



YOUNG HARRIS CHAMBER CHOIR

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4TH - 12TH GRADES

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ABOUT THE ARTIST

Young Harris Chamber Choir is a 36-voice group that performs beautiful choral melodies in a variety of musical styles. The dynamic ensemble's extensive repertoire ranges from moving works by Renaissance masters to original arrangements of current pop hits.

Directed by Professor of Music, Director of Choral and Vocal Activities and Musical Theatre Program Co-Coordinator Jeffrey Bauman, the Chamber Choir is the joint effort of two smaller a cappella groups, Southern Harmony, an all-female voice group, and the Compulsive Lyres, an all-male voice group.

Together, the Chamber Choir is a force of musical ingenuity that presents a memorable performance.

YOUNG HARRIS COLLEGE AT A GLANCE

- History: Founded in 1886 by circuit-riding Methodist minister Artemas Lester
- Location: Young Harris, GA in the northeast Georgia mountains, just two hours from Atlanta, Chattanooga, Asheville and Greenville
- Fall 2017 Enrollment: 1,202 traditional and dual enrollment students
- Student/Faculty Ratio: 11:1
- Classes Taught by Faculty: 100%
- Typical Class Size: 18
- Students Receiving Scholarships/Grants: More than 95%
- Student Organizations: More than 60
- Athletics: Men's baseball, tennis, golf, soccer, basketball, lacrosse; Women's softball, tennis, golf, soccer, basketball, lacrosse; Men's and women's competitive cheerleading
- Amenities: State-of-the-art campus center featuring banquet hall, student center and dining space, climbing tower, cross country trail, recreational hiking trails, 12 tennis courts, state-of-the-art recreation and fitness center, 18-hole disc golf course, indoor climbing

[READ more about Young Harris College](#)



Special Topic: History of Choral Music

CHORALE: a choir or chorus, a body of singers who perform together as a group.

A conductor or choirmaster often leads choirs. Most often choirs consist of four sections intended to sing in four-part **harmony**, but there is no limit to the number of possible parts as long as there is a singer available to sing the part.

Choirs can sing with or without instrumental accompaniment. Singing without accompaniment is called **a cappella** (literal translation is 'as in the chapel') singing though much unaccompanied music today is secular). Accompanying instruments vary widely, from only one to a full orchestra.

Mixed choirs (with male and female voices) usually consist of soprano, alto, tenor, and bass voices (SATB). Male choirs can have the same SATB voicing as mixed choirs, but with boys singing the upper part (often-called **trebles** or boy sopranos) and men singing alto (in **falsetto**). Female choirs usually consist of soprano and alto voices. Children's choirs or Treble choirs are often two-part SA or three-part SSA, sometimes more voices.

Choirs as we know them began in church. Originally, monks sang Latin religious texts in unison. To vary the monotony, composers (often not credited) wrote faster, more interesting melodies above the original line to create **polyphony** (literally, 'many sounds'). The choral sound suited the cathedral acoustics.

'Women should keep silent in churches'; St Paul is quoted as saying in his Letter to the Corinthians. Having only men's voices to play with was problematic for composers, who needed singers for the higher parts they were writing. So from the 12th-century, boys (trebles) were trained for the top lines. Men divided into basses (low), tenors (high) and altos (very high) while composers exploited the range with thrilling effect.

The Catholic Church forbade women to sing in choirs from A.D. 500 into the 20th Century. It was not until 1958 that Pope Pius XII cautiously sanctioned female choristers.

In the 16th century, choirs discovered that music does not have to be complex to be emotional. This affected **secular** (non-religious) choral music too. Composers of **madrigals** created music that served the poetry. Even when the text was not up to much, it still ruled

the music. If the words said 'weep', 'hush', or 'fall', so did the music. This was called word painting.

Choirs continued to grow in size. Handel wrote choral works for the English public, who responded by forming choirs, or choral societies, with hundreds of members. Swing and syncopation emerge in choirs through Gospel music, which came from the same African-American spirit that generated Blues and Jazz. Technology has taken choirs beyond the merely human. The legacy lies in a choral industry now that is the healthiest, busiest, broadest and richest in history.

The uniformity impresses. Togetherness is essential to those who would sway to one beat and tune to one note.

ABOUT THE MUSIC

Non vos relinquam orphanos by William Byrd



William Byrd (birth date variously given as c.1539/40 or 1543 – 4 July 1623), was an English composer of the Renaissance. He wrote in many of the forms current in England at the time, including various types of sacred and secular polyphony, keyboard, and consort music. Although he produced sacred music for Anglican services, sometime during the 1570s he became a Roman Catholic and wrote Catholic sacred music later in his life.

[READ more about William Byrd](#)

English translation

*I will not leave you comfortless. Alleluia.
I go, and I will come to you. Alleluia.
And your heart shall rejoice. Alleluia*

[LISTEN](#) to *Non vos relinquam orphanos*

For the Beauty of the Earth arranged by Philip Stopford



Philip Stopford, (born 1977) is an English sacred music choral composer and choir director. He is known for his contemporary *a capella* and accompanied settings of traditional Latin and English prayers and hymns, including his setting of "Ave Verum Corpus

[READ more about Philip Stopford](#)

About *For the Beauty of the Earth*

Folliett Sandford Pierpoint originally wrote this hymn for use during the Communion of the High Anglican Church. The original refrain "Christ, our God, to thee we raise; This our sacrifice of praise" was meant to mirror the portrayal of Christ's ultimate sacrifice -- just as the host would be lifted during the communion as a token of God's gift to us, a "sacrifice of praise" would be lifted in return.

[Read more about *For the Beauty of the Earth*](#)

[LISTEN](#) to *For the Beauty of the Earth*

The Last Words of David by Randall Thompson



Randall Thompson (April 21, 1899 – July 9, 1984) was an American composer, particularly noted for his choral works. Leonard Bernstein was one of Thompson's students both at Harvard and at Curtis Institute of music.

[Read more about Randall Thompson](#)

The Last Words of David was commissioned and premiered in 1949 by the Boston Symphony Orchestra to honor Dr. Serge Koussevitsky for 25 years of directorship. Roaring ascending scales in the accompaniment reflect the great strength of this Old Testament text. The popularity of this anthem is surpassed only by Thompson's *Alleluia*.

[Text for *The Last Words of David*](#)

[LISTEN](#) to *The Last Words of David*

Ride on, King Jesus by Moses Hogan

Moses George Hogan (March 13, 1957 – February 11, 2003) was an American composer and arranger of choral music. He was best known for his settings of African-American spirituals.

[READ more about Moses Hogan](#)

[TEXT for *Ride on, King Jesus*](#)

[LISTEN to *Ride on, King Jesus*](#)

O Love by Elaine Hagenberg

Elaine Hagenberg's music "soars with eloquence and ingenuity" (ACDA Choral Journal). Her compositions have been awarded and performed by schools, churches, universities, honor choirs and festivals throughout the United States and abroad.

[READ more about Elaine Hagenberg](#)

This beautiful setting of George Matheson's familiar hymn text is a tribute to the glory of love itself.

[LISTEN to *O Love*](#)

Rock-a My Soul by Stacey V. Gibbs

Stacey V. Gibbs is a prolific and highly sought-after composer-arranger. Best known for arrangements of spirituals, he is highly acclaimed for his ability to infuse new energy into familiar works without sacrificing their authenticity or power.

[READ more about Stacey V. Gibbs](#)

[LISTEN to *Rock-a My Soul*](#)

Cradle Hymn by Kim André Arnesen



Kim André Arnesen is a Norwegian composer mostly known for his choral compositions, both a capella, accompanied by piano or organ, or large-scale works for chorus and orchestra.

[READ more about Kim André Arnesen](#)

[LISTEN to *Cradle Hymn*](#)

Dance for Love by Z. Randall Stroope



Z. Randall Stroope states that even though he had dabbled in composition since the age of ten, it was not until he wrote *The Cloths of Heaven*, and *Inscription of Hope*, that he began to gain recognition. He states, “I was quite fortunate to have written some works that found great attraction across the country.... Through conducting, you learn about what works in composition. Both aspects of my career took hold, and I’ve never looked back. I’m busier today than I’ve ever been.”

[READ more about Z. Randall Stroope](#)

Dance for Love is set to a Civil War poem, we are implored to “dance for beauty, dance for laughter, dance for love, - soft falls the rain, bare feet dance me home.”.

[LISTEN to *Dance for Love*](#)

CURRICULUM STANDARDS

	Standard	Explanation
	MMSMA.9 MHSMA.9	Understanding music in relation to history and culture a. Identify and explain a particular music example's historical and cultural significance. b. Compare and evaluate the roles of musicians throughout history. c. Recognize music's role in today's culture. d. Identify sources of American music genres, trace their evolution, and identify musicians associated with them.
Program Focus		
	MMSMA.6 MHSMA.6	Listening to, analyzing, and describing music a. Identify and describe simple forms of music. b. Use music terminology to describe tempo, dynamics, and texture. c. Analyze the uses of elements of music in representing diverse genres and cultures. d. Explain characteristics that distinguish musical styles
	MMSMA.7 MHSMA.7	Evaluating music and music performances a. Identify and examine criteria for evaluating music performances. b. Identify various uses of music in daily experiences. c. Apply specific criteria to evaluate the quality of their own performance. d. Offer constructive suggestions for improvement of classroom performances.
	MMSMA.8 MHSMA.9	Understanding relationships between music, the other arts, and disciplines outside the arts a. Describe ways in which other disciplines taught in the school are interrelated with those of music. b. Identify and describe common terminology used in music and another fine art. c. Discover and research persons who have achieved professional or commercial success in more than one fine art discipline. d. Explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts.