: How do I avoid reinforcing the distinction between men's and women's music while at the same time drawing attention to the fact that women's music is deserving of serious attention?"¹²

Ellie Hisama notes the same struggle in her book *Gendering Musical Modernism*, which includes a lengthy commentary by and about composer Miriam Gideon and

¹⁰ Sally Macarthur, *Feminist Aesthetics in Music* (Westport, CT: Greenwood Press, 2002), 2.

¹¹ Sally Macarthur, *Feminist Aesthetics in Music* (Westport, CT: Greenwood Press, 2002), 2.

¹² Sally Macarthur, *Feminist Aesthetics in Music* (Westport, CT: Greenwood Press, 2002), 3.

Gideon's perceptions of the label "woman composer."¹³ Works by Sophie Fuller and Susan McClary continue this duality – at once trying to pursue women's studies (music or otherwise) as separate and distinct from men, and yet also discouraging the perception of women's musical contributions as being inferior to men.¹⁴

Ruth Solie, in her introduction to *Musicology and Difference*, summarizes the debate by quoting lawyer Martha Minow:

When we identify one thing as like the others, we are not merely classifying the world; we are investing particular classifications with consequences and positioning ourselves in relation to those meanings. When we identify one thing as unlike the others, we are dividing the world; we use our language to exclude, to distinguish—to discriminate.¹⁵

Identifying music by women composers or for women's voices as 'women's music' runs the dual risk of marking the compositions as 'less-than-men's,' and concurrently alienating all those who are not women performers or composers. However, absent the descriptor of 'women's' to elicit further inquiry, many works by women composers would exist only in the shadows, without the full attention they are due. No one author has resolved the issue of this debate. Its perpetually unsettled nature complicates and colors most any discussion of 'women's music,' especially when concerning the trifecta of women composers, women authors, and women's voices, such

¹³ Ellie M. Hisama, *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon*, Cambridge Studies in Music Theory and Analysis, ed. Ian Bent (Cambridge: Cambridge University Press, 2001).

¹⁴ Sophie Fuller, "Dead White Men in Wigs: Women and Classical Music," in *Girls! Girls! Girls!: Essays on Women and Music*, ed. Sarah Cooper (New York: New York University Press, 1996), 22-36; Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis, MN: University of Minnesota Press, 1991).

¹⁵ Martha Minow, *Making All the Difference: Inclusion, Exclusion, and American Law* (Ithaca: Cornell University Press, 1990), 3, quoted in Ruth Solie, ed., *Musicology and Difference: Gender and Sexuality in Music Scholarship* (Berkeley: University of California Press, 1993), 2.

as this study contains. This complicated ‘Same vs. Different’ duality, and its effects on this study, will be briefly explored in Chapter II.

Women in Music: General Resources

Beyond the ‘same vs. different’ debate, there are numerous resources devoted to the broader subject of women in music. These more general sources provide an excellent musicological foundation for any research related to women and music. Sources of this nature include those by Marcia Citron, Susan Cook, Barbara Garvey Jackson, Anne Gray, Lucy Green, Derek Hyde, Diane Jezic, Judith Zaimont, Karen Pendle, Christine Ammer, Carol Neuls-Bates, and Jane Lepage. A full listing of authors and titles can be found in the Bibliography.

Research materials regarding individual women composers are also extant. These studies provide valuable analysis and insight regarding specific pieces by particular women composers, and they have assisted in the creation of repertoire lists and the bibliographic annotations.¹⁶ Some noted studies include: Adrienne Block’s study of Amy Beach, Laurdella Foulkes-Levy and Burt J. Levy’s work on Nancy Van de Vate, Eileen Hayes’ research into the ensemble Sweet Honey in the Rock, and Catherine Roma’s collection of essays on composers Elisabeth Lutyens, Elizabeth Maconchy, and Thea Musgrave.

¹⁶ Adrienne Fried Block, *Amy Beach: Passionate Victorian* (New York: Oxford University Press, 1998); Laurdella Foulkes-Levy and Burt J. Levy, *Journeys Through the Life and Music of Nancy Van de Vate* (Lanham, MD: The Scarecrow Press, Inc., 2005); Eileen M. Hayes, “Not Your Mother’s Racial Uplift: Sweet Honey in the Rock, Journey, and Representation: *Sweet Honey in the Rock: Raise Your Voice*, produced and directed by Stanley Nelson,” *Women & Music* 10 (2006): 71-88; Catherine Roma, *The Choral Music of Twentieth-Century Women Composers: Elisabeth Lutyens, Elizabeth Maconchy, and Thea Musgrave* (Lanham, MD: The Scarecrow Press, 2006).

Women's Choirs and Choral Music for Women's Voices

Several important books and articles specifically focus on women's choirs and choral music for women's voices. Christine Ammer, in *Unsung: A History of Women in American Music*, discusses several specific works for women's voices.¹⁷ Hilary Apfelstadt's "Practices of Successful Women's Choir Conductors" is an excellent source regarding criteria for quality women's choral music, as well as the comparison of treble and boys' voices vs. mature women's voices. Her article also includes a list of repertoire titles.¹⁸ Burnsworth's bibliography, mentioned earlier, also provides a lengthy discussion of criteria for quality women's choral music. Carol Robertson does not discuss specific repertoire for women's choral ensembles, but in her essay "Power and Gender in the Musical Experiences of Women," she touches upon the purpose and function of all-women choral ensembles, particularly with regards to her experiences in the [Washington] D. C. Area Feminist Chorus.¹⁹

In January 1999, Michele Edwards presented "Choral Repertoire By and For Women" to the American Choral Directors Association (ACDA) Eastern Divisional Conference.²⁰ The notes of her presentation are dated, but still very informative. Most of

¹⁷ Christine Ammer, *Unsung: A History of Women in American Music*, Contributions in Women's Studies 14 (New York: Greenwood Press, 1980).

¹⁸ Hilary Apfelstadt, "Practices of Successful Women's Choir Conductors," *Choral Journal* 39, no. 5 (Dec 1998): 35-41.

¹⁹ Carol E. Robertson, "Power and Gender in the Musical Experiences of Women," in *Women and Music in Cross-Cultural Perspective*, ed. Ellen Koskoff, Contributions in Women's Studies 79 (New York: Greenwood Press, 1987), 225-244.

²⁰ Michele Edwards, "Choral Repertoire By and For Women: A Few Recommendations," Presentation Notes from American Choral Directors Association National Convention, Chicago, February 25, 1999, http://womenandmusic.org/_wsn/page2.html (accessed September 20, 2008).

the compositions she mentioned do not feature text by women authors, consequently, those works cannot be referenced in this study. However, there are a few compositions listed in her presentation notes that fit the criteria of this study. Her annotations for these pieces were helpful when writing my own notes for these works.

Mary Lycan, founder of Women's Voices Chorus and founder/editor of Treble Clef Press, is a chief figure in any discussion of repertoire for women's chorus, especially that produced by women composers. Her article, "Repertoire for Women's Choirs," suggests the importance of educating women singers about women's choral history, and discusses a large number of women's chorus repertoire representing various time periods.²¹ She also explores the topic of treble and boys' voices as compared to women's voices, and speaks directly to music written expressly for *women*, not young, unchanged treble choirs. Lycan's survey of repertoire includes titles by four women composers: Chiara Margarita Cozzolani, Ramona Luengen, Katherine Dienes, and Amy Beach. Of the combined titles by these four composers, all use sacred liturgical texts, or texts by male authors. Lycan's subsequent presentation, "What Does It Take for Women to Sing Together?," further explores the content of her original article, including a brief commentary on music written both *by and for* women.²²

While Catharine Melhorn's presentation in 2008, "Reflections on a Career's Worth of Repertoire," relates directly to women's choral music, it only contains

²¹ Mary Lycan, "Repertoire for Women's Choirs," *Choral Journal* 40, no. 9 (April 2000): 33-39.

²² Mary Lycan, "What Does it Take for Women to Sing Together?" (Presentation, Williams School, New London, CT, April 11, 2002), <http://www.womensvoiceschorus.org/PDFs/WilliamsSchool.pdf> (accessed September 25, 2008).

references to a small amount of music by women composers.²³ Out of the seventy-nine works specifically mentioned, only five are by women composers. The majority of her recommended pieces by male composers are time-tested, well-known ‘standards’ of women’s chorus repertoire – significant works that any conductor of a women’s ensemble should know, regardless of the gender of the composer, but that, due to gender of the composer, do not meet the criteria for this study.

Catherine Roma, in her article “Women’s Choral Literature: Finding Depth,” gives commentary on criteria for quality women’s choral literature.²⁴ She also shares opinions of treble and boys’ voices as compared to women’s voices, plus a brief historical view of musicologist Sophie Drinker and Drinker’s pioneering research into women’s choral music. The article closes with composer names, author names, and titles for a number of compositions, along with short notes for a few of the works. Her earlier article, “Women’s Choral Communities: Singing for our Lives,” contains an historical overview of the American women’s chorus movement, and a brief discussion of some recommended pieces.²⁵

Naomi Stephan, a woman composer and avid supporter of women’s choral music, writes of other specific women in the field of composition, and of literature choices for women’s choirs, in her *IAWM Journal* article, “Is It Just You Girls? A Plea for Women’s

²³ Catherine Melhorn, “Reflections on a Career’s Worth of Repertoire” (Women’s Chorus Roundtable Presentation, ACDA Eastern Division Convention, Hartford, CT, February 14, 2008), <http://www.acdaonline.org/Northwestern/Womens-voice-repertoire-4-25-08.pdf> (accessed October 15, 2008).

²⁴ Catherine Roma, “Women’s Choral Literature: Finding Depth,” *Choral Journal* 44, no. 10 (May 2004): 29-37.

²⁵ Catherine Roma, “Women’s Choral Communities: Singing For Our Lives,” *Hotwire* 8, no. 1 (Jan 1992): 36-39.

Choral Music.”²⁶ And, she includes a list of her more recent works for women’s voices, with all text authors noted.

Text Selection and the Woman’s Literary Voice

In writing about literature for women’s choruses, Catherine Roma suggests that

...frequently, when one finds works by women composers – no matter what the era – their texts prove to be inappropriate. Either they reflect Judeo-Christian values or are meant for ‘unchanged voices’ (boys), or for children. There is a dearth of dramatic, moving, and, of course, feminist texts set to music for the mature women’s chorus.²⁷

Hilary Apfelstadt, Catherine Roma, and Naomi Stephan, in previously mentioned articles, each share their perspectives regarding texts by women authors and the heightened relevance of such texts to a women’s ensemble. In *Wisdom, Wit, and Will: Women Choral Conductors on their Art*, Joan Catoni Conlon includes a chapter entitled “Must We Sing of Women Only as Men Have Sung?” This chapter examines “questionable texts” by some male authors that conductors frequently program, often unwittingly rejecting the voice of women poets that might successfully be used as a positive alternative.²⁸ In addition, composer Libby Larsen has echoed these opinions regarding the social responsibility of composers when choosing texts.²⁹ In *Embodied*

²⁶ Naomi Stephan, “Is It Just You Girls? A Plea for Women’s Choral Music,” *IAWM Journal* 11, no. 2 (2005): 1-9. The IAWM Journal is a publication of the International Alliance for Women in Music.

²⁷ Catherine Roma, “Women’s Choral Communities: Singing For Our Lives,” *Hotwire* 8, no. 1 (Jan 1992): 38.

²⁸ Joan Catoni Conlon, “Must We Sing of Women Only as Men Have Sung?” in *Wisdom, Wit, and Will: Women Choral Conductors on Their Art*, comp. and ed. Joan Catoni Conlon (Chicago: GIA Publications, 2009), 41.

²⁹ Libby Larsen, interview by Larry Smith, in Larry Smith, “The Choral Music of Libby Larsen and Stephen Paulus: An Examination and Comparison and Styles” (DMA diss., Arizona State University, 1998).

Voices: Representing Female Vocality in Western Culture, a collection of essays by Leslie Dunn and Nancy Jones regarding the female “voice,” articulates the cultural manifestations of literal and figurative feminine vocality.³⁰

Outside the focus of women related to music, there exist entire fields of inquiry devoted to women’s studies, women’s literature, feminism, and genderism. To the reader, I offer three texts that have been particularly insightful. For those readers unfamiliar with the academic and scholastic perspectives of feminism, gender, and literature, Pam Morris’ *Literature and Feminism: An Introduction* provides a solid scholarly initiation into the field of feminist literary criticism.³¹ *A History of Feminist Literary Criticism*, edited by Gill Plain and Susan Sellers, offers further instruction on the literary representations of women, the history of women’s writing, and various inner cultures of feminist literary criticism such as black feminist criticism and lesbian feminist criticism.³² *Women’s Ways of Knowing: The Development of Self, Voice, and Mind*, authored by four women (Mary Field Belenky, Blythe McVicker Clinchy, Nancy Rule Goldberger, and Jill Mattuck Tarule), contains several significant perspectives on the literary and sociological voice of women, including the inner voice and the quest for self.³³

³⁰ Leslie C. Dunn and Nancy A. Jones, *Embodied Voices: Representing Female Vocality in Western Culture*, *New Perspectives in Music History and Criticism*, ed. Jeffrey Kallberg and Anthony Newcomb (Cambridge: Cambridge University Press, 1994).

³¹ Pam Morris, *Literature and Feminism: An Introduction* (Cambridge, MA: Blackwell Publishers, 1993).

³² Gill Plain and Susan Sellers, eds., *A History of Feminist Literary Criticism* (New York: Cambridge University Press, 2007).

³³ Mary Field Belenky, Blythe McVicker Clinchy, Nancy Rule Goldberger, and Jill Mattuck Tarule, *Women’s Ways of Knowing: The Development of Self, Voice, and Mind*, 10th Anniversary ed. (New York: Basic Books, 1997).

For any research into Women and Music, these are numerous facets and perspectives to be considered. The first step is to acclimate oneself to the more general “Women in Music” resources, and become educated on the controversial ‘Same vs. Different’ debate. Specific to this particular research study, additional matters presented themselves for further inquiry: Women’s Choirs, Choral Music for Women’s Voices, and Text Selection as related to the Woman’s Literary Voice. A review of these sources, both general and specific, prompted the interest and discourse as related in the following chapter.

CHAPTER II: THE FOCUS OF THIS STUDY: WHY WOMEN?

This study was not undertaken from an ethnomusicological perspective and does not purport to function as an authority on critical feminist literary theory. It also is not explicitly concerned with the musical aspects of the compositions themselves being viewed as characteristically masculine or feminine. Rather, the intended purpose is to be a practical reference for the conductor of women's choral ensembles—to educate him or her regarding the available quality choral literature for women, focusing specifically on music written by women composers with texts written by women authors.

Music composed by women, employing texts written by women, and brought to fruition by the live performances of women's voices, is a part of the women's choral canon that deserves to be seen and heard.

Women-identified music has developed a suitable musical idiom that serves to express the creative side of women's lives. Feelings, thoughts, interests, and experiences of women, interpreted by women, addressing the areas of women's lives that do not deal with men nor seek their approval are, and will continue to be, the essence of women-identified music.³⁴

I do not suggest women's ensembles limit themselves *only* to works in this particular specialized category of repertoire. Instead, I would argue that works in this category be programmed alongside works by male contemporaries such that women-identified works

³⁴ Karen Peterson, "An Investigation into Women-Identified Music in the United States," in *Women and Music in Cross-Cultural Perspective*, ed. Ellen Koskoff, Contributions in Women's Studies 79 (New York: Greenwood Press, 1987), 211.

are given equal representation. The appreciation of this specific genre of women's choral literature and its incorporation into the mainstream is one more step in the continued struggle of women in all societies to be taken seriously by their male counterparts. Much like the long-silenced voices of women throughout recorded history that deserved to be seen and heard, choral literature written by women and for women deserves to be acknowledged as well.

I do not claim that all music by women composers is women-identified music, or that all texts by women authors are women-identified. Just as it would be incorrect to suggest that all women think, feel, and react in the same way to a specific situation, it is also incorrect to suggest that all women composers are identical in their compositional styles and text choices. Likewise, it would also be incorrect to suggest the same about men and male composers.

Musicologist Marcia Citron suggests that “while we might isolate certain tendencies that could be part of a female aesthetic, I have found no specific language, style, or dynamic that every woman utilizes. Such tendencies depend on variables of culture and individual disposition and could also be utilized by men.”³⁵ In fact, many composers of the female sex do not wish to be identified by gender as ‘women composers.’ “Many superb women composers insist on making their gender identities a nonissue, precisely because there still remain so many essentialist assumptions about

³⁵ Marcia J. Citron, “Feminist Approaches to Musicology,” in *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*, edited by Susan C. Cook and Judy S. Tsou (Urbana, IL: University of Illinois Press, 1994), 17.

what music by women ‘ought’ to sound like.”³⁶ On the other hand, some female composers willingly identify with the label ‘women composers.’ One such composer, Rhian Samuel, “believes that her experiences as a woman are different from those of a man and that these experiences are evident in her music.”³⁷ Samuel specifically states “All my experiences are influenced by, even defined by, the fact that I am female. I can’t separate my composing from the rest of my life.”³⁸

To be recognized is to be different, to be noticed, to stand out. “The benefit of focusing on gender as the primary historical variable is to produce a history where little existed before.”³⁹ Yet, to be different is also to be excluded. “The danger is that women’s achievements will be compared primarily to those of other women and unduly segregated from mainstream narratives.”⁴⁰ I suspect there will never be a correct resolution of this same vs. different debate; however, there is certainly a wrong approach—to be unaware of, and uninformed about, ‘by women, for women’ repertoire.

³⁶ Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis, MN: University of Minnesota Press, 1991), 19.

³⁷ Joyce Andrews, “Composer Rhian Samuel: The Female Viewpoint and Welsh Influences in Her Vocal Music,” *Women & Music* 8 (2004): 65.

³⁸ E-mail message from composer Rhian Samuel to author Joyce Andrews, quoted in Joyce Andrews, “Composer Rhian Samuel: The Female Viewpoint and Welsh Influences in Her Vocal Music,” *Women & Music* 8 (2004): 65.

³⁹ Judith Tick, “Writing Female Composers into Mainstream Music History: Ruth Crawford Seeger as a Case Study,” in *Frauen-und Männerbilder in der Music: Festschrift für Eva Rieger zum 60. Geburtstag*, ed. Freia Hoffmann, Jane Bowers, and Ruth Heckmann (Oldenburg, Germany: Bibliotheks- und Informationssystem der Universität Oldenburg, 2000), 130.

⁴⁰ Judith Tick, “Writing Female Composers into Mainstream Music History: Ruth Crawford Seeger as a Case Study,” in *Frauen-und Männerbilder in der Music: Festschrift für Eva Rieger zum 60. Geburtstag*, ed. Freia Hoffmann, Jane Bowers, and Ruth Heckmann (Oldenburg, Germany: Bibliotheks- und Informationssystem der Universität Oldenburg, 2000), 130.

In the following pages, I invite the reader to explore this connection between women composers, women authors, and women performers—to become an informed consumer of music by and for women. Through greater awareness and knowledge, this repertoire has the opportunity to be noticed, to be different. Additionally, concurrent with that perceived difference, this repertoire has the opportunity to be judged on its own merit as a noted and significant contribution to the canon of works for women’s voices. To be at once ‘different’ and ‘same’—I would suggest that this is the best possible distinction.

In this study, the three major criteria for inclusion of information about specific pieces are: 1) written for women; 2) texted by women; and 3) composed by women. The following pages examine each condition in greater detail.

Why written for women?

This criterion does not take into account the author of the text, the composer of the work itself, or the audience members in attendance at a performance. Rather, this criterion refers to the perspective, or *voice*, that the composer initially intended to represent. A work written to present the figurative voice of children will likely have a different perspective on a given text than that same text written to present the voice of mature women. Denise Sellnow states that “music can function effectively as an authentic voice for women as a marginalized group,”⁴¹ and, in *Women’s Ways of Knowing*, it was stated that “...women repeatedly used the metaphor of voice to depict

⁴¹ Deanna D. Sellnow, “Music as Persuasion: Refuting Hegemonic Masculinity in ‘He Thinks He’ll Keep Her,’” *Women’s Studies in Communication* 22, no. 1 (Spring 1999): 66.

their intellectual and ethical development; that the development of a sense of voice, mind, and self were intricately intertwined.”⁴²

That is not to say that all women (or all men, or all children) share the same perspective on a micro level within their own group; rather, that the overall perspective will differ more noticeably on the macro level from group to group than on the individualized micro level within a specific group. This also does not suggest that one ideological viewpoint is better than the other. Instead, men and women (or mixed groups and women, or children and women) may each view a given situation or issue through a different lens, colored and filtered by the cultural gender perceptions in which each has evolved. If we accept this premise that the female gender, as a whole, may have a different perspective than the male gender with regards to a particular subject, then the criterion of music written *for* women begins to make sense. If a composition was intended to present the composer’s or the author’s perception of the male “voice,” then the composition might not present its point so clearly when sung by women, and vice-versa.

While choral ensembles are most obviously musical entities, they also serve many other functions. “Depending on the music and the setting, choral performance can assert artistic and educational achievement, aesthetic merit, and social, national, religious, or ethnic identity.”⁴³ Additionally, the chorus itself is a social system for the members—what Karen Ahlquist terms “chorus-as-community.”⁴⁴ The “vocal, social, and emotional

⁴² Mary Field Belenky, Blythe McVicker Clinchy, Nancy Rule Goldberger, and Jill Mattuck Tarule, *Women’s Ways of Knowing: The Development of Self, Voice, and Mind*, 10th Anniversary ed. (New York: Basic Books, 1997), 18.

interaction [of the chorus members] creates an ensemble with a unique personality, itself the essence of the performance.”⁴⁵

Given this inter-relation between chorus and community, it can be expected that mixed, men’s, children’s, and women’s choral ensembles may present differing sociopolitical views, since men, women, and children often choose to gather as separate subsections within a larger community. However, there are also varying ideologies present amongst individual women’s choral ensembles, even though they all fall under the larger category of women.

WCs [women’s choruses] often have different reasons for singing together: They include political engagement, musical proficiency, non-auditioned (egalitarian) music, sisterhood, professional quality repertoire, lesbian issues, focus on women composers, sacred music, singing circles, oral and folk music, or nontraditional sources other than “white” (classical) music...⁴⁶

Thus, compositions that echo the sentiments of one women’s choral ensemble may not have any similar contextual validity to another women’s choral ensemble. Because of this, not all of the compositions named in this document are suitable to every women’s choral ensemble.

For example, the individual conductors of a community-based lesbian and/or feminist women’s chorus, an auditioned collegiate women’s chorus, and a high school women’s choir will each be drawn to repertoire that represents the diverse demographics of their own particular ensemble. Opinions and views regarding culture, gender, race,

⁴³ Karen Ahlquist, ed., *Chorus and Community* (Urbana, IL: University of Illinois Press, 2006), 2.

⁴⁴ Karen Ahlquist, ed., *Chorus and Community* (Urbana, IL: University of Illinois Press, 2006), 7.

⁴⁵ Karen Ahlquist, ed., *Chorus and Community* (Urbana, IL: University of Illinois Press, 2006), 4.

⁴⁶ Naomi Stephan, “Is It Just You Girls? A Plea for Women’s Choral Music,” *IAWM Journal* 11, no. 2 (2005): 5.

sexual orientation, age, motherhood, and marital status are just a few of the many elements that may vary between women's choral ensembles, and among their individual members. This is illustrated by the 1976 founding principles of the Los Angeles Community Women's Chorus, as stated by the L.A. organizing collective:

We wish to engender in ourselves and in community a consciousness of all kinds of women-oriented music – music by women, for women, about women. We want our music to tell the many stories women have to tell about ourselves. We wish to bring to light our political, economic, social, and cultural struggles and victories...⁴⁷

With such a wide variety of perspectives present within, and among, women's choral ensembles, the designation of "for women" does not necessarily mean for *all* women or for *every* woman. Every piece in this classification will not speak accurately on behalf of every woman performer. Yet, despite this incongruity, I would still argue that music written specifically for the literal and figurative voices of women has a better chance of representing women, in general, than music originally intended to be presented by men's, children, or mixed ensembles.

Why texted by women?

Do women authors have a literary perspective distinct from men? "Influenced by psychoanalysis and semiotics," Luce Irigaray, Hélène Cixous, and Catherine Clément, known as 'the French feminists,' "contend that if a woman's body is different from a man's, then it follows that her textual practices will also be different."⁴⁸ Gill Plain and

⁴⁷ Catherina Roma, "Women's Choral Communities: Singing For Our Lives," *Hotwire* 8, no. 1 (Jan 1992): 37.

⁴⁸ Sally Macarthur, *Feminist Aesthetics in Music* (Westport, CT: Greenwood Press, 2002), 15.

Susan Sellers, respected editors of *A History of Feminist Literary Criticism*, note that the figure of woman has been

...dismantled, fragmented, displaced and queered. She has equally been silenced, outside and beyond. Throughout these theoretical and political transformations, though, the text has remained a space within which actual women have constructed and reconstructed the narrative possibilities of their lives, where the unthinkable is imagined and the impossible is achieved. For women as writers and as readers, textuality enables, facilitating new critical and creative encounters.⁴⁹

As with the label of ‘women composers,’ there is a similar controversy that surrounds the label of ‘women authors.’ Is there a separate women’s literary tradition? If so, is *separate* considered equal to men, or does *separate* suggest a hierarchy of men over women? Musicologist L. Poundie Burstein points out that “a number of feminist literary theorists, such as Sandra Gilbert and Susan Gubar, have discussed the tendency for women to adopt a perspective that differs from that of their male counterparts, so as to establish a somewhat separate literary tradition.”⁵⁰ He goes on to clarify:

[t]his is not to imply that women writers express a monolithic viewpoint or that writers cannot transcend their own personal perspective. Rather, it simply acknowledges that much as one’s own life experience—which is of course greatly affected by one’s gender—can influence how one views people and situations in general, so can the life experiences of authors or poets influence how they portray the characters and situations in their own literary creations.⁵¹

When composers, regardless of gender, create a composition, choral or vocal, that involves a poetic text, he or she is making a conscious choice regarding that specific text.

⁴⁹ Gill Plain and Susan Sellers, eds., *A History of Feminist Literary Criticism* (New York: Cambridge University Press, 2007), 213.

⁵⁰ L. Poundie Burstein, “Their Paths, Her Ways: Comparison of Text Settings by Clara Schumann and Other Composers,” *Women & Music* 6 (2002): 11.

⁵¹ L. Poundie Burstein, “Their Paths, Her Ways: Comparison of Text Settings by Clara Schumann and Other Composers,” *Women & Music* 6 (2002): 11.

Composer Naomi Stephen emphasizes the direct connection between the written word and a composer's creative goals:

When word joins music, we enter an articulate world, joining forces with religion, politics, nature, love, grief, death, sorrow, joy, militarism and peace. Granted such concepts and feelings occur in instrumental music, too, but in choral music they are clearer, inescapable—are foreground, as a gestaltist would say. The word has great power in shaping the emotional response of the performers and the audience.⁵²

Recognizing this power of the written word in choral music, the conscious act of setting a text by a woman author validates the life experiences with which women authors infuse their writings.

Across the centuries woman has been the subject of innumerable reconfigurations, and with every reinscription comes the necessity of rereading. In the space of the text woman can be both defamed and defended, and it is here that the most persuasive possibilities can be found for imagining the future of the female subject.⁵³

Not every poem or phrase by a woman author will echo the sentiments of all women. But, I would suggest that, overall, works by women authors are more likely to coincide with the life experiences of the larger female population than works penned by male authors.

Why composed by women?

Do women compose differently than men? Is there something about a woman composer's music that makes it discernable from a man's? As music theorist Rose Killam asserts,

⁵² Naomi Stephen, "Is It Just You Girls? A Plea for Women's Choral Music," *IAWM Journal* 11, no. 2 (2005): 5.

⁵³ Gill Plain and Susan Sellers, eds., *A History of Feminist Literary Criticism* (New York: Cambridge University Press, 2007), 2.

the styles of women composers and theorists may expand the range of the traditional phallogically structured heroic male voice, a male in violent struggle with his peers. Assimilation and synthesis of creative elements by women writers of music and of words may expand the models most frequently used by men. I am not proposing that women and men create music differently or that they create different types of music. Rather, I suggest that women may expand our concepts of musical creativity.⁵⁴

Keeping this in mind, I would argue that we, as conductors and performers, should familiarize ourselves with the music of women composers exactly for this reason: “that women may expand our concepts of musical creativity.”⁵⁵ As set forth in the previous two criteria, the premise is that women may view a given situation or issue through a different lens than their male counterparts—a lens that is colored and filtered by the cultural gender perceptions in which all have evolved. Following this idea, it is not improbable to suggest that the creations of women composers may be different than the creations of men composers, simply because of the diverse life experiences of each.

Of all the areas in which the gender of a composer can affect a work of music, perhaps none is so readily apparent as text setting. Much as the different life experiences of women and men certainly may color their interpretations of a poem, these differences of interpretation in turn could help shape their musical settings. Especially in the best of songs, where the settings can reveal much about the composers’ personal reactions to the text, the gendered perspective of the composers can deeply influence the final product.⁵⁶

Compositions originally written for voices other than a women’s chorus, compositions with texts by male or anonymous authors, and compositions written by

⁵⁴ Rosemary Killam, “Women Working: An Alternative to Gans,” *Perspectives of New Music* 31, no. 2 (Summer 1993): 243.

⁵⁵ Rosemary Killam, “Women Working: An Alternative to Gans,” *Perspectives of New Music* 31, no. 2 (Summer 1993): 243.

⁵⁶ L. Poundie Burstein, “Their Paths, Her Ways: Comparison of Text Settings by Clara Schumann and Other Composers,” *Women & Music* 6 (2002): 11.

male composers, each have the possibility to be great works of repertoire for the women's chorus. However, each also have the potential to exclude, reject, demean, and otherwise degrade the position of women. To be fair, compositions intended for performance by a women's ensemble, compositions with text by women authors, and compositions written by women composers do, in fact, have similar positive and negative potential. *Every* author, composer, and performer has his or her own unique perspective that cannot be found in duplicate. That singular, individual view of reality compels the formation of distinctive literary and musical creations as varied as the authors and composers themselves. We owe it to our women performers to find works within those varied literary and musical creations that meet the collective musical, social, intellectual, spiritual, and emotional needs of the ensemble members.

CHAPTER III: REPERTOIRE SELECTION FOR WOMEN'S CHORUSES

What is considered 'good' choral repertoire? How do we know we are choosing quality literature? Is a work artistic or aesthetically pleasing? What exactly *is* artistic and aesthetically pleasing, and by whose criteria are we to judge? Is the text of literary value?⁵⁷ What concept(s) can be taught with this piece? Is it too easy, or too hard? Will the singers like it? Will the audience like it? Will it fit with the rest of the music programmed in a concert?

An endless number of questions like these present themselves for consideration by the conductor when programming music for any choral ensemble, women's or otherwise. Similarly, there are an endless number of appropriate answers, each based subjectively on the specific situation surrounding a given conductor, ensemble, or performance setting. Respected conductors and authors have created numerous books and articles that provide detailed insight into these general topics of choral conducting and choral repertoire, aiding the conductor in making the best decisions regarding his or her situation.⁵⁸ *Teaching Music Through Performance in Choir*, *Teaching Choral Music*, and

⁵⁷ Charles Burnsworth, *Choral Music for Women's Voices: An Annotated Bibliography of Recommended Works* (Metuchen, NJ: The Scarecrow Press, 1968), 42.

⁵⁸ This use of "his or her" reminds the reader that a women's chorus may in fact be led by a male conductor. Since this study deals primarily with repertoire choices and not the interactions between conductor and ensemble, the gender of a conductor and the possible ramifications, or lack of ramifications, that may arise when the conductor is of a different gender than the ensemble was not a factor that has been considered.

Directing the Choral Music Program are just three of these notable sources that I would suggest as an invaluable resource for the choral conductor.⁵⁹

In addition to these many general questions regarding repertoire selection, and the General Delimitations previously given for this study, several other factors became apparent during my initial perusal of compositions. These factors were significant in determining repertoire that would not be given further attention as part of this study.

Some of these factors included:

- Bad, poor, or otherwise difficult to read notation.⁶⁰
- Text that was too specific to a single choral ensemble, a distinct geographical location, or a local event, such that performance outside of those particular circumstances would have represented an illogical choice of repertoire.
- Musical writing that was too simple. An easy round, for instance, may be a good first selection for teaching part independence, but would not likely be used outside of the rehearsal setting.
- Compositions of an overly sacred nature that would not be suitable for presentation in a secular performance setting.⁶¹
- Compositions that included only “ooh,” “aah,” and similar vowel or nondescript syllables for the text. These works may be quality creations of aural sonority, but, without a discernable text and author, did not fall under the scope of this study.
- Texts that reinforced negative, tasteless, cruel, or otherwise poor choices of behavior.

⁵⁹ While there are many considerations and conventions upon which choral scholars, such as these authors, generally agree, it is important that each conductor make his or her own determination, as best suits their own individual ensemble. Heather J. Buchanan and Matthew W. Mehaffey, eds., *Teaching Music Through Performance in Choir*, vols. 1 & 2 (Chicago: GIA Publications, 2005-2007); Don Collins, *Teaching Choral Music*, 2nd ed. (Upper Saddle River, NJ: Prentice Hall, 1999); Kenneth H. Phillips, *Directing the Choral Music Program* (New York: Oxford University Press, 2003); Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009).

⁶⁰ This factor mainly affected compositions notated by hand, but did not automatically eliminate all handwritten scores.

⁶¹ This did not exclude all compositions with sacred texts—only those that might be considered clearly and exclusively intended for a worship setting. However, I recognize that this specific delimitation is subjective and that my situational opinion regarding the suitability of a given composition may vary from those of other conductors, ensembles, and audiences. For additional repertoire options with a more sacred focus, the catalogs of the following publishers would be a strong place to begin further inquiry: Alliance Publishing, Beautiful Star Publishing, and Lighthouse Music.

- Publications that were cost-prohibitive. For example, short works and octavos priced at more than \$10 for a single copy would likely be cost-prohibitive for most ensembles.⁶²

Of primary concern to me for this particular study, in addition to each of the concepts mentioned previously, were repertoire selection considerations specifically applicable to a women's ensemble. I would suggest that there are two key points that one must strongly consider. Firstly, that the material was written *for women*. And secondly, that the subject matter is suitable for the performing ensemble.⁶³

Over the last century, a deluge of SATB repertoire has been made commercially available for women's voices. The ranges in these arrangements and transcriptions may be difficult for many singers, and the voice-leading can often be problematic, since the SATB voices are spaced farther apart than a typical SSAA group. Some women's choruses have commissioned or made arrangements of SATB pieces, and those certainly can have merit. The musicians writing such arrangements in those situations are intentionally arranging for women's voices, and the arrangements are typically well-suited for a women's ensemble. With works that have been improperly or inappropriately transcribed or arranged, however, the resulting composition for women's voices can be less positive.

Related to the issue of transcribed SATB music, there is also the somewhat-ambiguous, and often vague, 'treble chorus' designation. More often than not, that label

⁶² Larger multi-movement works and other extended compositions were not limited by this cost consideration.

⁶³ This second factor is certainly applicable to *all* choral ensembles, but deserves special mention directly in relation to women's ensembles.

specifies music written for children's choirs made up of both girls and boys, all with unchanged voices. It can also mean music for British-style all-boys ensembles, still with unchanged voices, or it can mean music for all-girls ensembles, again with unchanged voices. The important aspect is that the compositions were intended to be performed by singers with *unchanged voices*. These voices are generally lighter and more pure of tone than mature women's voices, with less vibrato and richness. Though children's and women's ranges may share an array of pitches in common, the timbre of unchanged voices is much different than that of the "unique timbre"⁶⁴ of women's voices. Additionally, the tessitura in music for unchanged voices is often uncomfortable for older girls and women.

There are certain exceptions to this position regarding treble music – not every work that is labeled 'treble chorus' or 'children's chorus' should automatically be eliminated. But, conductors must take a serious look at the composition. Are the ranges and tessiture suitable for women that are physically and mentally more mature than the originally intended children's ensemble? Is the harmony and part-writing too simplistic or trite? These questions should be considered with regard to every 'treble' piece, before programming it for a women's choral ensemble. I would suggest that music written expressly for the voices of more mature women, not children's or mixed voices, is the most appropriate literature for a women's choral ensemble.

⁶⁴ Hilary Apfelstadt, "Practices of Successful Women's Choir Conductors," *Choral Journal* 39, no. 5 (Dec 1998): 37.

The second key factor when choosing music for women's voices is the *subject matter*. This aspect continues to underscore the needed separation between music for treble voices and music for women's voices. "Music for choirs of treble voices was not written either for the mature woman's voice or for the mind and spirit of educated, spiritual, adult women."⁶⁵ As mentioned, the subject matter of much children's music can often be too immature for older performers to embrace.

Potentially, [high quality treble music] expands the repertoire for women's choirs because much of it is well written and technically challenging. Some of the repertoire with English texts, however, is clearly more appropriate for children's choirs; it is simply too immature textually, despite the fact that it is technically hard enough for high school and college women's choirs.⁶⁶

Even within music written specifically for women and not children, there is still the concern of subject matter. As with choral ensembles of any age or gender, women's choruses need to sing about engaging subjects, and topics the singers can connect with on a personal, emotional, and intellectual level. What works for one women's chorus may not work for the next—each ensemble of women's voices is going to have its own personality, and, often, certain issues will have particular importance to the group. Women's political rights, social activism, gender inequalities, environmental activism, and gay and lesbian rights are just a few highly charged issues that may speak directly to women choristers. Or, it could be much more basic. The women may not want to sing bland and colorless songs with cliché representations of subjects such as love, happiness,

⁶⁵ Catherine Roma, "Women's Choral Literature: Finding Depth," *Choral Journal* 44, no. 10 (May 2004): 29.

⁶⁶ Hilary Apfelstadt, "Practices of Successful Women's Choir Conductors," *Choral Journal* 39, no. 5 (Dec 1998): 37.

and daisies. They may want to address deeper issues. The following statements from various authors support this point:

In the past, it seemed that the majority of women's contemporary choral music, in particular, was what I call 'butterflies and rainbow' music: mostly moderate to slow tempo, melodically pleasant settings of rather vapid texts. It was as though women's choirs should exist on a steady diet of light, pleasant music or love songs and the like...In my experience, women seek more substance than this, substance that can be found only in truly high quality music.

...Texts that are sexist or demeaning to women, texts that are trite in their content or context, and texts that are overly repetitive or simplistic, are not worthy of rehearsal time. Texts that revere humanity, that uplift the spirit, that dignify subjects, that use humor to engage the listener, are all likely to attract and hold singers' attention.⁶⁷

There is a dearth of dramatic, moving, and, of course, feminist texts set to music for the mature women's chorus.⁶⁸

Be more sensitive to the needs of women in text selection, particularly those that deal with women's lives, issues—and bodies. (We do have them, for heaven's sake.)⁶⁹

...in addition to a poverty of musical inventiveness and inspiration evidence by much of the current output for treble voices [circa 1980], one finds banal, insipid texts, restricted vocal ranges (particularly in the lower registers), unimaginative part-writing, and awkward or trite harmonic treatment in what appears to be far greater measure than in the literature available for the mixed chorus.⁷⁰

I would recommend that the subject matter of any choral literature performed by a women's chorus should be examined in the context of the complex social and political issues that surround today's women. That is not to say that every singer in every

⁶⁷ Hilary Apfelstadt, "Practices of Successful Women's Choir Conductors," *Choral Journal* 39, no. 5 (Dec 1998): 35-36.

⁶⁸ Catherine Roma, "Women's Choral Communities: Singing For Our Lives," *Hotwire* 8, no. 1 (Jan 1992): 38.

⁶⁹ Naomi Stephan, "Is It Just You Girls? A Plea for Women's Choral Music," *IAWM Journal* 11, no. 2 (2005): 5.

⁷⁰ Crawford Thoburn, "Literature Forum: Christmas Music for Women's Voices," *Choral Journal* 21, no. 1 (Sept 1980): 20.

ensemble will, or even should, agree with the subject matter, sociopolitical sentiment, or compositional style of every piece; or even that every piece specifically has a discernable subject or sentiment. However, each concert program should be as intricate and multifaceted as the members that comprise the ensemble. Conductors should talk to their ensembles in order to discover which authors speak to group. They must discuss the texts of pieces and determine what is important to the singers. Making music is a personal and emotional experience, thus, our performers deserve to sing music that represents, in part, what *they* believe in, and embodies who *they* are.

CHAPTER IV: METHODOLOGY AND FORMATTING

Creation of Initial Repertoire List

The first phase of my research was to compile a comprehensive list of repertoire about which information could be considered for inclusion in the annotation section of this document. The process of assembling this list fell into multiple steps:

- 1) Review online and printed catalogs from a wide selection of publishers. A list of the publishers can be found in Appendix A.
- 2) Review online and printed ‘works lists’ of various women composers. A list of these composers can be found in Appendix B.
- 3) Review online discographies and repertoire listings related to individual collegiate, community, and professional women’s choral ensembles.
- 4) Solicit repertoire suggestions from fellow conductors of women’s choral ensembles. This step included a post on ChoralNet: The Global Choral Community,⁷¹ and in-person conversations with conductors at regional and national conventions of the American Choral Directors Association (ACDA).
- 5) Review available ACDA repertoire lists pertaining to women’s ensembles.

⁷¹ ChoralNet: The Global Choral Community, <http://www.choralnet.org> (accessed September 2008 through February 2009).

- 6) Review women's chorus contest repertoire lists available from state-level music organizations (i.e., Indiana State School Music Association (ISSMA), Illinois Music Educators Association (IMEA), etc.).
- 7) Review printed copies of published music available from exhibition vendors at state, regional, and national conventions of professional music organizations, such as American Choral Directors Association, Indiana Music Educators Association, and MENC: The National Association of Music Education.

Acquisition of Printed Music

As the compilation of the repertoire list progressed, the next phase of research was to acquire the printed music of said compositions. This was achieved through a multi-level approach:

- 1) *Publishers*. Many publishers generously provided complimentary copies of repertoire that I requested, or allowed me to purchase single copies at a reduced price. A list of cooperating publishers can be found in the Acknowledgements.
- 2) *Composers*. A significant number of compositions on my initial listing of repertoire were noted as 'self-published.' For these works, most composers generously provided perusal scores for free, either in electronic or print format. A list of cooperating composers can be found in the Acknowledgements.
- 3) *Music retailers*. Compositions that could not be acquired through the first two approaches were purchased through various music retailers. The funding for this portion was made possible by the Aspire grant program through the Office of Sponsored Programs at Ball State University.

Format and Contents Of Annotation Entries

Each annotated entry will contain the following points of information, as listed below.

When needed, examples of sample data points are contained in parentheses.

- Composer
- Title of work
- Author of text
- Commissioning or premiering ensemble; Dedication
- Date of composition publication or copyright
- Voicing (SSA; SSAA; SSAA + S solo; SSAA/SSAA; etc.)
- Type and instrumentation of accompaniment (unaccompanied; piano; piano and percussion; string quartet; etc.)
- Approximate duration of composition (1:30; 2:10; etc.)
- Name of publisher
- Publisher catalog number
- Subject
- Language
- Vocal ranges
- Rating for Level of Difficulty, from 1-5, for the following points:
 - o Range and tessitura (R)
 - o Vocal line and melody (V)
 - o Harmony (H)
 - o Rhythm and meter (M)
 - o Text setting and language (T)
 - o Expression, tempo, and phrasing (E)
- Annotation comments

The layout template for all annotation entries can be seen in the following figure:

Composer Composer Dates	Title	Composition Date
Author Author Dates	Commissioning/Premiering Ensemble or Dedication	Publisher
Voicing	Annotation Comments	Catalog No.
Accompaniment		R #
Language		V #
Subject		H #
Duration		M #
Ranges		T #
		E #

Figure. Layout Template for All Annotations.

Further specifications relating to the information presented in the Annotations are as follows:

Title

In common stylistic practice, titles of shorter musical works are generally enclosed in double quotation marks, while titles of larger musical works are presented in italics. However, in order to make the annotation tables within this document as readable as possible, quotation marks within the Title field have been eliminated. This change of formatting only applies to the Title field. If the title of a shorter musical work is referenced in any field other than the Title field, quotations marks are still used.

Birth and Death Dates

Birth and death dates for composers and authors are listed when the information is known. If such information is not available, the area for dates is left blank.

Publisher

Names of many publishers have been shortened in the Annotations, in order to best economize the space within the individual annotation layout. Generic terms such as *Music, Publishing, and Company* were dropped for the sake of brevity. For example, Santa Barbara Music Publishing was shortened to ‘Santa Barbara,’ and Treble Clef Music Press was shortened to ‘Treble Clef.’ A complete listing of publishers, including full company names, addresses, and contact information, can be found in Appendix A.

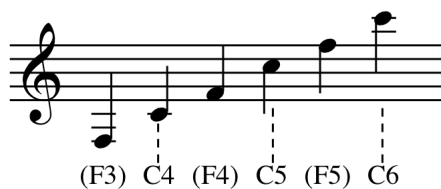
Voicing

The voicing of a given composition is notated in the standard format, where SSA is three-part writing, and SSAA is four-part writing. Solo lines are designated by letter, following the choral voicing. For example, a composition for four-part choir, plus soprano solo, would be notated as “SSAA+S solo.” For this purpose, the standard letter-designations apply: [S] soprano, [A] alto, [T] tenor, and [B] bass. Double choir works are designated by a [/] between choral voicing classifications, such as SSA/SSA or SSAA/SSAA. In most instances, references to individual voice parts are designated by alpha or alphanumeric abbreviation: S1, S2, A, etc. If names of pitches are also referenced in the same sentence as a voice part, the names of voice parts are fully written

out (i.e., Soprano 1, Alto) to avoid confusion with the alphanumeric designations for pitches.

Range

Range is given in scientific pitch notation, where C4 is equivalent to “middle C” on a piano. Higher numbers equal higher octaves, and vice-versa with lower numbers. For example, the third space of the treble staff, C above middle C, would be notated as C5. The B below the treble staff would be notated as B3. A representation of the specific octave classifications is as follows:



In instances where compositions include optional or divisi notes that affect the upper or lower thresholds of the range, such alternate notes are indicated in parentheses. For example, a Soprano 1 line that ranges from C4 to F5, with an optional A5, would be indicated as [C4-F5(A5)].

Subject

Each annotated composition is designated as relating to one or more of the following subject categories:

- **Sacred [Judeo-Christian]**. Judeo-Christian beliefs, Biblical people or events, and Jewish or Christian festivals and holidays.
- **Sacred [non-Judeo-Christian]**. Sacred within a particular religion or spiritual path, yet outside the scope of Judeo-Christian tradition.
- **Secular**. Not related to sacred traditions.
- **Women [in general]**. Women as a gender and the societal concept of what it means to be a woman.
- **Women's History**. Specific women in history and notable historical events related to women.
- **Mothers, Daughters, & Family**. All aspects of the relationship between a woman and her family, including the unique dynamic between a mother and daughter.
- **Love & Relationships**. Romantic love, as well as other strong emotional attachments.
- **Loss & Grief**. Death, loss of loved ones, mourning, and grief.
- **Inner Strength**. Personal struggles, individual perseverance, and the strength that can be found within oneself.
- **Peace & Community**. All aspects of peace and the journey to attain it, as well relations with a community.
- **Social Justice**. Human rights, women's rights, religious freedom and tolerance, environmental issues, and all similar topics related to equality and inequality.
- **Lesbian & GLBTQ**. Lesbian relationships and the lesbian community, as well as all who identify as GLBTQ. The acronym GLBTQ represents Gay, Lesbian, Bisexual, Transgendered/Transsexual, and Queer/Questioning.
- **Nature**. Sunrises and sunsets, flora, fauna, and the passing of the seasons.
- **Winter Holiday [Sacred Christian]**. Regarding the Christian Christmas story.
- **Winter Holiday [Sacred non-Christian]**. Religious and spiritual holidays and events within the December-January timeframe, but which fall outside the scope of Christian tradition.
- **Winter Holiday [Secular]**. All non-sacred aspects of winter and the Winter Holiday season.
- **Novelty**. Comedy, amusement, and entertainment.

Duration

Duration given by the composer or publisher has been used for this point of information. If no duration is given, a mathematical approximation of duration has been

listed. This figure has been calculated based on the number of measures at a given metronomic marking.⁷³

Level of Difficulty

Choral music is often ambiguously identified as ‘easy,’ ‘medium,’ or ‘difficult,’ or some other similarly vague classification. Unfortunately, there is little standardization among publishers, composers, and academics as to what these labels mean. As such, these designations can be confusing, inaccurate, and rarely deliver much concrete information to the potential conductor or performer. In the 2005 publication *Teaching Music Through Performance in Choir*, Matthew Mehaffey and Heather Buchanan devised and proposed a new rating system for choral music. Using a five-point scale, with 5 being the most difficult, Mehaffey laid out specific Vocal and Tonal/Rhythm criteria for each level. Each piece would then be assigned both a Vocal and a Tonal/Rhythm rating, as well as an Overall rating, which is an average of the two separate scores.⁷⁴ In addition, Charles Burnsworth, in his 1968 *Choral Music for Women’s Voices: An Annotated Bibliography of Recommended Works*, set forth his own specifications for difficulty levels, focusing on points which most pertain to repertoire for women’s voices.

The concepts and criteria of both systems are central to the 1-5 difficulty ratings for each annotation. In this study, the significant difference from Mehaffey/Buchanan’s

⁷³ Duration = [(Number of beats per measure X total number of measures) ÷ metronome marking]. For example, a song in 4/4 time, with 114 measures, marked at quarter-note=120 would be calculated as follows: (4 X 114) ÷ 120 = 3.8 minutes, or 3 minutes and 48 seconds (3:48).

⁷⁴ Matthew W. Mehaffey, “Introduction to the Repertoire Resource Guides,” in *Teaching Music Through Performance in Choir*, Vol 1, comp. and ed. Heather J. Buchanan and Matthew W. Mehaffey (Chicago: GIA Publications, 2005), 84-86.

system is that compositions are given ratings in six separate categories—Range [R], Vocal Line & Melody [V], Harmony [H], Rhythm & Meter [M], Text Setting & Language [T], and Expression, Tempo, & Phrasing [E]. Every performing ensemble has its own strengths and weaknesses. Only those involved with that particular ensemble know those intricacies well. With this in mind, I chose to rate each characteristic separately, without the use of a combined or overall score. I believe this gives each conductor the tools to make the most informed decision in choice of repertoire, as relates to the strengths and weaknesses of his or her particular ensemble. The rubric created specifically for use in this study, can be found in Appendix C. This details the criteria significant to each designated level of difficulty, for each of the six categories.

Annotations

When writing annotations, I endeavored to include pertinent information that would be useful to a potential conductor, as well as details that are important to the overall tone and substance of a piece. Such points of consideration are included in the following table:

Table. Points to Consider When Writing Annotations

<p><u>Vocal Line / Melody</u></p> <ul style="list-style-type: none"> • chromaticism in vocal lines • conjunct vs disjunct movement • counterpoint and polyphony • texture and consistency of • frequently used intervals • independence of vocal lines • melismas • melodic shape and contour • non-traditional vocal techniques • preparation of dissonances • recurrence of unifying or motivic material • scalar materials - diatonic vs. non-diatonic movement • vocal style and training 	<p><u>Harmony</u></p> <ul style="list-style-type: none"> • altered chords • atonal • cadences • chromaticism • consonance and dissonance • diatonic vs. non-diatonic progressions • harmonic analysis • major, minor, modal • modulations • polychordal or polytonal • reliance on strong chords of keys • tonal/harmony contrasts
<p><u>Rhythm & Meter</u></p> <ul style="list-style-type: none"> • independence of rhythms between lines • meter changes (if, speed, frequency) • meters and meter changes • metric and rhythmic structures of phrases • mixed or irregular meters • negation of bar lines • rhythm as related to motives • rhythmic motives & style • simple vs. compound • subdivisions of the beat • syncopations 	<p><u>Text Setting & Language</u></p> <ul style="list-style-type: none"> • title and/or date of poetic material • text content / subject / nature • (complex) meanings in text • familiarity with language or text • level of diction challenges • polytextual sections • complex vs. non-complex divisions of beat as related to text • counterpoint and imitation as related to text • relationship of harmony to text • relationship of rhythm to text
<p><u>Range</u></p> <ul style="list-style-type: none"> • extremes of tessitura • general tessitura • harmonic support of high tessitura • general range <p><u>Other</u></p> <ul style="list-style-type: none"> • general timbre • growth/form • role of accompaniment, plus the instrumentation • repetition, development, variation, through-composed, unifying devices • individuality of the work 	<p><u>Expression, Tempo, & Phrasing</u></p> <ul style="list-style-type: none"> • dynamics requirements • overall duration/endurance • phrase lengths • shaping • tempi and tempo changes • tension & release, form, climaxes • nuance

CHAPTER V: ANNOTATED LIST OF REPERTOIRE

This chapter contains annotated entries for more than 150 musical compositions of choral music for women's voices. The intended purpose of this study is that this bibliographic listing of repertoire serve to expose conductors to a wide range of women's choral music, and, ultimately, to expand the programming options for women's choral ensembles. Each annotation is intended to inform and educate readers as to the specific characteristics of a given piece, such that an individual can make his or her own informed decision about specific repertoire options for their respective women's choral ensemble.

The following annotations are arranged alphabetically, first by composer and then by title. A description of the contents and format of annotations can be found in Chapter IV.

The Annotations

Alexander, Elizabeth (b.1962)	I Write This Poem Out of Darkness	2000
Lyon, George Ella (b.1949)	<i>Commissioned by Women's Works; for Ann Silsbee</i>	Seafarer Press
SSA + solos	<u>Text</u>	SEA-024-00
Piano, flute, violin	<ul style="list-style-type: none"> • Text is from the poem "Growing Light" (1994). • The poem begins in loneliness—a struggle in isolation. But suggests that, through art of all types, there can be light from the darkness. It is about strength and truth, and the struggle for a sense of pride. • As the text author describes it: "How many of us truly live in that place, where everyone has the right to live: a place of power, effectiveness, validation, connection, beauty — in other words, in pride? It's a feeling that is not easy to come by, in this segregated, inaccessible, often discriminatory world. Even the coolest of us do our share of internalizing the oppression all around us. So I wrote this poem. It's intended as a pep talk to myself, and to all of us." [author's comments from the score] • Text's original audience was the disability community—but it is also equally appropriate at peace rallies, youth gatherings, GLBTQ pride events, to support the resilient survivors of domestic violence and sexual abuse, and in any other performance setting that aims to validate the self-worth of its participants and audience. 	R 2
English		V 3.5
Secular		H 3.5
7:00		M 3.5
S1 [B3-Bb5] S2 [B3-E5] A [A3-E5]		T 2
	E 2.5	
	<u>Music</u>	
	<ul style="list-style-type: none"> • Begins with an extended violin and piano introduction—the violin is on a single pitch as if from the darkness. • Minimalist ending similar to the opening—an extended coda with just instruments. • Contains moderately complex rhythms, including syncopations and quarter-note and eighth-note triplets, plus changing meters. • Similar ranges for all solo lines and all vocal parts. Some higher pitches for S1, but well supported by other lines and accompaniment. • Frequent changes in expression and dynamics—but not extreme in any direction. • Composer's texted expression markings are detailed and clear—very helpful in presenting the essence of the piece as she intended. • Non-diatonic and modal harmony; alternates between imitative style and homorhythmic sections. This portrays the duality between individual entities and the unity of the whole. 	

Alexander, Elizabeth (b.1962)	To Make a Prairie	1998
Dickinson, Emily (1830-1886)		Seafarer Press
SSA	<u>Text</u>	SEA-016-00
Piano	<ul style="list-style-type: none"> Title of poetic material: "To Make a Prairie" Poem is five lines long—text repeats throughout the piece. A "timeless poem about the power of dreams." [from the publisher's website] 	R 1
English		V 1
Secular; Nature		H 3
3:00		M 2
		T 1
S1 [F4-F#5] S2 [D#4-Eb5] A [A3-A4]	<u>Music</u>	E 1
	<ul style="list-style-type: none"> Vocal ranges no wider than a 9th. Begins with all voices in unison or octaves; vocal harmony does not begin until the text "and reverie." Harmony, at this point, consists mainly of 3rds and 6ths. There is significant chromaticism in both the voices and the accompaniment, but extensive doubling and octaves within the vocal lines will give the ensemble more confidence while learning. Accompaniment provides little harmonic or rhythmic support to voices. It is nearly its own entity. One short, exposed, chant-like solo near the end. Comfortable range [F#4-D#5]. Text is set syllabically—few diction challenges. Good selection to practice text memorization skills. Expression markings do not ask for anything out of the ordinary [pp, p, mf, rallentando, dolce, etc.], but do support the text and motion of the piece. A good piece for practicing more intense communication of expression. The meter alternates between 2/2 and 3/2, but the rhythms are not overly complicated. A good piece with which to introduce 3/2 and 2/2 meters. Piano accompaniment includes dissonances, syncopation, arpeggiations, and complex rhythms. Some tricky fingering patterns present in the arpeggiations and right-hand runs. 	

Alexander, Elizabeth (b.1962)	Why I Pity the Woman Who Never Spills	2003
Prefontaine, Joan Wolf (b.20thC)	<i>Commissioned by the Cornell University Chorus, Scott Tucker, Conductor, through the "No Whining, No Flowers" Women's Choir Commissioning Project</i>	Seafarer Press
SSAA	<u>Text</u>	SEA-058-00
Unaccompanied	<ul style="list-style-type: none"> Poem praises the 'messiness of women,' with such onomatopoeic words as spill, splatter, spot, dribble, drabble, and ooze. The lyrics themselves are not problematic, but the overall meaning (and possible innuendo) of the text is likely best suited for performers of traditional college-age and older. 	R 3
English		V 4
Secular; Women		H 4
5:00		M 4
S1 [C4-A♭5] S2 [A3-A♭5] A1 [F3-C5] A2 [F3-B♭4]		<u>Music</u> <ul style="list-style-type: none"> S1 & S2 in comfortable tessitura. Alto lines, especially A2, involve extended periods of time below the staff—requires an alto section with a strong low range. Linear motion is mostly chromatic or stepwise, along with other smaller intervals. Significant counterpoint—the voices are tightly interwoven. Some solo improvisation opportunities at end of work. Complex blues harmonies—no accompaniment; vocal lines very independent from one another. Continuous alternation between simple and compound divisions of the beat—many forced eighth-note duplets within the 6/8 meter. Frequent changes in dynamics and accents. Long phrases require good breath control or well-planned 'stagger breathing.' Impeccable diction and clean rhythmic pronunciation of the text are essential to the successful performance of this work.

Andrews, Joan Marie (b.1933)	The Brook Within	2002
Dickinson, Emily (1830-1886)	<i>Commissioned by the Aurora Chorus, Joan Szymko, Director</i>	Santa Barbara
SSA	<u>Text</u>	SBMP 456
Piano	<ul style="list-style-type: none"> Poetic material from: "Have You Got a Brook in your Little Heart" and "Where Bashful Flowers Blow..." (c.1859) On the surface, the text can seem simple and trite—but Dickinson is much more complex than that; a good opportunity for deconstructing and discussing text meaning. 	R 2
English		V 2
Secular; Nature		H 2
3:45		M 3
S1 [B♭3-G5] S2 [B♭3-F5] A [G3-E5]		<u>Music</u> <ul style="list-style-type: none"> Comfortable range and tessitura—generally lies above C4 and within the treble staff. In 6/8. Predominantly compound division of the beat, but with occasional duplets. Major and minor tonality; minimal chromaticism. Multiple modulations, but each is well prepared. Accompaniment supports the harmonic and rhythmic structure of vocal lines. Some sixteenth-note patterns in piano—may look complicated on first observation, but nearly all are arpeggiations of diatonic chords. Some instances of two-against-three between right and left hands.

Archer, Violet (1913-2000)	Christmas	1972
Bass, Althea		Avondale Press
SSA	<u>Text</u>	AVP 72
Oboe (or flute, or clarinet, or violin), harp (or piano)	<ul style="list-style-type: none"> • A rhyming holiday text. • Contains references to Christianity and the Biblical narrative of Christmas—may not be suitable for secular Christmas performances. 	R 2 V 2 H 3.5
English	<u>Music</u>	M 1 T 1 E 1
Sacred [Judeo-Christian]; Winter Holiday [Sacred Christian]	<ul style="list-style-type: none"> • Alto line goes down to F#3, S1 goes up to G5—but both are nicely supported through octave doubling or chordal harmony. Otherwise, very comfortable ranges and tessiture. 	
2:00	<ul style="list-style-type: none"> • Melodic contour is mostly linear, though frequently chromatic. A few larger leaps. • Six measures in three-part SSA. The rest of the piece is melody + "hum," melody doubled in octaves, or melody in unison. • Three unaccompanied measures near the end. Soprano 1s will need to be comfortable on F#5, unsupported by other voices or accompaniment. (The approach to the F# is stepwise, which will help.) • Chromatic, unexpected, harmonic progressions. The harmonic structure will be the most difficult aspect of this piece for most any ensemble. • Harp part is a one-measure ostinato that is repeated through most of the piece. The obbligato instrument (oboe or flute or clarinet or violin) is an actual countermelody to the voices. (Obbligato part available for both C and B\flat instruments.) 	
S1 [F4-G5] S2 [D4-C#5] A [F#3-C5]		

Archer, Violet (1913-2000)	The Mater Admirabilis Chapel	1972
Bass, Alberta (1892-1988)		Avondale Press
SSA	<u>Text</u>	AVP 71
Oboe (or flute, or clarinet, or violin), harp (or piano)	<ul style="list-style-type: none"> Includes the words "Mother of God" and "the Virgin," both referring to the Christian figure of the Virgin Mary. However, the text itself is not overtly sacred; could be used in a secular setting. 	R 2.5 V 3.5 H 4 M 3 T 1.5 E 2
English		
Sacred [Judeo- Christian]; Nature	<u>Music</u>	
3:40	<ul style="list-style-type: none"> Ranges are moderately comfortable, with extremes of range supported by other voices. Three-part SSA, with occasional internal divisi of S2. Meter rotates between 4/4, 5/4, 12/8, and 6/8, with occasional duplets in compound meter and triplets in simple meter. Tempo very slow—Largo and Larghetto. Some vocal segments have repeated pitches and modal melodic lines—very chant-like. Harmony often in 7ths and 9ths—does not follow any expected diatonic progressions. (Shows the influence of composer's teachers—Bartok and Hindemith.) Harp (or piano) accompaniment is very sparse—the piece should be approached in rehearsal as if unaccompanied. Obbligato part available for both C and B\flat instruments. 	
S1 [D4-A5] S2 [A3-D5] A [F3-B \flat 4]		

Atkinson, Elizabeth (b.1951)	Fruits of the Selfless Heart	2002
Mother Teresa of Calcutta (1910-1997)	<i>In loving memory of my mother, Mildred B. Arkinson (1911-1997)</i>	Treble Clef
SSAA + opt. SA solos	<u>Text</u>	TC-215
Unaccompanied	<ul style="list-style-type: none"> Title of poetic material: "A Simple Path" Originated as a sacred text in the Christian tradition, penned by Mother Teresa. Speaks of silence, prayer, faith, love, service, and peace—no direct reference to any specific deity or religious path. Suitable for use in a secular setting, especially any type of 'peace event.' The composition also includes the Latin text "dona nobis pacem" (Grant us peace). 	R 1
English		V 1
Sacred [Judeo-Christian]; Secular; Peace & Community		H 1
2:30		M 1
		T 1
S1 [D4-E5] S2 [D4-C5] A1 [D4-G4] A2 [A3-D4]	<u>Music</u>	E 1
	<ul style="list-style-type: none"> Limited, very comfortable ranges. Diatonic, triadic harmony with occasional suspensions and added chord tones. Syllabic text-setting; steady tempo; no diction concerns. A very chant-like style to the work—it is composed in such a way that it can be repeated indefinitely, to suit the needs of a number of different performance situations. The octavo contains both 'short' and 'long' versions of the work. The longer version includes a soloist countermelody and added Latin text, with a repeat of the English lyrics; shorter version is a single statement of the English text—no Latin or solos. 	

Barnett, Carol (b.1949)	Song of Perfect Propriety	2006
Parker, Dorothy Rothschild (1893-1967)	<i>Commissioned by the Cornell University Chorus, Scott Tucker, Conductor, through the "No Whining, No Flowers" Women's Choir Commissioning Project</i>	earthsongs
SSA	<u>Text</u>	S-291
Piano	<ul style="list-style-type: none"> • A feisty, pirate-themed portrayal of strong women, including a bit of disdain for "writing little verse, as little ladies do." • Spirited addition to any concert program. 	R 2
English		V 3.5
Secular; Women		H 3
4:20		M 4.5
S1 [C#4-A5] S2 [C4-G5] A [F#3-D5]		<u>Music</u> <ul style="list-style-type: none"> • Ranges are manageable; higher passages in S1 are supported through the harmonic structure of S2 and A. • Need strong low altos for certain segments. • Disjunct vocal lines—including difficult intervallic leaps. • Harmony is not strictly major or minor, though it does incorporate many major and minor triads. The harmonic structure may not be easily grasped, initially, but can become familiar with rehearsal repetition. • A challenging rhythmic structure through the entire work—full composition in mixed meter, with frequent irregular meters and constantly-alternating beat division of simple and compound. • Minimal rhythmic independence between vocal lines—only a few imitative entrances. Otherwise, the voice parts all have similar rhythms. (Even though the rhythms are complicated, this similarity between voice parts makes the rehearsal process easier.) • Piano accompaniment also requires significant technical and rhythmic skills, and accuracy of subdivision. The part is both harmonically and rhythmically distinct from the voice lines, and needs a strong, independent pianist. • The text is in English, but advanced diction skills are required. Accurate placement of consonants significantly aids in correct performance of the complex rhythms, and, likewise, correct performance of the rhythms significantly aids in the audience's comprehension of the texts. • Barnett's opening score marking is "lusty, unpredictable, and a bit dangerous"—this piece definitely cannot be sung stoically or demurely; it needs lively energy and spirit from the performers. Other expression markings, such as "gleeful," "seductive," "careless," "decisive," and "sweetly," further assist in the creation of the necessary characterization.

Benedetti, Josefina (b.1953)	Ode to Women	2006
Mora, Pat (b.1942)	<i>Commissioned by the International Choir Festival of the Sister Singers Network, San Diego, California, 2006</i>	Contact Composer
SSAA + spoken solo in Spanish	<u>Text</u> <ul style="list-style-type: none"> • Title of poetic material: "Ode to Women" • English and Spanish text, plus spoken Spanish solo. • Poem celebrates women and their inner strength as a gender—good repertoire possibility for a March 'Women's History Month' program. 	n/a
Unaccompanied		R 1
English, Spanish		V 1
Secular; Women		H 1.5
3:10		M 1.5
S1 [B3-E5] S2 [B3-C#5] A1 [A3-B4] A2 [F#3-G4]	<u>Music</u> <ul style="list-style-type: none"> • Comfortable ranges—all pitches fall between F#3 and E5. • Major; diatonic; one well prepared modulation. • No complicated chromaticism. Vocal lines are motivic and partially strophic—no difficult leaps. • No irregular or mixed meters; some syncopations, but not complex. • The text is metrically set within the established pulse—this supports ease of note-reading and text-pronunciation. 	T 1 E 1

Benjamin, Diane (b.1964)	Love Comes Again	1993
Benjamin, Diane (b.1964)		Yelton Rhodes
SSAA + solos	<u>Text</u>	YR6400
Unaccompanied	<ul style="list-style-type: none"> Poem is about the life-cycle of being in love—splitting up, missing each other, getting back together. Pronouns used are "I" and "you"—non-gender-specific. Mentality reflects the healthy love and relationship struggles of strong, independent people. May be too "mushy" for emotionally immature performers. 	R 3
English		V 2
Secular; Love & Relationships		H 1.5
8:00		M 3
		T 1.5
S1 [C4-G5] S2 [A3-D5] A1 [F3-A4] A2 [D3-E4]	<u>Music</u> <ul style="list-style-type: none"> Four movements: <ul style="list-style-type: none"> I. "Wandering" - SSAA + solo II. "Changes" - SSA + solos III. "Grieving" - SSAA + solo IV. "Love Comes Again" - SSAA + solo. Styles vary between movements, but include ballad, blues, and jazz. A2 line lies entirely below the staff—down to D3; requires strong voices with an extensive low register. Rhythms are complex in mvts II and III: II has syncopations and multiple off-beat eighth notes; III is in 6/8, with rhythmic independence between lines. Each movement is in a single key—no modulations within movements; strong major or minor tonalities. Vocal lines have varying degrees of independence from one another, depending on the movement. Some minor changes of meter within movements—nothing complex. 	E 1

Benjamin, Diane (b.1964)	Remembering	1999
Benjamin, Diane (b.1964)	<i>Commissioned by Sound Circle—for Joen</i>	Yelton Rhodes
SSSAAA	<u>Text</u>	YR6404
Unaccompanied	<ul style="list-style-type: none"> In English, with one non-English phrase "Kanze Kanzeon" as an ostinato. The phrases begin with "I remember..."—could be about love and loss in a relationship, or loss of a family/community member. 	R 1.5
English		V 1.5
Secular; Love & Relationships; Loss & Grief		H 2
4:00		M 3
V1 [A3-G5] V2 [D4-A5] V3 [C4-C5] V4 [F3-D4(A4)] V5 [C4-A4] V6 [G3-G4]		<u>Music</u> <ul style="list-style-type: none"> Voice parts are labeled V1, V2, V3, etc.—not S1, S2, A1, etc. Each of the six voice lines has a different responsibility: V1 mostly melody; V2 harmonic support and countermelody; V3 & V4 harmonic support; V5 harmonic support and ostinato; V6 ostinato. In 6/4 and 6/8, with both simple and compound divisions of the beat. Occasional two-against-three between voice lines. Modal harmony, with a pedal note of D4 through most of the piece (as part of the ostinato). The remaining harmonic structure is contained in the inner voices. Melody line motivic and repetitive—not complicated to memorize.

Benjamin, Diane (b.1964)	The Rose Arbor	2005
Kunhardt, Susan	<i>Commissioned by the Brattleboro Women's Chorus</i>	Yelton Rhodes
SSAA	<u>Text</u>	YR6413
Piano, oboe	<ul style="list-style-type: none"> • Opens with the repeated phrase "I sit with you in the rose arbor, our temple." • Depicts the setting and scenery from a quiet night in this special place. 	R 1.5
English		V 1
Secular; Nature		H 1
3:00		M 1
S1 [D4-D5] S2 [C4-C5] A1 [G3-C5] A2 [(E♭3)G3-C5]		<u>Music</u> <ul style="list-style-type: none"> • Concise, comfortable ranges. Calls for an occasional E♭3 in Alto 2, but that is doubled at E♭4 by other voice parts. • Opens in unison, then mostly in 3rds. • Diatonic major/minor harmonies—with occasional added color tones; very little chromaticism. • No rhythmic or metric complexities. • Accompaniment supports the harmonic structure. • Oboe part available separately from publisher—YR6413X.

Benjamin, Diane (b.1964)	Snow Might Fly	2005
Karush, Becky	<i>Commissioned by the Brattleboro Women's Chorus</i>	Yelton Rhodes
SAA	<u>Text</u>	YR6412
Piano, oboe	<ul style="list-style-type: none"> Poem is about "a moment captured on a wintry day. Nostalgia, family, nature...a simpler life." [from publisher's website.] Short, fun, secular addition to winter holiday concert. <u>Music</u> <ul style="list-style-type: none"> Opens with unison vocal lines, then two-part SA, then three-part SAA in triadic harmony. Comfortable range and tessitura. Diatonic harmonies—mostly confined to I-IV-V; one modulation to a closely related key. No chromaticism. Four unaccompanied measures near end of piece. Rhythms will be the most complex aspect to learn—frequent syncopations and unexpected off-beat emphasis. (Mainly jazzy rhythms that sometimes look more complex in notation than they actually are in performance.) The rhythmic patterns utilized are repeated throughout the piece—aids in learning. Piano accompaniment provides harmonic and rhythmic support. Oboe part available separately from publisher—YR6412X. 	R 1.5
English		V 1
Secular; Winter Holiday [Secular]		H 1.5
3:00		M 2.5
S [C4-D5] A1 [C4-C5] A2 [A3-C5]		T 1
	E 1	

Benjamin, Diane (b.1964)	Solstice Carol	2000
Benjamin, Diane (b.1964)		Yelton Rhodes
SA	<u>Text</u>	YR6407
Piano	<ul style="list-style-type: none"> Title of the work refers to the Winter Solstice. Speaks of darkness and the longest night of the year (Winter Solstice), which then eventually turns into the dawn of the next day, bringing a return to light. Great for a non-Christmas-specific addition to a winter holiday program. 	R 1
English		V 1
Winter Holiday [Sacred non-Christian]; Winter Holiday [Secular]		H 1
		M 1
		T 1
2:00	<u>Music</u>	E 1
S [D4-D5] A [A3-D5]	<ul style="list-style-type: none"> Strophic form—three verses plus a four-measure coda; this makes for quick learning. Verse 1 in unison; verses 2 & 3 in two-part harmony; Coda in four-part SSAA. Simple, diatonic harmony—in D major throughout; no chromaticism—focuses mainly on I, IV, and V of the tonic key. Rhythms present no challenges—mostly quarter notes and eighth notes in repeated patterns. Piano accompaniment supports the harmonic structure. Accompaniment becomes slightly more complicated for each verse—final verse may present some minor fingering complications for right hand (lots of movement in 6ths); a slower, steady tempo will alleviate most concerns. Short, uncomplicated, and quick to learn for any ensemble. This work was also arranged, by the composer, for SATB—but was originally written for SA. 	

Benjamin, Diane (b.1964)	Vase Epiphanies	2000
Pearlberg, Gerry Gomez (b.20thC)	<i>Commissioned by Sound Circle</i>	Yelton Rhodes
SSAA	<u>Text</u>	YR6405
Unaccompanied	<ul style="list-style-type: none"> Poem deals with the loss of a loved one, a lover, through the metaphor of a fading and dying flower. The sentiments are eloquently, and strongly, depicted—best suited to an adult ensemble. 	R 1
English		V 2.5
Secular; Love & Relationships; Loss & Grief		H 2
2:45		M 2.5
S1 [E4-E5] S2 [E4-E5] A1 [B3-G4] A2 [F#3-E4]		<u>Music</u> <ul style="list-style-type: none"> Ranges small and very manageable—only concern may be the lower tessitura of the Alto 2 part, with multiple G3s and F#3s. One or two voices generally carry the melody and text—other two or three voices have harmony on "oh." Harmonic structure centers around E Dorian throughout. Soprano lines contain sixteenth-note runs on an E Dorian scale, Alto lines contain an eighth-note ostinato alternating between E4 and F#4. The passages are repetitive and not difficult to learn, but the accuracy of the ensemble's skill in changing pitches will best determine the final tempo. Meter changes between 2/4, 3/4, and 4/4—quarter-note pulse stays the same throughout. A few eighth-note triplets against simple subdivision of the beat (three-against-two). One short, five-bar section for S1 with unexpected syncopation and accents.

Benjamin, Diane (b.1964)	When Harvesting Arugula	2005
Karush, Becky	<i>Commissioned by the Brattleboro Women's Chorus</i>	Yelton Rhodes
SSAA	<u>Text</u>	YR6411
Piano	<ul style="list-style-type: none"> Whimsical poem, including phrases such as "the spices detonate when you snip an inch above the root." Fun, light setting—great for any concert. 	R 1 V 2.5
English	<u>Music</u>	H 3
Secular	<ul style="list-style-type: none"> Ranges spanning no more than a 10th; comfortable tessiture, except for one F3 in Alto 2. In some sections, voices are split in pairs—outer lines (S1/A2) are rhythmically similar, as are inner lines (S2/A1). Also includes instances of outer vs. inner lines in concurrent two-against-three patterns. Changing meters between 2/4, 3/4, and 4/4—eighth note stays constant throughout. Rhythms initially appear complex, but many rhythmic patterns are repeated throughout the piece—will aid in learning. Harmonic structure includes significant chromaticism and non-diatonic progressions, but, as with rhythms, patterns are repeated throughout. Brisk tempo will challenge diction skills—certain lines of text repeat, so learning may come quicker than expected. Accents and dynamic contrasts are necessary for a fully-committed performance of the piece. Piano accompaniment supports harmonic framework of voices; rhythmically, the piano part is challenging—multiple instances of three-against-two with right hand vs. left hand. 	M 3 T 2 E 2
3:00		
S1 [E4-D5] S2 [C4-C#5] A1 [A3-C#5] A2 [F3-A4]		

Benjamin, Diane (b.1964)	Where I Live: A Breast Cancer Oratorio	2000
(multiple authors— see comments)		Yelton Rhodes
SSAA + S, A solos & narrator	<u>Text</u> • In seven movements, with various authors:	YR6406 (full score)
Piano, strings, percussion	1. Somebody (Diane Benjamin)	R 3.5
English	2. Fruit of My Orchard (Patricia Goedicke)	V 2.5
Secular; Loss & Grief; Inner Strength	3. In the Hospital (Patricia Goedicke)	H 2
35:00	4. Help Me (Katherine Traynham)	M 2
S1 [A3-F5] S2 [B♭3-D5] A1 [G3-B4] A2 [D3-B4]	5. Peace (Carol Barth)	T 1
	6. My Body (Grade Ross Lewis, Diane Benjamin)	E 2.5
	7. Teach Me How (Viviken Flynn)	
	• Moving, emotional texts—all written in first-person.	
	• The work deals with weighty subjects—shock, fear, blame, anger, doubt, hospitals, mastectomy surgery, loss of self, re-creation of self, hope, perseverance, and dignity.	
	• Best suited for an adult ensemble or very emotionally-mature college students who are knowingly approaching such a difficult subject.	
	<u>Music</u>	
	• Ranges venture into the low extremes—Soprano 1 down to A3, and Alto 2 down to D3. Alto 2 line frequently lies far below the treble staff for extended passages. No high ranges for any parts—nothing above the treble staff.	
	• Harmonic structure and compositional style vary between movements—generally, major or minor tonality with only occasional chromaticism.	
	• Voice parts are often rhythmically the same—only the pitches vary; some very short segments of imitation in mvt 4. Some rhythmic independence in mvt 5, but in pairs (S1 with A2, S2 with A1).	
	• No metronome markings or tempo suggestions present in piano-vocal score.	
	• Entire work is 35 minutes—requires vocal and mental endurance and focus in performance.	
	• Piano-vocal score [YR6406P] and instrument parts [YR6406X] available separately.	
	• Some individual movements also available for performance separately—contact Publisher.	

Benjamin, Diane (b.1964)	You Get Proud By Practicing	1997
Hershey, Laura (b.20thC)	<i>Commissioned by Calliope Women's Chorus for their 20th Anniversary</i>	Yelton Rhodes
SSAA	<u>Text</u>	YR6402
Piano	<ul style="list-style-type: none"> Poetic material is "You Get Proud By Practicing" (1991). A insightful text for anyone struggling with low self-esteem or having difficulties with emotional connection. 	R 3
English		V 2.5
Secular; Inner strength		H 2
3:30		M 3
S1 [F#4-G5] S2 [D4-E5] A1 [A3-B4] A2 [E3-B4]		<u>Music</u>
	<ul style="list-style-type: none"> Jazzy, syncopated style. Top three voice parts have manageable ranges; Alto 2 line often provides percussive and harmonic ostinato—must have strong low voices capable of singing frequent and confident E3s. Opening twelve measures and last sixteen measures are unaccompanied—vocal jazz style with A2 ostinato as the 'bass line.' Jazz harmonies with added chord tones. Difficult syncopations, but often motivic and repetitive. Meter consistently in 4/4. Some diction will take extra attention, due to unexpected syllabic emphasis of syncopations. 	E 2

Betinis, Abbie (b.1980)	Another Sky	2001
Dickinson, Emily (1830-1886)	<i>Commissioned by Hopkins High School Women's Choir, Matthew Culloton, Conductor</i>	Contact Composer
SSA	<u>Text</u>	AB-012-00
Marimba	<ul style="list-style-type: none"> Title of poetic material: "Another Sky" (1851). Dickinson's text begins with "There is another sky, // Ever serene and fair, // And there is another sunshine, // Though it be darkness there..." 	R 1.5
English		V 3
Secular		H 3.5
5:00		M 2.5
S1 [B \flat 3-F5] S2 [B \flat 3-E \flat 5] A [B \flat 3-E \flat 5]		<u>Music</u>
	<ul style="list-style-type: none"> Ranges are similar across all three parts. Some sections in unison, some two-part SA, some three-part SSA. Occasional imitative entrances requiring independence of vocal lines. Added chord tones, dissonances, and chromatics— frequent major and minor 2nds between voice parts. Altered chords and non-diatonic progressions common; melodic resolution not always as anticipated. Meter switches quickly between 2/4, 3/4, and 4/4— eighth note stays constant. Few diction concerns. Clear dynamic indications present in score. Eighth notes in vocal lines and sixteenth notes in marimba give the work forward motion; draws to a calm close. Accompaniment occasionally supports the harmonic framework. However, some sections are unaccompanied with no assistance from marimba. Marimba includes multiple extended sixteenth-note runs, with very specific dynamics and accents marked. 	

Betinis, Abbie (b.1980)	Chant for Great Compassion	2008
Qiu Jin (1876-1907); Wang Erbei (b.1927)	<i>Commissioned by the Cornell University Chorus, Scott Tucker, Conductor, through the "No Whining, No Flowers" Women's Choir Commissioning Project</i>	Contact Composer
SSAA div. + solos & narrator	<u>Text</u> • "This is a piece about compassion. About strength. About the power - and freedom - to change." [composer's comments from the score]. • Three texts: 1. The Great Compassion Mantra, also called Dàbei Zhòu—a Sanskrit chant for protection, purification, and healing; performed in transliterated Chinese. 2. "Lines written while traveling by boat"—a text by Chinese revolutionary, feminist, and writer Qiu Jin in 1905. 3. "Mirror" by (female) Sichuan journalist Wang Erbei. • The two texts by Chinese women authors are spoken in brief phrases by multiple narrators, juxtaposed to the sung mantra.	AB-057-00
Unaccompanied		R 2
English, Chinese (in transliteration)		V 3.5
Secular		H 4.5
5:00		M 4
S1 [B3-F5] S2 [A3-F5] A1 [G3-D♭4] A2 [F♯3-C4]		T 3
		E 3.5
	<u>Music</u> • The Chinese text is printed in syllabic transliteration— this aids in the correct pronunciation, but diction may still be a challenge. • Some divisi within SSAA (up to 11 parts), but also some segments in only two-part SA and three-part SSA. • Wide variation of meter—4/4, 3/4, 2/4, 6/4, 3/8, and 5/8; eighth note stays constant, but measures in 3/8 and 5/8 alter the feel of the metric emphasis. • Multiple tempo changes. • Alternative vocal techniques utilized—whispering, sotto voce, and spoken chanting. • Much homorhythmic movement of all voice parts— some rhythmic independence also. • Clustered chords; significant chromaticism; unprepared and unresolved polytonal and non-diatonic harmonies. • Disjunct vocal lines with chromatic leaps and unexpected intervals. • Extended chant sections require excellent breath control and staggered breathing. • Wide range of dynamics and expression required. • Opening melody is inspired by a traditional Chinese chant.	

Borwick, Susan (b.1946)	And Ain't I a Woman!	2008
Truth, Sojourner (1797-1883)		Treble Clef
SSA	<u>Text</u>	TC-290
Piano, string bass (opt.)	<ul style="list-style-type: none"> Based on the words of Sojourner Truth in her speech at the Ohio Women's Rights Convention, 1851. More details about the text, and selected quotes from Truth's speech, are printed on the back cover of the score. Great program addition for Women's History Month or Black History Month. 	R 2
English		V 1.5
Secular; Women; Women's History; Social Justice		H 1
4:15	<u>Music</u>	M 1
S1 [C4-A5] S2 [C4-D5] A [A3-D5]	<ul style="list-style-type: none"> Blues style, with piano and optional string bass. (Bass part available separately—the composer strongly encourages its use whenever possible.) Form is A B A' B A". Opening A section is in tutti unison—vocal line also doubled in piano right hand. The B section is three-part homophonic. A' is the opening melody doubled in both S1 and S2, with Altos following the piano left hand/bass line. A" then is melody in S2, Altos on previous bass line, and S1 with a new descant. Closes with a bluesy piano flourish and “yeah” for the vocals. Ranges are manageable—though Soprano 1 may struggle with good tone on the A5s in the closing descant. Two main rhythmic figures—eighth-note triplets and quarter note + eighth triplets. Notation includes grace notes throughout—to be treated as blues notes, not true grace notes. Piano part requires a strong player who can give character to the accompaniment. 	T 1
		E 1

Bray, Julie Gardner (b.20thC)	Miniatures of Kin	1996
Cunningham, Janie Gardner (b.20thC)		Heritage Music Press
SSA	<u>Text</u>	15/1229H
Piano	<ul style="list-style-type: none"> • Text is hopeful, wondering “who we might yet be.” • Four movements: <ol style="list-style-type: none"> 1. The Gathering 2. Sisters 3. Cousins 4. Parting 	R 1
English		V 1
Secular; Mothers, Daughters, & Family		H 1
3:55	<ul style="list-style-type: none"> • Composer and text author are sisters—the piece is dedicated to their parents, “who taught us the language of music.” • Great contest or festival piece. 	M 1
S1 [D4-F#5] S2 [D4-D5] A [Bb3-C#5]	<u>Music</u> <ul style="list-style-type: none"> • Limited ranges—no more than a 10th. • Mvt 1 in 6/8; mvts 2 & 3 in 3/4; mvt 4 in 4/4, with one bar of 2/4. • No complex rhythms—except for a brief area in mvt 1. Minimal syncopation. • Mostly homophonic, with some sections of melody + countermelody. • Diatonic harmonies—minimal chromaticism. • Lush, supportive piano accompaniment. • Strong, full ending. 	T 1
		E 1

Daley, Eleanor (b.1955)	Echo	2006
Rossetti, Christina G. (1830-1894)	<i>For Les Choristes,</i> <i>Karen Ann Schuessler, Conductor</i>	Alliance Music Pub.
SSAA	<u>Text</u>	AMP 0639
Piano	<ul style="list-style-type: none"> • Begins with the well-known Rossetti words: “Come to me in the silence of the night; Come in the speaking silence of a dream.” Continues with this stanza, as well as two stanzas that may be less familiar to the ensemble and audience. • The text calls to a lost love—someone who is no longer is part of the speaker’s reality, but who might be regained in dreams, as an ‘echo’ of the previous relationship. • Frequent rhymes (i.e. night/bright, dream/stream, tears/years, etc.) emphasize this echoed existence. 	R 1.5
English		V 1.5
Secular; Love & Relationships; Loss & Grief		H 2
3:00		M 2
		T 1
S1 [D4-G5] S2 [D4-Eb5] A1 [C4-D5] A2 [A3-D5]	<u>Music</u> <ul style="list-style-type: none"> • Ranges for S2/A1/A2 are each a 10th or less. S1 is larger, but still very comfortable. • Multiple meter changes—4/4, 5/4, 6/4, 7/4—but not overly complex. Quarter note remains constant throughout. • Rhythms are mainly in eighth notes and quarter notes, plus notes of longer duration. No sixteenth notes or complicated patterns. Some quarter-note triplets, but not against any duple figures. (No two-against-three in the voices.) • Vocal texture is generally homophonic. Some staggered entrances, but no full polyphony or complex imitation. • Harmonic structure begins in minor, and then shifts fluidly between minor and major tonalities for the majority of the piece. Closes nebulously with an open 5th—neither major nor minor. • Dynamic and tempo changes are present and are clearly marked. Many opportunities for additional shaping and shading, based on the text and the expressive skills of ensemble and conductor. • The smooth contour of the vocal lines, along with the extended length of some phrases, may provide occasional challenges for breath control, such that the overall mood of the work is not disrupted by untimely breaths from the ensemble. 	E 2

Daley, Eleanor (b.1955)	The Gate of the Year	2005
Haskins, Minnie Louise (1875-1957) and traditional Latin	<i>Commissioned by the Alliance for Arts and Understanding for the 2004 Alliance World Festival of Women's Singing, Salt Lake City, Utah</i>	Walton Music
SSAA + S solo	<u>Text</u>	WW1350
Unaccompanied	<ul style="list-style-type: none"> • Excerpted from a longer work, <i>God Knows</i> (1908). • A favorite of Britain's Queen Elizabeth the Queen Mother (mother of the current Queen Elizabeth II). Her husband, King George VI, later recited the verses in his 1939 Christmas message during the early days of World War II. The text is engraved at the King George VI Memorial Chapel in Windsor, and was read at the funeral of the Queen Mother in 2002. [all previous notes from the score] • A text of encouragement and of finding strength within oneself and one's God to bear through the challenges ahead. • The tone is Christian in nature, but the overarching sentiment is valid in most any spiritual path. However, specific references to the 'hand of God' and 'the man' (who guards the Gate of the Year) may be uncomfortable for some ensembles. • The Latin text "lux aeterna" (light eternal) is also incorporated throughout. 	R 2
English, Latin		V 2
Secular; Loss & Grief; Inner Strength		H 2.5
2:30		M 3
S1 [D4-G5] S2 [D4-E5] A1 [A3-B4] A2 [F#3-A4]		T 2
	E 2.5	
	<u>Music</u>	
	<ul style="list-style-type: none"> • Opens with a fourteen-measure solo for soprano (range: [D4-G5]). This is unaccompanied and completely unsupported by the other voices. A semi-chorus may be used in place of a soloist. • Four-part SSAA, with some internal divisi. • Many meter changes, but also much negation of bar lines. Quarter note stays constant throughout. The metric emphasis should be based on the flow of the text and the individual words, creating a rather chant-like, amorphous quality. • Some quarter-note triplets, but otherwise few rhythmic complications. The difficulty will be in assimilating the metered, and yet unmetered, feel of the work. • Choral texture is generally homophonic. Occasional staggered entrances. One brief instance of A2 separate from the rest of the voices, but only for six measures. Solo returns as a descant for the closing ten measures. • Tonality is major, but with many added chord tones for strong tension and release. Closes with an undiluted major chord, perhaps signifying the solace to be found after one's struggles have been overcome. 	

Daniels, Mabel Wheeler (1878-1971)	Dream Song (op. 6, no. 2)	1905
Craven, Gertrude (b.19thC)		Treble Clef
SSAA	<u>Text</u>	TC-277
Unaccompanied	<ul style="list-style-type: none"> Poem and music together create a lullaby—text draws images of sailing ships entering and leaving a nursery window. However, the poem is not juvenile—it could be sung as if to the performers’ own children or by women of any age, with or without children, remembering their own childhoods. Could also be an abstract reference to the innocence of youth. 	R 1
English		V 3
Secular		H 3.5
2:45		M 2
S1 [D4-F#5] S2 [C#4-B4] A1 [B3-G4] A2 [G3-F#4]		<u>Music</u> <ul style="list-style-type: none"> Verse-Chorus structure: verses 1 & 2 share the same music (A), chorus (B), verse 3 new music (C), final chorus (B')—A B A B C B'. In Andante, 6/8—steady pulse throughout. Accents, dynamics, and other expression marks do not ask for any difficult or new skills—but placement and frequency of markings require attention to detail. Rhythms are mainly familiar 6/8 patterns. One imitative entrance—otherwise all parts are rhythmically similar. Ranges are limited and comfortable—no concerns. Opens and closes on a D Major chord. In between, the key and harmonic structure are blurred with altered chords, dissonances, and frequent chromaticism. Vocal lines for verses 1 & 2 and the chorus are relatively intuitive to the ear—verse 3 has more chromaticism and will require more rehearsal time. Unprepared intervals and chromatics will be more complicated when learned ‘horizontally’ in isolation (one part at a time); instead, approach rehearsal ‘vertically’ to emphasize the chordal/harmonic relation between the parts. Text in English—set syllabically and clearly; few diction concerns.

de Kenessey, Stefania (b.20thC)	Chain of Women	2000
Finch, Annie (b.1956)	<i>Commissioned by and dedicated to Virginia Davidson, Conductor, and The New York Treble Singers</i>	Contact Composer
SSA	<u>Text</u>	n/a
Piano	<ul style="list-style-type: none"> • Poem’s title, “Chain of Women,” refers to mothers and daughters, and the connections between generations. • An appropriate text for a concert near Mother’s Day, or any performance related to the strength of women. 	R 3.5
English		V 2
Secular; Women;		H 2
Mothers,		M 1.5
Daughters, & Family		T 2
5:30	<u>Music</u>	E 1
S1 [D4-B5] S2 [A3-F#5] A [D3-Bb4]	<ul style="list-style-type: none"> • Soprano 1 line is frequently in D5-F#5 range—may be a difficult tessitura for some sopranos due to continually crossing the passaggio. Also, Soprano 1 up to B5, but supported from below by other parts and approached by step. • Alto line has low tessitura—significant time spent between D3 and B3. • Some part-writing is triadic, homophonic SSA. Other sections are S1 and S2 in 4ths or 6ths, with Alto line as contrasting countermelody—S1 and S2 can often rely on each other for support, but Altos must be able to hold their own alone. • With both the low tessitura and melodic independence of the Alto line, this piece requires a strong, confident Alto section. • Some brief imitation, but infrequent. • Multiple modulations, but similar melodic, rhythmic, and harmonic motives are present in each key—aids in learning. • Some syncopation, but easily grasped and repetitive; no meter changes. • Opening 28 measures return at the end of the piece, with added closing coda. • Rhythmic, empowering, upbeat setting. • Piano accompaniment supports both harmonic and rhythmic structure. • Currently available only in manuscript form—text-pointing and notation occasionally unclear. Contact composer for status of published version. 	

Delmonte, Pauline (b.20thC)	Ski Song	1990/2002
Delmonte, Pauline (b.20thC)	<i>For Charlotte Reinke and her singers</i>	Cantus Quercus
SSA	<u>Text</u>	CQ2205
Piano	<ul style="list-style-type: none"> • About seeking a lost love (non-gender-specific). • Set amongst backdrop imagery of winter ski slopes. • Text could be perceived as portraying women to be weak, crying out for the lost love, emotionally insecure and incapable of functioning alone—which could then be received by the audience (and performers) as trite and whining, if not insulting. However, it could also be perceived as a woman showing natural, healthy grief in an emotional and moving song. The style of performance and the demeanor of the performers will determine the final perception. 	R 2
English		V 3
Secular		H 3
1:50		M 1
S1 [D4-F#5] S2 [A3-D5] A [G3-Bb4]		<u>Music</u> <ul style="list-style-type: none"> • A pattern of constant triplets moves between the right and left hands of the piano—gives forward motion and energy. • Voices move mostly in quarter- and half-notes. No quick rhythms. • In 6/4, with dotted half note pulse. No meter changes. • Chromatic, unexpected harmonic progressions. • Voice parts are frequently close-set with tight, dissonant harmony. • Skips and leaps are frequent in S1; S2/A are mostly linear, with frequent half-step and whole-step intervals. • Text syllabically set within 6/4 meter; mostly homophonic; few diction challenges. • Marked tempo of “dotted half note = 52” is not an issue for vocal lines—but does makes the accompaniment triplets very fast; requires a nimble pianist, or a slower tempo. • Originally published in 1990 under the title “On the Ski Slope,” for unaccompanied three-part women’s chorus. This revised edition contains an independent piano accompaniment. [from the score]

Dieker, Nicole (b.1981)	I Wish You Peace	2002
Dieker, Nicole (b.1981)	<i>For the Miami University Choraliers, William Bausano, Director</i>	Alliance Publications
SSAA	<u>Text</u>	AP-1449
Unaccompanied	<ul style="list-style-type: none"> • Short, simple, yet moving text. • "...a secular benediction specifically designed to celebrate the diversity so apparent in today's choral ensembles." [from the score] • Wonderful text for closing a concert or a season: "I wish you music in your home, in your heart...until we meet again." 	R 2
English		V 1.5
Secular; Peace & Community		H 2.5
1:15		M 1
		T 1
S1 [Ab3-Eb5(F5)]	<u>Music</u>	E 2
S2 [Ab3-Eb5]	<ul style="list-style-type: none"> • One measure contains the text as split into syllables, bouncing between voices—otherwise, the texture is homophonic. • Comfortable ranges—few challenges. • Tonal setting with some chromaticism; altered chord tones add interest and edge to the harmonies, then resolve from the tight dissonance into consonance. • In 4/4, with one 3/4 measure; meter and rhythms not an issue for learning. • Quickly changing dynamics and crescendi/decrescendi—allows for great range of emotion. • Understandable text-setting. 	
A1 [Ab3-Ab4]		
A2 [Gb3-Ab4]		

Diemer, Emma Lou (b.1927)	Hope Is the Thing: An Emily Dickinson Suite No. 1 - Hope is the thing with feathers	2002
Dickinson, Emily (1830-1886)	<i>Commissioned by Bella Voce of Reno, Nevada, Jennifer Tibben-Lembke, Director</i>	Treble Clef
SSA	<u>Text</u>	TC-207.1
Piano	<ul style="list-style-type: none"> • First movement of the five-movement suite; full suite is approximately 14 minutes. • Text in four verses. • An uplifting text about never-ending hope. 	R 2
English		V 1.5
Secular		H 2
1:45		M 2
S1 [F#4-F#5] S2 [B3-D#5] A [F#3-D#5]		<u>Music</u>
	<ul style="list-style-type: none"> • Relentless eighth notes mirror the urgent fluttering of the bird that never gives up. [from the score] • Comfortable, limited range for S1; S2 still has a limited range, but the tessitura may be lower than some S2s are accustomed. • Alto range is more extended—F#3 to D#5; the line lies frequently below C4—requires an alto section with a solid, consistent low range. • Strophic setting. • Eighth note stays constant, but meter continuously shifts between 9/8 and 6/8. • Some complex rhythms—especially with the shifting of emphasis from the stressed beats of compound meter (1, 4, 9) to the beats that are typically unstressed. • Rhythmic, melodic, and harmonic patterns reappear with each stanza of poetry—material is frequently reinforced. • Texture is mostly homophonic, with some small changes on each verse; minimal rhythmic independence of voices. • Piano accompaniment is constantly moving eighth notes—some changes with each verse, but mostly similar. 	E 2

Diemer, Emma Lou (b.1927)	Hope Is the Thing: An Emily Dickinson Suite No. 2 - A Bird came down the walk	2002
Dickinson, Emily (1830-1886)	<i>Commissioned by Bella Voce of Reno, Nevada, Jennifer Tibben-Lembke, Director</i>	Treble Clef
SSA	<u>Text</u>	TC-207.2
Piano	<ul style="list-style-type: none"> • Second movement of the five-movement suite; full suite is approximately 14 minutes. • Gives the picture of the bird which, in spite of its fears, walks jerkily along the path in search of food. [from the score] 	R 1
English		V 2
Secular		H 1
1:40		M 1
All [B3-E5]		T 1.5
	<u>Music</u>	E 2
	<ul style="list-style-type: none"> • Speaking alternates with singing—first unison speaking, then short, pitched section in both unison and three-part harmony, then another unison spoken section, and closes with unison pitched vocal line. • 7th leaps in all voices—supported by piano. • Mostly in 2/2 meter, with occasional 3/2 measures. • Multiple tempo changes. • Lack of pitches for majority of this movement puts emphasis on diction and clarity of speech. • Possible tendency to fall into ‘sing-song’-style for the spoken sections—dynamics, accents, and expressive storytelling skills of performers are key to avoid this. • Chromatic piano accompaniment supports the rhythmic motion and pitches of vocal lines. 	

Diemer, Emma Lou (b.1927)	Hope Is the Thing: An Emily Dickinson Suite No. 3 - My life closed twice before its close	2002
Dickinson, Emily (1830-1886)	<i>Commissioned by Bella Voce of Reno, Nevada, Jennifer Tibben-Lembke, Director</i>	Treble Clef
SSAA	<u>Text</u>	TC-207.3
Unaccompanied	<ul style="list-style-type: none"> • Third movement of the five-movement suite; full suite is approximately 14 minutes. • Reflects the anguish of a loss in the past, and the dread of future suffering. [from the score] 	R 4
English		V 4.5
Secular		H 4.5
4:00		M 3
S1 [G3-A \flat 5] S2 [G3-C5] A1 [G3-G4] A2 [F3-C4]		<u>Music</u> <ul style="list-style-type: none"> • Slow tempo, long note-values—breath endurance may dictate the final choice of tempo. • Consistent G3s and F3s for Alto 2—need a strong section with good breath support and solid low notes. • Large leaps in all voices—particularly challenging for Soprano 1 since they are continually shifting registers (e.g. A\flat4-G5) • The motivic fragment with the 7th leap occurs frequently—generally altos first, with soprano echo. Otherwise, homophonic. • Occasional contrary motion between outer voices. • Tightly contrasting harmonies with polytonality and dissonance; frequent intervals of major and minor 2nds and 7ths between voices, plus possible octave displacement of one or two octaves (e.g. A3 in Alto 2, with G5 in Soprano 1; or stacked chord of B\flat3/E\flat4/F4/C5). • Meter shifts between 4/4, 6/4, and 7/4; quarter note remains constant. • Rhythms and text-setting are not complicated, but meter, harmony, vocal technique, breath control, and expression are very challenging.

Diemer, Emma Lou (b.1927)	Hope Is the Thing: An Emily Dickinson Suite No. 4 - If you were coming in the fall	2002
Dickinson, Emily (1830-1886)	<i>Commissioned by Bella Voce of Reno, Nevada, Jennifer Tibben-Lembke, Director</i>	Treble Clef
SA	<u>Text</u>	TC-207.4
Piano	<ul style="list-style-type: none"> • Fourth movement of the five-movement suite; full suite is approximately 14 minutes. • A gentler meditation on the elasticity of time during separation from one we love. [from the score] 	R 1
English		V 2
Secular		H 3
4:00		M 2.5
S [D4-F#5] A [D4-E5]		<u>Music</u>
	<ul style="list-style-type: none"> • Three verses—some changes in part writing and accompaniment between verses, but generally strophic. • Both unison and two-part writing. • Similar ranges for all voices. • Added chord tones in accompaniment—non-diatonic progressions. • Meter switches between 4/4, 5/4, and 6/4, but the changes are not quick—stays in a given meter for an extended amount of measures. • Numerous changes of tempo, including multiple rubato segments; attentiveness to text interpretation is especially necessary. • May prove challenging, especially in unison passages, to maintain unity of rhythms and vocal tone through the entire ensemble. • Final tempo consistently slows until closing fermati of the piece—breath support/endurance may be a factor. 	

Diemer, Emma Lou (b.1927)	Hope Is the Thing: An Emily Dickinson Suite No. 5 - Some things that fly there be	2002
Dickinson, Emily (1830-1886)	<i>Commissioned by Bella Voce of Reno, Nevada, Jennifer Tibben-Lembke, Director</i>	Treble Clef
SA	<u>Text</u>	TC-207.5
Piano	<ul style="list-style-type: none"> • Fifth movement of the five-movement suite; full suite is approximately 14 minutes. • Reflects upon those things which vanish, and those which last for all time. [from the score] 	R 2
English		V 3
Secular		H 3
2:45		M 3
S [D4-E5] A [F3-A4]		<u>Music</u>
	<ul style="list-style-type: none"> • Quick tempo challenges diction skills. • In 12/8, with a constant underlying eighth-note sub-division. • Unassisted skips and leaps in vocal lines—accompaniment is not harmonically supportive. • Sparse two-part writing—sopranos sing while altos sustain a pitch or rest, and vice-versa; much melodic and rhythmic independence between lines. • Disjunct lines and non-diatonic harmony will complicate the finding of starting pitches for many phrases. • Soprano line has comfortable, compact range; alto range is more extended, including much that lies below the treble staff—low pitches add to difficulty of diction clarity, especially with the quicker tempo. • The individual rhythms are not difficult, but it can be difficult to disjointedly enter such a rapid eighth-note sub-division without some unintentional alteration of the tempo. • Looks deceptively easy due to compact range, standard rhythms, few notes, and limited vocal harmonies—but those factors are exactly what make this piece difficult. • Ostinato figures in accompaniment—tightly-compact eighth-note patterns that are difficult to repeat for an extended length of time, especially when thirds are added to the right-hand pattern; pianistic dexterity necessary. 	E 3.5

Drennan, Patti (b.20thC)	Rock Me to Sleep	2006
Allen, Elizabeth Akers (1832-1911)		Alliance Music Pub.
SSA	<u>Text</u>	AMP 0674
Piano	<ul style="list-style-type: none"> Poetic material is from a grown women's perspective, thinking back to when she was a child in the comforting arms of her mother. The mother has presumably passed on—the woman is near the end of her own life and is searching for solace from this maternal figure. The mother-figure can be viewed as both the women's actual mother and the larger maternal figures of Mother Earth, Mary, or Gaia. Suitable for a funeral or memorial service; less mature singers may struggle emotionally with the concept of impending death. 	R 1.5
English		V 1
Secular; Women; Mothers, Daughters, & Family		H 1.5
3:10		M 1
S1 [A3-F5] S2 [A3-D5] A [A3-A4]		T 1
	<u>Music</u>	E 1.5
	<ul style="list-style-type: none"> All voices down to A3—may be a struggle for high sopranos unfamiliar with their lower range; otherwise, all ranges are comfortable and all voice lines are supported by part-writing and accompaniment. No countermelody or polyphony—all homophonic. In 3/4 throughout—no metric challenges. All parts move together in familiar quarter- and eighth note patterns—no rhythmic concerns. Two verses—melodically and harmonically identical except for closing measures of each verses (plus minimal changes due to text setting). In d minor—occasional added pitches for suspension and release, but otherwise stays within the key of d minor or the parallel D Major. Piano accompaniment supports rhythmic and harmonic structure. Melancholy, contemplative tone to piece, which supports the emotions of the poem. 	

Duson, Dede (b.20thC)	To Those Who See	1979
Frostic, Gwen (1906-2001)	<i>With appreciation to Sally and the South Houston girls</i>	Roger Dean
SSAA	<u>Text</u>	HCB-807
Unaccompanied	<ul style="list-style-type: none"> Two movements, based on poems with the same titles: <ol style="list-style-type: none"> Blending To Those Who See 	R 2
English		V 2
Secular; Nature	<ul style="list-style-type: none"> Both texts center on nature, and the beauty that can found within it. 	H 3
3:45		M 3.5
S1 [E4-G5] S2 [D4-F5] A1 [B♭3-C5] A2 [G3-C5]	<u>Music</u> <ul style="list-style-type: none"> Mvt 1 - Begins slowly, in 6/8. Dominant division of the pulse is compound (3+3), but there are some instances of simple (2+2+2). The meter changes, at times, to 9/8 and 3/4. Rhythmic complexities arise from the contrast between triplets and duplets, as well as significant syncopation. Textures include both homophony and two-part writing (often S1/S2 vs. A1/A2). Frequent word-painting. Some contrary motion between voices. Modal tonality. Mvt 2 - Some complex rhythmic patterns, but these often mirror the typical spoken rhythms of the individual words. Occasional swift changes in dynamics. Texture is both homophonic and two-part. Opening phrase returns throughout the movement, interspersed between other lines of text. Some changes of meter. More lively and upbeat than the first movement. 	T 2 E 2.5

Ezoe, Magdalena (b.20thC)	Cats	2005
Farjeon, Eleanor (1881-1965)		Alliance Publications
SSA	<u>Text</u>	AP-1403
Unaccompanied	<ul style="list-style-type: none"> • Fun, clever song; could come off as juvenile and trite, or as humorous and witty—depends on the mindset of the performing ensemble. • Completely suitable for performance by adults. (Anyone who has ever spent time with a cat will appreciate this text!) 	R 1
English		V 2
Secular; Novelty		H 3
1:12		M 1.5
S1 [C4-F5] S2 [B♭3-D5] A [A3-B♭4]		<u>Music</u>
	<ul style="list-style-type: none"> • Some entrances with short motivic imitation—otherwise, homophonic texture. • Frequent dynamic changes enhance the comedy of the text. • Most movement is in constant eighth notes—few rhythmic concerns. • In 4/4 throughout, with one ritard and occasional fermati that emphasize the text. • Voice parts mostly in (vertical) triads or open 5ths—individual lines move mainly via 2nds and 3rds (horizontally). • Harmonic framework vaguely attached to F Major, but most chords are outside the diatonic structure of that key; chromatic, but not overly dissonant. • Crisp diction needed for clarity of text, especially on repeated eighth notes; audience must understand the text in order to grasp the humor. 	

Ezoe, Magdalena (b.20thC)	House Cat	2001
Schnapp, Patricia L. (b.20thC)	<i>In memory of Eileen Rice, OP, the Mother Theresa of cats, and P.D.Q. Bach, her favorite</i>	Alliance Publications
SSA	<u>Text</u>	AP-1332
Unaccompanied	<ul style="list-style-type: none"> • Entertaining novelty piece. • Amusingly accurate portrayal of the feline species, with such phrases as “the cat grows neurotic and stalks me like a bad conscience, “ and “self-appointed body-guard to my ankles.” 	R 2.5
English		V 3
Secular; Novelty		H 4.5
2:00		M 3
		T 2
S1 [Ab3-G5] S2 [Ab3-F5] A [F#3-Eb5]	<u>Music</u> <ul style="list-style-type: none"> • Extended segments on and around F5 for Soprano 1—a potentially awkward tessitura for some voices, but supported at the octave [F4] by other voice parts. • All voices share same the phrase extending down to Ab3—may be an unfamiliar range for sopranos, but tutti voices add stability. • Rhythmic and melodic independence between voice parts, though also some unison or homophonic passages. • In 4/4, 2/4, 3/4, and 6/8. • Wide variety of rhythmic figures used. • Some motivic imitation. • Chromatic—constant changes in accidentals; singers need strong aural skills for accuracy with intervals. • Voice parts fairly conjunct, though chromatic—intervals are mostly whole- and half-steps. • Tempo changes, fermati, caesuras, and one ‘ad lib’ marking pointedly emphasize the absurdity of the text—performers must fully commit to these composed dramatics in order to achieve a successful performance of this piece. • Crisp diction needed for clarity of text; audience must understand the text in order to grasp the humor. 	E 3

Fishman-Johnson, Ellen (b.1961)	Women Who Came Before Us	2008
Nye, Naomi Shihab (b.1952)		Santa Barbara
SA	<u>Text</u>	SBMP 817
Piano, violin, cello	<ul style="list-style-type: none"> Poem is a moving connection to our mothers, grandmothers, and all women ancestors—a touching view of how the influence from female ancestors has shaped a young girl's life. 	R 1.5 V 3.5 H 3 M 4.5 T 3.5 E 3
English	<u>Music</u>	
Secular; Women; Women's History; Mothers, Daughters, & Family	<ul style="list-style-type: none"> Two-part SA with occasional divisi in Soprano; ranges present little concern. The two voice parts are almost entirely independent of one another, with complicated rhythmic interaction of parts and frequent voice crossings; requires excellent rhythmic and aural skills from performers. Occasional meter changes, but infrequent—6/8, 2/4, and 4/4. Multiple two-against-three contrasts between voices and accompaniment. Both string parts involve divisi—at least two violinists and two cellists needed. Parts available separately from the publisher—SBMP 817.1; rhythmic accuracy and technical dexterity required in all parts. Length of piece (8 minutes) may present a challenge for some ensembles. Harmonic progressions are not diatonic, but are repeated throughout the piece—performers will become comfortably familiar with the patterns. Frequent changes in dynamics, accents, and other expressive elements add to the complexity of this work. Single words and fragments of phrases from text are frequently repeated, often leading to a polytextual effect—especially in the extended imitative section; requires crisp diction and textual presentation from performers. For final 16 measures, choir divides into nine equal groups for a nine-fold repetition of closing text “You’re never, ever alone.” Each entrance is either identical to the initial instance of the phrase, or is in some form of augmentation. At most, only three of the nine groups are singing at a particular time. Eerily chaotic effect, as if the “women who came before us” are ever-present in the lives of all women. Exquisite addition to any concert. 	
8:00		
S [C4-F5] A [A3-D5]		

Fleischer, Tsippi (b.1946)	Lamentation, Op. 16	1985
Lasker-Schüler, Else (1896-1945)		Peer Musikverlag
SSAA + S solo	<u>Text</u>	IMIC-L-554
Two Harps, Percussion	<ul style="list-style-type: none"> Original German text by Lasker-Schüller, a Jewish German poet of the Expressionist movement. Translation of the text is: So still am I, My blood runs dry. How soft everywhere. No more to bear. Small yet, heart of mine, Dies gently in pain. It was pure and true! O come, heaven blue. Deep echoes call - Night over all. [Translation by Gila Abrahamson] The score also includes translations in Hebrew and transliterated Hebrew. 	R 3 V 4 H 5 M 5 T 4 E 5
German		
Secular; Loss & Grief		
20:00		
S1 [C4-G5] S2 [C4-G5] A1 [G#3-G5] A2 [G3-G5]	<u>Music</u> <ul style="list-style-type: none"> Begins with a somber atmosphere of the awareness of death, which changes to an angry response on the loss of life. Next is the Dance of Death in the percussion, anticipating a dramatic outcry in the voices. Followed by a solo lament, and then a connection with heaven and celestial life in the Dance of Angels. Closes with the full ensemble in a requiem-style chorale prelude. [composer's notes from the score] Notation frequently includes many symbols and detailed written instructions. Conductor, ensemble, and percussionist will all need time to become accustomed to the alternative notation style, the meaning of the various symbols, and the many twentieth-century compositional techniques. Range may be uncomfortably high for Alto, but the phrase that contains these higher pitches is in unison with all voices. Extremely frequent changes of meter. Numerous complex rhythmic patterns. Strong demands with regard to endurance, dynamics, shaping, and expressivity. Tonality employs a combination of a number of Indian scales. [composer's note from the score] Percussion calls for vibraphone, wood-block, marimba, 3 Arabic tambours, tom tom, bongos, 3 cowbells, 3 triangles, string on cymbal, real church-bell, chinchinta, and gong. This is all to be covered by one percussionist, with occasional assistance from choir members. A work of significant complexity and difficulty. 	

Fraiser, Jane (b.20thC)	Seabird	1996
Schneeberger, Susan (b.20thC)		Yelton Rhodes
SSA	<u>Text</u>	YR4200
Oboe	<ul style="list-style-type: none"> • Depicts the flight of a seabird over unfamiliar, alien territory. • A beautiful imagery for personal perseverance across life's obstacles. 	R 1.5
English		V 1.5
Secular; Nature		H 3.5
3:30		M 2.5
S1 [C4-E5] S2 [A3-D5] A [F3-A4]		<u>Music</u>
	<ul style="list-style-type: none"> • Soprano 1 has comfortable range; Soprano 2 may be in a lower tessitura than the ensemble is accustomed; Alto line down to F3—may be low for less mature voices. • Generally homophonic texture—only occasional independence of vocal lines. • Oboe serves as both an additional emphasis to the melody line, and as a countermelody (playing the role of the seabird). • In 2/4, 3/4, 4/4, and 5/4—quarter note pulse remains constant. Andante tempo marking. • Frequent changes in dynamics. • Centers around tonic of D—harmony is somewhat modal, but rehearsal attention is best directed at the tight intervals between voice lines, and the resulting clustered chords. • Conjunct contour of vocal lines—intervals mostly 2nds and 3rds, with only an occasional 4th or 5th; dissonances approached mainly by step. • No piano accompaniment to provide harmonic support, but homophonic vocal texture provides some stability within the ensemble. 	

Glaser, Victoria Merrylees (1918- 2008)	An Idle Song	1959
True, Anna B. (1918-2008)		ECS
SSA	<u>Text</u>	ECS 2517
Unaccompanied	<ul style="list-style-type: none"> Poem speaks of waiting and believing, hoping, enduring all things for love (non-gender-specific). But, it ends with uncertainty—"who shall win this race, time or love?" 	R 2
English		V 2.5
Secular; Love & Relationships		H 2.5
1:00		M 2.5
S1 [C4-G5] S2 [D4-Eb5] A [G3-Bb4]		T 2
	<u>Music</u>	E 2
	<ul style="list-style-type: none"> Limited divisi near the end—S1 divisi for the last three measures, Alto divisi for the last six measures. Comfortable ranges for all voice parts. In 3/2 for most of the piece—with only minimal 4/2 and 5/2 measures. Pulse is not always consistent—sometimes half note gets the beat, and sometimes dotted half note gets the beat. Division of beat is not always consistent across voice parts either—one part may feel half note pulse while another feels dotted half note pulse. Motivically imitative, though not true imitation. Some homophonic texture—but mainly independence of voices parts. Multiple octave and 7th leaps in S1; one octave leap in S2; none in Alto. Some longer phrases with moderate melismas on "ah." Length of phrases may challenge breath support, but overall duration of piece is short (33 measures—approximately one minute). Centers around key of g minor, but with moderate added chromaticism. Frequent changes in dynamics. Text itself is not complicated for diction, but the changing pulse affects the syllabic stress of some words. 	

Henderson, Ruth Watson (b.1932)	The Path of Light: I. Landscape	2005
Jun, Lucy	<i>Commissioned by Oriana Women's Choir of Toronto, William Brown, Conductor</i>	Treble Clef
SSAA	<u>Text</u>	TC-264
Piano	<ul style="list-style-type: none"> • Poem depicts the course of the (female-personified) sun from sunrise to sunset—across lakes, flowers, trees, and mountains. • Descriptive, vivid imagery. 	R 1.5
English		V 2
Secular; Nature		H 3
2:05		M 3
S1 [E4-G#5] S2 [E4-E5] A1 [A3-D#5] A2 [G#3-D#5]		<u>Music</u> <ul style="list-style-type: none"> • Ranges are comfortable for all voice parts—any high or low pitches are supported by harmonic structure in other voices. • First half of the piece in three-part SSA—Soprano divisi with Alto line in unison; second half of the piece is four-part SSAA. • Few leaps—mostly linear motion. • In 4/4 throughout, but with multiple tempo changes. • Some moderately-challenging rhythmic patterns (e.g. eighth-note triplets with an internal rest), but the slow tempo may ease level of difficulty; only minimal rhythmic independence between vocal lines. • Tonal, with many added notes for tension and harmonic color—performers can revel in the tight chords and satisfying dissonance. • Three key changes—but prepared through step-wise movement in the voice or with piano-only interlude measure. • Text is clearly set within established rhythms—minimal diction concerns once rhythms have been accurately learned. • Significant nuance needed with respect to shaping, dynamics, expressivity, and changes in tempo—the sun must literally come to life, thrive, and then retire within the course of this song. • Piano accompaniment is challenging in places—numerous key changes, sextuplet passages, sixteenth-note runs, awkward intervals patterns, and clustered chords.

Henderson, Ruth Watson (b.1932)	When I Am an Old Woman, I Shall Wear Purple	2009
Joseph, Jenny (b.1932)		Roger Dean
SSAA	<u>Text</u>	15-2594R
Piano	<ul style="list-style-type: none"> Title of poem: “Warning” (1961). The humorous poem is about growing old, and the positive and negative implications thereof on a woman’s required social behavior. It has inspired millions of women to welcome middle age with confidence, style, and spirit—and influenced the creation of the Red Hat Society. Excellent, witty addition to the repertoire of any adult women’s chorus. Note: This piece was written to be performed by the Toronto Children’s Chorus, in honor of their founder Jean Ashworth Bartle’s retirement. An exception was made to include the work in this study because of the outstandingly well-known text that is applicable to all ages of performers, even more so to adults than children. 	R 1
English		V 2
Secular; Women		H 2.5
3:00		M 2
S1 [Eb4-G5] S2 [Eb4-G5] A1 [B3-E5] A2 [B3-E5]		T 1
	E 1	
	<u>Music</u>	
	<ul style="list-style-type: none"> Comfortable, compact ranges. Mostly two-part writing—only minimal divisi. Voice parts are rhythmically identical—except for a few brief measures of echo. Frequent modulations—but all are well prepared. Some mild chromaticism. Occasional meter changes—2/4, 4/4, and 6/8. Moderate rhythmic challenges—some quarter- and eighth-note triplets in 2/4 and 4/4; some eighth-note duplets in 6/8. Diction must be crystal clear, in order for poem’s charming lyrics to speak through; text-setting supports ease of diction clarity. Piano accompaniment adds to interest of piece—competent pianist needed. 	

Hill, Edie (b.1962)	The Bike Let Loose	2004
Fusek, Serena (b.20thC)	<i>Co-commissioned as a special project by the American Choral Directors Association of Minnesota and the Minnesota Music Educators Association</i>	Hummingbird Press
SSAA	<u>Text</u>	HP04-11
Piano	<ul style="list-style-type: none"> • The work is always in motion—imitating the bike mentioned in the title. • Poem depicts small-town American Midwest—full of endless cornfields and few stoplights. • Energetic, humorous addition to any program—especially for an ensemble that can relate to the Midwestern small-town setting. 	R 1
English		V 2
Secular		H 3
3:45		M 4.5
S1 [D4-F#5] S2 [D4-F5] A1 [C4-C5] A2 [A3-C5]		T 2
	<u>Music</u>	E 4
	<ul style="list-style-type: none"> • Vocal lines are generally rhythmically similar—only occasional imitative or polyphonic measures. • Limited ranges—no more than a 10th; comfortable tessiture. • Altered chords and non-diatonic progressions common; occasional chromaticism. But, many phrases share similar harmonic motives, so the unfamiliar patterns soon become familiar to the ensemble. • Vocal lines are somewhat disjunct in certain phrases, but the similar motivic patterns ease the difficulty of learning. • Frequent meter changes—3/4, 4/4, 5/4, and 6/4. • Many tempo changes—the piece slowly accelerates from beginning to end, but also has some abruptly slower tempi to accentuate certain portions of the text. • Syncopations common, along with other negation of strong beats by use of tied notes and purposefully-placed accents. • Between meter and tempo changes, and syncopations, performers must have exceptional rhythmic accuracy. • Diction itself is not an issue, as the text is set very clearly—but accuracy of rhythms is especially foundational for clarity of text in performance. • Dynamics, accents, and other expression changes occur nearly every few measures. Performers need to be adept at quick contrasts. • Pianist must be equally, if not more, competent with respect to rhythm, meter, and negation of strong beats. Good dexterity needed for the constant eighth-note patterns, especially as tempo increases near the end. 	

Hill, Edie (b.1962)	Thaw	2009-to be available soon
Ridge, Lola (1873-1941)	<i>Commissioned for the Twin Cities Women's Choir, Mary Bussman, Artistic Director</i>	Hummingbird Press
SSSAAA	<u>Text</u>	HP04-22
Unaccompanied	<ul style="list-style-type: none"> Title of poetic text: "Thaw" (1980). Evocative imagery of the changing seasons. 	R 2
English	<u>Music</u>	V 2.5
Secular; Nature	<ul style="list-style-type: none"> Piece listed as four-part SSAA, but there is also significant time spent in six-part SSSAAA. Differences of range between the three soprano lines, and between the three alto lines, are minimal. Few skips and leaps—most melodic movement is in stepwise motion. Some voice crossing involved. Meter changes are common—3/4, 4/4, 5/4; quarter note stays constant. Complicated rhythms—some patterns are same in all voices, while some are similar yet slightly different. Variety of textures—occasional imitative entrances and independent vocal lines, yet also some homophonic sections. Frequent changes in expression markings—singers must be alert for alterations that differ from other voice parts. Non-diatonic harmony, but not dissonant; some modal sections. Vocal, rhythmic, and harmonic independence needed in order to perform this piece well. Piece to be premiered soon—contact publisher/composer for more information. 	H 3
3:00		M 4
S1 [D4-A5]		T 2
S2 [D4-A5]		E 3
S3 [C4-F#5]		
A1 [A3-C4]		
A2 [A3-B4]		
A3 [A3-B4]		

Hill, Edie (b.1962)	A Voice	2005
Sarton, May (1912-1995)	<i>Commissioned by the Cornell University Chorus, Scott Tucker, Conductor, through the "No Whining, No Flowers" Women's Choir Commissioning Project</i>	Hummingbird Press
SSA	<u>Text</u>	HP04-10
Unaccompanied	<ul style="list-style-type: none"> • Poem details the power and draw of the voice. • Exquisitely appropriate for any vocalist or choral ensemble. 	R 2
English		V 4.5
Secular		H 5
5:00		M 5
S1 [C4-G5] S2 [C4-F5] A [A3-C#5]		<u>Music</u> <ul style="list-style-type: none"> • Moderate and manageable ranges. • Occasional divisi within the Alto line. • Some melismas of moderate length. • Normal melodic resolution is not always present. • Vocal lines are frequently disjunct, with leaps and skips. • Frequent meter changes—quarter note stays constant. • Tempo changes occur often—dictated very specifically by metronome marking. Some changes are only a few clicks apart—ensemble and conductor must be adept at quick tempo changes and accurate with such incremental adjustments. • Expression markings change frequently, sometimes abruptly, and often independently of other vocal lines; wide contrasts in dynamics often made very quickly. • Complex rhythmic pattern and metric structure—including numerous contrasts of two-against-three between voice parts; challenging passages are extended and non-repetitive. • Atonal passages, frequent chromaticism, and unprepared or unresolved dissonant harmonies. • Only occasional measures of homophony—otherwise, polyphonic or imitative in nature. • Diction difficulties abound—mostly due to frequent polyphony. • High degree of melodic, harmonic, rhythmic, and expressive independence required.

Howe, Mary (1882-1964)	Spring Pastoral: Lisa	1936
Wylie, Elinor (1885-1928)		Treble Clef
SSA	<u>Text</u>	TC-128
Piano	<ul style="list-style-type: none"> • Composer notes the “evanescent dreaminess” of the poem. • The name “Lisa” is repeated throughout the composition, in an almost trance-like fashion, and then interspersed with more straightforward sentences from the text, such as “Lisa, go dip your long white hands // In the cool water of that spring // That bubbles up in shiny sands...” • The tone of the relationship between Lisa and the speaker may be uncomfortable for some ensembles, as the poem could be understood as Lisa being ‘directed’ to do these tasks, instead of being ‘asked.’ Reception from both singers and audience may depend on the context in which the piece is first approached. 	R 1
English		V 2.5
Secular		H 3
5:00		M 1
S1 [G4-G5] S2 [E4-D5] A [A3-A4]		T 1
	E 3.5	
	<u>Music</u>	
	<ul style="list-style-type: none"> • “Dreaminess” is manifested in impressionistic harmonies; the impressionistic progressions may be difficult for singers to grasp. • Very compact ranges—no more than an octave. • Some voice crossing involved. • Rhythmic movement mostly quarter and half notes. • In 4/4 throughout. • Melodic movement is generally step-wise, with infrequent leaps—but accurate aural distinction between half-step and whole-step is exceedingly necessary for the intricate harmonies. • Diction and text-setting is not complex. • Some changes in tempo. • Dynamic markings are very involved and very detailed; expressivity and shaping is essential to this piece. • Piano accompaniment supports the harmonic structure. Pianist frequently called to play intervals larger than an octave—a wide handspan is necessary. 	

Huber, Ruth (b.1949)	Big Dogs, Music, and Wild, Wild Women	1983
Huber, Ruth (b.1949)		Yelton Rhodes
SSA	<u>Text</u>	YR3400
Piano	<ul style="list-style-type: none"> • First-person text openly refers to having a female lover; not suitable for an ensemble, or audience, that is socially immature or close minded. • Fun, raucous piece—a good concert closer. <u>Music</u> <ul style="list-style-type: none"> • Ends with a vocal sound-effect—composer’s note is “singers may bark, howl, meow or make other wild animal/wild woman sounds of their choice.” • Very compact ranges—no more than an octave. • Brassy, vaudeville setting. • Some rhythmic independence of lines—common swing patterns and syncopations are frequent. • Extended ‘showy’ piano feature (24 measures); the pianist is a strong centerpiece of this work—needs to be a talented performer, as well as a technically-skilled musician. • Overall form is A-B-A-piano interlude-B-A’. • Harmonies fall within expected jazz style. 	R 1
English		V 1.5
Secular; Lesbian & GLBTQ; Novelty		H 1
3:40		M 2.5
S1 [C4-E5] S2 [B3-C5] A [G3-F#4]		T 1
	E 1	

Huber, Ruth (b.1949)	Blessed Are Their Spirits	1990
Huber, Ruth (b.1949)		Yelton Rhodes
SAA	<u>Text</u>	YR3401/3403
Piano	<ul style="list-style-type: none"> • Text speaks of grieving, death, bigotry, prejudice, the remembrance of lovers and friends—and a “quilt of love....precious colors, patchwork of courage and pain.” (referring to the Aids Quilt project) • Ideal for any AIDS-awareness event or similar community ceremony. 	R 2
English		V 1
Secular; Loss & Grief; Social Justice		H 1
3:30		M 2
S [B \flat 3-E \flat 5] A1 [B \flat 3-C5] A2 [E \flat 3-C5]	<u>Music</u>	T 1.5
	<ul style="list-style-type: none"> • Opening verse is in unison, then continues with the same melody but in three-part harmony. • One measure of soprano divisi—otherwise SAA. • Soprano and Alto 1 ranges are comfortable, and fairly similar. • Alto 2 line is notated in bass clef—extends down to E\flat3. Frequently mirrors the ‘bass line’ of the accompaniment. • Diatonic harmonies, confined to strong chords of the key. • Heavy syncopations. • Some rhythms appear complicated as notated, but are aurally familiar from pop music, and are repeated throughout the piece. • Piano part notated separately from voice parts. 	E 1

Huber, Ruth (b.1949)	Caffeine Blues	1997
Huber, Ruth (b.1949)		Yelton Rhodes
SSAA + solo	<u>Text</u>	YR3407
Piano	<ul style="list-style-type: none"> • Amusing portrayal of stressed women, pushing themselves to keep going, relying on caffeine—and eventually giving in to exhaustion. • Hilarious piece for any group of women that can appreciate the highs and lows of caffeine. 	R 2
English		V 2
Secular; Novelty		H 2
3:15		M 2.5
S1 [B3-F5] S2 [B3-F5] A1 [G3-F4] A2 [F3-F4]		<u>Music</u>
	<ul style="list-style-type: none"> • Tempo and style shows the effect of caffeination. Piece begins with quarter note = 112, marked as “Grumpy swing.” Then moves to “Brightly,” tempo = 144. Then tempo = 108, “Back to grumpy...maybe even a little grumpier.” Next is “truly manic,” tempo = 160. And finally “Getting...really...tired” (=100), “night-night” (=84), and “snore” (the end). • Conductor must be highly accurate with regards to tempo, especially with such specific metronome markings as are given in the score. • Mostly homophonic—with a few brief exceptions. • Solo opportunities near end. • Both Alto lines have low tessiture, especially Alto 2 with its frequent F3s. • Three modulations, but well prepared—the tonic key rises and falls similar to the ups and downs of tempo. • Half-step motion is common—usually as color notes within the expected harmonic framework. • In 3/4 and 4/4, with one phrase of 7/4. • Rhythms are not challenging—mostly swung dotted eighth- and sixteenth-note patterns. • Jazzy piano accompaniment—supports harmonies and changes in tempo and style; adds a little flair to the overall performance. 	

Huber, Ruth (b.1949)	Carry the Spirit On	1997
Huber, Ruth (b.1949)	<i>For Tapestry Singers on the occasion of their tenth anniversary</i>	Yelton Rhodes
SSAA + solo	<u>Text</u>	YR3416
Piano	<ul style="list-style-type: none"> • Supportive, community-embracing song. • “Sing out together...sing out loud and long...sing out forever...carry the spirit on...” 	R 3
English		V 2
Secular; Peace & Community		H 1.5
5:10		M 1.5
S1 [B3-E5] S2 [G#3-C#5] A1 [G3-A4] A2 [D3-A4]		<u>Music</u> <ul style="list-style-type: none"> • Written in a gospel style. • Syncopations throughout; no meter changes. • Melodic and rhythmic motives recur frequently. • In three-part SSA, until the last 16 measures—then SSAA; the added Alto line mirrors the left hand of the piano accompaniment and extends down to D3. • Mostly homophonic—with brief imitative entrances, or slight alterations to rhythms. • Two modulations—but well prepared. • Piano accompaniment supports harmonic and rhythmic structure.

Huber, Ruth (b.1949)	Gifts from Around the World	2000
Huber, Ruth (b.1949)		Yelton Rhodes
SSAA	<u>Text</u>	YR3420
Piano (or synth or marimba), bass, percussion (2)	<ul style="list-style-type: none"> • Feel-good text about everyone being one people, and supporting each other through dance and song. • “...all around the planet we fly on feathers of sound...we fly all around the world on wings of song!” 	R 3 V 2 H 1
English	<u>Music</u>	M 1.5
Secular; Peace & Community	<ul style="list-style-type: none"> • Mostly homophonic with occasional echo; some independent measures in Alto 2, mirroring the bass line. 	T 1 E 1
2:50	<ul style="list-style-type: none"> • Alto 2 range extends down to D3. • Recurring harmonic patterns. • No diction concerns. • Some syncopation, but in recurring patterns—limited challenge. • In 4/4 throughout. • Continuous sixteenth-note runs in right hand of piano/marimba/synth part—nimble fingers, or mallets, are required. • Instrumental parts available separately from publisher—YR3420X. 	
S1 [C4-E♭5] S2 [C4-E♭5] A1 [F3-G4] A2 [D3-G4]		

Huber, Ruth (b.1949)	Harbinger	2000
Huber, Ruth (b.1949)		Yelton Rhodes
SSAA	<u>Text</u>	YR3421
Piano	<ul style="list-style-type: none"> Text speaks of a harbinger pioneering the way for us through strife, injustice, and war—leading us to a better world. An appropriate sentiment for any concert. 	R 2
English		V 2.5
Secular; Peace & Community; Social Justice		H 2
4:00		M 3.5
S1 [C4-G5] S2 [B \flat 3-E \flat 5] A1 [F3-C5] A2 [E \flat 3-B4]		<u>Music</u> <ul style="list-style-type: none"> Some low passages in Alto 1 & 2, but supported at the octave or with harmony. High extremes of range not a concern. The basis of this work is the triplet—and it appears in numerous variations (e.g. three eighth notes, quarter note + eighth note, eighth rest + two eighth notes, quarter rest + one eighth note, three quarter notes, two eighth notes + quarter note + quarter rest, half note + quarter note, etc.). Also, ties to and from triplets and various other rhythmic alterations. Some sets of straight sixteenth-, eighth-, or quarter-notes, as would be expected in simple 4/4 meter. An ideal (though challenging) piece through which to teach the concepts and varieties of triplets. Notation is very clear, but the numerous types of triplet notations are still taxing to differentiate, at first. Tonality continuously oscillates between major and minor—the voice part which is carrying the third of any given chord needs to be confident of correct pitch. (Chords are well defined in the voice parts and the accompaniment—a good piece for recognizing minor vs. major chords.) Outside of the major/minor shifts, the harmonic structure is only minimally difficult to grasp—many phrases and progressions are heard multiple times throughout the piece. Mostly homophonic, but with some echoes and staggered entrances; one set of eight measures is imitative—this may challenge both diction and rhythmic skills, since texts and rhythms do not line up between voices. Pianist needs to be rhythmically confident with regards to many duplet and triplet possibilities. Final tempo will be determined, in part, by the pianist’s dexterity and speed, especially of the right hand.
	E 2	

Huber, Ruth (b.1949)	Joan of Arc	1983
Huber, Ruth (b.1949)		Yelton Rhodes
SSA	<u>Text</u>	YR3408
Piano	<ul style="list-style-type: none"> The composer's/author's retelling of the Joan of Arc story, as an inspiration for women to persevere through their own struggles. "...learning to carry out my visions, put aside divisions, as I make my dreams come true..." 	R 2
English		V 1
Secular; Women; Women's History		H 1
3:30		M 1.5
S1 [C4-E5] S2 [A3-C5] A [E3-A4]	<u>Music</u>	T 1
	<ul style="list-style-type: none"> Low tessitura for Alto line—otherwise no range or tessitura concerns. Melodic motives and harmonic structure return throughout the piece. Diction must be clear, in order for the audience to comprehend the story. No modulations, meter changes, or tempo changes. Confined to strong chords of the key, with some color notes for harmonic interest. Frequent syncopations and ties, and occasional triplets—rhythmic patterns are repeated throughout. Some independence of voice parts, but not complex. 	E 1

Huber, Ruth (b.1949)	Rainbow Women/Comin' Home	1997, rev. 2000
Huber, Ruth (b.1949)	<i>For the Rainbow Women's Chorus — GALA 2000</i>	Yelton Rhodes
SSAA + solo	<u>Text</u>	YR3414
Unaccompanied	<ul style="list-style-type: none"> Originally composed in 1997 for the Rainbow Women's Chorus, and subsequently revised for GALA 2000. (GALA Choruses is an international organization of GLBT and GLBT-allied choral ensembles.) For ensembles that consciously present themselves as GLBTQ or GLBTQ-allied. Text includes "I'm comin' out..." and "proud to be women loving women." 	R 2
English		V 1
Secular; Lesbian & GLBTQ		H 1
3:00		M 1.5
S1 [F3-E♭5] S2 [F3-D5] A1 [F3-A♭4] A2 [F3-A♭4]		<u>Music</u>
	<ul style="list-style-type: none"> Choral texture varies—some homophonic writing, some melody + counter-melody, some melody + harmonic framework (i.e. oohs, aahs). No modulations or meter changes; minimal tempo changes. Some fermati, for effect. Harmonic progressions readily discernable. Pop-style rhythms—not overly complex. Recurring melodic and rhythmic motives. All voice parts down to F3. Likely very low for many sopranos, but that phrase is in unison with the entire ensemble—plenty of support from other voices. Upbeat, engaging setting. 	E 1

Huber, Ruth (b.1949)	Set Her Free	1996
Huber, Ruth (b.1949)		Yelton Rhodes
SSAA	<u>Text</u>	YR3402
Unaccompanied	<ul style="list-style-type: none"> • Anthem in support of other women—particularly those women who are hurt, alone, or afraid. • Wonderful choice for any women-supporting event, including raising awareness of domestic violence, sexual assault, GLBTQ issues, depression, and eating disorders, and in support of women’s rights worldwide. 	R 1.5
English		V 1.5
Secular; Women; Social Justice		H 1
3:15		M 2
		T 1
S1 [E4-E5] S2 [D4-D5] A1 [A3-A4] A2 [E3-A4]	<u>Music</u>	E 1
	<ul style="list-style-type: none"> • S1/S2/A1 ranges are only an octave, with comfortable tessitura. Alto 2 range down to E3, with tessitura centering around G3. • Pop-style rhythms with ties and syncopations—recurring throughout piece. • Confined mainly to strong chords of a given key—with some added notes for color. • Generally homophonic—with the occasional countermelody. Some instances of Alto voice acting as bass line. • No meter changes, modulations, or significant tempo changes. 	

Huber, Ruth (b.1949)	The Voice of Conscience	2000
Huber, Ruth (b.1949)		Yelton Rhodes
SSAA	<u>Text</u>	YR3419
Piano or organ	<ul style="list-style-type: none"> Biographical narrative in honor of Barbara Jordan, the first black woman in the Texas Senate (1966), the first black woman from the Southern states in the U.S. House of Representatives (1972), and the first black woman to deliver the keynote speech at the Democratic National Convention (1976), among many other accomplishments. Ideal for a Women's History Month or Black History Month concert, or for any concert supporting the perseverance of women in history. Idiomatic language and speech patterns (e.g. Don'cha, callin', etc.). 	R 2
English		V 2
Secular; Women; Women's History; Social Justice		H 1
5:40		M 2
S1 [B3-G5] S2 [B3-E5] A1 [G3-D5] A2 [G3-B4]		T 1.5
	<u>Music</u>	E 1
	<ul style="list-style-type: none"> Composer's note: "This is a hard piece to write down for stylistic reasons. It needs to be very folksy and bluesy. I've tried to convey some of the style with grace notes, but its best to listen to my recording to get a better idea of the flavor..." As noted, rhythm patterns and vocal style are difficult to infer from the printed music, but patterns are repeated frequently. Once ensemble is familiar with them, they will not present significant concern. Occasional blues color notes, but otherwise diatonic and confined to the strong chords of the key. Generally homophonic, with some echoes and staggered entrances; minimal imitation of motivic fragments; background "yeahs" and "oohs." For the final 15 measures, S1 and S2 are melody and echo, while Altos serve as background with "yeahs." In this short section, Altos divide into three parts, instead of two. 	

Huber, Ruth (b.1949)	Windsong	2008
Huber, Ruth (b.1949)	<i>Composed for Windsong, Cleveland's Feminist Chorus</i>	Yelton Rhodes
SSAA	<u>Text</u>	YR3423
Piano, flute	<ul style="list-style-type: none"> Literally, a song about, and a personification of, the wind—composed for Windsong, Cleveland's Feminist Chorus. Other than the namesake title, the work is not specific to that ensemble, or to the Cleveland area. Can be performed regardless of regional location. 	R 2
English		V 3.5
Secular; Nature		H 4
5:00		M 3.5
S1 [C4-G5] S2 [C4-F5] A1 [F3-D5] A2 [E3-B4]		<u>Music</u> <ul style="list-style-type: none"> Exceptionally skilled pianist required—significant chromaticism in accompaniment, plus complex fingering patterns and challenging rhythms. Flute involved only for last 50 measures (m160 to end)—tacet for the rest. Challenging and complicated rhythms in vocal parts—though not as fast-moving as in the accompaniment. Predominantly in two-part SA—only infrequent division into four-part SSAA. Voice parts occasionally together—but generally independent of one another. Recurring whole-tone motive in contrary motion (Soprano line moves up then down, while Alto line moves down then up; both in triplets.) Numerous meter changes and tempo changes, and near-constant variations of dynamics—to mimic the ever-changing movement of the wind. Expressive interpretation is essential to this work. Normal melodic and harmonic resolution not always present—frequent chromaticism, though not heavily dissonant; multiple instances of whole-tone scale.

Khoury, Maryam (b.1983)	Koowu	2006
Khoury, Maryam (b.1983)		Santa Barbara
SSA	<u>Text</u>	SBMP 695
Dumbek or djembe	<ul style="list-style-type: none"> • “In Arabic, [the word] ‘Koowu’ means strength. As a child, Maryam Khoury’s father told her stories about the difficulties he experienced growing up in Palestine. [The song] ‘Koowu’ is about how different her life would be if her father had not moved to the United States.” [from the score] • All text is in English, plus the word “Koowu.” 	R 1
English + “Koowu”		V 2
Secular; Social Justice		H 2
5:40		M 1.5
		T 1
S1 [C4-G5] S2 [G3-D5] A [G3-B4]	<u>Music</u>	E 1
	<ul style="list-style-type: none"> • No meter changes or tempo changes. • Some syncopations, but easily grasped and recurring. • No modulations. • Modal tonality to piece, though the last 12 measures have a different modal quality than the first 50. • Opens with melody in S1 and an elongated presentation of “Koowu” in other voices as harmonic support. Then, the melody is restated with all voices on English text. Next, a motivically imitative section, then the different modality for a repeated four-bar phrase. Closes with “Koowu” in all voices. 	

Lamb, Sally (b.1966)	The Sadness of the Sea	2007
(multiple authors— see comments)	<i>To the Cornell University Women's Chorus,</i> <i>Scott Tucker, Director,</i> <i>Commissioned by Percy Browning, Class of '56</i>	Roger Dean
SSAA div.	<u>Text</u>	45/1151R
Piano	<ul style="list-style-type: none"> • Three movements: <ol style="list-style-type: none"> 1. The Sadness of the Sea (Lydia Huntley Sigourney [1791-1865], from <i>To the First Slave Ship</i>) 2. Glee! The Storm Is O'er (Emily Dickinson [1830-1886]) 3. The Tide Rises, the Tide Falls (Henry Wadsworth Longfellow [1807-1882] and "Row, Row, Row Your Boat," an anonymous children's nursery rhyme) 	R 2
English		V 3
Secular; Loss & Grief		H 3
9:00		M 3.5
S1 [A3-G5] S2 [A \flat 3-E \flat 5] A1 [F3-C5] A2 [F3-A4]		T 2.5
	E 3.5	
	<u>Music</u>	
	<ul style="list-style-type: none"> • Some diction difficulties may arise in the first movement, due to 'Old English' aspects of the text. (i.e. hath, o'er, prison'd, would'st, thou, thy, etc) • Mvt 1 - Predominantly polyphonic. Slow and in 4/4, but with many rhythmic complexities. Melodic motion is stepwise. Harmonic structure centers around the close and contrasting intervals created when multiple voices move stepwise within an imitative texture. "...whispered text beneath descending melodic lines recalls the ghostly voices of forgotten souls." [composer's note from the score] • Mvt 2 - Accompanied solely by handclaps from the ensemble—no piano. Much quicker than the first movement. Mainly homophonic, but with an extended polyphonic opening segment. In 10/8, 6/8, 7/8, and 2/4. Many close intervals of major and minor 2nds between voice parts. "...hearty women singing a rustic sea shanty, depicting the tragic story of a fatal shipwreck." [composer's note from the score] • Mvt 3 - Incorporates a tune by Eliphalet Oram Lyte (1842-1913). Choral texture includes homophony and two-part writing (S1/S2 vs. A1/A2). Simple style of composition, befitting the nursery rhyme. "...captures a melancholy I've often felt while sitting by the shore or on the docks of a small Atlantic port, watching travelers come and go." [composer's note from the score] • Piano accompaniment for Mvt 1 requires a pianist with extremely accomplished technical skills. 	

Larsen, Libby (b.1950)	“Kyrie,” from <i>Missa Gaia</i>	1999
Dean, M.K.		ECS
SA div.	<u>Text</u>	ECS 4807-II
Unaccompanied	<ul style="list-style-type: none"> Poetic text begins: “Mother, Sister, Blessed, Honored.” The traditional Roman Catholic Kyrie is a three-part invocation to Christ and Lord, asking for mercy; masculine-based images of supplication suggesting a hierarchy of Master to servant. Deity in Dean’s text is called by more natural names like Mother and Sister, and is presented as “life of the water, life of the flower.” Imagery evokes Mother as Nature, part of the Earth itself. Instead of petitioning mercy, the voices in this work are seeking more constructive, practical assistance: “Help us...Teach us.” Suitable for any sacred or secular performance. All women, regardless of personal spiritual inclination, are strengthened and raised higher as a community through inclusion of the female component to Deity, and emphasis of Her as the earth’s life-giving force. 	R 1
English		V 1
Sacred [non-Judeo-Christian]; Women		H 1
2:05		M 1
S [E4-E5] A [B3-D5]		T 1
	E 1	
	<u>Music</u>	
	<ul style="list-style-type: none"> This is the second movement in Larsen’s <i>Missa Gaia: Mass for the Earth</i>—“the form and spirit of the traditional Mass combined with words that speak of human beings’ relationship to the Earth.” [from composer’s website.] “Kyrie” is the only movement for women’s voices. Not listed in the ECS catalog as available for purchase separate from the entire Mass. However, special printing of just this movement has been made possible in the past. Contact publisher and/or composer. Oboe part is not specifically marked in the choral score, though the line is woven into the rehearsal-only piano accompaniment. Contact publisher and/or composer regarding separate oboe part. SA, with some divisi in Soprano—could be approached as SSA. Brief A-B-A structure, with closing coda; harmonic, melodic, and text elements are revisited throughout the work. Limited ranges, triadic harmony, no meter or tempo changes, and no complex rhythms—voice parts easily learned by an ensemble of any skill level. Simple and short, yet powerful. 	

Larsen, Libby (b.1950)	Of Music	2005
Dickinson, Emily (1830-1886)	<i>Commissioned by WomenSing in celebration of Marcia Hodges, accompanist</i>	Libby Larsen Publishing
SSAA	<u>Text</u>	n/a
Piano (four-hand)	<ul style="list-style-type: none"> • All texts by Dickinson, and all are related to music. • Three movements: <ol style="list-style-type: none"> I. Of Being is a Bird II. The fascinating chill that music leaves III. Musicians wrestle everywhere 	R 2
English		V 3
Secular		H 3
8:00		M 3.5
S1 [C4-A5(B5)] S2 [C4-E5] A1 [A♭3-D5] A2 [G♭3-D5]	<u>Music</u> <ul style="list-style-type: none"> • Often written as two-part SA and three-part SSA, with varying internal divisi. Some adaptations of part-assignment from phrase to phrase may be necessary to achieve the best choral balance and blend from the ensemble. • Two accomplished pianists needed for the four-hand piano accompaniment. • Ranges are manageable. Only extreme is Soprano 1 to A♭5 at end of mvt I—but this is supported harmonically by other voices and four-hand piano. There is also simultaneous G5, A5, and B5 in Soprano 1 at end of mvt III, but the closeness of pitches is supportive, and A5/B5 are optional. • Mvt I - No complicated rhythms, no meter changes. Ending cadence is clearly on a D♭ Major chord, but previous harmonic progressions frequently shift tonality and tonic key. Moderate chromaticism, though much linear movement within individual vocal lines is still stepwise. Some independence of voice lines. Accompaniment supports all harmonic movement. • Mvt II - Occasional meter changes, but not rapid or frequent. One marked tempo change. Limited complication to rhythms. Entire movement mostly in two-part SA, with some three-part SSA. No four-part SSAA. Generally homophonic texture for voice parts, with only minor exceptions. Non-diatonic harmonic progressions, shifting tonalities, and moderate chromaticism (though not overly dissonant). • Mvt III - Multiple tempo shifts and meter changes—plus free, chant-like sections. Attention to internal/corporate rhythmic pulse within ensemble is crucial. Some imitative entrances and part-independence. Non-diatonic progressions and mild chromaticism. Accompaniment mostly flourishes and independent lines—vocal parts often unaccompanied. 	T 2 E 2.5

Larsen, Libby (b.1950)	Refuge	1994
Teasdale, Sara (1884-1933)	<i>Commissioned by the Peninsula Women's Chorus, Patricia Hennings, Director, in memory of Dolores Baldauf</i>	ECS
SSAA	<u>Text</u>	ECS 4399
Unaccompanied	<ul style="list-style-type: none"> • “Presents the message that music has the power to conquer sadness and adversity: ‘From my spirit’s gray defeat, from my pulse’s flagging beat...if I can sing, I still am free.’” [from article by Leslie Guelker-Cone, pg 9—see Bibliography] • Members of the commissioning ensemble, the Peninsula Women’s Chorus, decided on this text, to commemorate “the enduring spirit and unending ability to sing with shining words in the face of illness.” [from composer’s website] 	R 2.5
English		V 3
Secular; Loss & Grief; Inner Strength		H 3
4:30		M 3
		T 1.5
S1 [F4-A5] S2 [D4-F5] A1 [A3-C5] A2 [F3-G4]	<u>Music</u> <ul style="list-style-type: none"> • Written as four-part SSAA, but often with internal divisi, especially in S1. At most, divisi is to five or six total parts. • Independence of vocal lines—both rhythmic and harmonic. Frequent motivic imitation. • Numerous F3s for Alto 2 line, including some with accents and rhythms that are in contrast to entire rest of ensemble. Need an Alto section with strong, resonant low Fs. • Lines are individually consonant, but frequent half-step cross-relations between voices produce unexpected and, sometimes dissonant, harmonies. • Much recurrence of harmonic progressions, but still generally non-diatonic and chromatic. Also, recurrence of melodic and rhythmic motives. • No meter changes, but numerous tempo changes. Some two-against-three rhythms. • Attention to changes (some slow, some abrupt) in dynamics and expression markings is critical to best performance of this work. 	E 5

Larsen, Libby (b.1950)	Stepping Westward	1995
Levertov, Denise (1923-1997)		ECS
SAA	<u>Text</u>	ECS 4400
Oboe, handbells, marimba	<ul style="list-style-type: none"> Poetic material, “Stepping Westward,” was written between 1960 and 1967. Focuses on pioneer and frontierswomen from the Old West, telling their tales of sacrifice, hardship, loss, joy, and independence. Voices, along with marimba, oboe and handbells, tell the story of strong West-bound women through their own words, emphasizing the individuality and humanness of the women. 	R 1
English		V 2.5
Secular; Women; Women’s History		H 2.5
6:30		M 2.5
S [D4-F#5] A1 [A3-A4] A2 [A3-C#5]		T 1
	<u>Music</u>	E 3
	<ul style="list-style-type: none"> Distinct alterations in range, tempo, and dynamics positively support the text’s notion of woman as a changing creature, able to adapt to her surroundings as she pleases, instead of keeping within the confines of a man-made pre-established stereotype. Generally in A major tonality, though the diatonic triad in that key is rarely sung as a unit. First departure from the amorphous tonality is to a solid F major on the affirming text “glad to be...who? -Myself-.” Opening text set in soprano, fairly subdued as well as limited in range—with alto voices, marimba, and handbells providing ostinatic harmonic support. All voices join in with the text when the mood of poem begins to change. These changes in tonality and texture underscore the emphasis on women as a ‘who,’ as a person, rather than a ‘what,’ a possession or an object. Virtuosic oboe line—strong player needed. Handbell part works well with five ringers. Concise vocal range for all parts. Brief few notes of soprano solo. Some divisi within soprano melody line (when against A1/A2 ostinato). Some two-against-three rhythms, but repetitive. No meter changes, but many tempo changes. Frequent close harmonies, but motivic repetition eases learning. Some imitative sections—can be used in rehearsal to strengthen part independence. 	

Larsen, Libby (b.1950)	The Summer Day	2006
Oliver, Mary (b.1935)	<i>Commissioned for the Grand Rapids Women's Chorus by the Amos Fund, in memory of Catherine Carey Hobart</i>	Libby Larsen Publishing
SSAA	<u>Text</u>	n/a
String quartet	<ul style="list-style-type: none"> The poem begins with questions of creation, then describes the movements and perceptions of a particular grasshopper—a creature so small in the grand scheme of the earth. Moves finally to questions of death, and of life. “What is it you plan to do with your one wild and precious life?” 	R 2
English		V 3
Secular; Loss & Grief; Inner Strength		H 3
5:00		M 3
		T 1.5
	<u>Music</u>	E 3
S1 [D4-G#5]	<ul style="list-style-type: none"> Some sections in four-part SSAA, but often in two-part SA or three-part SSA. No excessive extremes of range—all supported by other voices. Frequent meter changes—quarter note stays constant. One section marked “freely, languidly, recitative.” Some homophony, some polyphony, some imitation. Much rhythmic and melodic independence between voice lines. Numerous detailed expression markings given—both for voices and for strings. Changes often quick. With the exception of the recitative segment, the actual rhythms are not complex. However, tempo and meter changes, and imitation, may raise rhythmic difficulty. Added chord tones and non-diatonic progressions, but very little chromaticism or dissonance. 	
S2 [C4-E5]		
A1 [A3-C#5]		
A2 [G3-C5]		

Larsen, Libby (b.1950)	Today, This Spring	1995
(multiple authors— see comments)	<i>Commissioned by David L. Cooper and Thomas Scott for The Bel Canto Voices, 1995</i>	Oxford
SA div.	<u>Text</u>	OUP 3860406
Piano	<ul style="list-style-type: none"> • Three movements: <ol style="list-style-type: none"> 1. Today, this spring (“Spring,” by Janice Kimes) 2. She Piped for Us (Charles A. Wilson) 3. If I can Stop One Heart from Breaking (Emily Dickinson) • Text for the second movement is from a sermon, written by Charles A. Wilson, for the memorial service of Kathryn Scott Peterson. • Work commissioned by David L. Cooper and Thomas Scott in remembrance of David’s wife and Tom’s sister, both of whom succumbed to breast cancer. • “...reflects the infinitely joyous spirit of both women and their courageous example of peacefulness in the face of adversity.” [from the score] 	R 1.5
English		V 1.5
Secular; Loss & Grief; Inner Strength		H 2.5
6:00		M 2.5
S [C4-G5(A♭5)] A [B3-C5]		T 1
	E 2.5	
	<u>Music</u>	
	<ul style="list-style-type: none"> • Supportive, yet often independent, accompaniment. • Mostly two-part SA with some internal divisi at and near cadence points. Comfortable ranges for all parts—higher pitches in Soprano line are supported by other voices and accompaniment. • Mvt 1 - Brisk tempo. Constant meter changes between 7/8, 6/8, and 4/4—eighth note stays constant. Significant rhythmic independence between the two voice parts. A hint of polytonality, but not dissonant. Harmonic and rhythmic motives recur within the movement. • Mvt 2 - 4/4 throughout. Relies heavily on eighth- and sixteenth-note patterns—crisp rhythmic accuracy needed, so that the patterns do not begin to feel like triplets. Some staggered entrances and echoes—otherwise voice parts share the same rhythms. Busy piano part. Accents and shifts of dynamics add to the intense forward-motion of this movement. • Mvt 3 - Smooth and peaceful. Some changes of meter, but not jarring to the serenity. First statement of text is in unison; the second presentation is in two- and three-part harmony. Accompaniment supports movement of voices—very unobtrusive. • Note: The work is published in the Oxford Music for Upper Voices series, but the commissioning ensemble was comprised of the changed voices of high school-aged women. 	

Larsen, Libby (b.1950)	The Womanly Song of God	2003
de Vinck, Catherine (b.1923)	<i>Commissioned by the San Francisco Girls Chorus, Susan McMane, Artistic Director, in celebration of the Chorus's 25th Anniversary</i>	Oxford
SSSSAAA	<u>Text</u>	OUP 3867550
Unaccompanied	<ul style="list-style-type: none"> • “When I first read Catherine de Vinck’s jubilant celebration of birth, renewal, and life ‘The Womanly Song of God,’ I heard it as a head-tossing, laughing, dancing first-person soliloquy. I was immediately drawn to its energy...” [composer’s comments from the score] 	R 2
English		V 3.5
Secular; Women; Nature		H 3.5
7:00		M 5
		T 4
S1 [C4-G5] S2 [C4-F5] S3 [C4-E5] S4 [C4-D5] A1 [C4-C5] A2 [C4-C5] A3 [G3-A5] A4 [G3-A5]	<u>Music</u> <ul style="list-style-type: none"> • Ranges and tessiture comfortable for all voice parts—any extremes are well supported by other voices. • Voice parts are frequently in four-part SSAA, but also spend significant time in five-, six-, seven-, and eight-parts. The divisi from four-part to a larger voicing is primarily to add more harmony—it does not produce more independent voice parts. • Intervallic space between vocal parts is often only a half- or whole-step. For example, a strong, sustained chord early in the work is: G4/A4/B4/C5/D5/E5/F5/G5. Multiple instances of similar clusters throughout the piece. • The work is generally in C major, but the harmonic structure relies more heavily on vertical stacking of notes, as opposed to forward harmonic progression of diatonic chords. • Along with the poetic text in English, numerous percussive and non-word syllables are sung by chorus. This may present a difficult diction challenge, especially when first learning the piece. • Body percussion [hand-claps, thigh-slaps, and foot-stomps] notated for Soprano 3/4 and Alto 1/2/3/4. None for Soprano 1/2. • Metric structure constantly moving between 3/4, 4/4, 5/8, and 6/8, with an occasional measure of 7/8. The measures in 5/8 switch frequently between 2+3 and 3+2 division of the beat, presenting another metric challenge. • Rhythms are very challenging, especially in sections where each of the four main voice parts is rhythmically independent from the others. This can also present a diction challenge when the English and non-word texts are presented simultaneously, yet in independent rhythmic patterns. 	E 3

Larsen, Libby (b.1950)	A Young Nun Singing	2005
(multiple authors— see comments)		Oxford
SSA	<u>Text</u>	OUP 3868557
Unaccompanied	<ul style="list-style-type: none"> Four movements: <ol style="list-style-type: none"> I. Now That I'm Young (Anonymous female poet, Spain, 13th-15th Century) II. I Want To Be, Mother (Anonymous female poet, Spain, 13th-16th Century) III. My Parents, As If Enemies (Sor Juana Ines de la Cruz) IV. There's Nobody (Idea Vilarino) First three texts are from the thirteenth- through sixteenth-centuries. They are the voices of cloistered women "bitterly protesting their fate, writing poetry and journals, which they knew were never to be read, seen, or heard. The words of these women were in effect silenced to the world outside the cloister's gates." Fourth text from early 1900s. The voice of another woman unseen by society. [Paraphrase of composer's comments from the score.] 	R 2 V 3 H 4 M 4.5 T 3.5 E 2.5
English		
Secular; Women; Women's History		
6:30		
S1 [Eb4-Gb5(Ab5)] S2 [A3-Db5] A [F3-C#5]	<u>Music</u> <ul style="list-style-type: none"> Mvt I - In 6/8, 7/8, 9/8, and 3/4—eighth note stays constant. Spirited, accented, highly rhythmic. Divisions of beats within the measure may contrast between voice parts (e.g. in 9/8, Alto line may be 2+2+2+3, while Soprano 1 line may be 3+2+2+2). Numerous instances of this two-against-three style. Singers must have strong rhythmic skills in order to maintain the necessary rhythmic independence between voice parts. One or two points of internal cadential divisi, but, otherwise, the entire movement is in three-part SSA. Voice parts often very closely spaced—with frequently only a half-step or whole-step interval between one voice part and the one above or below. These closely-contrasting intervals can make the initial part-learning challenging. Modal and chromatic harmonies; non-diatonic progressions. Mvt II - In 4/4, molto legato. Soprano 1 and Alto line in octaves. Soprano 2 line in internal two-part divisi, often as an echo or counterpoint to the melody in Soprano 1/Alto. (Could approach as SSAA.) No meter changes; no rhythmic challenges. More diatonic than mvt I, but still modal and chromatic. Closes on a consonant F major chord. 	

Larsen, Libby (b.1950)	A Young Nun Singing (<i>continued</i>)	2005
	<ul style="list-style-type: none"> • Mvt III - In 6/8—marked “fiercely.” Entire movement is motivically imitative. Rapid crescendi and decrescendi. Rhythms are moderately complicated, but repetitive. Final tempo may make rhythms and diction a challenge. Opening melodic/harmonic structure is based on stacked intervals (E4/F4/G4/A4), and continues throughout the movement. • Mvt IV - In 4/4—marked “quietly.” Some imitation and echo, but not as complex as mvt III. Multiple tempo changes add interest to the setting of this particular text. No meter changes or complex rhythms. This movement does not rely as heavily on closely stacked intervals, but is still chromatic, with non-diatonic harmonic progressions. Entire work comes to a close in F major. 	

Löffberg, Maria (b.1968)	Hildegard Motets	2000
Hildegard von Bingen (1098-1179)		Treble Clef
SA + S, A solos	<u>Text</u>	TC-170
Piano or organ	<ul style="list-style-type: none"> • Latin sacred/spiritual texts, but non-liturgical. • The texts all “invoke personifications of female spirituality: the Church as bride, Wisdom with her whirling wings, the Holy Spirit, and the Church as Mother.” [from publisher’s website] • Four motets: <ul style="list-style-type: none"> I. O chorusans lux stellarum (O glistening starlight) II. O virtus Sapientie (Sophia! You of the whirling wings) III. Spiritus sanctus (The Spirit of God) IV. Nunc gaudeant (Let Mother Ecclesia sing for joy!) 	R 2.5
Latin		V 3.5
Sacred [Judeo-Christian]; Women		H 3
9:30		M 3.5
S [D4-A♭5] A [A3-D♭5]		T 2
	E 2	
	<u>Music</u>	
	<ul style="list-style-type: none"> • Outer two movements in two-part SA. Inner two movements for solo voice, or unison section. Modal harmonies throughout; only minimal chromaticism and dissonance. Some crescendo/decrescendo and other dynamic markings, but otherwise limited expression markings. Perfect opportunity for incorporating stress and emphasis based on the text. Entirely in Latin. • Mvt I - Multiple meter changes—6/4, 3/4+3/2, 2/2, and 3/2. Some tempo changes. Long melismatic phrases may challenge breath support and lyricism of ensemble. (2:45) • Mvt II - Alto solo (or unison alto section). Marked “Tranquillo.” Multiple meter changes, but pulse stays slow and steady. (1:30) • Mvt III - Soprano solo. In 7/8—marked “con spirito.” Very lively. (1:50) • Mvt IV - In 6/8 and 5/4. First half of the movement (6/8) is comprised of eighth notes in constant motion. Voices in near-identical rhythmic patterns. Second half (5/4) is all “Alleluia.” The phrases alternate from Soprano to Alto, each imitating the opening motive of this second half, but each time on a different starting pitch. Many complicated intervals. Some contrary motion when both voice parts are rhythmically similar. (3:10) 	

McCollin, Frances (1892-1960)	In the Bleak Midwinter	1934
Rossetti, Christina G. (1830-1894)		Treble Clef
SSAA	<u>Text</u>	TC-172
Piano	<ul style="list-style-type: none"> Many choral settings of this Rossetti text only use the first stanza of her poem. This first stanza is related to wintertime, but is not overtly religious. McCollin's choral setting includes all five verses, the last four of which are very specific to the Christian story of Christ's birth. Includes multiple references to "Lord," "Christ," "He," "Him," and "Lord God Almighty Jesus Christ," as well as various other figures in the Christmas story (manger, ox, ass, cherubim, seraphim, and "breastful of [mother's] milk"). May not be textually suitable for a secular winter holiday concert. 	R 1.5
English		V 1.5
Winter Holiday [Sacred Christian]		H 1.5
4:45		M 2
S1 [D4-G5] S2 [D4-G5] A1 [A3-D5] A2 [G3-B \flat 4]		T 1
	E 3	
	<u>Music</u>	
	<ul style="list-style-type: none"> Generally homophonic choral writing, with only minimal staggered entrances or echoed phrases. Minor tonality, moving to a strong G major for the final six measures. Five verses—all through-composed. Each verse has a different style and a different melodic motive. Wide ranges of dynamics markings—from pianississimo (<i>ppp</i>) to fortissimo (<i>ff</i>); numerous crescendi and decrescendi of differing durations—some for an entire phrase and some for only for two beats in a measure. In 3/2. No meter changes. Few rhythmic challenges, outside of initially familiarizing the ensemble with 3/2 meter. Some doubling of vocal lines. Minimal range difficulties. Expressivity will be the biggest challenge. Piano accompaniment is not primarily quick runs or fast-moving patterns, but instead is filled with very thick, lush chords moving throughout many octaves of the keyboard. Supports harmonic structure of the vocal lines, but still a very texturally-visible piano part. 	

Miller, Jane Ramseyer (b.1962)	Shadows on the Rock	1998
Miller, Jane Ramseyer (b.1962)	<i>Written for the “Shadows on the Rock Peace Camp” on the 50-year anniversary of the bombing of Hiroshima and Nagasaki</i>	Yelton Rhodes
SSAA + descant	<u>Text</u>	YR5901
Bass, percussion	<ul style="list-style-type: none"> The work opens with bass/drums ostinato, and a spoken voice-over of the following text: “At Hiroshima there is a museum. Outside the museum there is a rock, and on the rock there is a shadow. // The shadow is all that remains of the human being that stood there on August 6th, 1945 when the nuclear age began.” Though the “shadows on the rock” phrase relates to the events at Hiroshima and Nagasaki, the text is suitable for any human rights or peace event. 	R 2
English		V 1
Secular; Peace & Community; Social Justice		H 1
2:30		M 1
		T 1
S1 [E4-E5] S2 [C4-E5] A1 [E3-F4] A2 [D3-F4]	<u>Music</u> <ul style="list-style-type: none"> Each set of nine measures adds another level of interest. Opening melody presented by all Sopranos, while all Altos have background “ahh” and “ooh.” Second nine measures in four-part SSAA harmony. Third nine measures still SSAA with an added Soprano descant. Final instance is SSAA plus previous Soprano descant and a new Alto descant. Rhythmic and harmonic presentation of the initial nine measures remains the same through the piece. No modulations, chromaticism, meter changes, or tempo changes. Not necessarily lively or quick, but definitely spirited and engaging. Bass and percussion throughout. Percussion includes bass drum, vibraphone or triangle with bent sound, high and low tom with mallets, and suspended cymbal with draped chain. Stomps and claps from choir add to physical presence of the work. Soprano 1/2 range is comfortable and compact—only a 10th at most. Alto 1 also has a limited range, and generally comfortable tessitura, but with occasional low extremes. Alto 2 range is consistently low, centering between D3 and A3—may be too low for younger singers with limited strength in lower registers. (If the bass player is amenable, the piece could perhaps be transposed up to meet comfort level of Alto 2; however this may then strain the comfort level of Soprano 1.) 	E 1

Munn, Zae (b.1953)	Grandma's Alleluia	1989
Kilkelly, Ann (b.20thC)		earthsongs
SSA	<u>Text</u>	S-17
Unaccompanied	<ul style="list-style-type: none"> The setting: "Despite family resistance, Grandma embarks on a train trip from St. Paul to Montana to visit her cousin Marge. She is lulled by the repetitive sounds of the train into memories and dreams of her past. As she remembers she rejoices in her life." [from the score] Each section of the story is marked by a different header. Such headings, in order, are: "The Train," "Baking," "Sewing," "Fishing," back to "The Train," and finally, "Alleluia." 	R 2
English		V 3.5
Secular; Women		H 3
10:00		M 4
S1 [D4-G5] S2 [D4-G5] A [B3-D5]		T 2
	<u>Music</u>	E 3
	<ul style="list-style-type: none"> Each section of the song/story has an associated ostinato. For example, the text "the train" is repeated over and over in the Train section. "Kneading, punching, rising, punching" is repeated in the Baking section. The Sewing section mantra is "sewing, sewing, turning, sewing." These ostinati keep a constant pulse throughout the work, giving the impression of a moving train. Numerous and frequent changes of meter, including 2/4, 3/4, 4/4, 5/4, 5/16, 6/16, 3/8, 2/2, and 3/2. Dynamics change often, and to varying extremes. Rhythmic patterns are not intrinsically difficult, except perhaps for frequent ties over the barline in some voice parts. However, the shifting meter may complicate initial rhythmic comprehension. Only rare moments of homophonic texture. Otherwise mostly imitative and non-imitative polyphony. Heavy independence of voice parts. Frequent voice-crossing. Harmonic framework centers around tonic of D, though tonality changes throughout the work. Entire work is 10 minutes—duration may challenge some ensembles. 	

Munn, Zae (b.1953)	“Horses,” from <i>Five Animal Songs</i>	1998
Lauber, Peg (b.20thC)	<i>Full work commissioned by Constance DeFotis at Harvard University, Nina Nash-Robertson at Central Michigan University, Chet Alwes at University of Illinois, and Craig Johnson at Otterbein College</i>	Yelton Rhodes
SSA	<u>Text</u>	YR8302.4
Piano	<ul style="list-style-type: none"> • “Horses” is the only movement from <i>Five Animal Songs</i> to be composed for women’s voices. The other four movements (Mouse, Shrew, Vole; Bird; Merry-go-round; and Mice) are for mixed voices. • This story is set on a ship, one that was running out of fresh water. The captain orders the ballast thrown overboard, including chairs, crates of china, and the canon. Next, he orders the horses thrown overboard too. A passenger objects, in first person: “I screamed no, I screamed no!” The tale ends with the horses in the water, swimming, shrieking, and following after the ship. • A well-crafted story, but definitely not emotionally-uplifting. May create a disturbing image for less mature singers. 	R 2
English		V 4
Secular		H 4
3:30		M 3.5
S1 [D4-G5] S2 [D4-E5] A [G3-E5]		T 2
	E 3	
	<u>Music</u>	
	<ul style="list-style-type: none"> • Entire work is in mixed meter (3/2, 4/2, 2/4, 3/4, 4/4, 6/8, 7/8, and 8/8). • Some homophonic segments, but, in general, the voice parts are rhythmically independent. • There are a few measures of repeated E5s for the Altos, which may be uncomfortably high—but these E5s are in unison with other voices. Otherwise, fairly comfortable ranges for all voices. • Swiftly changing, and widely ranging, dynamics. • Some complicated rhythms, but mostly due to meter changes and the unfamiliarity for some singers of reading in meters such as 8/8. • Many minor 2nd and minor 9th intervals between voices. • Frequent difficult leaps in vocal lines, including tritones and minor 6ths. • Non-diatonic harmonies, but the overall tonality becomes familiar as the piece progresses. 	

Munn, Zae (b.1953)	Like Any Pilgrim	2001
Lauber, Peg (b.20thC)	<i>Commissioned by Amasong, Champaign-Urbana, Illinois for its 10th anniversary, Margot Rejskind, Director</i>	Yelton Rhodes
SSA	<u>Text</u>	YR8306
Unaccompanied	<ul style="list-style-type: none"> Text opens with the words “Like any pilgrim I travel light, shining my own lantern.” Continues to relate to outdoor travelers: sun, moon, wind, a hawk, etc. Closes with the same phrase as the opening. “Presents images of openness, sensitivity, expectation, and celebration.” [from publisher’s website.] 	R 2
English		V 3
Secular		H 3.5
5:00		M 3.5
		T 2
I [D♭4-G5] II [D♭4-E5] III [A3-B4]	<u>Music</u> <ul style="list-style-type: none"> Written for two-part SA and three-part SSA. Two-part is designated by “S, A,” while three-part is designated by “I, II, III.” Switches from one to other (and from two staves to three staves) frequently throughout the work. May be visually confusing for some singers. [Ranges given in left column are specific to the three-part divisi.] Opening motive is marked as “solo, free and chant-like.” Entire work in mixed meter, with frequent tempo changes. No key signatures, but scores of accidentals. Melodic material reappears in multiple modulations throughout the work. Singers will need to mentally shift from reading many flats to reading many sharps and then back again. Significant rhythmic and textual independence until closing presentation of melodic material. The last 28 measures use only one text in all voice parts (the same text as the opening), and is in a strong, homophonic chorale style. Frequently a limited progression of chord structures used for multiple measures in a row—the same pitches are used in multiple different configurations before moving on to a new chord structure. Often open harmonies without a third to the chord. Few complicated rhythms. Biggest challenge may be acclimating the ensemble to the part notation and visual layout of two-staves vs. three-staves. 	E 2.5

Munn, Zae (b.1953)	Memorial	1992
Kilkelly, Ann (b.20thC)		Arsis Press
SSA	<u>Text</u>	No. 430
Unaccompanied	<ul style="list-style-type: none"> • Text is from “Memorial Day,” a short story. • Scene: “Memorial Day parade ends in the cemetery, where the onlooker and marchers gather amidst the gravestones for speeches and testimonials. While a child stumbles through a recitation of ‘In Flander’s Field,’ a grown woman, who years ago had been chosen for the same honor, silently remembers the words, her version eloquent and mature with understanding and passion. As the recitation ends, ‘all of them standing there feel the connection of the living to the dead.’” [from the score.] • Appropriate for any memorial service or community remembrance event, yet not overbearingly somber. Does not carry a heavy feeling of mourning—instead celebrates the memories and the connection between the living and the dead. 	R 2
English		V 2.5
Secular; Loss & Grief; Inner Strength		H 3
3:30		M 3
		T 3
S1 [C4-F#5] S2 [B3-F#5] A [G3-D5]	<u>Music</u> <ul style="list-style-type: none"> • Main two motives are a conjunct and a disjunct series of eighth notes. These recur throughout the work. • Many staggered entrances of these motives create a polytextual effect. • Numerous voice crossings. • Opens and closes in three-part SSA. • Middle segment is for two soloists or two small groups—representing the younger child and the older woman. Longer durations and note-values. No eighth-note patterns. • In mixed meter throughout. • Stays in the same tonal framework for the whole piece—though the framework is not specifically diatonic. • Internal solo section involves large, difficult leaps for the soprano soloist. She needs to have a strong ear for singing accurate intervals. 	E 2

Munn, Zae (b.1953)	The Muse, the Stove, and the Willow Plate	1988
Kilkelly, Ann (b.20thC)		earthsongs
SSA	<u>Text</u>	S-14
Unaccompanied	<ul style="list-style-type: none"> • Three short pieces, each presenting women of “strong character or action.” • The Muse—excerpted from the poem “Getting Tough With the Muse.” In it, “a poet bemoans the fact that her muse is a bit more eccentric and troublesome than most.” • The Stove—excerpted from the short story “Revolution,” about “a woman rebels against her cantankerous old stove by pounding it to bits.” • The Willow Plate—excerpted from the poem “The Collectors,” in which “a woman uses the images in a willow plate to sing a love song.” [All quoted material sourced from the score.] 	R 2
English		V 2
Secular; Women		H 2
6:00		M 3
S1 [C4-Bb5]		T 2
S2 [C4-F5] A [A3-D5]		E 3
	<u>Music</u>	
	<ul style="list-style-type: none"> • Movements can be performed as a set or separately. • No low extremes of range for any voice part. 	
	<u>The Muse</u>	
	<ul style="list-style-type: none"> • In 4/4 with occasional 3/4 measures. • Form is ABA'B. ‘A’ is slower in tempo, with tight harmonies between voice parts. ‘B’ is only seven measures, with a quicker tempo and motivic imitation. The second instance of ‘A’ is similar, but shorter. 	
	<u>The Stove</u>	
	<ul style="list-style-type: none"> • In mixed meter throughout, with marked emphasis on the near-continuous eighth notes. This musically creates the pounding of the sledge hammer. • All pitches are within the scheme of C major, though linear motion of vocal lines is stressed over vertical chord progressions. No accidentals or chromatics. • Repetition of harmonic and melodic patterns. • Some doubling of vocal parts in unison or at the octave. 	

Munn, Zae (b.1953)	The Muse, the Stove, and the Willow Plate (<i>continued</i>)	1988
	<p>The Willow Plate</p> <ul style="list-style-type: none"> • Soprano 1 up to B\flat5, but a stepwise approach with crescendo lessens the potential difficulty. • In F major, though linear motion of voices is dominant over vertical harmonic progressions. • Shifts between 3/8, 6/8, 3/4, and 4/4. Underlying eighth note stays constant, but the pulse changes due to simple vs. compound division of the beat. • Altos carry the largest share of the melody, though S1 and S2 have some melodic material as well. • Opening motive (three eighth notes moving up stepwise to a quarter note) reappears frequently. 	

Munn, Zae (b.1953)	Touched to Apocalypse	2002
Sister Madeleva Wolff (1887-1964)	<i>Commissioned by the Saint Mary's College Women's Choir, Nancy Menk, Director in celebration of the new millennium</i>	Yelton Rhodes
SSAA	<u>Text</u>	YR8305
Piano, harp (opt.)	<ul style="list-style-type: none"> Text adapted by the composer from Sister Madeleva's poem "The Four Last Things." It is a "series of images of music,...which suggest the prophetic, non-literal powers of music." [from publisher's website.] Exquisite text for any ensemble to share its love of music. 	R 1.5
English		V 1.5
Secular		H 2.5
6:00		M 1.5
S1 [B3-G5] S2 [B3-E5] A1 [B3-B \flat 4] A2 [B3-B \flat 4]		T 2
	<u>Music</u>	E 3
	<ul style="list-style-type: none"> Written for two-part SA, three-part SSA, and four-part SSAA; designated by S/A, I/II/III, and S1/S2/A1/A2. Switches from one to other (and from two to three to four staves) frequently throughout the work. May be visually confusing for some singers. [Ranges given in left column are specific to the four-part divisi.] Solo opportunities in all ranges—from G#3 to F#5. Limited meter changes. Few complex rhythms. Some sections built on triadic harmony (3rds); other sections built on quartal harmony (4ths). Tempo changes mark infusion of new text. Various motivic material reappears throughout the piece, but in an adapted or altered form. Harp part is technically optional—but adds a great deal to the overall timbre of the piece. (Harp part is cued in piano.) Piano supports vocal lines, but also contains black-note clusters and lengthy black-note glissandi. Pianist must be comfortable with these types of technical needs. 	

Musgrave, Thea (b.1928)	Echoes Through Time	1989
Cooper, C. E. (Christa)	<i>Commissioned by the Agnes Scott College, Decatur, Georgia, for its centennial celebration</i>	Novello
(see comments)	<u>Text</u>	n/a
(see comments)	<ul style="list-style-type: none"> This work is a multimedia production, involving choral and solo singing, instrumental music, dance, acting, sets, lighting, and costumes. The original production also included sculpture related to the libretto material. The story revolves around mothers and daughters. Vocal soloists include three Daughters (Echo, Friend, Rebel), and two Mothers (Care, Wisdom). The Chorus of Daughters characters range in age from children to adults, and are portrayed at different times in the work by either a children's ensemble or a women's chorus. The Chorus of Mothers (spoken chorus) includes Patience, Tradition, Faith, Mercy, and Severity. 	R -
English		V -
Secular; Women; Mothers, Daughters, & Family		H -
32:00		M -
S [A3-Bb5] A [Ab3-Gb5]		T -
	E -	
	<u>Music</u>	
	<ul style="list-style-type: none"> Orchestration: piccolo/flute, oboe, 2 Bb clarinets, bassoon, horn, timpani, percussion, harp, piano/synth, string quartet (or small string orchestra), and optional electronic prologue/epilogue. Score and parts available for hire from publisher. Contact publisher for perusal material. Ranges vary for each of the solo voice parts. For the chorus, sopranos are asked to sing lower and Altos are asked to sing higher than perhaps is familiar to either section, but this is generally supported by other voices and orchestration. Meter changes prevalent throughout the work. Rhythms for the women's chorus are not overly complex; solo voice and orchestral rhythms are more complicated. As in any stage production, accurate and crisp diction is needed for the audience to comprehend the story. Score is very detailed—but it may initially be a challenge to decipher some of the alternative notations often associated with twentieth-century music. Wide range of dynamic and expression elements. Harmonic structure varies throughout the work—some sections rather tonal, some sections more dissonant. Cluster chords common. [Difficulty ratings have been left out of this annotation, since the wide variety of styles and compositional techniques used across the 32 minutes of this stage production do not lend themselves to difficulty ratings that could accurately represent the entire work.] 	

Parker, Alice (b.1925)	Away, Melancholy	1971
Smith, Stevie (1902-1971)	<i>Commissioned by the Dana Hall Glee Club, David Düsing, Conductor</i>	ECS
SA/SSAA	<u>Text</u>	ECS 2816
Tambourine	<ul style="list-style-type: none"> • Excerpted from the poem “Away, melancholy” (1964) • Not specifically a sacred or a secular text. Supports the notion of God and the idea that ‘man’ should aspire to something good despite obstacles, but also doubts and questions the exact nature of God. • Contains multiple references to ‘man’ and ‘mankind’ as general descriptors for the human race. (The poem was written in 1964.) These gender-exclusive terms may be uncomfortable for some ensembles. 	R 2
English		V 2.5
Secular		H 3
5:00		M 2
I.S [D4-A5]		T 2.5
I.A [A3-E5]		E 1.5
II.S1 [C#4-A5]	<u>Music</u> <ul style="list-style-type: none"> • For two choirs—Choir I is two-part SA with some divisi into three-part SSA. Choir II is either two-part SA or four-part SSAA. • Mixed meter—mostly 5/8, but with some 3/8, 4/8, 6/8, and 4/4. (The 5/8 is always divided as 3+2.) • Text setting is occasionally against the syllabic stress of the words. May be problematic at first. • Certain harmonic patterns are used throughout the piece, but these are not diatonic to a particular key. Some implied modulations. • Repetition of certain melodic motives. Much conjunct and stepwise motion in vocal line, with both whole- and half-steps. This motivic/conjunct approach can likely ease the difficulty of learning the unfamiliar harmonies. • A few instances of homophony utilizing all voice parts in both choirs, but otherwise much motivic imitation and independence of lines. 	
II.S2 [C#4-E5]		
II.A1 [B3-D5]		
II.A2 [F#3-D5]		

Parker, Alice (b.1925)	Elinor Wylie: Incantations I. Incantation	1984
Wylie, Elinor (1885-1928)	<i>Commissioned by the Baldwin School, Bryn Mawr, Pennsylvania for a first performance on April 14, 1984</i>	Treble Clef
SA div.	<u>Text</u>	TC-131
Piano, clarinet	<ul style="list-style-type: none"> • Revolves around darkness vs. light, as portrayed by a myriad of metaphors. • "...A flung white glove // In a dark fight; // A white dove // On a wild black night..." 	R 1
English		V 2.5
Secular		H 3.5
1:50		M 2
S1 [Eb4-G5] S2 [F4-F5] A1 [Ab3-C5] A2 [Ab3-A4]		<u>Music</u> <ul style="list-style-type: none"> • First of four movements from "Elinor Wylie: Incantations." • Octavo is listed as SA, but most of the piece is in four-part SA div. • Few extremes of range. Comfortable tessiture. • In 7/8 throughout. (Always divided as 3+2+2.) • Sopranos and Altos form a call and response, antiphonally mimicking the darkness and light. Tutti ensemble is only together for three words of text at the end. • Opens and closes on an E tonic, but the intervening harmonic structure is very chromatic, with frequent dissonances between voices. • Intricate clarinet part. Skilled player needed. Piano accompaniment is solid eighth notes as an ostinato—strong rhythmic stability is important. • Note: Title on the score is spelled as "Eleanor," but should be "Elinor," to match the text author's name.

Parker, Alice (b.1925)	Elinor Wylie: Incantations II. Nameless Song	1984
Wylie, Elinor (1885-1928)	<i>Commissioned by the Baldwin School, Bryn Mawr, Pennsylvania for a first performance on April 14, 1984</i>	Treble Clef
SA	<u>Text</u>	TC-132
Piano, clarinet	<ul style="list-style-type: none"> • Opens with a reference to “my heart” as a “hollow shell.” • A mournful text, recognizing the presence of a voice that is “alive with singing sound,” but also noting that this voice does not belong to the speaker. 	R 1
English		V 1.5
Secular		H 4
2:50		M 1
S [C#4-G5] A [A3-C#5]		<u>Music</u>
	<ul style="list-style-type: none"> • Second of four movements from “Elinor Wylie: Incantations.” • Heavily chromatic. • In two-part SA. Only minimal internal divisi. • Voices mostly move together in parallel 3rds or 6ths. Very minimal independence of voice parts. • No complex rhythmic or metric structures. • Piano accompaniment is thick chords in slow succession. Clarinet part mainly provides movement during the sustained pitches of the choir. • Note: Text author’s name on the score is spelled as “Eleanor,” but should be “Elinor.” 	E 2

Parker, Alice (b.1925)	Elinor Wylie: Incantations III. Fair Annet's Song	1984
Wylie, Elinor (1885-1928)	<i>Commissioned by the Baldwin School, Bryn Mawr, Pennsylvania for a first performance on April 14, 1984</i>	Treble Clef
SA	<u>Text</u>	TC-133
Piano, clarinet	<ul style="list-style-type: none"> • Opening text is "One thing comes and another thing goes." • The rest of the poetic material centers around similar contrasts. 	R 1
English		V 1.5
Secular		H 3
1:10		M 1
S [F4-F5] A [B \flat 3-D5]		<u>Music</u>
	<ul style="list-style-type: none"> • Third of four movements from "Elinor Wylie: Incantations." • In two-part SA. Very minimal internal divisi. No range or tessitura concerns. • Very sparse texture for choir. Slow rhythmic motion in mainly quarter- and half notes. • Chromatic with modulations. • Clarinet and piano accompaniment have a quicker-moving rhythmic structure—predominantly an eighth-note arpeggio motive. This adds forward drive and intensity to the piece. It is comparatively the least difficult clarinet part of the four movements. 	E 2

Parker, Alice (b.1925)	Elinor Wylie: Incantations IV. Madman's Song	1984
Wylie, Elinor (1885-1928)	<i>Commissioned by the Baldwin School, Bryn Mawr, Pennsylvania for a first performance on April 14, 1984</i>	Treble Clef
SA	<u>Text</u>	TC-134
Piano, clarinet	<ul style="list-style-type: none"> • Text refers to a hunting excursion: “silver horn,” “follow, follow,” and “when the hunt goes by.” • Rhythmic and spirited. <u>Music</u> <ul style="list-style-type: none"> • Fourth of four movements from “Elinor Wylie: Incantations.” • In 6/8, marked “Rushing.” Dotted quarter note = 120. Brisk and driving, the marked tempo may be a challenge for diction and for the piano/clarinet. • Constant eighth-note quintuplets in right-hand piano contrast with eighth-note triplets in voices, clarinet, and left-hand piano. Actual rhythms of vocal lines are not complex, but the contrasting piano line may present an aural challenge. No meter changes. • Highly imitative. • Dissonant, though with recurring harmonic and rhythmic motives that do begin to become familiar. • Varying voicings. Begins with unison Soprano line, then adds Alto in imitation to form two-part SA. Next adds a third line in imitation (Altos divide) to form three-part SAA. • Intricate piano and clarinet parts. Skilled players needed for both instruments. These are comparatively the most difficult piano and clarinet parts of the four movements. • Note: Title on the score is spelled as “Eleanor,” but should be “Elinor,” to match the text author’s name. 	R 2
English		V 3
Secular		H 3
1:55		M 2.5
S [C4-A5] A [A♭3-E5]		T 1 E 2

Parker, Alice (b.1925)	Give Thanks for Music	2003
Marshall, Jane and composer	<i>Commissioned by Sigma Alpha Iota in honor of its One Hundred Year Anniversary, 1903-2003</i>	Treble Clef
SSA	<u>Text</u>	TC-272
Piano	<ul style="list-style-type: none"> • A ‘feel-good’ text about music. “Give thanks for music...sing of the friendships...sing for joy,” etc. • Some ensembles may find the text to be too “cutesy” or “cheesy,” but it plainly speaks to exactly what we as singers and performers do every time we open a piece of music. The reception from singers and audience will likely be determined by the maturity of the rehearsal approach. 	R 1
English		V 1
Secular		H 1
2:45		M 1
S1 [D4-F#5] S2 [D4-E5] A [D4-D5]		T 1
	<u>Music</u>	E 1
	<ul style="list-style-type: none"> • Opens in unison—all voices on the melody. Second verse is in two-part SA—Altos on the melody and Sopranos with an echo/descant. Third verse is in three-part SSA—Altos still with melody, Soprano 2 with echo/descant (though somewhat altered), and Soprano 1 with a new descant. • Limited, compact ranges. • Consonant, expected harmonic progressions. D Major tonic throughout—no modulations. • No meter changes. • No rhythmic challenges. There is independence of rhythms between parts when in SA and SSA, but the rhythmic patterns are not complex. • Simple, pleasant piece. Easily taught to a large group. Good piece for the spirit of music-as-community-togetherness. 	

Parker, Alice (b.1925)	Three Seas	2000
Dickinson, Emily (1830-1886)		Treble Clef
SAA	<u>Text</u>	TC-181
Piano only OR 2 flutes, bassoon, harp	<ul style="list-style-type: none"> All sea-themed Dickinson texts. Three movements: <ul style="list-style-type: none"> I. There is a solitude of space II. As if the Sea should part III. A soft Sea washed around the House 	R 1.5 V 2.5 H 3.5 M 3 T 1.5 E 3
English		
Secular	<u>Music</u>	
7:20	<ul style="list-style-type: none"> Mvt I - SAA. In 4/4 with one measure of 3/2. Texturally basic (entirely homophonic). Metrically and rhythmically uncomplicated. Harmonically complex. Most phrases start with all voice parts in unison and then expand outward, to end on a sustained, non-diatonic chord. Chromatic. Piano only or 2 flutes, bassoon, harp. (2:10) Mvt II - SSA. In 5/8 (always 3+2). Entire movement is motivically imitative, with imitation between the voices themselves and throughout the movement as a whole. Rhythms do not present a challenge, as the same motive is frequently repeated. No modulations. Piano only or harp only (no winds). (1:50) Mvt II - SA. No divisi. In 9/8. Chromaticism and implied modulations. Non-diatonic progressions. Multiple instances of voice-crossings due to contrary motion between the two voice parts. The accompaniment always divides the 9/8 into 3+3+3, but voice parts have occasional duplets. Some rhythmic complexities when the voice parts are rhythmically similar, but not entirely identical. Piano only or 1 flute, bassoon and harp. (2:55) Publisher's note: Accompaniment should be either piano or 2 flutes/bassoon/harp—not both. Separate instrumental parts available from publisher. The piano part is difficult in that it is not very 'pianistic.' If using piano only, the accompanist should have ample time to practice, as patterns idiomatic to the harp, flute, and bassoon do not necessarily fall comfortably on the piano. 	
S [E4-A5] S2/A1 [E4-F5] A2 [A♭3-B♭4]		

Peaslee, Sandi (b.1938)	And Ain't I a Woman?	2002
Truth, Sojourner (1797-1883)	<i>For Sheila Heffernon and the Northfield Mt. Hermon Select Women's Ensemble</i>	Roger Dean
SSA + solo	<u>Text</u>	15/1740R-2
Piano	<ul style="list-style-type: none"> Based on the words of Sojourner Truth in her speech at the Ohio Women's Rights Convention, 1851. A brief biography of the author is given on the front cover of the score. Great program addition for Women's History Month or Black History Month. 	R 3
English		V 1
Secular; Women; Women's History; Social Justice		H 2
4:45		M 1
S1 [G3-G5(B♭5)] S2 [G3-G5] A [F3-D♭5]		T 1
	<u>Music</u>	E 1
	<ul style="list-style-type: none"> Strong gospel style. Wide ranges for all voice parts—Altos go higher, and perhaps lower, than may be usual; Sopranos go lower than may be usual. Excellent selection for expanding the vocal ranges of an ensemble. Opens with a slow unaccompanied intro in 2/4, then moves to a rhythmic 12/8. Returns to 2/4 (simple) and then again to 12/8 (compound), etc. Ensemble needs to be strong at rhythmically differentiating between 'eighth+two sixteenth' patterns (in simple meter) and triplet eighth notes (in compound meter). Frequently homophonic, but also some staggered entrances, echoes, and brief countermelodies. Blues progressions infuse the harmonic structure. Multiple modulations. Piece grows in intensity from beginning to end. Strong finish. Pianist must be able to give the right flair and style to the accompaniment. 	

Phillips, Sheena (b.1958)	And Still I Rise	2002
Angelou, Maya (b.1928) and composer	<i>Commissioned by the Columbus (OH) Women's Chorus, Patti O'Toole, Director</i>	Contact Composer
SSAA	<u>Text</u>	n/a
Drums	<ul style="list-style-type: none"> • Main text by Maya Angelou, "And Still I Rise." • Additional texts by the composer, "Hope is within me." 	R 1.5
English		V 2.5
Secular; Social Justice		H 2.5
4:30		M 2.5
S1 [B3-E5] S2 [C4-D5] A1 [A3-D5] A2 [A3-A4]		<u>Music</u> <ul style="list-style-type: none"> • Similar ranges for S1, S2 and A1—nearly interchangeable. A2 has a similar lower end, but does not venture as high. • Centers around A major, with added chord tones. • In 4/4 and 3/4. However, the 4/4 switches between regular (2+2+2+2) and irregular (3+3+2) division of beats. The irregular division quickly becomes familiar, but may present a challenge initially. Occasionally, both regular and irregular division occur concurrently in different voices parts. • Begins with soft vowel sounds for all four voice parts, eventually rising to an accented "ay ay ay." • Initially, Soprano 1 has the melody, with other voices continuing on vowels in the background. Then all four voices are together on the text "Still I Rise," accented and forte, with drums. • Next, alternates between S1/S2 carrying full text with A1/A2 on texted ostinato, and vice-versa. Eventually all voices carry the full text. Each section is opened/closed with the emphatic interjection of either "ay ay ay" or the title text "Still I Rise." The piece finishes with intensity and excitement, with multiple spirited exclamations of the title text. • A rhythmic, driving work. Very catchy to both performers and audience. A strong piece for any community event. • A note from the composer, on the front cover of the work, states that the drum part was originally intended for the three tones of the djembe, but can be adapted, extended, and expanded based on the drums and the drummers available.

Phillips, Sheena (b.1958)	The Birth	2001	
Kenward, Jean		Canasg	
SA	<u>Text</u>	n/a	
Piano	<ul style="list-style-type: none"> • The poetic material speaks of a birth in the stables with seers, angels, and oxen—clearly referring to the Christian Christmas story. However, there is no direct, specific mention of Christ, the baby Jesus, Mary, or any religious/spiritual path. • Neither overly sacred, nor overtly secular. • Could likely be performed in either a sacred or a secular setting, depending on the underlying motivation or mentality of the conductor, ensemble, and audience. 	R	1
English		V	1
Winter Holiday [Sacred Christian];		H	2
Winter Holiday [Secular]		M	1
2:00		T	1
S [E4-E5]	<u>Music</u>	E	1.5
A [B3-C5]	<ul style="list-style-type: none"> • Comfortable, limited ranges. • Two-part SA. • Homophonic. • Piano supports harmonic structure. • Frequent quarter-note triplets. • Ends in C Major. All pitches are within the C major scale, but non-standard diatonic progressions are present. • In 2/2. No meter changes. • A simple, brief, yet elegant, song for a winter holiday concert. 		

Phillips, Sheena (b.1958)	Chinese Crane Song	2003
Towson, Edwina	<i>First performed by Capital University Women's Chorus, Sandy Mathias, Director</i>	Canasg
SSA	<u>Text</u>	n/a
Piano, flute (opt.)	<ul style="list-style-type: none"> “...poem conjures for me aerial views of China’s dramatic landscape and the life that goes on there.” [composer’s comments from the score] 	R 1.5
English	<ul style="list-style-type: none"> The text does not tell a story so much as it draws an image, a snapshot, of rural China from the eyes of the flying crane. Detailed and descriptive. 	V 1
Secular		H 2
3:45		M 2
S1 [C4-F5]	<u>Music</u>	T 1.5
S2 [C4-F5]	<ul style="list-style-type: none"> Generally in three-part SSA, but with occasional two-part SA. 	E 1.5
A [A3-B4]	<ul style="list-style-type: none"> Opening is marked “smoothly and expansively—like water and sky.” Rhythmic motion mostly in quarter- and half-notes. No eighth notes or any passages of quickly-moving rhythms. Harmony frequently in open 4ths and 5ths. No chromaticism. Shifting meters (3/4, 4/4, 3/2, 5/4), but quarter note stays constant. Minimal leaps in vocal lines—generally very linear and smooth. Often homophonic, but not entirely so. Diction should not be a challenge, since the rhythmic movement is slow and text-setting is syllabic, but crisp diction is still a foremost goal, so the audience can appreciate the visual picture that has been created by the text. Composer’s note in the score suggests that the piano part should sound as much as possible like bells, gongs or cymbals. This piece is also available for SA children’s chorus and SATB mixed chorus, but was originally written for, and premiered by, women’s voices. 	

Phillips, Sheena (b.1958)	Sea Pieces	2002
Dickinson, Emily (1830-1886)	<i>Commissioned and first performed by Canty of Scotland</i>	Contact Composer
SSA	<u>Text</u>	n/a
Unaccompanied	<ul style="list-style-type: none"> Three movements, each based on a Dickinson text: <ul style="list-style-type: none"> IV. My river runs to three V. As if the sea should part VI. Exultation 	R 2
English		V 2
Secular		H 2
5:00	<ul style="list-style-type: none"> “...these pieces should convey something of the flavor of Emily Dickinson’s writing - by turns impulsive, wishful, wondering, definite;...with a quality of thinking aloud: one thought after another...and all of them savored.” [composer’s comments from the score] 	M 1.5
S1 [C#4-A5]		T 1
S2 [A3-G5]		E 2
A [Ab3-E5]		
	<u>Music</u> <ul style="list-style-type: none"> Wide ranges for all voices, but structurally supported by other voice parts. Mvt I - In 2/2, 3/8, 3/4, and 4/4, but the meter changes are not quick. Both motivic imitation and homophony, with voice crossings in the imitative sections. Expressive markings are frequent—attention to these will bring out the intricacy of Dickinson’s text. No modulations or chromaticism. Few rhythmic concerns once the changing meters have been established. Mvt II - First presentation of the text is strictly homophonic. In the second presentation, Soprano 1 and Alto are still together, but Soprano 2 is continually two beats behind S1/A. Modulations are present, but relative harmonic patterns remain constant. No rhythmic or metric concerns. Mvt III - Marked “with ecstatic rushes of energy - and generous pauses.” For the first presentation of the text, S1 has full text and melody, while S2/A have an augmented version of the title “Exultation.” For the second presentation, S1/S2 are together, while Alto has a continued exclamation of “Exultation.” Numerous voice crossings in this section. All voices are together again for final three measures. No modulations. Same meter throughout, but with frequent pauses and changes in tempo to support the text. 	

Pitt, Jane Roman (b.1949)	I Am Of Sarah	2005
Pitt, Jane Roman (b.1949)		Trans- continental
SSA	<u>Text</u> <ul style="list-style-type: none"> Names specific female ancestors in the Jewish tradition (e.g. Sarah, Rachel, Leah, Ruth), as well as the more general ‘mother’ and ‘mother’s mother.’ The speaker identifies with each of these ancestral women, and celebrates the unity in linking all these women as one collective female ancestral entity (“we are all the same”). “...a powerful and convincing statement about the central role of women in Jewish- and world-history.” [from the publisher’s website] Judaism is both a religion and a culture, so this piece could be considered sacred or secular, depending on the performance setting and the approach of the ensemble. <u>Music</u> <ul style="list-style-type: none"> Begins in two-part SA, then moves to three-part SSA. No challenges of range or tessitura. No modulations, meter changes, or rhythmic difficulties. A very simple piece to learn, but significant in that it presents a narrative of important ancestral and historical women that otherwise are not frequently the topic of repertoire for women’s chorus. 	993272 (HL191512)
Piano		R 1.5
English		V 1
Sacred [Judeo-Christian]; Secular; Women; Women’s History		H 1
2:30		M 1
S1 [D4-G5] S2 [C4-G5] A [A3-B♭4]		T 1
		E 1

Powell, Rosephanye (b.20thC)	Still I Rise	2004
Powell, Rosephanye (b.20thC)	<i>Commissioned by Vox Femina Los Angeles in honor of Pen Desser Dr. Iris S. Levine, Artistic Director</i>	Gentry
SSAA + solo	<u>Text</u>	JG2345
Piano	<ul style="list-style-type: none"> The text has roots in the African American culture, but the affirming, encouraging words are applicable to any ensemble. 	R 1
English		V 1.5
Secular; Women; Women's History; Social Justice		H 1.5
3:15		M 2
S1 [F4-F5(B♭5)] S2 [E4-D5] A [B3-B♭4]		T 1.5
	<u>Music</u>	E 2
	<ul style="list-style-type: none"> Opportunities for both solo and small group feature. Chorus is mostly a tight, triadic three-part SSA, with limited divisi into four-part SSAA. Texture is generally the three-part chorus as the foundation, with one or more solo lines embellished above it. [Ranges given in the left column are for the three-part chorus, and do not include the solo lines.] One modulation. Frequent added chord tones for color and style, but no unexpected or dissonant harmonic progressions. Gospel-style rhythms and heavy syncopation. Energizing setting. The overall energy and spirit of the piece has the potential to overshadow comprehension of the text, if the ensemble is not attentive to diction details. Accompaniment may be expanded beyond piano to other instruments (e.g. guitar, bass, percussion, organ, etc.). Pianist should be comfortable with the full chords, strong left-hand bass line, and rhythmic intensity of gospel-style accompaniments. Can improvise, if desired. 	

Queen, Claudia Howard (b.20thC)	Artemis	1986/1996
Queen, Claudia Howard (b.20thC)		Contact Composer
SSA	<u>Text</u>	n/a
Piano	<ul style="list-style-type: none"> Originally intended as the theme song for the Artemis Singers (Chicago, IL), but is applicable to any women's choral ensemble. Composer and author's note: "I pictured the original Greek goddess [Artemis] standing on a cliff in all her glory, possessing the many positive qualities held by women: strength as well as sensitivity....I decided that perhaps women could use more positive affirmations which articulate the qualities women need to achieve their dreams and feel satisfied with their own self-image. I hope this song gives women strength to develop all their good qualities unencumbered by societal norms." In the text, the speaker refers to herself as Artemis, and associates herself with many of Artemis' characteristics. (e.g. "I am strong, I am light...I ride, I fly...I'm beautiful...I am Artemis.") Supportive, empowering text. 	R 1.5
English		V 1.5
Secular; Women; Inner Strength		H 2.5
2:30		M 1
S1 [C#4-A5] S2 [Bb3-D5] A [F3-Ab4]		T 1
	<u>Music</u> <ul style="list-style-type: none"> In 6/8 throughout. Recurring rhythmic motives drive the piece forward. Some syncopations, but easily grasped. Mostly in three-part SSA, but Soprano 1 and Alto occasionally split internally, moving the total to four- or five-part harmony in some sections (especially near the end). Alternates between longer sections of homophony and shorter sections of motivic imitation. Includes some polytextual instances, due to the motivic imitations, but they are not complex. Harmony is not chromatic, but also does not always follow expected diatonic progressions. This provides interesting tension and release, without dissonance. Numerous dynamic and expression markings given—attention to these will add depth and passion to the piece. Some longer phrase structures call for staggered breathing. Handwritten, not computer-notated, but still legible. 	E 1.5

Raum, Elizabeth (b.1945)	Little Dove	1998
Raum, Elizabeth (b.1945)		Treble Clef
SSAA	<u>Text</u>	TC-138
Piano	<ul style="list-style-type: none"> • A romantic text. Tells the story of a dove “who, in her flight, sees both the world’s suffering and the power of singing to heal it.” [from publisher’s website] • Mentions a “place beset with grief,” as well as “darkness” and “sadness.” May be suitable for a community memorial service or funeral of someone whose life was closely tied to music. • Could also be suitable for a regular concert setting, especially as a ‘feel good’ piece about the power of music. • The ‘flying dove’ aspect of the text may seem a little trite to some ensembles or audiences, but may be perfectly fine for others. Depends on the rehearsal approach. 	R 1.5
English		V 1
Secular		H 2
3:20		M 1.5
S1 [D4-G#5] S2 [D4-E5] A1 [B3-C#4] A2 [A3-C#4]		T 1
	E 2	
	<u>Music</u>	
	<ul style="list-style-type: none"> • S2/A1/A2 ranges are all less than a 10th. S1 range is larger, but the higher pitches are all well supported. • In 3/4 and 4/4. Meters alternate throughout the work, but the changes fit well with the text. • Two key-signature-based modulations, but also multiple switches between major and minor tonalities within those individual keys signatures. • All homophonic choral texture, except for only a few measures. Strophic. • Some instances of eighth-note triplets in vocal parts vs. four, even sixteenth notes in the piano accompaniment. Beyond this, there are few rhythmic concerns. • Some expression markings are given, though not many. The conductor’s expressive approach to this piece will likely have an effect on the ensemble’s and audience’s reception of the text. • Piano accompaniment, especially the right hand, requires some dexterity and technical ability with busy sixteenth-note patterns. It is not prohibitively-difficult, but the pianist should be given enough personal rehearsal time to workout his or her fingerings before rehearsing with the choir. 	

Reagon, Bernice Johnson (b.1942)	Liberty or Death Suite	2004
Reagon, Bernice Johnson (b.1942)	<i>Commissioned by MUSE-Cincinnati's Women's Choir, Catherine Roma, Director, in commemoration of the Grand Opening of the National Underground Railroad Freedom Center</i>	Songtalk
(see comments)	<u>Text</u>	n/a
Unaccompanied (with limited percussion)	<ul style="list-style-type: none"> • A suite in seven movements: <ol style="list-style-type: none"> 1. Harriet's Declaration 2. Leaving Song 3. One of Two Things 4. Wade in the Water 5. Jubilee 6. Lullaby 7. When 	R 4.5 V 3 H 3
English	<ul style="list-style-type: none"> 4. Wade in the Water 	M 4
Secular; Women; Women's History; Mothers, Daughters, & Family; Inner Strength; Peace & Community; Social Justice	<ul style="list-style-type: none"> 5. Jubilee 6. Lullaby 7. When • This was commissioned as part of the New Spirituals Project - a "unique program designed to commission women of color to compose spiritual works that address contemporary struggles for freedom and justice." [from composer's website] 	T 3 E 4
19:00	<ul style="list-style-type: none"> • The work was inspired by the words and lives of Harriet Tubman and Sojourner Truth, who "led as leaders during the time of slavery...a model to my teachers and then to me about what it really meant to be Black and woman." [composer's notes] 	
- -	<ul style="list-style-type: none"> • Applicable to any performance situation related to social justice, freedom, oppression, and individual/community rights. <p><u>Music</u></p> <ul style="list-style-type: none"> • The voice parts for this entire work include labels such as Soprano and Alto, as would be expected, but also Lead, Tenor, and Bass. (Rest assured, the work is for women's voices. It was commissioned and premiered by MUSE-Cincinnati Women's Choir.) Think of SALT B as five-part women's voices, with L (Lead) carrying the melodic material. The voice parts marked Tenor and Bass are still within range for the Alto section, though the tessitura is lower than they may be accustomed. • Voicing found within the work include: SALT B, SAT B+L1/L2/L3, SAL B, SLTB+trio/sextet, and SALT B+solo/descant. 	

Reagon, Bernice Johnson (b.1942)	Liberty or Death Suite (<i>continued</i>)	2004
	<ul style="list-style-type: none"> • Ranges are not notated for this suite, due to the varying voicing scenarios mentioned above. However, note that the tessitura for the lowest voice part centers around D3 and E3—with a range extremes from B\flat2 to D\flat4. This may be at the edges of the possible lower range, if not impossible, for some ensembles. Could likely be transposed up, but that will depend on the comfortable ranges of other sections, and if the tone of the piece still resonates the same in a different key. • Some movements are more energetic, while some are more contemplative and internal. All are stylized in the African American tradition. • Minimal notation for added foot stomps and percussion (bass drum/shaker). Otherwise, the suite is unaccompanied. • Incorporates a wide range of textures, including homophony, imitative polyphony, and non-imitative polyphony. • Many meter changes are present, though the frequency varies by movement. • Tempos vary, but all movements are intensely rhythmic. The rhythmic patterns and notation may be the most complicated aspect of the piece for initial learning. • A very challenging extended work—but a very rewarding one, with an excellent message. 	

Reagon, Bernice Johnson (b.1942)	Seven Principles	1978	
Reagon, Bernice Johnson (b.1942)	<i>To Barbara Huell</i>	Songtalk	
SSA div. + Lead	<u>Text</u>	n/a	
Unaccompanied	<ul style="list-style-type: none"> • This work focuses on the Seven Principles of Kwanzaa. Kwanzaa is an African American celebration of family and community, held December 26 through January 1. • The <i>Nguzo Saba</i>, or Seven Principles, are Umoja (unity), Kujichagulia (self-determination), Ujima (collective work and responsibility), Ujamaa (cooperative economics), Nia (purpose), Kuumba (creativity), and Imani (faith). 	R 1.5	
English		V 1	
Sacred [non-Judeo-Christian]; Winter Holiday [Sacred non-Christian]		H 1.5	
3:00		M 2	
		T 2.5	
S1 [C#4-G5(A5)]	<u>Music</u>	E 1	
S2 [A3-E5]	<ul style="list-style-type: none"> • Voicing varies in this work: three-part choir + lead, four-part choir + lead, and five-part choir. The lead voice is one-part with some divisi, so at least two vocalists would be needed for the 'Lead' line. The chorus moves together in triadic harmony, often in response to a statement in the lead line. • Straightforward harmonies. No chromaticism or modulations. • A few meter changes, but a steady rhythmic pulse (until the closing fermati). • Ensemble will need to learn proper diction and pronunciation of the Seven Principles. The remaining text is in English and should not present a problem. • A good selection to widen the focus of the traditional November or December choral concert beyond only the holiday of Christmas. • Hand-written, not computer-notated, but legible. 		
A [E3-C#5]			

Reagon, Bernice Johnson (b.1942)	They Are Falling All Around Me	1978
Reagon, Bernice Johnson (b.1942)	<i>To Bessie Jones</i>	Songtalk
SSSAA + Lead	<u>Text</u>	n/a
Unaccompanied	<ul style="list-style-type: none"> • Composer’s note: “This song is for all the musicians who lived to make their music and died singing. John Davis, King Curtis, Lee Morgan, Peter LaFarge, Skip James, Fred McDowell, Mahalia Jackson, Roberta Martin, Mabel Hillary, Fannie Lou Hamer, and...Bessie Jones....The list grows with each passing day...” • Suitable for a community memorial or funeral service of a music-educator, composer, performer, or similar mentor of musicians. 	R 3.5
English		V 1
Secular; Loss & Grief		H 1
4:50		M 1.5
		T 1
S1 [E4-E♭5] S2 [C4-A4] S3 [G3-F4] A1 [C3-C4] A2 [C3-C4]	<u>Music</u> <ul style="list-style-type: none"> • Voicing is for five-voice choir, plus lead. Includes a solo break for the lead midway through the work. • Alto ranges go down to C3—lower than many ensembles may be accustomed. Could be transposed up, based on the comfortable ranges of other voice parts and if the tone of the piece is still appropriate in a higher key. • Minor and major tonality. • Occasional complicated rhythms, but not overly difficult. • Some meter changes, but not complex. • In the style of a traditional African American spiritual. 	E 1

Rubin, Anna (b.1946)	Hildegard's Prologue "Ecce quadragesimo"	1997
Hildegard von Bingen (1098-1179)	<i>Commissioned by the Urban Sky Consort in 1996 for the 1998 celebration of Hildegard's 900th Anniversary of her Birth.</i>	Contact Composer
SSSAAA	<u>Text</u>	n/a
Unaccompanied	<ul style="list-style-type: none"> Latin text is alternated with its English translation. Plus, multiple instances of "ah" and "oh," but these support, rather than detract from, the overall work. The Hildegard text is technically sacred, but also does not contain direct references to any religious path or deity. Suitable for both sacred and secular performance. 	R 3
English, Latin		V 4
Sacred [Judeo-Christian]; Secular		H 3
4:00		M 5
		T 2
S1 [C#4-A5]	<u>Music</u>	E 5
S2 [C#4-A5]	<ul style="list-style-type: none"> Voice crossing between A3 and A2—making A2 the lowest voice in the ensemble in more than one instance. Some sections of homophony between all six voices. Otherwise, the texture is either imitative and non-imitative polyphony. Voice pairings and groupings vary throughout. It could be three different melodic ideas (e.g. S1/S2, S3/A1, A2/A3), or two different melodic ideas (e.g. S1/2/3 vs. A1/2/3 or S1/S2 vs. S3/A1/A2/A3), or any other combination—including six separate ideas with each voice part independent from all others. Rhythmic and melodic independence is crucial. Some meter changes, including occasional phrases where meter changes occur every measure. Many of the rhythms are meant to imitate the freer rhythmic style of chant. This can be both difficult to notate and difficult to read in notation. It is additionally complicated by the variety of rhythms between voice parts. Much negation of barlines—strong and weak beats do not fall as expected. Normal conducting patterns will not fit well with this work. Conductor needs to be flexible in his/her gesture. Ensembles that are unaccustomed to performing chant-like music or music with a very minimal pulse will likely find this piece very difficult to internalize at first. Harmonies are not strongly dissonant, but neither are they familiar diatonic progressions. Some chromaticism. Multiple modulations. 	
S3 [G#3-G5]		
A1 [G#3-E5]		
A2 [G#3-Bb5]		
A3 [G3-Eb5]		

Shatin, Judith (b.1949)	Amulet	2003, rev. 2007
Goldberg, Barbara (b.20thC)	<i>Commissioned by the New York Treble Singers</i>	Wendigo
SSA div.	<u>Text</u>	n/a
Unaccompanied	<ul style="list-style-type: none"> According to the composer, the text suggests “a connection to the narrative of the escape of the Jews from Egypt...Likewise, the poem seeks escape from the evils of freed and envy...” Refers to the “Lord of Death,” “Lord of Envy,” “Lord of Greed,” and the “Great Lord of Time.” Because of the word “Lord,” the text may be seen to have religious undertones. However, the desire to be free of greed and envy is certainly relevant to all audiences, both sacred and secular. 	R 1.5
English		V 3.5
Sacred [Judeo-Christian]; Secular		H 4
4:00		M 3
S1 [Eb4-A5]		T 2
S2 [Bb3-D5]		E 3
A [G3-Bb4]	<u>Music</u>	
	<ul style="list-style-type: none"> In three-part SSA, but with frequent internal divisi into four-, five-, and six-parts. The composer’s expression markings play a strong role in the presentation of this piece—ample attention should be given to the accurate interpretation of the dynamics, accents, slurs, and staccati. In 6/8, 9/8, 12/8, 15/8, and 4/4. Most beat divisions are in threes, but the occasional eighth-note pair adds rhythmic complexity. Some homophonic sections, with all voices on the same text in the same rhythmic patterns. Also significant polyphony—both imitative and non-imitative. Much rhythmic and melodic independence of voices. Minimal concerns of range and tessitura. Very chromatic harmonies, but the voice lines are still generally conjunct and step-wise. Few large leaps. 	

Shields, Valerie (b.1951)	The Evening Star	2006
Sappho (7thC BC)	<i>Commissioned by the Bella Voce Women's Ensemble, Jennifer Tibben-Lembke, Artistic Director</i>	ECS
SSA div.	<u>Text</u>	ECS 6401
Piano, flute	<ul style="list-style-type: none"> In four movements: <ul style="list-style-type: none"> IV. The Evening Star V. Awed by Her Splendor VI. Tonight I've Watched the Moon VII. The Evening Star (reprise) The score includes a section on pronunciation, including a side-by-side printing of the Greek text, the English translation, and the IPA transcription. Sappho's text carries poignant themes and "evocations of the deeply disturbing and profoundly transformational mysteries of love." [from the score] Her poetry is often seen as homoerotic in nature, but the texts used here are suitable for any audience or performance setting. 	R 2
English, Greek		V 2
Secular; Nature		H 3
6:20		M 2.5
S1 [C4-A5] S2 [D4-E5] A [G3-B4]		T 2 E 2
	<u>Music</u>	
	<ul style="list-style-type: none"> Mvt I - Opens with the Greek text in three staggered solos or small groups. The rest of the movement is chorally homophonic. Some divisi in S1 and A. In 3/4 throughout. Mvt II - Two-part voices, plus soprano solo or small group. Entrances alternate between choral parts on each new measure. Only for the final measure does the whole ensemble sing together. Irregular meters—shifting between 7/8 (3+2+2) and 5/8 (both 2+3 and 3+2). Sopranos and Altos are equally divided into part 1 and part 2. Both parts have high and low pitches that will be out of the comfortable ranges for some, but any extremes of range will be sufficiently supported by fellow singers. [Because of this, the ranges from this movement have not been factored into the ranges given in the left column.] Mvt III - In 4/4 and 3/4, with one measure of 12/8. Mostly homophonic for the choir, except for one measure of internal eighth-note movement by S2 and A, and two offset entrances by S2. Mvt IV - (Mvt I reprise). All movements incorporate both diatonic and non-diatonic progressions, chromaticism, light dissonance and consonance to varying degrees. 	

Shields, Valerie (b.1951)	The Evening Star (<i>Continued</i>)	2006
	<ul style="list-style-type: none">• The heavily-expressive text requires equally expressive shaping and shading of the music.• Piano and flute accompaniment provides harmonic support, but also additional melodic and rhythmic lines. The flute part is available separately from the publisher—ECS 6402.	

Smyth, Ethel (1858-1944)	Songs of Sunrise No. 1 - Laggard Dawn	1911
Hamilton, Cicely (1875-1952)		Treble Clef
SSA	<u>Text</u>	TC-102
Unaccompanied	<ul style="list-style-type: none"> • Associated with the Women’s Social and Political Union, a key force in the British women’s suffrage movement. Premiered by a chorus of Suffragettes at a fundraising concert in 1911. • Four verses, including “Sisters, the poor and friendless need you...” and “When will this weary night be over?” • Excellent addition to a March Women’s History Month concert, or for incorporating important women’s history into a music lesson (or music into a women’s history lesson). 	R 1
English		V 1
Secular; Women; Women’s History; Social Justice		H 1.5
2:30		M 1
		T 1.5
S1 [F#4-A5] S2 [C#4-D5] A [A3-A4]	<u>Music</u>	E 1
	<ul style="list-style-type: none"> • Comfortable ranges. • Minimal rhythmic and metric concerns. • Familiar harmonic progressions, with some chromaticism. • Homophonic texture. • Strophic setting. • Diction will be the main musical concern, so that the suffragist text is clearly heard. • Can be paired with “Songs of Sunrise, no. 3: The March of the Women.” 	

Smyth, Ethel (1858-1944)	Songs of Sunrise No. 3 - The March of the Women	1911
Hamilton, Cicely (1875-1952)	<i>Dedicated to the Women's Social and Political Union</i>	Treble Clef
SSA	<u>Text</u>	TC-101
Piano	<ul style="list-style-type: none"> • Four verses, beginning with “Shout, Shout, up with your song!” • Associated with the Women’s Social and Political Union, a key force in the British women’s suffrage movement. Premiered by a chorus of Suffragettes at a fundraising concert in 1911. • This composition became the battle cry of the British suffrage movement. • Its most famous, though least public, performance occurred at Holloway Prison in London, in 1912. Over 100 suffragists, including the composer, were arrested, tried, and sentenced to two month’s imprisonment. On one particular day, the suffragists were seen taking their outdoor exercise by marching and singing “The March of Women,” while, from a window overlooking the yard, the composer conducted by vigorously waving her toothbrush. [paraphrased from the score and the publisher’s website.] • Excellent addition to a March Women’s History Month concert, or for incorporating important women’s history into a music lesson (or music into a women’s history lesson). 	R 1
English		V 1
Secular; Women; Women’s History; Social Justice		H 1
		M 1
		T 1.5
		E 1
S1 [Eb4-Gb5]	<u>Music</u> <ul style="list-style-type: none"> • Comfortable ranges. • No rhythmic and metric concerns. • Familiar harmonic progressions. • Homophonic texture. • Strophic setting. • Diction will be the main musical concern, so that the suffragist text is clearly heard. • Can be paired with “Songs of Sunrise, no. 1: Laggard Dawn.” 	
S2 [Eb4-Eb5]		
A [Ab3-C5]		

Stephan, Naomi (b.1938)	All Shall Be Well	1998
Julian of Norwich (1342-ca.1416)	<i>Commissioned for St. Ambrose University, Davenport, Iowa, Patricia Romza, Director of Choral Activities</i>	Life Mission
SSA	<u>Text</u>	n/a
Flute, horn, tubular bells	<ul style="list-style-type: none"> • Explores both the male and female aspects of deity—God the Father, God the Mother, and God the Holy Spirit. • Julian of Norwich’s most famous poetic text. 	R 2 V 2.5
English		H 2
Sacred [Judeo- Christian]	<u>Music</u>	M 2
5:00	<ul style="list-style-type: none"> • Short solo opportunities in each voice part. • S1 includes frequent A5s. May not be a comfortable tessitura for some sopranos. No other range or tessitura concerns. • In 4/4 throughout, with both paired eighth note and triplet eighth-note figures. • Much word painting. One example is on the text “our fragmented lives”—three independent voice lines and three independent instrumental lines, plus numerous two-against-three rhythms. Hence, the text is repeatedly melodically and rhythmically 'fragmented' across the entire ensemble. Homophonic order returns on the text "knit together." • Both modal and diatonic harmonies. • Accompaniment of flute, horn, and tubular bells is often only in the breaks between phrases of the chorus. Only occasionally do the chorus and instruments perform together. During initial rehearsal, this piece should be approached as unaccompanied. 	T 1 E 1.5
S1 [C4-A5(B5)] S2 [C4-F#5] A [G#3-G5]		

Stephan, Naomi (b.1938)	Hodie	1996
Hildegard von Bingen (1098-1179)		Treble Clef
SSSAA + two S solos	<u>Text</u>	TC-127
Unaccompanied	<ul style="list-style-type: none"> • Text is from Hildegard’s chant cycle <i>Symphonia armonie celestium reveltionum</i> (Symphony of the Harmony of Celestial Revelations). • Not the traditional “Hodie” text (Hodie Christus natus est). Hildegard’s text names only the Virgin Mary, and no other Christmas figures. • Score includes both a literal and poetic translation of the Latin text. 	R 4
Latin		V 3
Sacred [Judeo-Christian]; Winter Holiday [Sacred Christian]		H 3
		M 3.5
6:00	<u>Music</u>	T 3
S1 [C4-A \flat 5] S2 [B \flat 3-F5] S3 [G3-C5] A1 [E \flat 3-C5] A2 [E \flat 3-B \flat 4]	<ul style="list-style-type: none"> • Wide ranges for all voices. • High Soprano 1 tessitura. Frequently centers around G5. • Low Alto 2 tessitura. Written mostly in bass clef. Frequently centers around F3. • Voice crossings—S3 frequently higher than S2. • Only a few measures in which all five choral parts are together. Otherwise, entire work is polyphonic. Numerous instances of motivic imitation. • Significant rhythmic and melodic independence. • Frequent polytextual moments when all five voices are on different words or phrases of the text. • In 2/4, 3/4 and 4/4. Some sections are solidly rhythmic, while others are more rhythmically amorphous and similar to chant. • Harmony is often in open 5ths or with a modal quality. Some strikingly dissonant moments—usually word painting as related to specific points of text. • All lines require subtlety of shape, dynamics, and expressivity. Markings are frequently different across the voice parts, so this adds to the independence of voice lines. • A unique and individually-challenging work—wonderful addition for any Winter Holiday concert. 	E 4

Stephan, Naomi (b.1938)	Ideo	1994
Hildegard von Bingen (1098-1179)		Yelton Rhodes
SSAA	<u>Text</u>	YR4003
Marimba, vibraphone	<ul style="list-style-type: none"> • Translation of the Latin text is: “thus the highest blessing is found in female form, rather than in any other creature.” • Hildegard’s texts are generally of a sacred nature, but this particular quote is not specific to any religion or spiritual path. 	R 3.5
Latin		V 3
Secular; Women		H 2.5
8:00		M 3
		T 1.5
S1 [D4-B♭5] S2 [C4-G5] A1 [F♯3-D5] A2 [(D3)E3-A4]	<u>Music</u>	E 4
	<ul style="list-style-type: none"> • Minimalist approach to the text—long stretches of measures focus on just one or two words. This presents exceptional musical opportunities for expression, shape, and nuance. • Extended ranges for all voice parts. Low tessitura for A2. • In four-part SSAA throughout, with minimal internal divisi. • Choral texture includes mostly homophony and motivically-imitative polyphony, with some instances of non-imitative polyphony. • Multiple meter changes, tempo changes, and modulations. Ensemble must be alert to these frequent modifications, some of which occur in quick succession. • Only limited chromaticism and dissonance. Generally, very tonal. • Marimba and vibraphone parts are not notated in the choral score. They are available separately from the publisher—YR4003X. The choral score includes a piano reduction, for rehearsal purposes. Composition includes a twelve measure interlude for just the mallet percussion. 	

Stephan, Naomi (b.1938)	Learn to Think Lizard	2004
Moore, Sue Carroll (b.20thC)	<i>Commissioned by the Santa Fe Women's Ensemble</i>	Life Mission
SSAA	<u>Text</u>	n/a
Unaccompanied	<ul style="list-style-type: none"> Text directs the audience to “learn to think lizard,” through such phrases as “learn to see clean, unblinking” and “slink past the obvious to the underneath leaf.” A short text, but creates a series of vivid images that are then well supported by the style of musical composition. 	R 3
English		V 3.5
Secular		H 3.5
5:00		M 3.5
S1 [C4-A \flat 5] S2 [C4-E \flat 5] A1 [B \flat 3-D5] A2 [G3-B \flat 4]		<u>Music</u> <ul style="list-style-type: none"> Extended range for S1. Opens with a spoken section—the title text in all four voices, in multiple different rhythmic patterns. Significant melodic and rhythmic independence of voice lines. Frequent tempo and style changes. Normal melodic resolution not always present. Non-diatonic harmonic progressions and some chromaticism. Final chord is a consonant D Major. The words “lizard” and “learn” have the distinct potential to become “li-zURd” and “lURn,” due to heavy inflection of the ‘r’ onto the vowel. Care must be taken from the beginning of the rehearsal process to avoid this diction pitfall.

Stephan, Naomi (b.1938)	O virtus Sapientie (O Excellence of Wisdom)	2002
Hildegard von Bingen (1098-1179)		Treble Clef
SSA + S solo	<u>Text</u>	TC-209
Marimba, vibraphone	<ul style="list-style-type: none"> • Translation of the Latin text is: “O excellence of Wisdom, circled and circling, encompassing all in one path that has life. You have three wings: one flies on high, the second labors from the earth, and the third flies everywhere. Praise be to thee, as is fitting, O Wisdom.” [translation from the score] • This text can be seen as sacred in the Christian tradition—with “three wings” representing the Trinity: God “on high,” Christ “labors from the earth,” and the Holy Spirit “flies everywhere.” • However, Hildegard’s text is also written entirely in metaphors and images—there is no direct textual reference to a specific religious or spiritual path. The concept of Wisdom as a higher entity is familiar to more than only Judeo-Christian tradition. Could be presented in a secular concert setting without much issue. 	R 3
Latin		V 3
Sacred [Judeo-Christian]; Secular		H 3.5
6:00		M 3
		T 2
S1 [D4-G5(A5)]		E 2.5
S2 [A3-Eb5]		A [F3-C5]
		<u>Music</u>
	<ul style="list-style-type: none"> • Opening introduction is for the percussion, and is marked as “Gently,” with quarter note = 60. • Vocal lines have a slower internal motion than the instrumental parts—voices are mostly in quarter- and eighth-notes, and eighth-note triplets, while mallet percussion is mostly in eighth- and sixteenth-note patterns. • Numerous octave and 7th leaps in vocal lines, plus many smaller skips of 2nds and 3rds. Linear motion is rather disjunct. • Moderately wide ranges, but not extreme. Higher S1 tessitura than ensemble may be accustomed. • Frequent changes of tempo and style, including “reverently,” “lyrical and sustained,” “boldly,” “spirited,” and “with energy.” • In 4/4, 6/8, and 12/8—with both duplets and triplets in all meters. • Vertical harmonies generally in open intervals—often 5ths, 7ths, and octaves. Modal tonality. 	

Szymko, Joan (b.1957)	Always Coming Home	2008
LeGuin, Ursula K. (b.1929)	<i>For Aurora Chorus</i>	Roger Dean
SSAA	<u>Text</u>	15/2447R
Piano, cello	<ul style="list-style-type: none"> Poetic material is the “Initiation Song from the Finders Lodge,” from <i>Always Coming Home</i> by Ursula K. LeGuin (1985). “...May your soul be at home where there are no houses. ...Walk carefully...walk mindfully...walk fearlessly. ...Return to us...” 	R 1.5
English		V 1.5
Secular		H 2.5
5:45		M 1.5
S1 [C4-E5] S2 [C4-E5] A1 [A3-D5] A2 [A3-C5]		<u>Music</u>
	<ul style="list-style-type: none"> Comfortable ranges and tessiture for all voices. In four-part SSAA, with some phrases of two-part SA. All in 3/4 meter, except for one six-measure phrase in 4/4. No quick meter changes. Limited rhythmic difficulty. Conjunct vocal lines—only a limited amount of large leaps. Occasional instances of four independent voice lines, but generally homophonic or melody + counter melody. Harmonic progressions are not strictly diatonic, but also are not dissonant or strident. Modal tendencies. Many expressive markings related to shape and dynamic shading. “...explores the full dynamic range and the subtle emotions that a mature women’s choir can deliver.” [from publisher’s website.] Lush piano and cello accompaniment. Cello part included on closing pages of the octavo. 	E 2

Szymko, Joan (b.1957)	The Beauty of Your Dreams	2004
Roosevelt, Eleanor (1884-1962)	<i>Commissioned by the Indianapolis Women's Chorus, Pam Blevins Hinkle, Director, in celebration of their 10th anniversary</i>	Santa Barbara
SSAA	<u>Text</u>	SBMP 564
Piano	<ul style="list-style-type: none"> Adapted, by the composer, from the words of Eleanor Roosevelt. Text begins with "I will make a prayer..." but is referring to the speaker asking for the courage to follow her own dreams. The prayer is not directed to any particular person or deity. Suitable for performance in a secular setting. Inspiring, empowering text about finding courage within yourself and taking the step to make your dreams reality. 	R 2
English		V 2
Secular; Inner strength		H 2
5:00		M 2
		T 1
S1 [B3-G5] S2 [B3-F5] A1 [G3-C5] A2 [F3-C5]	<u>Music</u> <ul style="list-style-type: none"> Frequent tempo changes and many expression markings musically support the depth of the text. Strong tonal harmonic framework. Dramatic, resonant ending. Mostly in 4/4, with occasional 2/4, 3/4, and 5/4. Some quick changes from one meter to another. Rhythmic and melodic motives recur throughout the work. One motive involves back to back skips, up and down the octave, frequently in tutti unison: C4 to F4, then F4 to C5; and C5 to F4, then F4 to C4. Supported with underlying harmony in the accompaniment. Excellent rehearsal section for furthering an ensemble's unison blend and intervallic acuity. 	E 2

Szymko, Joan (b.1957)	Circle	2001
Hadewijch II (13thC)	<i>For Viriditas</i>	Treble Clef
SSAA + S, A solos	<u>Text</u>	TC-192
Unaccompanied	<ul style="list-style-type: none"> • “In this medieval mystic text, the circle is an image for meditation, first excluding, then embracing, the world.” [from publisher’s website] • The poetic material contains only a few, short lines, but still creates the image of community and unity. 	R 3
English		V 3
Secular		H 3
3:30		M 3
		T 1
S1 [Eb4-Ab5(Bb5)] S2 [Db4-F5] A1 [F3-Db5] A2 [Eb3-Bb4]	<u>Music</u>	E 3.5
	<ul style="list-style-type: none"> • Wide ranges for all voices, but structurally supported by other voice parts. • Mostly homophonic choral writing, with occasional motivic echoes. Some short moments of independence between vocal lines. • Opportunities for an Alto and a Soprano solo, with supportive four-part “mmm” in the chorus. • Rhythmic simplicity is key to the first half of the work, creating a calm, smooth setting. Then a sudden shift to accented, mixed meter (3/8, 2/4, 6/8, 9/8, and 3/4 in quick succession). Just as quickly, the setting returns to a calm rhythmic pulse. Contrary motion (expanding outward, both high and lower) reflects the expanding circle. Soft, peaceful ending. • Alternates between chromatic dissonance and smooth consonance. Most dissonance approached by step. Multiple modulations. • High expressive demands. 	

Szymko, Joan (b.1957)	Nada te turbe	2000
Saint Teresa of Ávila (1515-1582)		Santa Barbara
SSAA	<u>Text</u>	SBMP 334
Cello	<ul style="list-style-type: none"> • Translation of the Latin text is: “Let nothing disturb you, nothing frighten you, All things are passing. God never changes. Patience obtains all things. Whoever has God lacks nothing. God is enough.” [from the score] • Saint Teresa of Ávila was a nun in sixteenth-century Spain, who became one of the great mystics of the Roman Catholic church and was the originator of the Carmelite Reform. [from the score] 	R 3
English, Spanish		V 1.5
Sacred [Judeo-Christian]		H 2.5
4:15		M 5
S1 [B♭3-B♭5] S2 [B♭3-D5] A1 [G♭3-D♭5] A2 [(E♭3)G♭3-D♭5]		T 2
	<u>Music</u>	E 4
	<ul style="list-style-type: none"> • Voices are in homophony for nearly the entire work. But, the piece is not homophonic. The cello provides both accompaniment and countermelody throughout. • Text is delivered in both English and Spanish. • Wide ranges for all voices, but any extremes are supported by other voice parts. • Full work in mixed meter, with changes at almost every measure—2/4, 3/4, 4/4, 5/4, 3/8, 5/8, 6/8, 7/8, and 9/8. Ensemble, conductor, and cellist should be skilled at moving seamlessly from duple to triple, and simple to compound, meters. • Tonal harmonies, but not always in expected diatonic progressions. • Tempo changes and a wide range of expression markings support the dramatics of this piece. • Cello part available separately from the publisher—SBMP 334.1. 	

Szymko, Joan (b.1957)	The Singing Place	2008
Long, Lily A. (1862-1927)	<i>Commissioned by the 2007-08 ACDA Women's Composition Consortium, Debra Spurgeon, National Chair</i>	earthsongs
SSAA	<u>Text</u>	S-305
Piano	<ul style="list-style-type: none"> • “The Singing Place” originally appeared in the 1912 issue of <i>Poetry</i> magazine. • The text “describes that place that some call ‘between worlds’—between conscious and subconscious awareness.” [composer’s note from the score] 	R 2
English		V 2.5
Secular		H 3
5:45		M 4
		T 2
S1 [B3-G5] S2 [A3-F#5] A1 [G3-E5] A2 [G3-E5]	<u>Music</u> <ul style="list-style-type: none"> • The setting “aims to capture the rapture the poet feels as she is carried away on ‘lifting waves of sound.’” [composer’s note from the score] • Comfortable ranges. • Written in four-part SSAA, but with segments in unison, two-part SA, three-part SSA. Also, there is a sixteen measure section for six voice parts on “Ah,” with the melodic material carried by an S/A small group. • Frequent changes of meter, including 2/4, 3/4, 4/4, 5/4, 6/4, and 7/4. • Significant rhythmic independence between voices. Strong and weak beats do not necessarily fall the same way in all voices. Rhythmic patterns are occasionally repetitive, but can be deceptively complex when all voices are together, since different voices also often emphasize different internal portions of the beat. The composer calls this feeling “both in time and out of time, both rhythmic and floating.” [composer’s notes from the score] • Tonal, not dissonant or chromatic. In D mixolydian mode. • The composer’s dynamic, accent, style, and tempo markings cover a vast range during the piece, and often change very quickly. These phrasing and expression ideas are crucial to the performance of the work, and internalizing them will likely provide a challenge for most any ensemble. • Piano accompaniment involves repetition of many different patterns, in both left and right hands. Pianist should be given ample time to study this before rehearsing with the ensemble. 	E 4

Szymko, Joan (b.1957)	There Are No Farewells	2001
Sarton, May (1912-1995)	<i>For Aurora Chorus</i>	Santa Barbara
SSAA	<u>Text</u>	SBMP 427
Piano (opt. string quartet and flute)	<ul style="list-style-type: none"> Text is from <i>Gestalt at Sixty, Part 3</i> (1978), written when the author was in her sixties, approaching 70 years of age. A personal perspective of ageing—"I am not ready to die // But I am learning to trust death // As I have trusted life. // I am moving // Toward a new freedom // Born of detachment // And a sweeter grace- // Learning to let go." 	R 1.5 V 2.5
English		H 3
Secular		M 3
5:30		T 1.5 E 3
S1 [A3-F5] S2 [A3-D5] A1 [A3-C5] A2 [F#3-C4]	<u>Music</u> <ul style="list-style-type: none"> In multiple meters—predominantly 2/4, 4/4, 6/8, and 12/8. Some duplet patterns in compound meter. Rhythms may be challenging initially, but many of the patterns are repetitive and can be grasped quickly. Manageable ranges. Texture is generally homophonic or two-part with harmony. Only minimal instances of all four voices being independent. Tonal, though harmonic progressions are not strictly diatonic. Multiple modulations. Significant expression markings given in the score—the piece needs to be approached with subtlety and nuance. Can be performed with piano alone, or with optional additional accompaniment of string quartet and flute (to be used along with the piano). Available separately from the publisher—SBMP 427.1 	

Szymko, Joan (b.1957)	This Wonderful Feeling No. 1 - Saboo	2001
Madrigal, Adrianna (b.20thC)	<i>For the Peninsula Women's Chorus,</i> <i>Patricia Hennings, Director</i>	Santa Barbara
SSA div.	<u>Text</u>	SBMP 361
Marimba	<ul style="list-style-type: none"> The text was written as part of a project by the Peninsula Women's Chorus—for poets to work with school children, helping them write poetry which could then be set to music. The project involved 390 students in 17 classrooms across the Bay Area of California. This particular text was written by a then-third grade female student from San Mateo, CA. [from the score] "Saboo" is about a girl asking her friend to play. 	R 1.5
English		V 2
Secular		H 3
1:45		M 2.5
S1 [E4-G5] S2 [C4-F5] A [A♭3-D5]		T 1
	E 2	
	<u>Music</u>	
	<ul style="list-style-type: none"> Comfortable ranges and tessiture for all voices. In three-part SSA, with occasional internal divisi. A short and playful piece. Motivically imitative. Constantly-moving marimba part propels the work forward. Non-diatonic harmonies, but not overly dissonant. Two modulations. Some changing meters. Marimba part available separately from the publisher—SBMP 361.1 	

Szymko, Joan (b.1957)	This Wonderful Feeling No. 2 - In my quiet place	2001
Whitney, Mary (b.20thC)	<i>For the Peninsula Women's Chorus, Patricia Hennings, Director</i>	Santa Barbara
SSAA	<u>Text</u>	SBMP 362
Marimba	<ul style="list-style-type: none"> The text was written as part of a project by the Peninsula Women's Chorus—for poets to work with school children, helping them write poetry which could then be set to music. The project involved 390 students in 17 classrooms across the Bay Area of California. This particular text was written by a then-third grade female student from San Mateo, CA. [from the score] "In my quiet place" is a simple, yet profound, text of solace, solitude, and self. 	R 3
English		V 2.5
Secular		H 2.5
3:20		M 2.5
S1 [Ab3-Ab5] S2 [Ab3-F5] A1 [Ab3-Db5] A2 [(Db3)F3-Db5]		<u>Music</u> <ul style="list-style-type: none"> Wide ranges for all voices. Slow and steady. Numerous meter and key changes, but pulse stays consistent. Only minimal instances of chromaticism. "Falling," "quiet," and "the only one" are just a few examples of the composer's text painting. Frequent meter changes—3/4, 4/4, 5/4, and 6/8. A few measures of homophony—otherwise, the voice lines are mostly independent from one another. Some complications of rhythm, but most are due to the changing meters. Many phrases open with a 6th or 7th leap. Dynamics, especially the varying subtle distinctions of 'soft,' are very important to the overall character of this piece. Marimba part available separately from the publisher—SBMP 362.1

Szymko, Joan (b.1957)	This Wonderful Feeling No. 3 - Purple night	2001
Whitney, Mary (b.20thC)	<i>For the Peninsula Women's Chorus,</i> <i>Patricia Hennings, Director</i>	Santa Barbara
SSAA	<u>Text</u>	SBMP 363
Marimba, maracas, shakers	<ul style="list-style-type: none"> The text was written as part of a project by the Peninsula Women's Chorus—for poets to work with school children, helping them write poetry which could then be set to music. The project involved 390 students in 17 classrooms across the Bay Area of California. This particular text was written by a then-third grade female student from San Mateo, CA. [from the score] 	R 3
English		V 2.5
Secular		H 3.5
3:20		M 5
S1 [D#4-B5] S2 [B3-F#5] A1 [G#3-E5] A2 [(E3)F#3-B4]		<u>Music</u> <ul style="list-style-type: none"> Wide ranges for all voices. Brief solo opportunities for both soprano and alto. Opens in 4/4, then settles into a jolting 12/8. Both simple and compound divisions occur in the 12/8, often at the same time in different voices (e.g. one voice has 2+2+2+3+3 while another voice has 3+3+2+2+2). The marimba part is in near-constant eighth notes, but with both simple and compound patterns. The occasional eighth rest is added at unexpected places, to further destabilize the perceived meter. Only very infrequent occurrences of a stable pulse that is the same in all voices and instruments. Rare instances of homophony—otherwise, mostly rhythmic and melodic independence of voices. Two diction pitfalls to avoid—both related to the word “purple.” First, too much “r” coloring the opening vowel (i.e. “pURR-ple”). Second, a lazy “l” consonant that turns the closing syllable into a very swallowed sound with no vowel. (i.e. “pur-pLL”). Numerous modulations. Little chromaticism, but frequent clusters of pitches. A fun piece, but also very challenging. Dramatic ending—a good concert closer. Marimba, shaker, and maracas parts available separately from the publisher—SBMP 363.1

Szymko, Joan (b.1957)	Variations on a Theme by Rilke	1999
Levertov, Denise (1923-1997)		Santa Barbara
SSAA	<u>Text</u>	SBMP 294
Piano	<ul style="list-style-type: none"> Levertov's poem is from her book, <i>Breathing the Water</i> (1998). The reference to "Rilke" is referring to the German poet Rainer Maria Rilke (1875-1926). In her text, Levertov is specifically paying homage to Rilke's <i>The Book of Hours</i>, Book 1, Poem 1, Stanza 1. 	R 3
English		V 2
Secular		H 3
3:10		M 4
		T 1.5
S1 [B \flat 3-A5] S2 [B \flat 3-G \flat 5] A1 [A \flat 3-E5] A2 [F \flat 3-E \flat 5]	<u>Music</u>	E 2
	<ul style="list-style-type: none"> Multiple meter changes—2/4, 3/4, 4/4, 5/4, 5/8, 6/8, and 7/8. Eighth note stays constant. Ensemble should be comfortable switching between duple to triple, and simple to compound, meters. Mostly homophonic or two-part counterpoint with harmony. Occasional brief instances of four independent voice lines. Wide ranges for all voices. Some challenging rhythms, but mostly due to the shifting between compound and simple meters. Patterns of rhythm, harmony, and meter repeat later in the work. Main tonal centers are G\flat major and A major, but with many instances of non-diatonic progressions. Some polytonality, especially in the closing section. The work ends strongly on the empowering text "I can," with six-part SSSAAA for the final few chords. Text setting is very well-crafted—changes of tempo, dynamic, pitch, rhythm, and meter support the melodic rise and fall and spoken rhythm of the poetic text itself. Piano accompaniment includes many disjunct eighth-note passages in both hands. Also, much of the work is notated in six flats, which can add to the initial difficulty. 	

Szymko, Joan (b.1957)	Viriditas	2000
Hildegard von Bingen (1098-1179)	<i>For Viriditas</i>	Santa Barbara
SSAA	<u>Text</u>	SBMP 295
Unaccompanied	<ul style="list-style-type: none"> • “[Hildegard] coined the theological usage of the Latin word ‘viriditas,’ which she defined as ‘greening power’—the creative force that is inherent in all life and which calls us froth to be fruitful, vibrant co-creators with the Divine.” [composer’s notes in the score] • The poem is presented entirely in English, having been translated from the original Latin by Gabriele Uhlein. 	R 3
English		V 3
Secular		H 3
3:20		M 3.5
S1 [D4-G#5] S2 [A3-F#5] A1 [F#3-E5] A2 [D#3-A5]		<u>Music</u> <ul style="list-style-type: none"> • The composer’s intent is that this piece be “a joyful, ecstatic, awe-filled response to the wonders of creation.” [composer’s note from the score] • Wide ranges, especially for Alto 1 and 2. Low tessitura for Alto 2. • Multiple meter changes—generally shifting from compound to simple meter, and back again. eighth note stays constant. • Harmonic progressions are frequently non-diatonic, but not chromatic or dissonant. • Much rhythmic independence of voice parts, but the rhythmic patterns themselves are not overly complex once the ensemble has acclimated to the changing meters. • Both conjunct and disjunct motion in the vocal lines. • Frequent, and often quick, changes in dynamics. Many tempo changes as well. Attention to the composer’s expression markings can be challenging, but is crucial to the full presentation of this piece.

Szymko, Joan (b.1957)	Vivos Voco	2006
Julian of Norwich (1342-ca.1416) and <i>virtutes</i>	<i>Commissioned by the San Francisco Girls Chorus, Susan McMane, Artistic Director</i>	Santa Barbara
SSSAAA	<u>Text</u>	SBMP 615
Piano, handbells	<ul style="list-style-type: none"> The text comes from a combination of two separate works—the English language writings of Julian of Norwich, and the <i>Virtutes</i>, first-person statements (I call...I cry...I console...) inscribed in Latin on church tower bells in medieval times. The composer originally was writing a work based only on Julian’s text, but, after the 2004 tsunami in Southeast Asia, she changed her approach. There were no warning systems in place for the tsunami, and yet, in Julian’s time, the church bells would have warned the population of such disaster. Szymko combined both the bell <i>virtutes</i> - to reflect on the need for modern warning systems - and Julian’s “All shall be well” text - to reflect upon human grief, and the human need to believe in a loving God despite unimaginable tragedy. [all notes taken from the score] 	R 1.5
English, Latin		V 2.5
Sacred [Judeo-Christian]; Secular		H 3
4:00		M 3
S1 [G4-B♭5]		T 2
S2 [D♭4-G5]		E 3
S3 [D♭4-G5]		
A1 [B♭3-C5]		
A2 [B♭3-C5]		
A3 [A♭3-C5]		
	<u>Music</u>	
	<ul style="list-style-type: none"> Opens with the Latin <i>virtutes</i> in their entirety—with strong, deliberate rhythms and a polychordal harmonic approach. Often, the three soprano lines are on one triad, while the three alto lines are on another. Result is not dissonant, but reminiscent of the overtones when many church bells are rung. Tonal center of E♭ major. The style changes completely for the “all shall be well” text. Smooth and liquid, with a five-voice imitative section of overlapping motives. Closes with a declamatory repetition of both texts. Includes an opportunity for a small group to strongly carry the English words over the Latin polychordal homophony of the chorus. Ends in a tutti F major. Some meter changes, but they do not occur in quick succession. The complication will be the rhythmic independence of voice parts in the imitative sections. The divisi may be initially challenging for some ensembles—the writing moves from SA to SSSAAA to SSSAA to SAA and so on. Handbells and piano work together throughout the piece, to mimic the sound of ringing church bells. Piano part includes multiple runs of parallel octaves in the right hand. These will become more difficult as the tempo gains speed towards the end of the work. 	

Szymko, Joan (b.1957)	You Are the Music	2008
Lowell, Amy (1874-1925)	<i>Commissioned by the Miami University Choraliers, William Bausano, Conductor, in celebration of 100 years of women's choral singing at Miami University, Oxford, Ohio, 1908-2009</i>	Santa Barbara
SSAA	<u>Text</u>	SBMP 804
Piano	<ul style="list-style-type: none"> The poetic material is "Listening," from Lowell's poetry collection entitled "A Dome of Many-Coloured Glass." Speaks of music, and the individuality that is present in all who make music. "The song is but a door which, opening wide, lets forth the pent-up melody inside...." The author was a Pulitzer prize-winning American poet of the imagist school, a movement in early 20th century Anglo-American poetry that favored precision of imagery, and clear, sharp languages over the usual sentimentality of Victorian and Romantic poets. [from publisher's website.] 	R 1.5
English		V 2
Secular		H 1.5
5:00		M 2.5
S1 [C4-A5] S2 [C4-F#5] A1 [B3-D5] A2 [G3-D5]		T 1
	<u>Music</u>	E 3.5
	<ul style="list-style-type: none"> Begins in tutti unison, then moves to four-part SSAA. One major segment of internal divisi for all parts. Returns to tutti unison, and closes on a simple two-note chord. Comfortable ranges for all voice parts. Some instances of three-against-two, with quarter-note triplets against two quarter notes, or eighth-note triplets against duple eighth notes. Otherwise, rhythmic patterns are not difficult. The challenge lies in the frequently-changing meters and variation of tempi. Tonal harmonic structure, with some modulations. Dynamics, accents, and other expression markings vary widely, and are frequently simultaneously different in multiple voice parts. Expressive independence needed in all parts, in order to create the image as desired by the author and composer. Piano accompaniment contains many eighth-note triplet, sixteenth note, and sixteenth-note sextuplet patterns. A beautiful, flowing part that supports the voice lines, but the pianist may want extra time to become comfortable with the necessary fingerings. 	

Tann, Hilary (b.1947)	Contemplations (21, 22)	2007
Bradstreet, Anne (c.1612-1672)	<i>Commissioned by the Radcliffe Choral Society, Jameson Marvin, Conductor</i>	Brichtmark
SSA	<u>Text</u>	BRM-15
Unaccompanied	<ul style="list-style-type: none"> Majority of the text comes from two verses excerpted from a longer poem by American and Puritan poet Anne Bradstreet. Also includes four verses from Psalm 98 that relate to the main text. These verses are sung in Latin. Includes the words “Cantate Domino” (Sing to the Lord) and closes with the phrase “Let the floods clap their hands before the Lord.” However, outside of those examples, the text is not overtly sacred. 	R 2
English, Latin		V 3
Sacred [Judeo-Christian]; Secular		H 3
5:15		M 4
S1 [D4-A5] S2 [C4-E5] A [G3-A4]		T 3
	<u>Music</u>	E 3
	<ul style="list-style-type: none"> In 9/8 and 6/8. Complex rhythmic patterns, as well as significant rhythmic independence between vocal lines. Alternates between a flexible, recitative section, and a ‘piu vivo’ section. In three-part SSA, with some internal divisi. Limited range concerns for S2 and A. S1 range is wider and with a higher tessitura, but many of the higher pitches are supported at the octave by the lower voices. Utilizes modal and chromatic harmonies. Dynamics change frequently, and these changes do not always occur at the same time in all voices. Polyphonic throughout, though the voices often come together at cadence points. Some potential diction difficulties with unfamiliar ‘Old English’ text (fixt, markt, sate, quoth, etc.). Polyphony leads to frequent polytextuality. 	

Tann, Hilary (b.1947)	That Jewel-Spirit	2007
Harter, Penny (b.1940); Basho, Matsuo (1644-1694)	<i>-for Momo- Commissioned by Lick-Wilmerding High School (CA) to commemorate the life of former student Moe Christie Nakamura</i>	Brichtmark
SSA	<u>Text</u>	BRM-17
Piano, flute; or Strings, flute	<ul style="list-style-type: none"> A combination of two texts. First, a Japanese haiku by Matsuo Bashô, which he wrote as a memorial poem while at Japan's Mount Haguro. Second, the poem "At the Top of Mount Haguro, Japan" by American poet Penny Harter, written when she was at that same location as part of an international group following the physical path of another of Bashô's works. [Composer's notes from the score] The Japanese text is notated in transliteration. A translation and pronunciation notes are given in the score. Suitable for any performance setting, but specifically appropriate for a funeral or memorial ceremony. 	R 1.5
English, Japanese		V 2
Secular; Loss & Grief		H 2.5
6:00		M 2
S1 [D4-A5] S2 [D♭4-F5] A [A♭3-D5]		T 2
	<u>Music</u>	E 1.5
	<ul style="list-style-type: none"> In three-part SSA, with frequent internal divisi of the middle voice part. Some sections of high tessitura for S1, but no other significant issues of range and tessitura. Tonal, though with non-diatonic progressions. Some concrete and implied modulations. Ends with a strong, forte, D major chord, that then softens to piano for the final moment. Some meter changes, but not significantly complex. Recurring melodic, harmonic, and rhythmic ideas are present throughout the work, though each time in a slightly altered form. Limited independence of vocal lines. Choral texture frequently homophonic. Accompaniment written for piano and flute, or string orchestra and flute. Score and parts available from the publisher. 	

Tann, Hilary (b.1947)	Wellspring	2007
Elfyn, Menna (b.1951)	<i>Commissioned by the Llangollen International Musical Eisteddfod for the 2008 Female Choirs Competition</i>	Brichtmark
SSA	<u>Text</u>	BRM-16
Unaccompanied	<ul style="list-style-type: none"> Text is secular upon first reading, but could also be presented as sacred in a number of settings, as honoring water and the waters of life as physical and spiritual sustenance. In her poem, the author pays homage to a Welsh hymn by William Williams Pantycelyn. The title of this hymn, “Heddiw’r ffynnon a agorwyd” (Today, the well has open’d), as well as “dŵr,” the Welsh word for water, are interlaced into the Elfyn’s writing. 	R 1.5
English, Welsh		V 2
Secular; Nature		H 2
3:30		M 2.5
S1 [D#4-A5] S2 [C#4-E5] A [G#3-C#5]		T 2.5
	<u>Music</u>	E 1.5
	<ul style="list-style-type: none"> In 3/8, 5/8 (3+2 and 2+3), 6/8, and 9/8. In some phrases, meter changes occur every measure. Eighth note stays constant throughout. Manageable ranges. Rhythmic patterns become familiar through repetition, but may be complex when initially learning the material. Some rhythmic independent of voice parts. Tonal. The intervals of half-steps and whole-steps are significant building blocks of the work, both melodically (alternating between G#-A or C#-D#) and harmonically (G/C#/D# or D/E/A). Some leaps in voice parts, but predominantly conjunct. 	

Telfer, Nancy (b.1950)	The Blue Eye of God	1992
Powis, Barbara (20thC)	<i>Commissioned by “Les Choristes” of the University of Western Ontario, Victoria Meredith, Conductor</i>	earthsongs
SSAA	<u>Text</u>	S-28
Unaccompanied	<ul style="list-style-type: none"> • A powerful text of environmental awareness, especially as related to the water—including such man-made ecological atrocities as oil spills, water pollution from garbage and litter, and the death of sea creatures from shipping vessels. • Begins with “the animals, the winged and swimming creatures, rose in their agony, confronted man.” 	R 1.5
English		V 2
Secular; Nature		H 3
4:00		M 2
S1 [D4-G5] S2 [D4-Eb5] A1 [G3-D5] A2 [G3-C#5]		<ul style="list-style-type: none"> • Begins with “the animals, the winged and swimming creatures, rose in their agony, confronted man.”
	<u>Music</u>	E 2
	<ul style="list-style-type: none"> • The music both begins and ends with the opening lines of the poem, whispered in different, yet complimentary, rhythms—creating the effect of “a murmuring crowd of people.” [composer’s specific wording from the score] • Main body of the composition involves one or two voice parts on the melody, with the remaining voice parts on harmonic/rhythmic motives in imitation, forming a supporting ostinato. • Rhythms are not complex, but the independence between lines may be challenging initially. Only limited meter changes. • Repetitive 4th and 5th intervals, frequently downward and slurred, as part of the amalgamated ostinato. This is both a great positive opportunity for working with the ensemble on intervallic accuracy and supporting of the pitch, and a great negative opportunity for going flat in performances. • Inside cover of the score contains extensive performance notes from the composer. 	

Telfer, Nancy (b.1950)	The Unfolding of the Flower	2002
Hervey, Eleanora Louisa (1811-1903)		Treble Clef
SSAA	<u>Text</u>	TC-208
Piano	<ul style="list-style-type: none"> Lyrics are constructed from a quotation of Eleanora Hervey: “Divine love is a sacred flower, which in its early bud is happiness, and in its full bloom is heaven.” Makes references to ‘divine’ and ‘heaven,’ but not in any specific religious or spiritual context. Could be suitable for a variety of sacred or secular settings. 	R 1
English		V 1
Sacred [Judeo-Christian]; Sacred [non-Judeo-Christian]; Secular		H 1.5
3:00		M 1
S1 [E4-G#5] S2 [E4-E5] A1 [C#4-C#5] A2 [A3-B4]		<u>Music</u>
	<ul style="list-style-type: none"> Following the title of the work, the text is ‘unfolded,’ not straightforwardly presented. The composition begins with “heaven,” the final word of Hervey’s quote, and slowly adds more text, word by word. (i.e. “heaven,” then “is heaven,” then “full bloom is heaven,” etc.). Limited ranges for all voices—no larger than a 10th. Harmonic structure is very tonal. No chromaticism, no modulations. Homophonic choral texture, supported by an ostinatic piano accompaniment comprised of perpetual right-hand sixteenth-note patterns. The slow tempo greatly eases the difficulty of the accompaniment, but it still may provide a challenge for the pianist. 	E 1

Tillen, Paula Foley (b.1958)	December	2004
Rossetti, Christina G. (1830-1894)	<i>For the Women's Chorus of the University of Wisconsin-Milwaukee, Gloria Hansen, Director</i>	Treble Clef
SSAA + S, A solos	<u>Text</u>	TC-256
Piano	<ul style="list-style-type: none"> Poetic material from <i>The Months: A Pageant</i> (1881). The text mentions "a carol [that] shepherds heard," but otherwise has no religious connection to the season. Predominantly, the words speak of the falling snow, the gathering of friends, and the short days becoming longer as they look toward Spring. Great secular addition to any concert in the month of December, or any Winter Holiday concert. 	R 2
English		V 1.5
Secular; Winter Holiday [Secular]		H 2
2:35		M 3
S1 [A3-G#5] S2 [A3-F#5] A1 [F#3-E5] A2 [F#3-D5]		T 1
	E 1	
	<u>Music</u>	
	<ul style="list-style-type: none"> Bright, bouncing, rhythmic setting. Wide ranges for all voices, but fully supported by other voices and piano. Meters constantly shift between 2/4, 4/4, 4/8, 6/8 (3+3), 7/8 (2+2+3), 9/8 (3+3+3), and 10/8 (2+2+3+3). The irregular meters and the continual movement from simple to compound adds rhythmic and metric complexity to the work, but also add energy and excitement. Patterns of meter changes become familiar throughout the work, so this will ease the difficulty. Voices are used in various combinations throughout (S1/S2, A1/A2, S2/A1/A2, etc.). Phrases of one group may overlap another group by one or two beats, but otherwise the choral texture is homophonic. Multiple modulations. Generally diatonic, but with added chord tones and some chromaticism. Two solo opportunities in the middle of the piece, as well as a brief piano interlude. 	

Vandervelde, Janika (b.1955)	Dance Ablaze!	2000
Johnson, Jody Kristine (b.20thC)	<i>Co-commissioned as a special project by the Minnesota Music Educators Association and the American Choral Directors Association of Minnesota for the 2000 Minnesota All-State Women's Choir</i>	earthsongs
SSA	<u>Text</u>	S-190
Unaccompanied (with optional percussion)	<ul style="list-style-type: none"> Text made up of two poems: "Loaves and Fishes" from <i>Homeland</i> (1997), and "We Are All a Part of Each Other" from <i>Here I Am</i> (1995). Title comes from a combination of two particular phrases "We are a living dance," and "until we are ablaze with the living light of love." The composition is about individuality, the power of the universes, and the energy of life. 	R 1.5 V 1.5 H 1.5
English		M 4
Secular		T 1
6:00		E 1.5
S1 [D4-G5] S2 [C4-E5] A [A3-C5]	<u>Music</u> <ul style="list-style-type: none"> Subtitle to this work is "a pattern piece for singing and clapping." Work is in three main sections. Middle section is in three-part SSA, with some internal divisi. Changing meters, but nothing overly complex. Lyrical and tonal. Mostly homophonic, with brief exceptions. Opening and closing sections are quite different from the middle. The first thing any conductor or ensemble will notice is the notation. In addition to the choral parts, there is a second line, for the clapping. But, these are not your standard "off-beat" claps. Every measure is comprised of duples and triples, which are notated by the numbers "2" and "3." For example, a 4/4 measure may be marked as 3+3+2 or 2+2+2+2. The unmeasured measures, of which there are many, have other combinations: 2+2+3+2+2, 3+2+2+2, etc. The claps are notated by "—" for a quarter-note clap, and "x" for an eighth-note clap. Essentially, these two sections of the piece are three-part SSA, with varying clapping rhythms, and are mostly unmeasured (though with very clear combinations of 2 and 3). It will likely take time to acclimate the ensemble to what they are seeing on the page, but, despite the non-standard appearance, the composer's intent is very clear. Ranges, vocal lines, harmony, text setting, and expression are manageable by most any ensemble. It is the rhythmic and metric structure, and the unfamiliar notation, that will be the main challenge. An optional percussion part is available (2-3 players; hand drums and other hand percussion), to add emphasis on the claps. 	

Vandervelde, Janika (b.1955)	Earthbeat	2001
Kohn, Leslie (b.20thC)	<i>Commissioned by the Grand Rapids Women's Chorus</i>	Hothouse
SA div.	<u>Text</u>	n/a
Percussion	<ul style="list-style-type: none"> • A strong, earth-centered text, with connection to nature-based spiritual paths. • Includes references to the heartbeat of the earth, the glowing light of the moon, the mother drumbeat, the circle of power, and voices soaring together full of life. 	R 2.5
English		V 4
Sacred (non-Judeo-Christian); Secular; Women; Nature		H 1.5
6:00		M 4
		T 1.5
S [C4-G#5] A [D3-B4]	<u>Music</u>	E 2.5
	<ul style="list-style-type: none"> • For two-part SA, but with frequent internal divisi in one or both parts. Could be approached as three-part SSA or SAA, with the middle section of the ensemble moving from stave to stave covering the middle divisi. • Ranges are generally manageable, depending on how the divisi is covered and on how many members of the ensemble are asked to sing to the high soprano extreme and low alto extreme. • Composition includes whispered and spoken sections, percussion, optional choreography, and frequent non-word syllables, including: doh, doo, heeyah, heeyoh, mmm, and sh-shoop. • Numerous score notations that may be unfamiliar to many ensembles. These markings are very clear, but still will take time to understand. • Complex rhythms. Many meter changes. • Actual melodic movement in the voices is not necessarily diatonic, but the key structure and patterns become familiar through repetition. • Choreography is clearly explained in the score, and is very purposeful in its relation to the text. Includes specific movements for hands, arms, and body, as well as body percussion of fingers against open palms, etc. • This composition could be a very striking performance piece, if done well. It has the potential to be an extremely moving experience for both performers and audience. However, the ensemble must commit 110% to the intent of the work. The mood and mentality of the performers, and their willingness to embrace the “non-standard” aspects of this piece, will completely ‘make or break’ the performance. 	

Vandervelde, Janika (b.1955)	It's Alive Now	1999		
Cuneo, Marilyn M.	<i>Commissioned by the Minnesota Chorale, Minnesota Center for Arts Education, and the Women's International League for Peace for Freedom, in honor of International Women's Day</i>	Hothouse		
SSA	<u>Text</u>	n/a		
Violin (amplified), percussion	<ul style="list-style-type: none"> • Extracted from “Born in Huairou,” <i>Seeing the World Through Women's Eyes</i>, Arts Committee - Minnesota Metro Branch - Women's International League for Peace and Freedom, 1996. • The opening words “it is alive now,” do not necessarily have a specific context when used on their own. However, the rest of the text gives those words a strong validity. The writing paints an image of women across the world, with more opportunities, less oppression, more self-worth, and more hope—more alive. • A minimalist, but very effective, text. Ideal for any women-supportive environment, no matter if the women who need supporting are far away in another country or very close to home. 	R	2.5	
English		V	1.5	
Secular; Women; Inner strength; Social Justice		H	2.5	
5:00		M	1.5	
		T	1	
S1 [B3-A5]	<u>Music</u> <ul style="list-style-type: none"> • Choral parts are all homophonic, with the exception of a few brief solo opportunities near the beginning of the work. But the composition is far from homophonic. The amplified-violin line is a melodic entity all to itself, adding significant diversity and interest. • Wide ranges for all voices. Low tessitura for Alto (frequent E3s) and high tessitura for S1 (frequent A5s), but homophonic texture provides constant support from all other voices. • Numerous meter changes, but mostly between 2/2 and 3/2. Steady pulse throughout. • Voice parts are often in notes of longer duration, with very minimal rhythmic complexity. Any difficulty due to metric and rhythmic concerns will only apply to the violinist and percussionists, and to the conductor leading these instrumentalists. • Harmonic structure is not overly dissonant—frequent familiar triads and note combinations. But very few expected chord progressions. • Persistent, quick, and often drastic, changes in dynamics, accents, and other expression markings. These dramatic variations are the essence of this composition. • Percussion parts call for timpani and bass drum. Violin part is intended to be amplified. 	E	5	
S2 [A3-E5]				
A [E3-B4]				

Vandervelde, Janika (b.1955)	New Face	1999	
Walker, Alice (b.1944)	<i>Commissioned by Anna Crusis, Sound Circle, and Vox Femina Los Angeles</i>	Hothouse	
SSA	<u>Text</u>	n/a	
Percussion (see comments)	<ul style="list-style-type: none"> • Premiered at GALA Festival 2000, but the text is technically non-gender-specific. [GALA Choruses is an international organization of GLBT and • GLBT-allied choral ensembles.] • Suitable for performance by any ensemble, GLBTQ or otherwise, with the emotional maturity to delve into the deeper aspects of love. 	R	2.5
English		V	2
Secular; Love & Relationships		H	2.5
6:00		M	4
		T	1.5
S1 [C4-A5]	<u>Music</u>	E	3.5
S2 [A3-F5]	<ul style="list-style-type: none"> • This is a ‘performance piece’ for chorus and bottle drums. The bottle drums are plastic water or soda bottle of differing sizes (one high pitched, one low pitched). There is also a “bass bottle”—a five-gallon ‘water cooler’ container, to be played with a one-liter bottle as the mallet. A marking for “bottle duo” calls for two performers with the smaller bottles to strike each other’s instruments. A minimum of four players are needed for the bottle percussion, though more can be added. 		
A [(E♭3)F3-E5]	<ul style="list-style-type: none"> • Vocal parts are in three-part SSA, with frequent internal divisi (to five-parts, maximum). • Choral texture is either homophonic or in two main ideas (e.g. S1+S2 vs. A, S1+A vs. S2). • Low tessitura for Alto part—much time spent between F3 and A3. Otherwise, ranges and tessiture are manageable. • Entirely in mixed meter, with some segments having meter changes occurring every measure. • Many tempo changes and many specific expression markings. Attention to these aspects is crucial for a strong performance of the work. • Harmonic structure is predominantly cluster chords and contrasting intervals, but they are not overly dissonant, and the patterns become familiar throughout the piece. • Style varies between legato even eighth notes and swung dotted eighth- and sixteenth-notes. • Rhythms are not overly difficult, but the piece is still rhythmically intensive, due to the constant meter changes, and the many variations of bottle drum rhythmic patterns. 		

Vasiliauskaite, Kristina (b.1956)	Varpas	1997
Vasiliauskaite, Kristina (b.1956)		Santa Barbara
SSAA	<u>Text</u>	SBMP 142
Unaccompanied (with optional piano)	<ul style="list-style-type: none"> Title of the work, “Varpas,” translates as “the bell.” Text is in Lithuanian. The score includes a literal English translation for comprehension, as well as a poetic English translation for singing, if desired. There is also a transliterated pronunciation underlay (non-IPA) to assist with diction of the Lithuanian language. Poetic material is in first-person. The speaker describes her dark mood, and believes that “her depression will be dispelled if she can only ring the bell in the tower.” 	R 1.5 V 1.5 H 1.5 M 1 T 3 E 1
Lithuanian		
Secular; Inner strength		
1:50		
S1 [C4-F5] S2 [C4-E5] A1 [A♭3-C#5] A2 [A♭3-D5]	<u>Music</u> <ul style="list-style-type: none"> Choral texture is often homophonic, but not entirely. Several sections include one or more voices with the text, plus one or more voices imitating the tolling of the tower bells. Rhythms are not an issue—mainly quarter- and eighth-notes. Harmonies are tonal and chord progressions are diatonic, with some added pitches to mimic the clashing overtones of bells. Comfortable ranges and tessiture. The work can be performed unaccompanied, as the piano part is optional. However, the piano accompaniment not only adds harmonic support, but also gives its own portrayal of the bells through moving eighth notes and strong chords. 	

Vercoe, Elizabeth (b.1941)	Irreveries from Sappho	1981
Sappho (7thC BC)		Arsis Press
SSA	<u>Text</u>	No. 116
Piano	<ul style="list-style-type: none"> • "...wickedly satiric..." [from the publisher's website] • Multi-movement work, with titles such as: <ul style="list-style-type: none"> ○ Andromeda Rag ○ Older Woman Blues ○ Boogie for Leda • Witty and tongue-in-cheek. The amusement may be lost on a stoic audience. • One example, from the first movement: "I hear...that hayseed, in her hayseed finery...has put a torch to your heart...and without even the art of lifting her skirt over her ankles." 	R 2
English		V 2.5
Secular; Novelty		H 3
7:00		M 3.5
S1 [C4-A5] S2 [C4-E5] A [G#3-D5]		T 1
	E 1.5	
	<u>Music</u>	
	<ul style="list-style-type: none"> • Originally, this work was part of a larger song cycle on texts by women, scored for mezzo-soprano solo and piano. Was subsequently arranged, by the composer, for women's chorus and piano. • The composer's comments about the work: "Although Sappho's poetry is over 2500 years old, it seems remarkably up-to-date. Its wit calls for whatever musical sleight of hand a composer might muster: thus the use of popular idioms and hidden tunes, as well as the more respectable tricks of the trade, such as counterpoint and recitative." [from publisher's website] • Choral texture appears, on first glance, to be predominantly homophonic, but there are many small rhythmic intricacies and independence between voice parts that will complicate the learning process. • Harmonic structure is jazz-based, with many added chromatics and color notes. Some large skips and leaps of difficult augmented and diminished intervals. • Multiple changes of meter. • An exceptionally difficult and complex piano accompaniment, with stride left hand, constant accidentals, intricate rhythms, and multiple solo breaks for just piano. Requires a very talented jazz or theatre pianist—the idioms and style are likely well outside the traditional training of a classically-based pianist. 	

Walker, Gwyneth (b.1947)	Lessons from the Sea	2006
Lindberg, Anne Morrow (1906-2001)	<i>Commissioned by Bella Voce Women's Chorus, Burlington, Vermont, Dr. Dawn O. Willis, Music Director</i>	Contact Composer
SSAA div. + Narrator	<p><u>Text</u></p> <ul style="list-style-type: none"> Based on the book <i>Gift from the Sea</i> (1955). The text covers many conflicts and issues from the author's life, including the balance between the roles of mother, wife, homemaker, and writer. The narrator plays the role of the author (Lindbergh), and the chorus takes the role of "ALL WOMEN." Narrator's role is spoken, with her readings from Lindbergh's book framing the choral portions of the cantata. [composer's notes from the score] Five movements: <ol style="list-style-type: none"> I. Prologue - The Beach II. Channeled Whelk III. Moon Shell IV. Argonauta V. Epilogue - The Beach at my Back <p><u>Music</u></p> <ul style="list-style-type: none"> Voicings include unison, two-part SA, three-part SSA, and four-part SSAA, with additional solo and descant opportunities. Frequent segments of choral homophony, though the piano accompaniment provides its own, separate, voice. Some melody + countermelody and brief polyphony. Tonal harmonic structure. No extremes of range or tessitura. Some meter changes within movements, but only limited switching between simple and compound. Occasional triplets within simple meter and duplets within compound meter, but otherwise the rhythms will not present a significant challenge. This is a theatrical work. Tempo changes, dynamics, stylistic variations, and all other changes of expression are crucial, as is a sense of dramatic engagement with the audience. Some staging and movement. Conductor needs to be comfortable with the 'live' aspects of such a work—safety repeats or vamps under the text, appropriate cues for the narrator and ensemble, etc. Piano accompaniment is its own character, often portraying "the waves on the sea, the solitude of the moon shell, or even a hermit crab scurrying across the sand." 	n/a
Piano		R 2
English		V 2
Secular; Women		H 2
30:00		M 2
		T 1
S1 [B3-F#5]	E 3.5	
S2 [B3-E5]		
A1 [A3-C5]		
A2 [F3-C5]		

Walker, Gwyneth (b.1947)	Let Evening Come	2001
Kenyon, Jane (1947-1995)	<i>Commissioned by the State University of New York at Fredonia Women's Chorus, Gwen Detwiler, Director</i>	ECS
SSAA + S soli	<u>Text</u>	No. 5946
Piano	<ul style="list-style-type: none"> Poetic material "Let Evening Come" is from <i>Otherwise: New & Selected Poems</i> (1996). The work "...speaks of the peace and comfort of evening," and incorporates many calming images from an evening in the countryside. [composer's notes from the score] Secular, but with one non-denominational mention of God, in the closing phrase: "Let it come, as it will, and don't be afraid. God does not leave us." 	R 1.5
English		V 2
Secular; Nature		H 2
3:30		M 1.5
S1 [F4-F5] S2 [F4-F5] A1 [D4-D5] A2 [(D3)G3-D5]		<u>Music</u>
	<ul style="list-style-type: none"> Ranges for S1, S2, and A1 are limited and compact. A2 range is more extended, but still manageable. Opening soli is quasi recitative, with several voices each singing the given phrases with their own individual affectations. The soli line continues throughout most of the work, though more in-tempo and with less recitative qualities when combined with rest of the ensemble. Outside of the soli, voicing is generally two-part SA or two-part SA div. Occasional divisi into individual S1 and S2 lines. Many changes of tempi and style, as related to different phrases of the text. Texture is mostly homophonic or two-part. Limited independence of choral voice parts (not including the soli). Some modulations and changes of tonality. Within each key structure though, there is a limited progression of chords. Often, one particular chord or set of pitches is the harmonic foundation for multiple measures in a row. Occasional meter changes—otherwise, the entire work is in 4/4. Few rhythmic concerns. Note: Also available for SATB (2006), but was commissioned and premiered as SSA (2001). 	E 2.5

Walker, Gwyneth (b.1947)	Mother Earth: Songs of Strong Woman	2007
(multiple authors— see comments)		Contact Composer
SA	<u>Text</u>	n/a
Piano	<ul style="list-style-type: none"> • Three movements: <ol style="list-style-type: none"> 6. A Woman is Not a Potted Plant (Alice Walker). Speaks to “the struggles of women to break out of the confines of prescribed, ‘decorative’ molds.” 7. We Have a Beautiful Mother (Alice Walker). A “love song to mother earth.” 8. Mother to Son (Langston Hughes). Presents the voice of a strong woman, a mother, who has persevered against many obstacles. [quoted statements are from the composer’s program notes on her website] 	R 1.5
English		V 1
Secular; Women; Mothers, Daughters, & Family		H 1
8:30		M 1
S [F3-G5] A [F3-D5]		T 1
	E 1.5	
	<u>Music</u>	
	<ul style="list-style-type: none"> • Choral texture is entirely homophonic. Lush piano accompaniment with many runs and arpeggios provides an effective contrast. • Voicing is two-part SA, with occasional internal divisi. • All voice parts go down to F3, but this is in unison across the entire ensemble. • Few rhythmic concerns for the voices—movement is generally in quarter- and eighth-notes. Occasional triplets. Rhythms for the piano accompaniment are more complex. • Tonal harmonies. • A combination of striking texts and minimally-difficult choral writing. Perfect first selection for introducing the concept of women-identified music and text to ensembles of any skill level. • Note: This work was originally for solo soprano and piano, but was subsequently arranged, by the composer, for women’s chorus and piano. 	

Walker, Gwyneth (b.1947)	My Girls: Three Songs on Poetry by Lucille Clifton No. 1 - This Morning	1999
Clifton, Lucille (b.1936)		Treble Clef
SSA	<u>Text</u>	TC-151
Unaccompanied	<ul style="list-style-type: none"> An energetic text by African American poet Lucille Clifton. Some references by the poet to her own experiences, specific to the African American culture (i.e. “a bright jungle girl quick as a snake,” “all day I’ve been a black bell ringing”). Some ensembles with a predominantly white membership and audience base may feel uncomfortable with these aspects of the text, and may be uncertain about whether it is appropriate to the Black community for such a group to sing about being Black, if they themselves are not Black. [paraphrased from a conductor’s letter to the author, accessible on the composer’s website] However, when asked what she thought about an ensemble of predominantly white women singing this piece, Clifton replied in support of it: “...the experience of being poor and feeling lonely is not a racial one... People who believe that only Black girls know the experiences in the poem tend to not realize that there are poor and young and learning-to-love-oneself white and brown and red and yellow girls too.” [from Clifton’s response to the conductor’s initial letter] 	R 1.5
English		V 1
Secular; Women; Mothers, Daughters, & Family		H 1
3:00		M 2
S1 [G3-A5] S2 [G3-F#5] A [G3-D5]		T 1
	E 2	
	<u>Music</u>	
	<ul style="list-style-type: none"> Many instances of “nn” and “la” used as pitched percussive sounds. Opens in homophony, but quickly adds an Alto ostinato. Some other independence of lines, but mostly as staggered entrances. Returns to homophony, briefly, and then moves back to the Alto ostinato texture. Closes spiritedly with an upward glissando on the word “girl.” Changes in accents, meter, tempi, and dynamics personify the active, lively speaker, as she begins her morning. Tonal, diatonic harmonies. Only minimal rhythmic concerns outside the changes in meter and tempo. 	

Walker, Gwyneth (b.1947)	My Girls: Three Songs on Poetry by Lucille Clifton No. 2 - To My Girls	1999
Clifton, Lucille (b.1936)		Treble Clef
SSA	<u>Text</u>	TC-152
Unaccompanied	<ul style="list-style-type: none"> • An energetic text by African American poet Lucille Clifton. • The author is talking to her four daughters and preparing them for life's experiences. 	R 1.5
English		V 2.5
Secular; Women; Mothers, Daughters, & Family		H 1
2:30		M 2
S1 [C4-G5] S2 [C4-Eb5] A [F3-C5]		<u>Music</u> <ul style="list-style-type: none"> • Opening choral texture is homophonic, marked “reflectively”—the calm voice of the mother. • Switches to a staccato, rhythmic, bouncing motive in a quicker tempo—the four energetic young girls. • Rest of the work is a juxtaposition of those styles and of those characters. • No modulations or other complications of harmonic structure. • Many meter and tempo changes, to reflect the different characters being portrayed. • Moderate rhythmic independence of voice lines, especially as the work progresses. Some sixteenth-note quintuplets and quarter-note triplets. Otherwise, the rhythms themselves are not overly complex.
		E 1.5

Walker, Gwyneth (b.1947)	My Girls: Three Songs on Poetry by Lucille Clifton No. 3 - Sisters	1999
Clifton, Lucille (b.1936)		Treble Clef
SSA	<u>Text</u>	TC-153
Unaccompanied	<ul style="list-style-type: none"> • An energetic text by African American poet Lucille Clifton. • Some references by the poet to her own experiences, specific to the African American culture (i.e. “got black, let our hair go back”). • (<i>see Text notes for No. 1 - This Morning</i>) 	R 1.5
English		V 1
Secular; Women;		H 1
Mothers,		M 3
Daughters, & Family		T 1.5
3:40	<u>Music</u>	E 1
S1 [D4-A5] S2 [C4-F#5] A [G3-D5]	<ul style="list-style-type: none"> • Includes partnered hand-clapping patterns (as girls in the schoolyard). Can be performed by the entire ensemble, or just a few singers. Also, hand-snaps and spoken percussive consonants (imitating a cymbal) for everyone. Strongly rhythmic. • Opening eight measures are only the finger snaps and cymbal sounds in highly energetic, and independent, rhythms—no pitches. The vocal lines begin amidst this percussion, and slowly become a two-part texture—S1 and S2 in harmony on the same rhythmic patterns, with a separate Alto line. Occasional instances of homophony for the voices. Returns to the initial snaps and cymbal sounds, ending similarly to the beginning. • Some meter changes, but only minimal. No harmonic and melodic concerns. The varying rhythms, snaps, claps, and percussive consonants will be the challenging aspect of this work. • The work was originally performed by a group of adult women, so, while the premise may initially seem childish to some ensembles, the work can be well-received by both adult singers and an adult audience. 	

Walker, Gwyneth (b.1947)	My Love Walks in Velvet	1990, 2001
Walker, Gwyneth (b.1947)	<i>This arrangement for Women's Chorus was commissioned by Vox Femina Los Angeles, Dr. Isis S. Levine, Artistic Director</i>	ECS
SSAA	<u>Text</u>	No. 5663
Piano	<ul style="list-style-type: none"> Originally composed in 1978, for Soprano solo and piano, as a wedding gift from the composer/author. Subsequently arranged by the composer for numerous other performance situations. This arrangement was commissioned specifically for women's voices. The text centers around the speaker's love for one particular woman—a strongly-committed, never-ending love. Ideal for performance at the wedding ceremony of two women, or in any situation that embraces and supports the concept of same-sex life-partnerships. 	R 1.5
English		V 2
Secular; Love & Relationships; Lesbian & GLBTQ		H 2.5
4:30		M 2
S1 [B♭3-G5]		T 1
S2 [B♭3-E5] A1 [F3-C5] A2 [F3-C5]		E 1.5
	<u>Music</u>	
	<ul style="list-style-type: none"> Begins with the melody in tutti unison and expands in voicing and texture throughout the work, ending in four-part SSAA. Some segments of homophony, melody + countermelody, and three-line polyphony (very brief). The harmonic structure may initially sound minor, but is technically in Dorian mode (first C Dorian, then D Dorian, then back to C Dorian). Rhythmic and metric structure will present few concerns. 	

Walker, Gwyneth (b.1947)	Now I Become Myself	2000
Sarton, May (1912-1995)	<i>Commissioned by Vox Femina Los Angeles, Dr. Iris R. Levine, Artistic Director</i>	ECS
SSAA	<u>Text</u>	No. 5409
Piano	<ul style="list-style-type: none"> Poetic material is “Now I Become Myself” (1953). A text of self-discovery. “...captures the process of growing into one’s own self as a complete person.” [composer’s notes from the score] 	R 2
English		V 1.5
Secular; Inner strength		H 1.5
4:00		M 1.5
S1 [A3-G5] S2 [A3-F5] A1 [A3-D5] A2 [G3-D5]		<u>Music</u> <ul style="list-style-type: none"> The majority of the composition is in two-part SA, with some internal divisi. Opens with strong, full chords in the piano accompaniment. Voices enter “triumphantly”—a declamatory, accented fanfare. Then the work shifts styles to a rapid pattern of continuous left-hand sixteenth notes in the piano, and percussive sounds from the voices. “...to represent the scattered and scurrying person, running through life...” [composer’s notes from the score.] Sopranos bring in the next line of text, on a motive that will recur throughout the work. Altos add a brief, yet recurrent, ostinato on the title text. Both voices are emphatic and precise. The perpetual piano runs continue. As the text changes to “now I stand still,” the music stands still as well, with a recitative-like presentation of the next few poetic lines. Silence and serenity are short-lived, as the frantic style soon returns in both piano and voices. The work closes with a strong homophonic choral texture, and a reappearance of the opening piano chords. Tempi and dynamics change frequently, supporting the “scattered” character of the text. Some meter changes, but not a significant concern. All voice parts are very rhythmic, but these rhythmic (and melodic) motives are repeated throughout the work. Diction is especially critical because of the rhythmic nature of the composition. Nimble pianist required for all the running left-hand sixteenth notes.

Walker, Gwyneth (b.1947)	Songs for Women's Voices No. 1 - Women Should Be Pedestals	1995
Swenson, May (1913-1989)	<i>Commissioned by St. Joseph College, West Hartford, Connecticut, in celebration of the 60th anniversary year: 1932-1992</i>	ECS
SSA	<u>Text</u>	No. 5020
Piano	<ul style="list-style-type: none"> • Movement No. 1 of six. Full work is 14-20 minutes. • “The poems address a variety of topics - from feminism to God to romance to death - yet they speak with one voice, one style and one life-affirming philosophy.” [composer’s notes from the score] • This movement is flippant and tongue-in-cheek, with the women in the ensemble singing, and yet certainly not agreeing with or ascribing to, the ideals of the title. 	R 1.5
English		V 2
Secular; Women		H 1.5
2:45		M 2
S1 [C4-G#5] S2 [C4-G#5] A [C4-D#5]		T 1
	E 2	
	<u>Music</u>	
	<ul style="list-style-type: none"> • Choral texture is entirely homophonic, except for one brief phrase with two contrasting musical ideas. • Most of the voicing is two-part SA, with some divisi into three-part SSA. • Some meter changes—2/2, 3/2, 3/4, and 7/8. • Multiple tempo changes, including one phrase of “freely, quasi recit.” • A few quarter-note triplets, but, otherwise, the rhythms are familiar quarter- and eighth-note patterns. • Tonal harmonic structure. • Comfortable ranges for all voices. • The ensemble must approach the song with the same dose of feisty sarcasm and ‘attitude’ as the composer and author. Attention to the expression markings, accents, dynamics, and tempi will assist in this characterization. • An orchestral version of the accompaniment is also available from the publisher [score—#6509, parts—#6510]. 	

Walker, Gwyneth (b.1947)	Songs for Women's Voices No. 2 - Mornings Innocent	1995, rev. 2005
Swenson, May (1913-1989)	<i>Commissioned by St. Joseph College, West Hartford, Connecticut, in celebration of the 60th anniversary year: 1932-1992</i>	ECS
SSAA	<u>Text</u>	No. 5021
Piano	<ul style="list-style-type: none"> • Movement No. 2 of six. Full work is 14-20 minutes. • “The poems address a variety of topics - from feminism to God to romance to death - yet they speak with one voice, one style and one life-affirming philosophy.” [composer’s notes from the score] • This movement speaks to the more personal side of love, from “your smile upon my lips” to “your husky breath embraces my ear.” 	R 1.5
English		V 1.5
Secular; Love & Relationships		H 1.5
2:30		M 2.5
S1 [D4-A5] S2 [D4-F#5] A1 [D4-D5] A2 [D4-D5]		<ul style="list-style-type: none"> • A solo or small group begins this movement, which is marked “gently, freely, quickly—as sunlight.” • No rhythmic independence of voices—all choral voice parts are rhythmically identical throughout the entire work. The interest lies in the rhythmic contrast between voices and piano, the harmonic contrasts within the individual voices, and the stylistic variations in the voice lines. • Comfortable ranges for all voices. • Many changes of meter between 2/4, 3/4, and 4/4. • Diatonic harmonic structure. One modulated section in the middle of the work. • The piano accompaniment is filled with quickly-moving lines, contrary motion, and numerous repetitive patterns. A technically-skilled accompanist is important to the success of this movement. • An orchestral version of the accompaniment is also available from the publisher [score—#6509, parts—#6510].
	<u>Music</u>	

Walker, Gwyneth (b.1947)	Songs for Women's Voices No. 3 - The Name Is Changeless	1995, rev. 2005
Swenson, May (1913-1989)	<i>Commissioned by St. Joseph College, West Hartford, Connecticut, in celebration of the 60th anniversary year: 1932-1992</i>	ECS
SSA	<u>Text</u>	No. 5022
Unaccompanied	<ul style="list-style-type: none"> • Movement No. 3 of six. Full work is 14-20 minutes. • “The poems address a variety of topics - from feminism to God to romance to death - yet they speak with one voice, one style and one life-affirming philosophy.” [composer’s notes from the score] • This movement centers around God and the changing, and yet changeless, aspect of deistic existence. 	R 2
English		V 2
Secular		H 2
2:00		M 3.5
S1 [C4-G5] S2 [C4-F5] A [F3-C5]		T 1.5
	<u>Music</u>	E 2
	<ul style="list-style-type: none"> • The opening score marking is “in a quiet-recitative-like manner, more like speech than song.” • Entirely unmetered, with fermati at the ends of many phrases—gives the effect of chant or group recitation of prayer. • Conductor needs to be comfortable with conducting based on text stress, instead of based on meter. • As the text continues to search for and define God, the choral texture changes from homophony to two-part, with S2/A contrary motion in small intervals contrasting with lengthening intervals in S1 (i.e. first a 4th, then a 5th, then a 6th, etc.). • Comes to a calm close with all three voices stating the word “God.” • Harmonic structure incorporates many open intervals, which supports the chant-like style. • This is the only unaccompanied movement of the six-movement set. 	

Walker, Gwyneth (b.1947)	Songs for Women's Voices No. 4 - Love Is a Rain of Diamonds	1995, rev. 2005
Swenson, May (1913-1989)	<i>Commissioned by St. Joseph College, West Hartford, Connecticut, in celebration of the 60th anniversary year: 1932-1992</i>	ECS
SSA	<u>Text</u>	No. 5023
Piano	<ul style="list-style-type: none"> • Movement No. 4 of six. Full work is 14-20 minutes. • “The poems address a variety of topics - from feminism to God to romance to death - yet they speak with one voice, one style and one life-affirming philosophy.” [composer’s notes from the score] • This movement invokes many contrasts of image to portray the ever-changing nature of love—dark/light, stone/cloud, lurking/sparkle, and “fruit of the soul sliced in two.” 	R 2
English		V 2
Secular; Love & Relationships		H 2.5
2:45		M 2.5
S1 [D#4-A#5] S2 [D#4-F#5] A [B3-E5]		T 1
	<u>Music</u>	E 2
	<ul style="list-style-type: none"> • The piano immediately creates the image of the “rain of diamonds,” through a flowing pattern of gently falling eighth notes (all in sharps). • Harmonic structure is, at times, triadic and tonal and, at other times, relishing in the tension between piano and voices, or between the voices themselves. • Overall style of the work is also a study in contrasts—sometimes sharply accented and rhythmic, and yet sometimes smooth and almost amorphous. • Voicing is mostly two-part SA, with some divisi. Opportunities for two soprano solos, or two small groups. • Many changes of meter and tempo, in keeping with the shifting characteristics of the work. • An orchestral version of the accompaniment is also available from the publisher [score—#6509, parts—#6510]. 	

Walker, Gwyneth (b.1947)	Songs for Women's Voices No. 5 - In Autumn	1995, rev. 2005
Swenson, May (1913-1989)	<i>Commissioned by St. Joseph College, West Hartford, Connecticut, in celebration of the 60th anniversary year: 1932-1992</i>	ECS
SSA + S, A solos	<u>Text</u>	No. 5024
Piano	<ul style="list-style-type: none"> • Movement No. 5 of six. Full work is 14-20 minutes. • “The poems address a variety of topics - from feminism to God to romance to death - yet they speak with one voice, one style and one life-affirming philosophy.” [composer’s notes from the score] • This movement revolves around death and dying through images based in the chilly and unfriendly season of autumn. 	R 2.5
English		V 2.5
Secular; Loss & Grief		H 2
3:20		M 3
		T 1
S1 [C4-A♭5] S2 [C4-A♭5] A [A♭3-F5]	<u>Music</u>	E 2
	<ul style="list-style-type: none"> • The score is marked as SSA chorus, but the work is predominantly in two-part SA. Only in three-part SSA for the last twenty measures of the movement. • Some very scalar passages, but also some large leaps and skips. (The intervals of C5 to A♭5 in the Soprano and A♭4 to F5 in the Alto may be especially problematic because of where they fall in a typical female voice range.) • Extended opening soli section for one soprano and one alto. Limited accompaniment. Overall rhythmic/metric structure is very free and fluid. • Piano enters with repeated eighth notes and then sixteenth notes, adding more stability. However, many changes of meter between 3/2 and 2/2, and frequent quarter-note triplets continue to obscure a strong pulse. • Harmonic framework centers in f minor, with occasional added dissonances. • An orchestral version of the accompaniment is also available from the publisher [score—#6509, parts—#6510]. 	

Walker, Gwyneth (b.1947)	Songs for Women's Voices No. 6 - I Will Be Earth	1995, rev. 2005
Swenson, May (1913-1989)	<i>Commissioned by St. Joseph College, West Hartford, Connecticut, in celebration of the 60th anniversary year: 1932-1992</i>	ECS
SA div.	<u>Text</u>	No. 5025
Piano	<ul style="list-style-type: none"> • Movement No. 6 of six. Full work is 14-20 minutes. • “The poems address a variety of topics - from feminism to God to romance to death - yet they speak with one voice, one style and one life-affirming philosophy.” [composer’s notes from the score] • This final movement returns to the theme of love, with images of earth and sea reminding the listener of the unsteady, ungrounded, and often changing aspects of the heart. 	R 1
English		V 1.5
Secular; Love & Relationships		H 2.5
3:00		M 2
S [E4-G#5] A [D4-E5]		T 1
	<u>Music</u>	E 2
	<ul style="list-style-type: none"> • Limited ranges, no wider than a 10th. • Frequent two-against-three rhythms and a constantly arpeggiated or patterned piano accompaniment help portray the steady, and yet unsteady, images of the text. • The harmonic structure varies from a stable E major to minor tonalities to clashing polytonalities. Returns to a calm E major for the closing moments. • Listed as three-part SSA, but the vast majority of the movement is in two-part SA. Taken out of context, the vocal parts are not overly complex. But, combined with the rhythmic and harmonic structure of the accompaniment, they take on another level of difficulty. • An orchestral version of the accompaniment is also available from the publisher [score—#6509, parts—#6510]. 	

Walker, Gwyneth (b.1947)	To Sing is to Fly	2003
Baez, Joan (b.1941)	<i>Commissioned by the Indianapolis Women's Chorus, Pam Blevins Hinkle, Music Director, to celebrate the Chorus' first CD release</i>	Contact Composer
SSAA	<u>Text</u>	n/a
Piano	<ul style="list-style-type: none"> • Expresses an “affirmation of life, of love, and of beauty.” [composer’s notes from her website] • Inspirational to choral ensembles in particular, because of the poem’s metaphorical comparisons to singing. 	R 2
English		V 1.5
Secular		H 2.5
2:30		M 1.5
S1 [C4-G5] S2 [C4-F5] A1 [A♭3-D5] A2 [F3-B♭4]		<u>Music</u> <ul style="list-style-type: none"> • Opens with an extended piano introduction. • Voicing is first two-part SA, then briefly three-part SSA, and finally four-part SSAA. • No key changes or modulations. • Changes of meter occur, but infrequently. • Texture is mostly homophonic, with a brief instance of two-part counterpoint (S1/A1 vs. S2/A2). • Some moderately complex rhythms, but these will quickly become familiar to the ensemble through rehearsal. • Strong ending, with a dynamic piano flourish. • Piano accompaniment is in swift sixteenth-note patterns throughout the work. Pianist should be given time to work on the part alone before rehearsing with the ensemble. • The sixteenth notes of the accompaniment, to be played ‘with pedal,’ essentially create moving tone clusters. This provides a stable, and yet still nebulous, harmonic framework. • “The musical interpretation...endeavors to capture the flowing and triumphant spirit of song in flight.” [composer’s notes from her website]

Walter, Lana (b.1948)	Midwinter	1997
Walter, Lana (b.1948)		Alliance Publications
SSAA	<u>Text</u>	AP-1213
Unaccompanied	<ul style="list-style-type: none"> • Depicts the dark and chilly days of winter, but ends with a reminder that new life will come again in the spring. • A secular addition for any Winter Holiday concert. 	R 2.5
English		V 2
Secular; Nature; Winter Holiday		H 2.5
[Secular]		M 2.5
3:00		T 1
S1 [C4-B♭5] S2 [C4-F5] A1 [F3-D5] A2 [F3-A♭4]	<u>Music</u> <ul style="list-style-type: none"> • Wide ranges for all voices, but any extremes are structurally supported by the other voice parts. • Opens with a solo (or soli), moving to three-part SSA and then four-part SSAA. • Minimal rhythmic concerns. • Frequent meter changes. • Beginning solo line is in D Dorian mode. The work continues with a Dorian tonality, and comes to a close on a D Major chord. • Voices often move together, with only infrequent independence of lines. 	E 2

Wilson, Natalie (b.1972)	Nothin' At All	2005
Wilson, Natalie (b.1972)		Sound Music Publications
SSA	<u>Text</u>	SMP05-037
Piano (opt. bass & drums, as in a jazz combo)	<ul style="list-style-type: none"> • First-person presentation of an exasperated girlfriend, wife, or partner who is sharing her frustration about her errant significant other (non-gender-specific). • Colloquial, contemporary text, with references to cell phones and shopping trips. 	R 1 V 1 H 1
English		M 1
Secular; Love & Relationships	<u>Music</u>	T 1
-	<ul style="list-style-type: none"> • A vocal jazz chart. • Multiple opportunities for vocal solos, to be improvised over the given chord changes. • Duration will depend on the number of times the various repeats are each taken. (The repeats are at the conductor's discretion, based on the number of solos desired.) • Chord progressions fall within the strong chords of the given key. • Chorus-verse structure, with one upward modulation for the last presentation of the refrain. • Melodic, harmonic, and rhythmic materials are repeated throughout the piece. • Mostly in unison, with three-part harmony in some measures of the refrain. • Not strictly a choral piece—more likely for small vocal jazz ensemble. However, it could be a good first opportunity to introduce a larger choral ensemble to jazz charts, chord changes, and improvisation. 	E 1
All [B \flat 3-E5]		

Zaimont, Judith (b.1945)	Friends from <i>Life Cycle</i>	1994
Kosloff, Doris (b.20thC)	<i>Co-commissioned as a special project by the Minnesota Music Educators Association and the American Choral Directors Association of Minnesota</i>	Subito
SSAA	<u>Text</u>	n/a
Piano	<ul style="list-style-type: none"> This is the first composition in the composer's ongoing <i>Life Cycle</i> project—a cycle co-commissioned by several women's choirs, to present various stages of a woman's life, from young girlhood to senior years, using the words of women poets. [The newest and fifth movement, "Housewife," was premiered in March 2009.] Doris Kosloff, the author, is the sister of Judith Zaimont, the composer. The text joyfully honors friends and friendship—from sharing clothes to sharing secrets. 	R 2.5
English		V 3
Secular; Women; Mothers, Daughters, & Family		H 3.5
4:00		M 3.5
		T 2.5
S1 [A \flat 3-G#5] S2 [A \flat 3-G#5] A1 [G3-E5] A2 [G3-E5]	<u>Music</u> <ul style="list-style-type: none"> Multiple meter changes. The beat divisions are all simple, so there is no concern about switching between simple and compound. Non-diatonic harmonic progressions. Some chromaticism. Complex rhythms. Some melodic and rhythmic motives and phrases reappear later in the movement. Numerous expression and dynamic markings, and changes of tempo. Begins in two-part SA, with some internal divisi. Moves soon to three-part SSA and then to four-part SSAA. Occasional homophony within the choral parts, but only rarely. Much independence of melodic and rhythmic aspects of the vocal lines. Some measures of the voice part are in smooth, conjunct motion, while others are disjunct, with multiple skips and leaps. Tempo begins as “brisk” (quarter note = 132), and gains momentum quickly. A challenging work for a skilled ensemble. Complex piano accompaniment—a skilled pianist is needed. 	E 3.5

Zaimont, Judith (b.1945)	The Habit of Anger (when I'm alone) from <i>Life Cycle</i>	2001
Macklin, Elizabeth (b.1952)	<i>Commissioned by the New York Treble Singers,</i> <i>Virginia Davidson, Conductor</i>	Subito
SSSAAA	<u>Text</u>	n/a
Piano	<ul style="list-style-type: none"> This is the second composition in the composer's ongoing <i>Life Cycle</i> project—a cycle co-commissioned by several women's choirs, to present various stages of a woman's life, from young girlhood to senior years, using the words of women poets. [The newest and fifth composition, "Housewife," was premiered in March 2009.] This particular movement deals, at the title would suggest, with anger—delving into the deeper and less pleasant aspects of human personality through sharp words and biting phrases. 	R 3
English		V 3
Secular; Love & Relationships		H 3.5
-		M 3.5
S [B3-B5/C6] A [A♭3-G♭5]		T 2.5
	E 3.5	
	<u>Music</u>	
	<ul style="list-style-type: none"> The work is scored for six-part choir (SS, MzMz, AA). Voicings cover most all options, including tutti unison, two-part SA, three-part SMzA, four-part SSAA and SSMzA, five-part SSMzAA, and the full six parts. Ensemble may need time to become acclimated to the different divisions of voices, and the use of Mz (mezzo-soprano) as its own separate voice part. Similar to other movements in the <i>Life Cycle</i> project, this is a very challenging work for a skilled ensemble: meter changes, tempo changes, wide variation of expression markings, non-diatonic harmonic structure, chromaticism, difficult rhythms, melodic and rhythmic independence of voice lines, disjunct and conjunct voice lines, wide ranges, and a complex accompaniment. 	

Zaimont, Judith (b.1945)	Kneeling in the Big City (Demeter, Persephone) from <i>Life Cycle</i>	2001	
Macklin, Elizabeth (b.1952)	<i>Commissioned by the New York Treble Singers,</i> <i>Virginia Davidson, Conductor</i>	Subito	
SSAA + S & Mz solos	<p><u>Text</u></p> <ul style="list-style-type: none"> This is the third composition in the composer's ongoing <i>Life Cycle</i> project—a cycle co-commissioned by several women's choirs, to present various stages of a woman's life, from young girlhood to senior years, using the words of women poets. [The newest and fifth composition, "Housewife," was premiered in March 2009.] Demeter and Persephone are the mother and daughter from Greek mythology that were split up when Hades, God of the Underworld, abducted Persephone. Until her daughter was returned, Demeter refused to nourish the earth or give life and health to the crops. Eventually a compromise of sorts was reached, and Persephone was allowed to return to her mother for nine months out of the year. During the three months in which Persephone resided in the Underworld, Demeter let the earth grow barren and cold. That alternation of growing and dying led to the seasons as we currently view them. The mother and daughter of Macklin's text are in a city, not a tree-lined forest. And the aboveground vs. underground concept is portrayed as city sidewalks vs. subway tunnels and cellars. But the mother vs. daughter and dark vs. light aspects of the story still can be clearly seen. <p><u>Music</u></p> <ul style="list-style-type: none"> The two soloists portray the mother and daughter characters, while the chorus is the surrounding crowd and bustling city. Choral voicing is given as SSAA, but it changes frequently depending on how the choral parts are divided up to support the soloists. (The conductor will need to take ample time before the first rehearsal to determine how the divisi are going to be handled, and who will be singing which part at what point.) Similar to other movements in the <i>Life Cycle</i> project, this is a very challenging work for a skilled ensemble: meter changes, tempo changes, wide variation of expression markings, non-diatonic harmonic structure, chromaticism, difficult rhythms, melodic and rhythmic independence of voice lines, disjunct and conjunct voice lines, wide ranges, and a complex accompaniment. 	n/a	
Piano		R	3
English		V	3
Secular; Mothers, Daughters, & Family		H	3.5
-		M	3.5
S [C4-A \flat 5]		T	2.5
A [F#3-G5]		E	3.5

Zaimont, Judith (b.1945)	They Were Women Then from <i>Life Cycles</i>	1997	
Walker, Alice (b.1944)	<i>Commissioned by Fairfield University for the women of the Fairfield Glee Club, Carole Ann Mazwell, Director, as a portion of the oratorio VOICES, written to commemorate the 25th anniversary of the admission of women to the university as students in full standing.</i>	Subito	
SA	<u>Text</u>	n/a	
Piano, maracas	<ul style="list-style-type: none"> This is the fourth composition in the composer's ongoing <i>Life Cycle</i> project—a cycle co-commissioned by several women's choirs, to present various stages of a woman's life, from young girlhood to senior years, using the words of women poets. [The newest and fifth composition, "Housewife," was premiered in March 2009.] This texts speaks of lines to be crossed in history—voting, working, and being allowed an education, just to name a few—and the women with the strength and courage to cross those lines. 	R	3
English		V	1.5
Secular; Women;		H	2
Women's History;		M	2
Social Justice		T	1
-		E	2
S [Ab3-Ab5]			
A [Ab3-Eb5]	<u>Music</u>		
	<ul style="list-style-type: none"> Unlike the other three compositions currently available in the <i>Life Cycles</i> project, this work is for two-part SA chorus, with a predominantly homophonic choral texture. In addition, the accompaniment is both rhythmically, and harmonically, supportive. This composition is still quite engaging and energetic, but not as technically challenging as the other three available movements. Still with some non-diatonic harmonies and chromaticism, but, overall, much more tonal. In addition, the voice parts often move together in thirds, which gives a feeling of stability to the tonality. Many meter changes, but these assist in further enlivening the jazzy rhythms. 		

CHAPTER VI: SUMMATION AND CONCLUSION

By the very nature of this topic, a fully comprehensive list of all available choral repertoire written by women for women will never truly exist.⁷⁵ It will always be a work in progress. New texts will be written, new compositions will be published, and new commissions will be requested. Repertoire selection is a constantly-moving target that changes with each new published piece and each new concert season. However, it is my hope that the information contained within this study, both the annotations and in the earlier chapters, will assist conductors of women's choral ensembles in the continuing search for material that best suits the voices and interests of their singers. Women's ensemble conductors *must* be familiar with the literature in the 'by women, for women' category, so that each individual may make an informed choice regarding repertoire for his or her own ensemble.

The original purpose of this study was to create a practical tool for all conductors of women's voices, in the form of an annotated and indexed bibliography of repertoire. Having now fulfilled that original purpose, I would share some observations from my research.

⁷⁵ For information on selected compositions which are not yet in print or which were otherwise unable to be acquired at the time of this research, please see Appendix D.

One very important point that has been reinforced to me in the process of this research, and a concept I would like to emphasize to fellow conductors, is that significant repertoire options exist beyond what is available through major music retailers and resellers. Many works annotated in this study are self-published by the individual composers or are published by smaller companies that only deal in the works of two or three composers. These works often do not appear in the catalogs of music resellers and may not yet be well-known or widely distributed. In order to present the most comprehensive range of choral repertoire options, one must search both the major publishers and retailers, and the smaller companies and individuals.⁷⁶

In addition, many community, collegiate, and professional women's choral ensembles have libraries that may contain compositions which now may be out of print, as well as unpublished works written for the ensemble by local or regional composers. Contacting groups such as these can both further expand available repertoire options and create a vital connection between members of the women's choral community.

Within the list of repertoire excluded from further study, there were compositions that did not meet the initial criteria because of text with folk, traditional, or otherwise undetermined origin and unknown gender of author. However, some of these compositions were very strongly women-identified works. A few examples include "I Just Lightning" by Libby Larsen, "Women on the Plains: Three Canadian Folk Songs" by Alice Parker, and "Incantation: A Gaelic Invocation to St. Brigit" by Sheena Phillips. Additionally, there were two women-identified works from Gwyneth Walker's catalog I

⁷⁶ Contact information for many of these publishing entities, both large and small, can be found in Appendix A.

felt were glaring omissions from this study: “Spirit of Women” and “Words of Strength.” However, because none of these works met the initial criteria of authorship by a woman, I could not review them further. These are amazingly women-supportive compositions, but with qualities that unfortunately excluded each of them from this particular research endeavor. A selected list of women-identified repertoire titles that fall within this category of “undetermined text origin” can be found in Appendix E.

In the opposite frame of reference, while all the compositions annotated in this study met the initial “by women, for women” criteria, many of these works were not, what I would consider to be, women-supportive or women-identified. These pieces may have been excellent representations of quality choral music, but not with any women-related undertones. A specific ‘women-supportive’ qualification or limitation was not a part of this study, beyond avoiding negative or demeaning texts, so I could not fully take this women-centric aspect into account when selecting repertoire to be annotated.

In light of this, I would suggest a different approach for the next evolution of this project. It would be similar to the current study, but specifically focused on women-identified and women-supportive texts. Ideally, this would be non-gender-specific with regard to author and composer, opening the field of authorship to include texts of traditional or folk origins. Essentially, the goal would be to narrow the current study with regards to topic and subject matter, but widen it with regard to gender of author and/or composer.

A further sub-point to this idea would be a list of Winter Holiday repertoire that represents secular and sacred, yet non-Christian, traditions. This aspect would not have to be a specifically women-identified or women-supportive study, but rather one that

actively supports music from sacred and secular holiday traditions outside the Christian framework.

Within the current study, one point not included in the individual annotations was information on available recordings, as acquiring this data was beyond the scope of the research. However, conductors often listen to clips or full recordings of compositions to assist in making informed repertoire choices. Including such information in the individual annotations of future similar studies would be one more way to make this type of research an even more practical resource for conductors.

It is my intent to pursue these above courses of research in the future, with the aim of sharing the product of my research with fellow conductors and directors of women's voices. The literal and figurative voices of women deserve to be heard. As conductors of women's choral ensembles, it is our responsibility to let those voices sing.

APPENDIXES

APPENDIX A: Contact Information for Publishing Companies and Composers*Publishing Companies***Alliance Music Publications, Inc.**

<http://www.alliancemusic.com>
info@alliancemusic.com
 (713) 868-9980
 (800) 350-7750

Alliance Publications, Inc.

<http://www.apimusic.org/>
APImusic@dcwis.org
api@apimusic.org
 (920) 868-3100

Arsis Press

<http://www.arsispress.com>
elizvercoe@yahoo.com
 Distributed by:
 Empire Publishing Service
empirepubsvc@att.net
 (818) 784-8918

The Avondale Press

<http://www.theavondalepress.com/>
kathryn@theavondalepress.com
 (604) 633-2661

Beautiful Star Publishing

<http://www.beautifulstar.com>
beautifulstarmusic@msn.com
 (800) 372-SONG (7664)

Brichtmark Music, Inc.

<http://www.brichtmarkmusic.com/>
Brichtmark@aol.com
 (212) 685-9048

Distributed by:

Elkin Music International
<http://www.elkinmusic.com>
elkinmus@bellsouth.net
 (800) FOR-ELKIN

Canasg Music

<http://www.canasg.com/>
sheena@canasg.com, peter@canasg.com

Cantus Quercus

<http://www.cantusquercus.com/>
skeels@cantusquercus.com

earthsongs

<http://www.earthsongschoralmusic.com/>
info@earthsongschoralmusic.com
 (541) 758-5760

ECS Publishing

<http://www.ecspublishing.com/>
office@ecspub.com
 (617) 236-1935

Gentry Publications

Fred Bock Music Company
 Distributed by:
 Hal Leonard Corporation
<http://www.halleonard.com>

Heritage Music Press

The Lorenz Corporation
info@lorenz.com
 (937) 228-6118
 (800) 444-1144 x1

Hothouse Press

<http://www.janikavandervelde.com/>
janikav@visi.com

Hummingbird Press

<http://www.ediehill.com/hummingbirdpress.php>
edie@ediehill.com
 (612) 825-9794

Libby Larsen Publishing

<http://www.libbylarsen.com>
bbradshaw@libbylarsen.com

Life Mission Press

<http://www.naomimusic.com>
femcomposer@naomimusic.com
 (805) 640-9118

Novello

<http://www.chesternovello.com>
schirmer@schirmer.com
 Distributed by Music Sales Corp.
 (212) 254-2100

Oxford University Press

<http://www.oup.com/us>
custserv.us@oup.com
 (212) 726-6000

Peer Musikverlag (Germany)

Peer Music Classical (United States)
<http://peermusicclassical.com>
peerclassical@peermusic.com
 (212) 265-3910 x17

Roger Dean Publishing Company

The Lorenz Corporation
info@lorenz.com
 (937) 228-6118
 (800) 444-1144 x1

Santa Barbara Music Publishing

<http://www.sbmp.com>
info@sbmp.com
 (805) 962-5800

Schott Music

<http://www.schott-music.com>
info@schott-music.com

Seafarer Press

<http://www.elizabethalexander.com/ea@elizabethalexander.com>
 (800) 278-2087

Sound Music Publications

<http://www.smpjazz.com>
orders@smpjazz.com

Songtalk Publishing

<http://www.bernicejohnsonreagon.com/songtalk@bernicejohnsonreagon.com>

Subito Music Corporation

<http://www.subitomusic.com/mail@subitomusic.com>
 (973) 857-3440

Transcontinental Music Publications

<http://www.urjbooksandmusic.com/press@urj.org>
 (212) 650-4120

Treble Clef Music Press

<http://www.trebleclefpress.com/treblecleforders@aol.com>
 (919) 932-5455

Walton Music

<http://www.waltonmusic.com>
 Distributed by:
 Hal Leonard Corporation
<http://www.halleonard.com>

Wendigo Music

<http://www.wendigomusic.com>
sales@wendigomusic.com
 (434) 293-7312

Yelton Rhodes

<http://www.yrmusic.com/>
sales@yrmusic.com
 (888) 497 6874

*Composers***Alexander, Elizabeth**

<http://www.elizabethalexander.com/>
ea@elizabethalexander.com

Benedetti, Josefina

<http://josefinabenedetti.net/en/>
josefinabe@yahoo.com

Betinis, Abbie

<http://www.abbiebetinis.com>
abbie@abbiebetinis.com

de Kenessey, Stefania

deKenesS@newschool.edu

Hill, Edie

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edie@ediehill.com

Phillips, Sheena

<http://www.sheenaphillips.com/>
sheena@columbus.rr.com

Queen, Claudia Howard

<http://www.claudiahowardqueen.com/>
chq@claudiahowardqueen.com

Rubin, Anna

<http://annarubinmusic.com/>
airubin@umbc.edu

Stasack, Jennifer

JEStasack@davidson.edu

Stephan, Naomi

<http://www.naomimusic.com>
femcomposer@naomimusic.com

Szymko, Joan

<http://www.joanszymko.com>
szymko@spiritone.com

Vandervelde, Janika

<http://www.janikavandervelde.com/>
janikav@visi.com

Walker, Gwyneth

<http://www.gwynethwalker.com/>
music@gwynethwalker.com

Willis, Dawn

Bellavocevt@aol.com
Director@bellavocevt.org

APPENDIX B: Initial List of Women Composers Considered for this Study

- Alexander, Elizabeth
- Alter, Martha
- Andrews, Joan Marie
- Archer, Violet
- Armer, Elinor
- Artman, Ruth
- Atkinson, Elizabeth
- Bargreen, Melinda
- Barnett, Carol
- Barnwell, Ysaye M.
- Barraine, Elsa
- Bauer, Marion
- Beach, Amy
- Bell, Jennifer
- Bertaux, Betty
- Betinis, Abbie
- Bingen, Hildegard von
- Boerger, Kristina
- Bonds, Margaret
- Borroff, Edith
- Borwick, Susan
- Boulanger, Lili
- Boulanger, Nadia
- Boyd, Anne
- Branscombe, Gena
- Bray, Julie Gardner
- Brumfield, Susan
- Caccini, Francesca
- Cangiano, Liliana
- Chaminade, Cecile
- Chandler, Mary
- Chin, Unsuk
- Clark, Sondra
- Clarke, Rebecca
- Clostre, Adrienne
- Coltrane, Alice
- Coulthard, Jean
- Crichton, Margaret
- Crocker, Emily
- Daley, Eleanor
- Daniels, Mabel
- Davis, Katherine K.
- de Kenessey, Stefania
- Dewitt, Patti
- Dieker, Nicole
- Diemer, Emma Lou
- Dienes, Katherine
- Dinescu, Violeta
- Dowdell, Violeta
- Drennan, Patti
- Dryburgh, Margaret
- Duson, Dede
- Ebel-Sabo, Victoria
- Eichhorn, Hermoine
- Eilers, Joyce Elaine
- Elaine, Sister Mary
- Emig, Lois
- Englebrecht, Viola
- Epstein, Eleanor
- Erickson, Elaine
- Ezoë, Magdalena
- Farnell, Laura
- Fine, Vivian
- Firsova, Elena
- Fishman-Johnson, Ellen
- Fowler, Jennifer
- Gardner, Kay
- Gideon, Miriam
- Gifford, Nancy
- Giteck, Janice
- Glanville-Hicks, Peggy
- Glasser, Victoria
- Gomez, Alice
- Gray, Ruth Morris
- Gubaidulina, Sofia
- Hairston, Jacqueline
- Hart, Kathy A.
- Heller, Barbara
- Henderson, Ruth Watson
- Hill, Edie
- Hölszky, Adriana
- Hopkins, Sarah
- Howe, Mary Carlisle
- Jackson, Marylou India
- Jolas, Betsy
- Kaldor, Connie
- Kassia
- Kats, Tatiana
- Kerr, Anita
- Khoury, Maryam
- Kibik, Gail
- Kolb, Barbara
- La Barbara, Joan
- Lamb, Sally
- Lang, Margaret
- Larsen, Libby
- Leach, Mary Jane
- LeBaron, Anne
- Lee, Hope
- LeFanu, Nicola
- Lehman, Liza
- León, Tania
- Lockwood, Annea
- Löfberg, Maria
- Loomer, Diane
- Louie, Alexina
- Luengen, Ramona
- Lutterman, Jean
- Lutyens, Elisabeth
- Maconchy, Dame Elizabeth
- Margaret of Austria
- Mason, Babbie
- McCollin, Frances
- McLin, Lena Johnson
- Mendelssohn, Fanny
- Milliken, Sandra

- Mitchell, Joni
- Monk, Meredith
- Moore, Undine Smith
- Munn, Zae
- Musgrave, Thea
- Near, Holly
- Oliveros, Pauline
- Owen, Blythe
- Parker, Alice
- Payne, Maggie
- Peaslee, Sandi
- Perry, Julia
- Phillips, Sheena
- Pitt, Jane Roman
- Pittman, Evelyn
LaRue
- Porterfield, Sherri
- Poston, Elizabeth
- Powell, Rosephanye
- Price, Florence B.
- Ptasińska, Marta
- Ramsey, Andrea
- Ran, Shulamit
- Reagon, Bernice
Johnson
- Rehnqvist, Karin
- Reichardt, Louise
- Rentz, Earlene
- Ritchie, Jean
- Rogers, Patsy
- Rubin, Anna
- Salter, Mary
Elizabeth Turner
- Sandler, Felicia
- Schram, Ruth Elaine
- Schumann, Clara
- Scliar, Esther
- Seeger, Ruth
Crawford
- Shatin, Judith
- Shields, Valerie
- Sleethe, Natalie
- Smith, Grace Wiley
- Smith, Meagan
Johnson
- Smythe, Dame Ethyl
- Snyder, Audrey
- Spencer, Wiliametta
- Spevacek, Linda
- Stasack, Jennifer
- Steffen, Cecil
- Stephan, Naomi
- Strickland, Lily
- Szymko, Joan
- Tailleferre, Germaine
- Talma, Louise
- Tann, Hilary
- Telfer, Nancy
- Thieme, Kerstin
- Thomas, Augusta
Read
- Tillen, Paula Foley
- Tower, Joan
- Trawick, Eleanor F.
- Tucker, Tui S. George
- Turlow, Karen
- Van de Vate, Nancy
- Van Ness, Patricia
- Vandervelde, Janika
- Vasiliauskaite,
Kristina
- Voth, Ellen Gibson
- Vullieinoz,
Marguerite
- Walker, Gwyneth
- Walter, Lana
- Ware, Harriet
- Warren, Elinor
Remick
- Watkins, Mary
- Weigl, Valley
- Weir, Judith
- Wertsch, Nancy
- Whitehead, Gillian
- Williams, Catherine
- Williams, Felicity
- Williams, Grace
- Williams, Mary Lou
- Zaimont, Judith L.
- Zwillich, Ellen Taafe

APPENDIX C: Rubric for Determining Difficulty Level of Annotated Works

Derived and Compiled from difficulty ratings systems cited in two specific sources:

- Burnsworth, Charles. "Graded Levels of Difficulty." In *Choral Music for Women's Voices: An Annotated Bibliography of Recommended Works*, 56-60. Metuchen, NJ: The Scarecrow Press, 1968.
- Mehaffey, Matthew W. "Introduction to the Repertoire Resource Guides." In *Teaching Music Through Performance in Choir*, Vol 1, compiled and edited by Heather J. Buchanan and Matthew W. Mehaffey, 83-86. Chicago: GIA Publications, 2005.

	1	2	3	4	5
Range	<ul style="list-style-type: none"> limited range-a 10th at most comfortable tessitura 	<ul style="list-style-type: none"> brief, yet negotiable forays into extreme ranges generally comfortable tessitura any extremes of tessitura do not stay there for any length of time any high tessitura passages well supported by octave doublings or full chordal harmony in lower voices 	<ul style="list-style-type: none"> moderate ranges, with some extended passages at extremes some high or low tessitura passages independent of supporting melody lines or harmony 	<ul style="list-style-type: none"> extreme ranges tessitura still relatively comfortable 	<ul style="list-style-type: none"> extreme ranges and tessitura
Vocal Line/Melody	<ul style="list-style-type: none"> conjunct melody, few leaps, if any primarily diatonic movement, little chromaticism in vocal line short, simple phrases 	<ul style="list-style-type: none"> slightly disjunct vocal lines, though still predominantly diatonic few leaps outside harmonic structure counterpoint, if any, is limited to "counter-melody" or two-part writing modulations, if any, are well-prepared dissonances approached and resolved by step 	<ul style="list-style-type: none"> short passages requiring advanced vocal technique vocal melismas of moderate length dissonances approached by leap added note harmonies imitative and non-imitative counterpoint independence of vocal lines 	<ul style="list-style-type: none"> long vocal melismas some alternative vocal techniques required (i.e. non-Western) difficult interval skips (dim, aug, 7th, min6) normal melodic resolution not always present non-diatonic lines in inner voices due to part-writing 	<ul style="list-style-type: none"> deliberate and unprepared dissonances vocal maturity required many difficult interval skips angular lines

APPENDIX C: Rubric for Determining Difficulty Level of Annotated Works (<i>Continued</i>)					
	1	2	3	4	5
Harmony	<ul style="list-style-type: none"> major or minor tonality little to no chromaticism no modulations confined to strong chords of a given key 	<ul style="list-style-type: none"> major or minor tonality chromaticism, if any, is brief and obvious modulations, if any, are brief, well-prepared, and move to closely related tonalities short modal passages may be present 	<ul style="list-style-type: none"> major, minor, or modal tonality concrete or implied modulations to different tonalities or modalities altered chords common non-diatonic progressions common moderate chromaticism 	<ul style="list-style-type: none"> extended modal passages passages in non-diatonic harmony frequent chromaticism polychordal or polytonal 	<ul style="list-style-type: none"> atonal passages or passages of extreme dissonance unprepared or unresolved dissonant harmonies
Rhythm & Meter	<ul style="list-style-type: none"> simple or compound meter confined to 2/4, 3/4, 4/4, cut time, or 6/8 no mixed or irregular meters no syncopations or hemiola no meter changes 	<ul style="list-style-type: none"> simple or compound meter no mixed or irregular meters few meter changes, if any short passages of challenging rhythm within simple or compound metric structure syncopations, if any, are obvious and easily grasped 	<ul style="list-style-type: none"> rhythmic freedom increased independence of rhythm between vocal lines difficult rhythms may be present, but usually repetitive mixed meter of simple or patterned construction 	<ul style="list-style-type: none"> challenging rhythmic passages may be extended and non-repetitive full compositions in mixed meter negation of bar lines 	<ul style="list-style-type: none"> rapid and frequent changes of meter complex rhythm patterns and metric structure varying and contrasting rhythms in vocal parts

APPENDIX C: Rubric for Determining Difficulty Level of Annotated Works (<i>Continued</i>)					
	1	2	3	4	5
Text Setting & Language	<ul style="list-style-type: none"> • simple and metrically set within the established pulse • non-complex subdivisions of the established meter • English only 	<ul style="list-style-type: none"> • some complex subdivisions due to text considerations • basic diction challenges of common choral music languages (English, Latin, German) 	<ul style="list-style-type: none"> • moderate diction challenges of common choral languages • basic challenges of non-Western languages • counterpoint and imitation in text-setting can lead to textual and textural complexities • some polytextual sections 	<ul style="list-style-type: none"> • advanced diction skills required • many polytextual sections • moderate diction challenges of non-Western languages 	<ul style="list-style-type: none"> • texts more complex in basic literary meaning • comprehension extended • polytextual passages • very advanced diction skills required
Expression, Tempo, & Phrasing	<ul style="list-style-type: none"> • short phrases, little demand of breath endurance or dynamic extremes • tempo permits ease of note-reading and text-pronunciation • accompaniment supports harmonies and rhythms of vocal lines 	<ul style="list-style-type: none"> • phrases of moderately challenging length • moderate breath control requirements • range of dynamics • some changes in tempo 	<ul style="list-style-type: none"> • long phrases requiring good breath control • wide dynamic range • extended crescendos and decrescendos • length of work may require extended endurance • variations of shape, dynamics, and expressivity • tempo changes common 	<ul style="list-style-type: none"> • long phrases requiring excellent breath control • vocal lines requiring subtlety of shape, dynamics, and expressivity 	<ul style="list-style-type: none"> • great physical demands with regard to range, endurance, dynamic shadings, and sudden or frequent contrasts of dynamics

APPENDIX D: Compositions Not Available at the Time of this Study

The following compositions of interest fell within the General Delimitations of this study, but were unable to be acquired for further review before this document was completed.

<u>Composer</u>	<u>Title</u>	<u>Author</u>	<u>Publisher</u>	<u>Additional Information</u>
Barnett, Carol	From the Good Earth	Buck, Pearl S.	Treble Clef	<ul style="list-style-type: none"> • Not yet available for distribution at the time this document was completed. Contact Publisher. • SSA. Piano. (4:15). • For the Randolph-Macon Women's College Chorale.
Stasack, Jennifer	Dancing	Griffin, Susan	Contact Composer	<ul style="list-style-type: none"> • Not available for distribution at the time this document was completed.
Stasack, Jennifer	Her Song Rises	Three authors, (majority female): Sohn, Ruth H., Karlner, Adela; Song of Songs.	Contact Composer	<ul style="list-style-type: none"> • SSAA. Piano, harp, violin, cello. • For more information, see: Catherine Roma, "Women's Choral Literature: Finding Depth," <i>Choral Journal</i> 44, no. 10 (May 2004): 33, 35.
Stasack, Jennifer	Let Us Now Hold Hands	Mora, Pat	Contact Composer	<ul style="list-style-type: none"> • SSAA. Unaccompanied. • For more information, see: Catherine Roma, "Women's Choral Literature: Finding Depth," <i>Choral Journal</i> 44, no. 10 (May 2004): 33, 35.
Stephan, Naomi	Charge of the Stargoddess	Valiente, Doreen	Contact Composer	<ul style="list-style-type: none"> • Composition in progress. Contact composer. • SSA. Harp, drums.

<u>Composer</u>	<u>Title</u>	<u>Author</u>	<u>Publisher</u>	<u>Additional Information</u>
Stephan, Naomi	Mater in Memoriam: For Irene	Stephan, Naomi and Moore, Sue Carroll	Yelton Rhodes	<ul style="list-style-type: none"> • Not yet available for distribution at the time this document was completed. Contact Publisher. • SSAA. Piano. (30:00) • Non-liturgical text, in English. • [Also scored for SSAA with Chamber Ensemble and SSAA with horn, flute, vibraphone, piano.]
Szymko, Joan	You Have Struck A Rock	Apartheid cry of South African women	Yelton Rhodes	<ul style="list-style-type: none"> • Not yet available for distribution at the time this document was completed. Contact Publisher. • SSAA. Optional drums. (3:00)
Willis, Dawn	Circle of Days	Lindbergh, Reeve	Contact Composer	<ul style="list-style-type: none"> • Premiered in May 2009. • Not yet available for distribution at the time this document was completed. Contact Composer.

APPENDIX E: Additional Women-Supportive Compositions for Further Review

The following compositions did not meet the initial “By Women, For Women” criteria of this study, because of texts with a folk, traditional, or otherwise undetermined origin and unknown gender of author. However, each of these works are very strongly women-identified and women-supportive, and therefore merit special mention in relation to this study. I would encourage conductors of all women’s choral ensembles to further review the compositions mentioned in the following brief annotations.

Larsen, Libby (b.1950)	I Just Lightning	1994
SSAA	<i>Commissioned by MUSE: Cincinnati's Women's Choir, Catherine Roma, conductor</i>	OUP
Percussion (one player, covering timpani, tom toms, chimes, and suspended cymbal)	<u>Brief Comments</u> <ul style="list-style-type: none"> The text is an adaptation of a chant recited at a Mushroom Ceremony of the Mazatec Indians of Mexico. The chant evokes the Divine Spirit with a supplication for healing; in this composition, the supplication is for healing and bringing strength to the spirit. [composer's notes from the score] Encompasses both male and female aspects of deity, with the text often from a strongly women-identified point of view. For more information, see: Catherine Roma, “Women’s Choral Literature: Finding Depth,” <i>Choral Journal</i> 44, no. 10 (May 2004): 35. 	OUP 9780193860445
7:00		

Parker, Alice (b.1925)	Women on the Plains: Three Canadian Folk Songs. No. 1 - Old Grandma	1996
SSAA	<i>Commissioned for the Women's Choir of the University of Calgary, Alberta, Canada, Malcolm Edwards, Conductor.</i>	Treble Clef
Piano	<u>Brief Comments</u> <ul style="list-style-type: none"> From the pioneer woman's point of view - paying tribute to their energy, loyalty, hard work, loneliness, and inner strength. This movement depicts the tireless grandmother, working through her endless list of chores. [from the publisher's website] 	TC-117
2:15		

Parker, Alice (b.1925)	Women on the Plains: Three Canadian Folk Songs. No. 2 - Away, Far down the River	1996
SSA	<i>Commissioned for the Women's Choir of the University of Calgary, Alberta, Canada, Malcolm Edwards, Conductor.</i>	Treble Clef
Piano	<u>Brief Comments</u>	TC-118
3:00	<ul style="list-style-type: none"> • From the pioneer woman's point of view - paying tribute to their energy, loyalty, hard work, loneliness, and inner strength. • This movement speaks of a bride as she prepares to leave her parents and her home to venture “down the river” into her new life in the West. [from the publisher's website] 	

Parker, Alice (b.1925)	Women on the Plains: Three Canadian Folk Songs. No. 3 - Punching the Dough	1996
SSAA	<i>Commissioned for the Women's Choir of the University of Calgary, Alberta, Canada, Malcolm Edwards, Conductor.</i>	Treble Clef
Piano	<u>Brief Comments</u>	TC-119
3:05	<ul style="list-style-type: none"> • From the pioneer woman's point of view - paying tribute to their energy, loyalty, hard work, loneliness, and inner strength. • This movement draws the image of an exasperated woman, “who knows that ‘shooting out biscuits’ takes more gumption than shooting out windows and lights.” [from the publisher's website] 	

Phillips, Sheena (b.1958)	Incantation	2002
SSA	<i>Written for Canty, for the 2002 Whithorn Festival</i>	Canasg
Unaccompanied	<u>Brief Comments</u>	n/a
4:00	<ul style="list-style-type: none"> • The text is based on a traditional Gaelic invocation of female spiritual icon Saint Brigit. • “The core of the incantation is the repeated invocation of Brigit's name. I see the whole piece as rather dark - an earnest supplication against the evils of illness, rape, natural disaster and other harshnesses of life.” [composer's notes from the score] 	

Walker, Gwyneth (b.1947)	The Spirit of Women: 1. So Many Angels!	2005
SSAA div.	<i>Commissioned by Bella Voce, Reno, Nevada, Jennifer Tibben-Lembke, Artistic Director</i>	ECS
Unaccompanied	<u>Brief Comments</u>	6184
3:40	<ul style="list-style-type: none"> • “The Spirit of Women is a set of three songs for women's chorus. Each song is based on a different traditional American spiritual, each was commissioned and premiered by a different women's chorus in the US and each portrays women of strength and character.” • This movement was based on the traditional song, “Angels Watching Over Me.” [composer's notes from the score] 	

Walker, Gwyneth (b.1947)	The Spirit of Women: 2. Walk That Valley	2005
SSAA div.	<i>Commissioned by the Hilliard (OH) Darby High School Women's Chorus, Lora Moore, Music Director</i>	ECS
Unaccompanied	<u>Brief Comments</u>	6185
3:15	<ul style="list-style-type: none"> • “The Spirit of Women is a set of three songs for women's chorus. Each song is based on a different traditional American spiritual, each was commissioned and premiered by a different women's chorus in the US and each portrays women of strength and character.” • This movement was based on the traditional song, “Lonesome Valley.” [composer's notes from the score] 	

Walker, Gwyneth (b.1947)	The Spirit of Women: 3. Never Sit Down!	2005
SSAA div.	<i>Commissioned for the 2003 California All-State Women's Honor Choir, Sigrid Johnson, Conductor.</i>	ECS
Unaccompanied	<u>Brief Comments</u>	6186
3:45	<ul style="list-style-type: none"> • “The Spirit of Women is a set of three songs for women's chorus. Each song is based on a different traditional American spiritual, each was commissioned and premiered by a different women's chorus in the US and each portrays women of strength and character.” • This movement is a contemporary adaptation of the traditional song, “Sit Down, Sister.” [composer's notes from the score] 	

Walker, Gwyneth (b.1947)	Words of Strength	2006
Women's Chorus (SSAA) + two-part Girl's Chorus + two Soprano soli	<i>Commissioned by the Portsmouth (New Hampshire) Women's Chorus to celebrate their twentieth season: 1985-2005, Priscilla Stevens French, Music Director</i>	ECS
Piano	<u>Brief Comments</u>	6680, 6681
5:00	<ul style="list-style-type: none"> • This work was inspired by the composer's experience at a Quaker Meeting. • The piece “takes the form of a dialogue between the generations. Young women turn to the adult women for the knowledge and experience to overcome difficult times...The women answer by singing verses of ‘I've Got Peace Like a River.’ The generations alternate in their singing, with the younger voices joining the adults as the message becomes clear. By the end, the two choruses sing together: ‘We can find the words to build a life of hope.’” [composer's notes from the score] 	

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