What Sweeter Musick:
A Survey of Selected Contemporary
American Anthem Literature Composed for the Episcopal Church

By

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Filippa Mackenzie Duke

Submitted to the graduate degree program in Music and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Doctor of Musical Arts (Church Music)

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ABSTRACT

This document surveys anthem literature by six living American composers who are writing music for the Episcopal Church. After an introductory chapter about the historical role of the anthem in Episcopalian liturgy, individual chapters examine the life, output, and compositional styles of each of these composers, concluding with an analysis of two anthems by each composer. The document places these two anthems in the context of the overall stylistic development of the composer in question. A discography of the composer’s anthems and a complete listing of anthem literature (including title, publication information, liturgical season, and voicing) are included as an appendix to the document.

The following representative composers have been selected: David Hurd (Professor of Sacred Music and Director of Chapel Music, General Theological Seminary, New York), Dan Locklair (Professor of Composition, Wake Forest University, North Carolina), Bruce Neswick (Associate Professor of Organ and Sacred Music, Indiana University, Indiana), William Bradley Roberts (Professor of Church Music, Virginia Theological Seminary, Virginia), Richard Webster (Director of Music and Organist, Trinity Church, Copley Square, Boston, Massachusetts) and David Ashley White

1 The Episcopal Church is a part of the Anglican Communion, a gathering of Episcopal and Anglican churches. The Episcopal Church is comprised of 109 dioceses in sixteen countries.
(Professor of Composition and Music Theory, The University of Houston, Texas). In order to gain perspective into the composers’ processes and methodology, written interviews were conducted with each composer. Much of the material in the stylistic overview comes directly from the composers, themselves.

The anthems that have been analyzed are as follows: *I Was Glad* and *Love Bade Me Welcome* (David Hurd); *From East to West* and *Pater Noster* (Dan Locklair); *Let the Peoples Praise Thee, O God* and *I Will Set His Dominion in the Sea* (Bruce Neswick); *What Sweeter Musick* and *‘Twas in the Moon of Wintertime* (William Bradley Roberts); *Have You Not Known? Have You Not Heard?* and *The Dawning* (Richard Webster); and *O Light of Light* and *The Call* (David Ashley White). These anthems were chosen with the intent of choosing works that were representative of their respective styles. In many cases, these were anthems are pieces that the composers felt were particularly well-crafted or provided a special choral challenge.

In addition to traditional methods of analysis, a method of analysis for diatonic music suggested by music theorist Ian Bates in an article from 2012 will be utilized. This method of analysis includes consideration of fixed and variable relationships between harmonic changes. It is especially helpful when examining modal music. Bates also proposes several methods of charting the trajectory of a diatonic piece. The document will engage in a comparative analysis of the anthem literature by these six composers and

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comment on the overall status of contemporary American anthem literature composed for
the Episcopal liturgy.
To Allen, Anita, 
and 
Michael 

With gratitude 
for 
Michael, Carrie, and Jane
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I. The Anthem

A. Origins: The Emerging Role of the Anthem in Anglican liturgy in the Sixteenth Century

Elwyn Wienandt and Robert Young, scholars specializing in the English and American anthem, have described the early sixteenth century anthem as an Anglican replacement for the Catholic motet. It featured a syllabic, English text that operated under two restrictions: avoidance of praise for Mary or the saints. The meaning of the word “anthem” has undergone many changes throughout history. When the term was first used in the Middle Ages, it was considered to be synonymous with the word “antiphon.” “Antiphon” refers to “the category of plainsong sung before and after psalms and canticles” in the Latin liturgies. Wienandt and Young note that, “it was the function of antiphons to amplify the text of scriptural material to which they were attached.” While antiphons have played a role in Christian liturgies from the early centuries of the church’s

5 Wienandt and Young, The Anthem in England and America, 1.
6 Ibid.
existence, the term was not used in English liturgies until around the eleventh century.\textsuperscript{7} Various spellings of the term abound, including \textit{anteme, atime, antym, antheme,} and \textit{anthephen}.\textsuperscript{8}

Four specific antiphons, the Marian antiphons, are of importance to the study of the term, \textit{anthem}. These antiphons were originally attached to psalms and later were grouped together as votive antiphons.\textsuperscript{9} They were performed at the end of the daily office of Compline.\textsuperscript{10} By the middle of the fourteenth century, English composers had begun setting these antiphons in a polyphonic style.\textsuperscript{11} Wienandt and Young note, “\textit{Motet} is a more suitable designation for these pieces because the four texts involved are not true antiphons, inasmuch as they have been removed from the traditional function of preceding and following psalms and canticles.”\textsuperscript{12} In England, votive antiphons were often

\begin{itemize}
\item \textsuperscript{7} Wienandt and Young, \textit{The Anthem in England and America}, 1.
\item \textsuperscript{8} Ibid., 2.
\item \textsuperscript{10} Wienandt and Young, \textit{The Anthem in England and America}, 2.
\item \textsuperscript{11} Ibid.
\item \textsuperscript{12} Ibid.
\end{itemize}
used outside of the office of Compline in other devotional services. Eventually, more than four votive antiphons were developed.

It was not until after the Anglican Reformation that anthem began to refer to a piece of polyphonic music sung by the choir and based upon an English text. The reform in England differed from other Lutheran, Zwinglian, and Calvinist reforms going on in Europe in that it was an act of the state, rather than one predominately based upon doctrinal issues. Several changes occurred in 1536–1540 when an act of Henry VIII compelled every monastery to surrender to the crown. Later, in 1545, all secular clergy were organized into colleges under the Chantries Acts. There were thirteen cathedrals that were recognized as collegiate churches, as well as other cathedrals that were newly formed. Eventually, approximately thirty choral foundations were established with deans and chapters that maintained choral services (including the daily offices).

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13 Wienandt and Young, The Anthem in England and America, 2.
16 Secular clergy refers to nonmonastic clergy members.
18 A collegiate church is a church where the daily offices of worship are celebrated by a college of canons (a secular community of clergy, which are organized as a self-governing body).
19 Ibid.
Another change that resulted from the reform movement was the removal of Marian antiphons in the Royal Injunction of 1548. In an effort to ward off “superstitious devotion to the saints,” the injunction forbade singing antiphons to the Blessed Virgin Mary or other saints. The injunction also changed the text from Latin to English and specified that textual clarity was a prerequisite for performance during the English Service. From this time forward, the motet was called the “anthem” in the newly formed Church of England. While this new genre shared many similarities with its Latin counterpart, it also was free of many strictures placed upon the Catholic motet.

Regarding the musical changes in the English Reformation, Wienandt and Young point out that,

> The Mass and motet of the Roman Catholic practice had to be abandoned in both fact and name. In their places came the Service and the anthem. While the former was a daily observance, restricted as to text by its liturgical function, the latter was less limited and, in general, was an optional feature of worship. The anthem’s great variety, popularity, and superior musical qualities may be attributed in part to the freedom with which it could be developed.

With this freedom, came a lack of clarity. The function and exact placement of these early anthems is not entirely known. There were few directions in the early 1549 Book of Common Prayer. The anthem was not added to the rubrics until the 1662 Book of Common Prayer. In practice, the anthem was commonly performed after the third collect

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20 Wienandt and Young, *The Anthem in England and America*, 3.


22 Wienandt and Young, *The Anthem in England and America*, 3.

23 Ibid., 4.
or after the sermon. Because the Service ended after the third collect, the early anthem was paraliturgical in function. Wienandt and Young suggest that, “The performance of an anthem after that point indicates only that an impressive ornament to worship was gladly tolerated so long as it remained in the shadow of liturgical practice.”

Without the presence of detailed rubrics, it is not possible to determine precisely the early anthem’s role.

Many small parish churches during this time did not have choirs who were skilled enough to sing parts, so the addition of anthems to the service was limited to larger parishes and cathedrals. Because all of the Catholic monasteries had been dissolved and new Anglican cathedrals has not been firmly established, there were less than forty of these cathedrals remaining. “The performance of chants and polyphony connected with the Services, and the singing of anthems became the principal activities,” Wienandt and Young note. The choirs of the English Reformation were the same ensembles that had existed prior to the Reformation. Choirs of men and boys sang in the chancel area in the east end of the church. They were seated facing one another and divided into two sides. The south side, the Dean’s side, was known as decani, while the north, the Precentor’s side, was known as the cantoris. Wienandt and Young suggest that, “This distinction was known long before the break with Roman Catholicism, but it is essentially an

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24 Wienandt and Young, *The Anthem in England and America*, 3.

25 Ibid.

26 Ibid., 5.

27 Ibid., 8.

28 Ibid., 5.
English arrangement.”\textsuperscript{29} This practice is still in existence today in England and in some Anglican churches in America.

Additionally, the performance of much Anglican cathedral music was not intended for an audience or congregation in the cathedral setting. Rather, it was sung for the worshipping community composed of the dean, canons, and the choir of men and boys of the cathedral.\textsuperscript{30} This had a direct impact on the type of music produced. Watkins Shaw points out,

> The composer of cathedral music no more addressed himself to a body of auditors than did a composer of chamber music in the late 18\textsuperscript{th} century… Certainly it is sharply differentiated from, for example, the Lutheran church cantata, sung publicly from a church gallery, not in the intimacy of an enclosed choir.\textsuperscript{31}

This is an important distinction- the Anglican anthem originally was a piece of music in a liturgy of prayer of Eucharist sung by a choir on behalf of a small group, rather than for the ears of a large congregation.

\textsuperscript{29} Wienandt and Young, \textit{The Anthem in England and America}, 5.

\textsuperscript{30} Shaw, “Church Music in England,” 697.

\textsuperscript{31} Ibid.
B. The Anthem in Subsequent English Usage

_The Tudor Anthem_

The most extensive sources of early anthems were the *Wanley part books*, the *Lumley part books* and John Day’s *Certaine notes*.\(^{32}\) Scholars believe that the *Wanley* and *Lumley part books* were designed for smaller parish or chapel choirs.\(^{33}\) Many of the composers were anonymous, but several are well known, including: Thomas Causton, John Sheppard, John Mundy, Thomas Tallis, and Christopher Tye.\(^ {34}\) The composers drew texts from metrical psalters, Cranmer’s prayer books (1549 and 1552), the Bible, and English primers.\(^ {35}\) These anthems, often called full anthems, were generally in four-parts and were frequently written for the lower men’s voices. They featured both imitation and note-against-note counterpoint with few examples of word-painting.\(^ {36}\) Peter le Huray notes, “The simplicity of these anthems is attributable in part to the concern, often expressed at that time, to develop an idiom that would ensure the maximum clarity of diction while at the same time allowing for some interesting variation in musical

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\(^{32}\) Le Huray and Harper, “Anthem,” *Grove Music Online*.

\(^{33}\) Ibid.

\(^{34}\) Composers of this period were chiefly concerned about writing in two genres for the church: the anthem, which is the genre under study, and the Service (including musical settings of the canticles prescribed for Morning Prayer, Evening Prayer and the Communion Service).

\(^{35}\) Le Huray and Harper, “Anthem,” *Grove Music Online*.

\(^{36}\) Ibid.
textures." If an anthem incorporated polyphony, care was generally taken to adhere to the principle of setting one syllable to a note. Several anthems were actually contrafacta—Latin motets adapted with English texts.

Often called the “father” of English church music, Thomas Tallis (c. 1505-1585) wrote music for both the Catholic and Anglican churches, in Latin and in English. He composed several services as well as anthems, many of which are adaptations of his own Latin motets. An example of this type of early anthem is Tallis’s *If Ye Love Me*, which takes its English text from the Gospel of John. The anthem, written for four parts, is predominantly homophonic in style to maximize textual clarity (Ex. 1).

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37 Le Huray and Harper, “Anthem,” *Grove Music Online*. Archbishop Thomas Cranmer’s chief concern for new anthem literature was textual clarity. In a letter to Henry VIII (1544), he writes, “But in my opinion, the song that should be made thereunto would not be full of notes, but, as near as may be, for every syllable a note.” Shaw, “Church Music in England,” 697.

38 Ibid., 704.

39 John 14:15-17, King James’ Version.
At this point, the Anglican anthem was still similar to the Latin motet, with the substitution of the English text where Latin had previously been sung. The next major development in the anthem’s history was the creation of the verse anthem.⁴⁰ In this new type of anthem, solo voices alternate with passages for full choir. Verse anthems grew out of metrical psalms and solo songs with consort accompaniment.⁴¹ While the idea of the verse anthem may have emerged in the 1550s, the first substantial verse anthems were not composed until the 1560s and 1570s.⁴² They soon became the most popular and numerous type of anthem that was composed. Le Huray surmises that,

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⁴² Ibid.
The advantages of the new style must soon have been obvious, for by the turn of the century (judging by the extant repertoire) composers were writing rather more verse anthems than full anthems. The verse style obviously saved a good deal of rehearsal time; it was potentially a more colourful medium, and musicians found that words tended to be more audible (and more moving) when sung by solo voices against an instrumental background than when sung chorally.  

This style of anthem solved several of the problems facing English church choirs: understaffing of choral singers and the need to provide music for many liturgies without ample rehearsal time. Furthermore, giving the most complicated texts (the verses) to the soloists helped to ensure that Cranmer’s goal of textual clarity was accomplished.

The earliest verse anthems were closely tied to the Chapel Royal, whose master of choristers during this period was Richard Farrant (1525-1580). The Chapel Royal was founded in the eleventh century as a school to educate the monarch’s choristers and provide music for royal liturgies and social affairs at court. It was originally a group of trained organists, singers, and those vestry officers devoted to the spiritual needs of the monarch. It moved with the King or Queen whenever and wherever they travelled. The choristers of the Chapel Royal were well equipped to sing verse anthems. A variety of different forces were employed to accompany the singers. In smaller churches, organ and viols were frequently used, while in larger settings, such as the Chapel Royal, cornetti and sackbuts could be employed. William Byrd, Thomas Morley, and John Mundy were important composers in this style.

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44 Ibid.

45 Ibid.
Of these composers, William Byrd (c. 1540-1623), composed the most anthem literature and most clearly shows the lineage of the Tudor anthem. Byrd’s anthems are often viewed as some of the most sophisticated Tudor anthems. Byrd, a student of Tallis, was an organist, Gentleman of the Chapel Royal, and composer. Like Tallis, he wrote music for both Catholic and Anglican churches and composed full and verse anthems that featured settings of psalms, biblical passages, Elizabethan poetry, carols, and collects from the prayer book. Byrd’s *Teach Me, O Lord* is an early example of the verse anthem. The organ accompanies the anthem. The verse, which is more elaborate than the chorus, is presented by the solo soprano while the full five-part choir responds (Ex. 2).

47 Ibid.
48 Ibid., 10.
Example 2. *Teach Me, O Lord*, mm. 1-10

**VERSE**

Teach me, O Lord, the way of thy statutes: and

**CHORUS**

I shall keep it unto the end. Give me understanding, and I

Give me understanding, and I

Give me understanding, and I

Give me understanding, and I

Give me understanding, and I

Give me understanding, and I

Give me understanding, and I

Give me understanding, and I

CHORUS
The next generation of anthem composers includes Thomas Weelkes (1576-1623), Orlando Gibbons (1583-1625), and Thomas Tomkins (1572-1656). These musicians wrote anthems that were larger in scope in regard to both the size of the performing forces and length. They were often scored for four to eight parts, with some festival anthems boasting up to twelve parts. These composers developed the anthem form by using “more vivid contrasts of texture, developed a widening range of harmonic and melodic rhythms and they began to seek out ways of integrating the total structure of an anthem by means of motivic recapitulation.”

The harmonic palette was broadened, and more complex rhythms were often used. Weelkes frequently made use of these new developments as a means to incorporate madrigalisms into both his verse and full anthems. His anthem for five voices, *Alleluia, I Heard a Voice*, is an excellent example of this style (Ex. 3).

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Example 3. *Alleluia, I Heard a Voice*, mm. 5-7  
The bass voice includes a madrigalism depicting “strong thund’rings”

Many of Gibbons’s anthems are in the verse style. *This is the Record of John* is a well-known verse anthem while *Almighty and Everlasting God* demonstrates his mature full anthem style. Tomkins was a prolific composer of verse and full anthems who is known for his forward-thinking chromatic harmony. Over ninety of his anthems are compiled in the collection entitled *Musica Deo Sacra*, published posthumously by his son. Tomkins was a virtuosic organist whose anthems featured organ parts that were more independent and technically demanding. *When David Heard that Absalom was Slain* is a particularly important anthem that shows his harmonic style (Ex. 4).

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Example 4. *When David Heard that Absalom was Slain*, mm. 23-31

The anthem’s shifting harmonic language and five independent voices.
Watkins argues that this flowering of musical activity was in among the history of Anglican church music,

There has been no other period in the history of English cathedral music corresponding to the fifty years before the Civil War, where there was so remarkable a concentration of talent…The younger men were content without a sharp division between prima and a seconda practice, working in a style evolving without conscious break from half a century before their own maturity, handling English words with consummate art, creating a line and texture of rarely failing beauty, and not seldom touching some of the heights of religious art on a relatively miniature scale.\(^{52}\)

Perhaps the lineage of Tudor anthem composition did not separate into a first and second practice because so many of the composers were in such close proximity to one another.

In the case of Tallis, and his pupil Byrd, the style of composition grew seamlessly from master to pupil; from that of homophony to polyphony, with textual clarity always at the heart of the composition. Because both genres of full and verse anthems were used on a daily basis in liturgies, there was always a demand for newly composed anthem literature, and the genre flourished.

**The Restoration Anthem**

From 1640–1660 England experienced a period of political upheaval and civil war, which included the execution of King Charles I, the rise of a parliament dominated by Puritans, the ascension of Oliver Cromwell, and the eventual return to power of King Charles II. This political situation, often known as the Commonwealth, had a profound impact upon the exercise of religion. “Sung choral liturgies were abandoned, choirs were dissolved, and the clergy members were disenfranchised.\(^{53}\) The observance of religious

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\(^{52}\) Shaw, “Church Music in England,” 708.

\(^{53}\) Wienandt and Young, *The Anthem in England and America*, 32.
festivals was prohibited in 1647 and, in 1652, the celebration of Christmas itself was forbidden in London. All anthem composition was brought to a halt.

The Restoration period in England began with Charles II’s journey to London in 1660, followed by his subsequent coronation in 1661. This period marked the end of Puritan religious rule and consequently, the return of Anglican church music. A revised form of the Elizabethan/Jacobean prayer book was published in 1662. Although the revisions had little impact on music, this was the first time the anthem was officially recognized in a rubric: *In Quires and Places where they sing here followeth the Anthem.*

However, the Restoration church faced great challenges: organs needed to be rebuilt, and cathedral services needed to be reinstated. Because there were only a handful of church musicians left from the period prior to the Commonwealth era, both organists and conductors needed training. Much of the music from pre-Restoration times was available, and that formed the bulk of the immediate Restoration anthem repertoire until new music could be composed. These fragments were copied into choirbooks and entered into the general body of repertoire, effectively influencing the newest generation of composers. In addition, the fundamental change in music that had been sweeping

54 Wienandt and Young, *The Anthem in England and America*, 32.
56 Wienandt and Young, *The Anthem in England and America*, 37.
across Europe reached the Anglican Church music. Dramatic monody with basso continuo began to be a part of the prevailing musical tastes.⁵⁹

Under the leadership of Henry Cooke, Master of the Children, the Chapel Royal led the way.⁶⁰ Cooke (c. 1616-1672) recruited and trained many of the best young singers in the country; they, in turn became the next generation of composers and church musicians. Pelham Humfrey, Michael Wise, John Blow, Thomas Tudway, and William Turner were among his choristers. Collectively, they became known as the St. James Group, named after the palace that was the current home of the Chapel Royal.⁶¹ Le Huray comments, “At no time before or since the Restoration was the Chapel Royal so central to the history of English cathedral music, for every composer of standing was connected with it in some way or other.”⁶² The choirboys in the St. James Group became the new leaders in Anglican church music as the matured. They in turn established choirs, composed, played the organ, and established a more stable culture of music making. They in terms of compositional techniques, they began to include more music in triple time, composed sectional anthems, and made use of the skilled solo voices of the Chapel Royal to sing solo sections in music.⁶³

Another important figure in this period was William Child (1606-1697), the organist of the Chapel Royal before the Commonwealth period, who was reinstated

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⁶⁰ Wienandt and Young, The Anthem in England and America, 39.

⁶¹ Ibid.


during the Restoration. Together, Cooke, Child, and Matthew Locke began to write music in a new style for performances when the King was present.\textsuperscript{64} This style was influenced by Italian and French music and featured homophonic texture, tonality (rather than modality), and the alternation of verses and choruses. Restoration composers often included short “Hallelujah” sections at the closing of the anthems, a practice that was common in and outside of England.\textsuperscript{65}

Charles II was instrumental in the revival of Anglican church music through his demands for the Chapel Royal. During his exile, he had lived at Versailles, the palace of Louis XIV. Here he was exposed to the famous \textit{Vingt-Quatre Violons du Roi} under Lully’s leadership, an established string orchestra that performed at religious and secular events. When Charles retuned to England he wanted a comparable group in his royal chapel. Thus a similar ensemble was formed in England.\textsuperscript{66} From 1662–1688, this group played symphonies and ritornellos between verses of anthems.\textsuperscript{67} In addition to strings, these orchestral anthems occasionally featured wind ensembles or a free assignment of parts based upon the instruments present. Matthew Locke, Pelham Humfrey, John Blow, and Henry Purcell composed this style of orchestral anthem. Henry Purcell’s \textit{O Sing unto the Lord} is an example of an anthem that begins with a sinfonia for instruments (Ex. 5).

\textsuperscript{64} Le Huray and Harper, “Anthem,” \textit{Grove Music Online}.

\textsuperscript{65} Wienandt, \textit{Choral Music of the Church}, 155.

\textsuperscript{66} Wienandt and Young, \textit{The Anthem in England and America}, 43.

\textsuperscript{67} Le Huray and Harper, “Anthem,” \textit{Grove Music Online}.
Example 5. *O Sing Unto the Lord*, Sinfonia, mm.1-4
The Sinfonia before the anthem

Purcell (1659-1695) is an especially important figure during the Restoration period, which is sometimes called the “Purcellian” period. 68 He wrote anthems that have often been described as symphony anthems, due to their sectional nature. These anthems are similar to the verse anthem but more extensive in scope, generally including instrumental accompaniment. 69 Purcell’s teacher, John Blow (1649-1708), also wrote these types of anthems, but the effect was that of a group of unrelated sections. Wienandt believes Purcell’s contribution to the symphony or cantata-anthemy genre as it is sometimes called, was to create “a completely integrated result that called upon the repetition of complex vocal sections, as well as the recapitulation of instrumental

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69 The term *cantata anthem* is often used interchangeably with *symphony anthem*. 

In addition to composing these types of anthems, Purcell wrote full anthems for large choirs in both the current style as well as in the style of the sixteenth-century polyphonic tradition. An example of one of his full anthems is *Hear my Prayer, O God*, for eight parts, which shows this earlier style (Ex. 6).

Example 6. *Hear my Prayer, O God*, mm. 1-6
The anthem written for eight independent parts in sixteenth-century polyphonic style

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One particularly influential composer who wrote a wide range of art music was Georg Frederic Handel. In addition to his vast oeuvre of operas, orchestral music and cantatas for the stage, he composed anthem literature. His output of anthem literature is comprised of a set of eleven anthems written for the Duke of Chandos, four coronation anthems written for the coronation of George II, and approximately six other anthems for

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70 Wienandt, *Choral Music of the Church*, 158.
various occasions. Le Huray rates the *Chandos Anthems* as “the last and in many ways the grandest of the Restoration orchestral anthems (1716-18).”\(^71\)

Other eighteenth-century composers of anthem literature include William Croft, Maurice Greene, William Boyce, and Jeremiah Clarke.\(^72\) Greene (1696-1755), who is often regarded as the most influential figure in eighteenth century cathedral music, wrote verse and full anthems, many with especially ingenious melodies. In the past, he has been criticized as being an imitator of Handel; however, today the appraisal of the quality of his compositions is on the rise.\(^73\) His successor, Boyce (1711-1779), also left many examples of anthems. After the rule of James II ended in 1685, the Chapel Royal’s influence began to decline. England witnessed a rising tide of secular music including the music of the opera house and concert hall.

In addition to the cathedral anthem tradition, a parallel tradition, the parish tradition, yielded a more simple style of anthem literature. Small parish churches did not have the resources to devote to music that were available at cathedrals. Toward the end of the eighteenth century, parish churches began to practice what became known as the “West Gallery Tradition.” Each Sunday, amateur musicians would gather together to provide music during the service.\(^74\) This tradition became a source of social activity as much as a musical endeavor.\(^75\)

\(^71\) Wienandt, *Choral Music of the Church*, 158.

\(^72\) Le Huray and Harper, “Anthem,” *Grove Music Online*.

\(^73\) Shaw, “Church Music in England,” 717.

\(^74\) Wienandt and Young, *The Anthem in England and America*, 128.

\(^75\) Shaw, “Church Music in England,” 717.
During this time, collections of choral music began to be published to aid in parish music making. Playford’s *Divine Companion* inspired many other such collections of psalms, hymns, and anthems, often accompanied with descriptions of the rudiments of music reading.\(^7\) William Tans’ur’s *A Compleat Melody* and William Knapp’s *A Sett of New Psalms and Anthems* were collections of anthems written in a simple style that could be more easily sung by parish choirs. *An Anthem Composed for three Voices on Psalm 29* is found in Book III of *A Compleat Melody* and is composed for three equally independent voices (cantus, tenor, and bass) in a simplified polyphonic style (Ex. 7).

**Example 7. An Anthem Composed for three Voices on Psalm 29, mm. 1-7**

The anthem’s elementary polyphony for three voices

![Anthem Composed for three Voices on Psalm 29](image)

These anthems were often formulaic and ended with a “Hallelujah” section, a tradition that paid homage to the enduring legacy of Handel and early Restoration composers.\(^7\)

Another new type of collection, music for the charity children, featured hymns, anthems, and psalms based on well-known hymn tunes. Martin Madan’s collection for the children at Lock Hospital is one example of this genre. Most of the pieces in *A New and Improved Edition of the Collection of Psalm and Hymn Tunes at the Chapel of the Lock Hospital*

\(^7\) Wienandt and Young, *The Anthem in England and America*, 133.

\(^7\) Ibid., 141.
are two-part treble hymns with a bass line for harmonic support. *The Second Advent* by Madan is found in Book I of the collection and shows this simple two-voice American style designed to be sung by the children of the hospital. In addition to a soprano and alto part, this anthem still contains the somewhat anachronistic figured bass line that would be realized by an accompanist (Ex. 8).

Example 8. *The Second Advent*, mm. 1-4
Two-voice treble anthem with figured bass

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**The Late Eighteenth and the Nineteenth Century**

From the late eighteenth century through much of the nineteenth century, the state of the English cathedral service was at a low point. Both clergy and musicians were often appointed to positions based on family ties and favoritism, without respect to their abilities. Communion was celebrated infrequently, and services were perfunctory at best. Choir boys were uneducated and often mistreated. Much of the new music composed was formulaic or arranged from popular stage music. Alfred Novello, an important English music publisher, was primarily concerned with printing music

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available by subscription that he sold to choral societies and parish churches. Le Huray notes, “It was the period of adaptations and arrangements, in which some editors dismembered the compositions of English and foreign composers, replacing the original texts with incongruously chosen passages from the Bible.”

At the time, many people felt that Anglican church music and liturgy was in need of revival. In this setting, the Oxford Movement, or Tractarian Movement, as it was sometimes called, began in 1833 as an effort to reinstate lost traditions of liturgy and theology into the Church of England. Alongside this liturgical movement a number of reformers arose who sought to raise the level of cathedral music. John Jebb (1736-1786), a noted contemporary scholar, wrote a series of three sermons in which he pleaded for reforms in the area of cathedral music. Likewise, Samuel Sebastian Wesley launched a movement to improve the state of English cathedral music through the publication of a ninety-page booklet in 1849 entitled “A Few Words on Cathedral Music…” Maria Hackett (1783-1874), often known as “The Choirster’s Friend” led the campaign to help improve working conditions for the boy choristers. F. A. G. Ouseley (1824-1889), a composer, established the St. Michael College at Tenbury, Worcestershire, to promote choral excellence. John Stainer (1840-1901), the organist at Ouseley’s foundation and later St. Paul’s, London, was also a reforming figure.

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79 Wienandt and Young, The Anthem in England and America, 243.


81 Ibid.

82 Ibid.
The most important anthem composer during this period was Samuel Sebastian Wesley (1810-176). Wesley, also known as a key figure in the introduction of J. S. Bach’s work to the English public, wrote many anthems that remain in the repertoire today. He is highly regarded for his “love of harmonies as such in their emotional sonority.” One example of this is a tendency to use long sustained chords under moments of musical climax—a technique that shows the influence of the oratorio. 

_Blessed be the God and Father_ is one example of an extended anthem that is multi-sectional. In the example provided below, a choral recitative is shown over a sustained organ chord (Ex. 9).

**Example 9. Blessed be the God and Father, mm. 107-112**

Choral recitative

The piece alternates sections of solo arias, choral exclamations, recitatives, and small ensembles. The organ accompaniments of this piece, and others, are more orchestral in

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84 Ibid.
conception. Pedals and the introduction of early registration aids contributed to this change.85

Thomas Attwood (1767-1838), a student of Mozart, was another important composer in the early to mid-nineteenth century. *Teach Me, O Lord* is one of his well-known contributions to the anthem repertoire. It features a homophonic style with the English text set in a syllabic fashion (Ex.10).86

Example 10. *Teach Me, O Lord*, mm. 1-4
Homophonic, syllabic style

Other anthem composers during this period were Jonathan Battishill, John Goss, F.A. G. Ouseley, Henry T. Smart, T. A. Walmisley, John Clarke-Whitfield, Benjamin Cooke, Robert Coke, and William Crotch.87

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86 Wienandt and Young, *The Anthem in England and America*, 247.

The Twentieth Century: the Modern English Anthem

During the period following the Oxford Movement, a flourishing of anthem writing took place which elevated the genre of the anthem to a place of high art. As cathedral music programs flourished, the parish tradition began to strive toward the elevated musical tradition of the cathedrals, rather than be content with the West Gallery tradition of amateur musicians. As Wienandt and Young note, “[a]fter the Oxford Movement it became increasingly difficult to know whether a published piece of music was intended specifically for the resurgent cathedral practice or for the country church: the two practices tended to merge as the latter imitated the former.”\textsuperscript{88}

The state of the textual sources of anthems had improved as well. Wienandt and Young add, “translations of texts from other times and traditions, newly conceived poetry by English writers of the nineteenth century and some poetry from English writers of an earlier time made their way into choral settings.”\textsuperscript{89} Musically, anthems were sectional, featuring organ writing in between the choral phrases, which led the way to the development of the hymn anthem.\textsuperscript{90}

The hymn anthem, which began in the nineteenth century, emerged as an extremely popular form in the twentieth century. This style of anthem involved an initial presentation of the tune followed by a harmonized version, and perhaps a verse with descant or some other variation.\textsuperscript{91} Hymns, which had grown in popularity and

\textsuperscript{88} Wienandt and Young, \textit{The Anthem in England and America}, 299.

\textsuperscript{89} Ibid., 296.

\textsuperscript{90} Ibid., 299.

\textsuperscript{91} Ibid.
availability, were sources of familiar musical material to which composers could apply their skill in variation. The works of Isaac Watts, Charles Wesley, and John Wesley were frequently set. Additionally, many Latin and Greek hymns were translated in the Oxford Movement and served as the foundation for the hymn anthems. *At the Name of Jesus* is an example of a hymn anthem by Ralph Vaughan Williams. It is based upon the tune “King’s Weston.” It features treatment of the hymn’s seven stanzas in unison, with descants, and in choral four-part homophonic settings. Additionally, Vaughn Williams began the practice of allowing the congregation to participate in the anthem by singing its hymn tune (Ex. 11).

Example 11. *At the Name of Jesus*, mm. 39-42
The fourth stanza contains unison statement of the tune for choir and congregation and descant

C. H. H. Parry (1848-1918) and Charles Villiers Stanford (1852-1924) were important anthem composers of the late nineteenth century. Many of Parry’s works

92 Wienandt, *Choral Music of the Church*, 349.
feature extensive organ accompaniments and are conceived for cathedral-sized choirs. Parry’s coronation anthem entitled \textit{I Was Glad} and his setting of \textit{My Soul, There is a Country} are important contributions to the genre. These anthems extended the boundaries of harmonic language present in the world of the anthem. Regarding \textit{My Soul}, Wienandt and Young write, “The secular world had grown accustomed to the relatively intense sound of successive seventh chords and of enriched triads, but the use of such harmonic density was still daringly experimental in church music.”\textsuperscript{93} \textit{I Was Glad} was composed in 1902 for the coronation of King Edward VII. It contains antiphonal choral writing as well as brass fanfares (Ex. 12).

\textsuperscript{93} Wienandt and Young, \textit{The Anthem in England and America}, 286.
Example 12. *I Was Glad*, mm. 36-38  
Double four-part choral writing

C. V. Stanford, an Irishman, wanted to establish an English national school of composition in terms of style, structure, and harmony. A well-educated musician who composed in many genres, Stanford also taught at the Royal College of Music. Among his students were Charles Wood, Herbert Howells, and T. Tertius Noble. Stanford was important in the development of the anthem. *The Lord is my Shepherd* and *Three Motets* are excellent examples of fine English craftsmanship in the anthem and motet genres. *O

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95 Wienandt and Young, *The Anthem in England and America*, 290.
For a Closer Walk with God is an example of a hymn anthem by C. V. Stanford based upon the tune “Caithness.” It features a treatment of the hymn in unison and with choral four-part choral writing. In the third stanza, the four voices achieve a level of independence, yet it is clear they are derived from the hymn-tune (Ex.13).

Example 13. *O For a Closer Walk with God*, mm. 38-43
The third stanza of anthem is a four-part arrangement based upon the hymn

Charles Wood, his successor at the Royal College of Music, also wrote many anthems. *Hail Gladdening Light*, shows the influence of the Oxford Movement: the text is an English translation of an early Greek hymn, the *Phos Hilaron*, by John Keble. The anthem is written for double SATB choir and makes use of *cori spezzati* writing as well as eight-part homophonic writing (Ex. 14).\(^{96}\)

\(^{96}\) Wienandt and Young, *The Anthem in England and America*, 279.
Other English composers from this flowering of composition include George Dyson, Edward Bairstow, Harold Darke, and Edgar Bainton.\textsuperscript{97}

Ralph Vaughan Williams (1872-1956), a student of Wood, Parry, and Stanford, was an important composer who turned his attention to sacred works. As an editor of the important \textit{English Hymnal} and as a collector and arranger of English folk tunes, he also stands as an important figure in hymnology. Vaughan Williams, who composed in nearly every twentieth-century secular genre, also wrote a mass, several settings of service music, and anthems. Nick Strimple notes,

\textsuperscript{97} Le Huray and Harper, “Anthem,” \textit{Grove Music Online}. 

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Vaughan Williams created a highly individual and original style. However, to critics and intelligentsia who viewed modernity only in terms of expressionistic dissonance and atonal chromaticism, his essential diatonicism and its application often seemed old-fashioned if not downright reactionary.\textsuperscript{98}

However, Vaughan Williams’s diatonic style, and use of folk melodies, became an influential thread in the fabric of anthem composition. His use of modal diatonic harmony worked well as a fresh addition to the world of sacred music, which did not embrace the atonal nature of much of the other newly composed classical music. His first anthem, \textit{Psalm 48} was published in 1913 and shows his mature style, and is based in modal diatonicism.\textsuperscript{99} The anthem previously seen in Example 11, \textit{At the Name of Jesus}, shows that Vaughan Williams composed hymn anthems. \textit{O Clap Your Hands}, \textit{O How Amiable}, and \textit{Lord, Thou Hast Been our Refuge} are also well-known works that are through-composed. Vaughan Williams’s anthems are interesting because they often call for orchestral accompaniment, rather than only organ. He also introduced brass instruments into the anthem, experimented with the notion of congregational singing as an element in anthem composition, and introduced new techniques into anthem accompaniment such as planing chordal motion.

\textit{O How Amiable} is one of Vaughan Williams’s most enduring works and features a variety of choral textures, including unison and four-part homophonic singing. Like

\textsuperscript{98} Nick Strimple, \textit{Choral Music in the Twentieth Century} (Oregon: The Amadeus Press, 2002), 76.

\textsuperscript{99} Ibid.
many of Vaughan Williams’s anthems, it uses planning chords, a statement of a hymn
tune (St. Anne), as well as orchestral accompaniment (if available) (Ex. 15).\footnote{Wienandt and Young, The Anthem in England and America, 354.}

Example 15. *O How Amiable*, mm. 35-40
Planning chords in the accompaniment and unison choral singing

\begin{music}
\begin{musicnotation}
\begin{musicrest}
\begin{musicstaff}
\begin{musicnote}
\begin{musicbar}
\begin{musicrest}
\begin{musicnote}
\begin{musicbar}
\begin{musicrest}
\begin{musicnote}
\begin{musicbar}
\end{musicrest}
\end{musicnote}
\end{musicbar}
\end{musicnote}
\end{musicbar}
\end{musicnote}
\end{musicrest}
\end{musicstaff}
\end{musicnotation}
\end{musicrest}
\end{music}

Gustav Holst, a close friend of Vaughan Williams, also wrote anthem literature
that was influenced by British folk songs and Eastern religion.\footnote{Strimple, Choral Music in the Twentieth Century, 85.} *Turn back, O Man* is a
prime example of his anthem style. William Walton, Martin Shaw, William H. Harris,
John Ireland, Eric Thiman, and the Canadian composer, Healey Willan, were important
contemporaries.

Herbert Howells (1892-1983) stands out as one of the most significant anthem
composers of his time. He composed many pieces of service music and anthem literature.
The carols, *A Spotless Rose* and *Here is the Little Door*, and anthems such as *Like as the
Hart* and *Take Him, Earth, for Cherishing* are examples of his contributions. He is well
known for his lyricism and colorful harmonic language. Much of his tonal language,
which has been described as being covered in a “sonic gloss,” is rooted in modality and written for a large acoustic.\textsuperscript{102} Howells was an accomplished organist and organ composer, and many of his anthems feature organ accompaniments that require detailed registrational changes. \textit{Like As the Hart}, an anthem based upon Psalm 42, v. 1-3, shows the exquisitely subtle harmonic language or extended tertian harmonies accompanied by an orchestral organ. The arched phrase is strongly represented in the overlapping organ and choral parts (Ex. 16).

\textbf{Example 16. Like As the Hart, mm. 5-9}
Unison tenor statement of the main theme of the anthem

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example16}
\end{figure}

Le Huray notes, “Post-1945 musical complexity and technical demands were ill-suited to the ethos or practicalities of Anglican church music.”\textsuperscript{103} Composers such as William Walton (1902-1983), Lennox Berkeley (1903-1989), Kenneth Leighton (1929-1988), Benjamin Britten (1913-1976), and William Mathias (1934-1992) wrote many anthems for the Anglican service. Although Walton’s choral output is quite small, several anthems, including \textit{Set Me as A Seal upon Thine Heart}, have become staples of the

\textsuperscript{102} Strimple, \textit{Choral Music in the Twentieth Century}, 87.

Anglican anthem repertoire.\textsuperscript{104} Matthias, who was influenced by Hindemith and Stravinsky, is primarily known for anthems and smaller sacred works.\textsuperscript{105} Mathias’s anthem \textit{Let the People Praise Thee} was commissioned for the wedding of Lady Diana Spencer and Prince Charles in 1980 (Ex. 17).

\textbf{Example 17. \textit{Let the People Praise Thee, O God}, mm. 24-27}
Parallel seconds in the divided alto parts

\textsuperscript{104} Strimple, \textit{Choral Music in the Twentieth Century}, 88.

\textsuperscript{105} Ibid., 93.
Strimple notes, “The incessant added-note harmonic structure of the otherwise triadic *Let the People Praise Thee* is created entirely through the use of divided altos singing consistently in parallel seconds.”¹⁰⁶ The second alto part provides the added second note.

Another figure, Sir John Tavener (1944-2013), was an Anglican who converted to the Greek Orthodox Church. Le Huray writes that “Tavener’s conversion to the Greek Orthodox Church brought together the innocence of his early vocal music (e.g. *The Lamb*) and the incantation and rich textures of the Orthodox tradition, imbuing an intrinsically simple post-modern idiom with spiritual power.”¹⁰⁷ His *Song for Athene* (1993) was used at the funeral of Diana, Princess of Wales in 1997.¹⁰⁸ John Rutter (b. 1945), another Englishman, has written many anthems as well as multi-movement sacred works. His setting of *The Lord is My Shepherd* is an example of an anthem that was later incorporated into a larger work, *Requiem*.

**C. The Anthem in America**

**The Colonial Era**

The first New England settlers were Puritans who disapproved of the perceived opulence of the liturgical and musical practices of the Church of England.¹⁰⁹ “Lining-out” psalms was a regular practice in their services. This refers to the procedure whereby a song-leader would sing one phrase of a psalm, which the people would subsequently repeat before going on to the next phrase. By the turn of the eighteenth century, this

¹⁰⁶ Strimple, *Choral Music in the Twentieth Century*, 94.


¹⁰⁸ Ibid.

¹⁰⁹ Wienandt and Young, *The Anthem in England and America*, 170.
practice had become common across the colonies. The musical state of the colonies was generally quite poor. By the 1720s, the psalm tunes were freely embellished and often served as the basis for rustic song tunes.\textsuperscript{110} Several religious and musical leaders, including Cotton Mather, wished to establish better musical practices and to encourage singing “by note” (reading music) as opposed to singing “by rote” (by ear).\textsuperscript{111} New psalm collections were published which included sections about the rudiments of music reading.\textsuperscript{112} Singing schools were established and staffed by traveling singing masters. It was in these schools, rather than churches, where the first performances of many anthems occurred.\textsuperscript{113}

By the middle to late eighteenth century, American anthems began to be composed. These early anthems were primarily based upon English anthems as found in collections such as those by Tans’ur that were brought over by English immigrants.\textsuperscript{114} Josiah Flagg and Daniel Bayley were two Americans who were instrumental in


\textsuperscript{111} Singing “by note” was also referred to as “regular singing.”

\textsuperscript{112} Wienandt and Young, The Anthem in England and America, 172.

\textsuperscript{113} Ibid., 174.

publishing and distributing collections of English anthems. Often the anthems in these collections were intended for parish churches, not cathedrals.

The decade of the 1760s was particularly important. Composers such as Francis Hopkinson (1737-1791) and James Lyon (1735-1794) published their anthem literature within collections of psalmody.\textsuperscript{115} \textit{Urania or a choice Collection of Psalm-Tunes, Anthems and Hymns From the most apprv’d Authors} was an important early collection by Lyon that contains the first anthem published in America in 1761. These early anthems were generally written for unaccompanied two- to four-part choirs with occasional solos.\textsuperscript{116} They were often quite sectional and alternated portions of homophonic chordal music with imitative polyphonic material called fuging tunes. Texts were frequently drawn from biblical passages, hymns and the Psalms. An \textit{Anthem Taken out of the 116\textsuperscript{th} Psalm} is an example of an early American anthem from \textit{Urania} written for four parts. Much of the work is a simple homophonic treatment of the tune that alternates with elementary quasi-fugal writing (Ex.18).

\textsuperscript{115} Wienandt and Young, \textit{The Anthem in England and America}, 175.

\textsuperscript{116} Daniel and Ogasapian, “Anthem,” \textit{Grove Music Online}.
The publishing world was based in New England. William Billings (1746-1800) is a key figure in the development of an American idiom. Billings, who prided himself on being untrained in European music theory, wrote in a style that he felt was uniquely American. He composed forty-seven anthems and several collections of church music, including *The New England Psalm Singer* (1770) and *The Continental Harmony* (1794). His favorite poets were Isaac Watts and John Relly, whose works he set frequently. *The Rose of Sharon* and *Easter Anthem* are two good examples of his style. In *Easter Anthem*, alternating textures and voicings shift rapidly. Like many of his works,

\[\text{Example 18. An Anthem Taken out of the 116th Psalm, mm. 1-9}\]

The anthem begins with homophonic four-part writing.
this anthem is also highly sectional. One example of this is the bass section solo in the opening statement that is answered by a full homophonic statement of the choir (Ex. 19).

Example 19. *Easter Anthem*, mm. 1-6
The solo statement is answered by the choral “Hallelujah”

![Musical notation](image)

Other early composers in this style included Daniel Read and Oliver Holden. In the past, many scholars have discounted this thread of early New England composition. For example, Daniel and Ogasapian rate this literature as inferior, arguing,

> While the earliest efforts of American anthem composers were understandably primitive, though not without a certain charm of naivety, those of the second generation were equal in musical technique to their English models, which, in turn, were predictably inferior to the products of the cathedral and collegiate composers trained in the polyphonic tradition.\(^\text{119}\)

Today, scholars consider Billings’s works, and those by his contemporaries as a unique and significant part of American music, rather than believing it inferior because it was not in the direct lineage of European models.

Not all places subscribed to the New England style of composition. In the South, South Carolina emerged as a leader in importing organs and organists to the colonies.

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\(^{119}\) Daniel and Ogasapian, “Anthem,” *Grove Music Online.*
Charleston was the site of printers such as Lewis Timothy, who published the first Wesley hymnbook, as well as the location of St. Philip’s and St. Michael’s Anglican parishes.\textsuperscript{120} The organist at St. Philip’s was Charles Theodore Pachelbel (1690-1750), the son of Johann Pachelbel, who moved to Boston in 1730 at the age of 40.\textsuperscript{121} By 1737, Pachelbel established himself as an organist and harpsichordist and served at St. Philip’s until his death in 1750. In 1768 the other Anglican parish in Charleston, St. Michael’s, purchased a Johann Snetzler organ, the same builder whose instrument was in use at Trinity Church, New York.\textsuperscript{122} These two Anglican parishes became the center of much of the Anglican church music performance and composition in colonial America. Rather than singing compositions in the New England style, English composers were emulated and their works performed.\textsuperscript{123}

\textbf{The Nineteenth Century}

During the nineteenth century, the American anthem continued to be based upon the English anthem; little new material was composed. Eventually, two lines of composition developed—an American style and a second style which was based upon English parish and cathedral practices. Generally, the styles of the anthems were a generation behind what was being composed in Europe.\textsuperscript{124} American anthems, for the volunteer choir, began to be published in collections or by subscriptions to choral

\textsuperscript{120} Stevenson, “Protestant Music in America,” 665.

\textsuperscript{121} Ibid.

\textsuperscript{122} Ibid.

\textsuperscript{123} Ibid., 666.

\textsuperscript{124} Wienandt and Young, \textit{The Anthem in England and America}, 225.
magazines. One example of such a magazine, *The Choir Leader*, published by Edmund Lorenz, was modeled on Novello’s British journal.\textsuperscript{125} Like their English models, the purpose of these anthems was to provide accessible music for choirs comprised of untrained singers.

One particularly important figure in the field of American music publishing was Lowell Mason (1792-1872). Often called the “Father of Music Education,” Mason was a strong advocate for music education and sought to elevate the musical tastes of the general American public.\textsuperscript{126} As the founder of the Boston Handel and Haydn Society, he published a *Collection of Church Music* (1822), which included congregational hymns, psalms, and anthems.\textsuperscript{127} The thirteen anthems for choir contained figured bass or keyboard accompaniment. They were written by English composers such as Martin Madan and Samuel Arnold. This collection influenced American church music for many decades afterwards.\textsuperscript{128} Other contemporaries, such as Thomas Hastings and William Bradbury, also published collections that included American anthems amongst the European examples, written in a homophonic, hymn-like style.\textsuperscript{129} However, the main source of music for the American choir continued to be the English anthem, or English texts added to operatic or orchestral repertoire.

\textsuperscript{125} Daniel and Ogasapian, “Anthem,” *Grove Music Online.*

\textsuperscript{126} Ibid.

\textsuperscript{127} Ibid.

\textsuperscript{128} Ibid.

\textsuperscript{129} Ibid.
By the middle to the end of the nineteenth century, many American composers traveled to Europe to study their craft, ending up especially in Germany. The European influence continued to be quite strong. Many of these composers wrote anthem literature that was more difficult than the average volunteer choir could accomplish. Much of this music was sung by professional quartets, which were becoming popular especially on the East Coast.  

One other source of American anthems should be mentioned: Moravian anthems. Pietist German immigrants, who settled in Bethlehem, Pennsylvania, and Salem, North Carolina, during the seventeenth and eighteenth centuries, wrote anthem literature for voice and instruments. In fact, Jeremiah Dencke, a Moravian, wrote the first American anthem for organ and choir. Christian Gregor, Johannes Herbst, and John Antes are important figures. While a small number of their anthems were published in nineteenth century collections, most were for use within their own communities. These anthems, influenced by German style, were of generally higher quality and difficulty than anthems written by their American counterparts. Nonetheless, they only rarely became a part of the standard American anthem repertoire, and are not as well documented and studied as other American sources of church music.

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130 Daniel and Ogasapian, “Anthem,” Grove Music Online.
131 Ibid.
132 Wienandt and Young, The Anthem in England and America, 229.
134 Ibid.
135 Wienandt, Choral Music of the Church, 354.
The Twentieth Century

At the turn of the twentieth century, two anthem composers who had studied in Europe, Dudley Buck and Horatio Parker, were influential. Buck (1839-1909) composed over fifty-five anthems that formed an important part of Protestant church choir repertoire. Buck, who received his training from his four-year study abroad, wrote secular and orchestral works in addition to serving as an organist. His choral works were often written for the paid quartet choir. Parker (1863-1919) wrote anthems that were more difficult than Buck’s, and thus, less often performed. Daniel and Ogasapian criticize his work, saying, “Parker’s melodic material is not as immediately engaging as Buck’s; rather his anthems’ effect grows out of their strong diatonic harmony and excellent counterpoint juxtaposed against dramatic choral unison passages.” As a professor with an annual salary, Parker’s income was less dependent upon public taste in anthem literature, than was Buck’s. This gave him more freedom in composition, less reliance on the solo quartet, and a stronger sense of compositional integrity. Another composer, Harry Rowe Shelley, was a student of Buck, and his anthems reflect this teacher’s influence.

During the first half of the twentieth century, two British immigrants, T. Tertius Noble (1867-1953) and Healey Willan (1880-1968), a naturalized Canadian, also wrote

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137 Ibid.

138 Wienandt, Choral Music of the Church, 355.

139 Daniel and Ogasapian, “Anthem,” Grove Music Online.
anthem literature. These anthems, as may be expected, are in the English style, and generally feature organ accompaniments. Willan frequently wrote hymn-tune anthems.\textsuperscript{140} Americans Everett Titcomb (1884-1968), F. Melius Christiansen (1871-1955), Leo Sowerby (1895-1968), and Clarence Dickinson (1873-1969) also wrote anthems at this time. Titcomb’s anthems, while not as sophisticated as Willan’s, were ideal for many volunteer choirs of the time, and thus, widely performed.\textsuperscript{141} Sowerby’s anthems are the most sophisticated of this period and have an American flair. Daniel and Ogasapian believe this is due, in part, to his composition process. “He placed elegant, often asymmetric, melodies over modal and chromatic harmonies, sometimes approaching in flavour the popular music idioms of his time, but always with subtlety and sensitivity.”\textsuperscript{142}

\textit{I Will Life Up Mine Eyes} is an example of one of Sowerby’s anthems that shows his particularly jazz-influenced harmonic language (Ex. 20).

\textsuperscript{140} Daniel and Ogasapian, “Anthem,” \textit{Grove Music Online}.

\textsuperscript{141} Ibid.

\textsuperscript{142} Ibid.
The late twentieth century saw many new American anthems published. During the 1960s and 1970s popular idioms such as folks, country and rock began to creep into the publications; however, few of these types of anthems have remained in the current repertoire.\textsuperscript{143} The work of anthem composers such as Austin Lovelace, Daniel Pinkham, Alan Hovhaness, Lee Hoiby, Jane Marshall, and Alec Wyton has become the mainstay of the literature from the second half of the century.\textsuperscript{144}

\textsuperscript{143} Daniel and Ogasapian, “Anthem,” Grove Music Online.

\textsuperscript{144} Ibid.
Current Practice

The American anthem continues to be published today. There are a wide variety of publishers who specialize in the anthem, or sacred choral music. Often, these publishing houses are associated with a particular denomination. Augsburg Fortress (Lutheran), MorningStar Music, GIA Publications (Catholic), Oxford, Selah, Paraclete Press, and Subito are among the leading publishers. Collections such as the Augsburg Choirbook or the Oxford Easy Anthem Book continue to be published as well.

With the advent of the internet, copiers, and self-publishing, alternative types of publishing have also emerged. Publishing houses have found it hard to make profits on many anthems when it is easy to reprint music illegally on a photocopier. One of the composers under study, Richard Webster, began his own publishing house, Advent Press, as a means of gaining control over his publications. The Choral Public Domain Library is an internet web resource where newly-composed music not under copyright and music outside of copyright (in the public domain) may be shared and printed freely. Yet another publisher, St. James Press, runs a website-based annual subscription. Conductors may have access to the body of music and make copies from a downloadable original anthem. Thereby, a larger library of sacred music is offered at a reduced price. Many of the composers under study have issued music through the auspices of the innovative St. James Press.

Another resource, the Royal School of Church Music in America (RSCMA) is instrumental in helping uphold the standards of sacred music. This group is a branch of the Royal School of Church Music in England, which was founded in 1927 by Sir Sydney
Nicholson as a training college for church musicians. The group has spread to some 11,000 affiliates throughout the world. RSCM America has its own board of directors that oversees the programs in the United States. This ecumenical group’s goal is to “uplift the spiritual life of our communities through high quality choral music.” The organization contains a curriculum for training young choristers, Voices for Life, which is a graded series of books, each featuring an increasing level of proficiency. In the United States, summer training courses for children and adults are offered annually at seven different locations. This group also publishes anthem literature of a high level of quality. Many of the composers under study have led these courses as directors, or their music has been performed by the courses. It is an invaluable resource and training program for those who wish to uphold the standard of sacred choral excellence.

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146 Ibid.

147 Ibid.
II. David Hurd

A. Biography

David J. Hurd, Jr. (b. 1950) is a well-respected organist, conductor, composer, and teacher. Born in Brooklyn, New York, he has studied, worked, and taught extensively in the New York City area and around the country. As a youth he received an outstanding musical education. He studied piano and organ at the Julliard School Preparatory Division from the age of nine until he graduated from the High School of Music and Art in 1967.

Dr. Hurd’s musical education was also shaped by his time in Episcopal Church choirs. He notes, “I am a cradle Episcopalian, have sung in parish choirs since age 9, have played regularly for Sunday services since age 14, and have directed choirs since age 16.” As a child, Dr. Hurd was a chorister in the Choir of Men and Boys at St. Gabriel’s Episcopal Church in Hollis, NY from 1959-1966. He later served as the Church School Organist from 1963-1966. During his senior year of high school, Hurd began his first Organist/Choirmaster position at St. John’s Episcopal Church, South Ozone Park in New York.

After completing his high school studies, Hurd earned an undergraduate degree in Organ Performance from Oberlin College in 1971. He completed additional post-graduate studies at the University of North Carolina in Chapel Hill and the Manhattan School of Music. As an organist, Hurd studied with well-known pedagogues Arthur Poister, Bronson Ragan, Garth Peacock, and Rudolph Kremer. He studied piano with Louis C. Smith, Elena Powstuck-Wolkonsky, Elsie Sikkerbol-Conway, and Wilbur Price,

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as well as harpsichord with David Boe and Calvin Bower. In addition to his American studies, he earned the Diploma for Organ Improvisation in the Netherlands in 1981.

Dr. Hurd is a well known performer. He has been under management of Phillip Truckenbrod Artists since 1976. In addition to solo concerts, he has performed as a featured artist at regional and national conventions of the American Guild of Organists. Equally well known for his improvisation and interpretation skills, in 1977 Hurd won First Prize at the competition sponsored by the International Congress of Organists. Hurd currently serves as a clinician and competition adjudicator in both areas. He also has served various churches as an organ consultant.

Hurd’s academic studies prepared him for a career in higher education. He is regarded as an authority on church music and liturgy for the Anglican Church. He has served as the Director of Chapel Music since 1976 at General Theological Seminary in New York City where. In 1984 he became Professor of Church Music and Liturgy and received tenure in 1987. He has also taught and lectured on the subjects of organ performance, improvisation, and church music at such distinguished schools as the Yale University, Westminster Choir College, the Manhattan School of Music, and Duke University.

In addition to his academic work and performance schedule, Hurd has served many Episcopal churches in the New York area as an organist and choirmaster. Most notably, Dr. Hurd was the Director of Music at All Saints Episcopal Church in New York City and, later, the Director of Music at the Church of the Holy Apostles in New York City from 1997-2013.
Composition has also represented an important facet of Hurd’s career. His composition teachers include Morris Lawner, Ben Lindenman, and Daniel Palkowski. Hurd has composed many works, including anthems, psalm settings, and hymns for Christian liturgy. Many of his hymns and chant settings are found in the *The 1982 Hymnal*, the current denominational hymnal for the Episcopal Church, for which he served on the editorial board. His works have been published by GIA, Chantry, Trinitas, Augsburg Fortress, Agape, Selah, Zimbel, Pilgrim Press, Hope Publishing, and the St. James Press.

Hurd has received many accolades for his work, including honorary doctorates from the Berkeley Divinity School at Yale University (1987), the Church Divinity School of the Pacific in Berkeley, California (1988), and the Seabury-Western Theological Seminary, Evanston, Illinois (1988). The American Guild of Organists named him its 2010 Distinguished Composer. Recently, he was presented with the African Diaspora Sacred Music Living Legend Award (2011).

In addition to his sacred music pursuits, David Hurd is an avid recorder player. Since 1993 he has been a member of the Chelsea Winds Recorder Consort and has arranged music for the group.

**B. Overview of Anthem Literature and Style**

Hurd has written over sixty pieces of sacred choral music. The majority of his works have been published by GIA. Publishers. He estimates that approximately half of his sacred choral works are the result of commissions. Of these, anthems form the vast majority of his output. Regarding the term, *anthem*, he clarifies,
I interpret the word “anthem” broadly to include vocal and choral settings of liturgical texts or other devotional or scriptural texts appropriate to be sung in public worship. Some of these works are psalm settings, some are hymn settings, and some are Eucharist settings. I was drawn to compose “anthems” out of a combination of the following factors:

a. Having the desire to compose
b. Working in church settings where there were specialized needs for liturgical music
c. Not being able to identify or obtain existing works which satisfied my liturgical requirements
d. The desire to utilize most effectively the particular character of the musical forces at my disposal, that is, choir composition (voicing and skill level), organ or other accompanying instruments, acoustics, etc.
e. The desire to mark occasions or recognize persons
f. Commissions and requests from publishers.149

As a professor and active church musician, Hurd has a rich history with the anthem genre and draws from his experiences when composing in this genre today. A clear sense of purpose guides his compositional process: “The purpose of all anthems, however, remains that of offering worship to God with the gift of music which God has granted to humanity, and which scripture repeatedly commands the people of God to do.”150

An important consideration when looking at a group of anthems are the texts set by the composer. In the case of Hurd’s writing, passages from the Bible (most commonly the book of Psalms), prayers and passages from the 1979 Book of Common Prayer (Episcopal), hymn texts, general prayers, hymns, and sacred poetry are common sources of texts. Regarding the process of choosing texts, Hurd says,

\[\text{149} \text{ Hurd, interview.}\]
\[\text{150} \text{ Ibid.}\]
Sometimes the text is chosen as part of the terms of a commission. This then becomes part of the challenge of writing the piece. When I choose texts to set, my concerns include the following:

a. Does this text say something important enough to be sung?
b. Is the language of the text artistic, classic, poetic, inherently musical?
c. Is the text scripturally supported and theologically sound?
d. Is this text liturgically useful, at least annually?  

Once a text is chosen that meets these criteria, Hurd spends quite a bit of time studying its implications before setting it to music.

I do not have a single compositional process, but in composing choral music I always contemplate a text over a period of time to understand it as deeply as possible as meaning and as sound in time. Musical thoughts often come to me in melodic lines, rhythmic patterns, harmonic progressions, and sound textures. At some point contemplation turns to industry, sometimes prompted by an approaching deadline.

The form of the anthem is frequently based upon a study of the text itself. In many cases, a strophic text or hymn is well suited to a strophic setting. In the case of one anthem under study, *Love Bade Me Welcome*, a poem with three stanzas was set in a strophic form. *A Stable Lamp is Lighted* is another example of a hymn-anthem based upon a strophic text by Richard Wilbur coupled with a hymn tune composed by Hurd, himself. Other anthems are through-composed or in traditional forms, such as the rounded binary form. In an article announcing Hurd’s receipt of American Guild of Organists’ 2010 Distinguished Composer Award, John Hirten observes the following about the forms of Hurd’s compositions,

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151 Hurd, interview.

152 Ibid.
The underlying thread of Hurd’s compositional style… is consistency of form and homogeneity of harmonic language within a given work. He does not shy away from using proven compositional techniques, regardless of the century they came from. It is possible, for instance, to find Baroque-influenced points of imitation mixed in with Impressionists-like whole-tone scales in the same piece. Although he is by no means conservative in his approach, he does generally avoid novelty for its own sake, a surprisingly refreshing quality in this gimmick-laden age.¹⁵³

One of the factors that steers Hurd’s music away from such “novelty” is the expert marriage of high quality poetry with forms that support the structure of the texts.

Hurd has composed nineteen anthems based upon psalm texts, which comprise approximately one-sixth of his sacred output. Some of these anthems are strophic in nature, others are through-composed or in rounded binary form, as is the case with the second anthem under study, *I Was Glad*.

One of the textual requests from publishers has been to compose settings of psalms, and Hurd has many works which do this. Several examples feature a responsorial form, which is based upon the strong tradition of responsorial psalmody preserved in Anglican liturgies. In *Lord, You Have Searched Me* (based upon Psalm 139), the influence of responsorial psalmody is quite clear. The cantor sings the response followed by the full choir. Choral verses then alternate with statements of the unison refrain. In the case of another psalm-based anthem, *Teach Me, O Lord* (drawn from Psalm 119), the response after each verse is sung by the choir. Because psalms have such a rich tradition of congregational participation, many of these anthems, including *Sing to the Lord a New Song* (Psalm 96) and *The Lord is My Shepherd* (Psalm 23) feature congregational involvement.

One of the most important features in Hurd’s body of sacred music is the influence of chant. Hurd has written many pieces of service music, including the *New Plainsong*, a chant-based setting of the Propers found in *The 1982 Hymnal*, and the recently composed Mass in Honor of Saint Cecilia, written for the Roman Catholic Archdiocese of Omaha (2011). Many of the melodies in his anthems show this same influence.

Hurd’s anthems feature varied accompaniments and musical forces. As might be expected, works with organ (or keyboard) accompaniment represent approximately two-thirds of the anthems, while the other third are *a cappella* works. Hurd also frequently utilizes other instruments in an obbligato solo capacity; the flute is particularly well represented. The anthem *Lord, You Have Searched Me* is a good example of an anthem featuring a solo flute. Brass, which has played a significant role in Protestant anthems since its introduction by Vaughan Williams, is also frequently incorporated into Hurd’s festival anthems. For example, *I Was Glad*, contains added brass parts which may be used in conjunction with the organ part. Processional music or music for festival occasions frequently contain handbell accompaniment. *An Advent Processional* and *Carol of the Advent* are two good examples of his use of handbells.

The levels of difficulty and choral forces employed in his anthems also vary greatly. While the vast majority of his output is for four-part mixed (SATB) choir, Hurd has written music for unison choirs, two-part choirs, and men’s choirs. In some instances, Hurd has arranged music for two different groups. *Love Bade Me Welcome* has been arranged from the original SATB version for a four-part men’s TTBB choir. *A Stable Lamp is Lighted* exists as both a unison anthem and four-part anthem. When considering
which forces and types of choral textures to use, Hurd’s decades of experiences as a
choirmaster are of utmost importance:

In composing for choirs, it is always important to know the choir for
which one is composing; how large is the group, how skilled are its
members both in terms of vocal and reading ability, what is the acoustical
setting, what sort of instrumental accompaniment if any is desirable or
available? These factors influence the vocal writing, along with the desire
to musically illuminate a text in ways that only human voices can do.
Music is inherent in text; sound color, rhythmic character, emotional
content, etc. are generated by the words alone. Also, I try to consider what
a singer might experience in performing the work, as well as what an
audience might hear and experience.⁵⁴

Hurd’s music clearly shows these priorities. Pieces such as *An Advent*

_Processional* that rely solely on handbell accompaniment and imply movement through a
large space are clearly influenced by reverberant acoustics. The *Processional for Easter*
accompanies liturgical motion. It is accompanied by organ, brass, and percussion, which
help to establish a pulse appropriate to a processional.

David Hurd’s body of anthem literature is large and closely tied to the Anglican
liturgy. In a 2005 interview published in *The American Organist*, the periodical of the
American Guild of Organists, Hurd was asked to discuss his opinion on the current state
of sacred music publishing. Hurd puts the state of sacred music in a larger perspective,
observing,

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⁵⁴ Hurd, interview.
There is much writing going on and that is good. The music we received, which is passed down to us from earlier times, always represents a distillation of those things that have help up over time—a relatively small fraction of the total output of its own time. Likewise we are inundated in the present time with music of varying enduring worth. Only time will do the necessary sorting in its inevitable way. In the past, music publishers were, to a great extent, the gatekeepers in the maintenance of public musical standards. Now they share that role with the commercial recording industry but, more importantly, with an increasing number of composers who have the technology at their disposal to self-publish. So it’s all out there—a great quantity of material from which to choose—and there will probably be more and more of it in the future. The best is probably as good as it ever was. But let the buyer beware. Good compositions need discerning and skilled performer[s] before they will ever have rewarded hearers.\textsuperscript{155}

It is clear that Hurd’s contributions to sacred music, and especially to Episcopal church music, will be enduring. When asked to take stock of his compositional style and body of work, Hurd reveals the following about his musical legacy,

I consider my musical style to be the sum of my entire experience of music as a listener and as a performer. All that I have ever heard, been taught, and done as a musician comes together to form style. Whatever their differences and common characteristics, my compositions all arise out of this life experience of music. My anthems, in addition, are all shaped by the particulars of the texts of and purposes and circumstances for their composition. This, of course, includes my personal juncture of musical art and theology.\textsuperscript{156}

C. Analysis of Anthems

\textit{I Was Glad}

\textit{I Was Glad} was commissioned by The Cathedral Church of Saint Paul, Des Moines, Iowa, and was published in 1993 by Trinitas. Although it was written for four-part SATB choir and organ, parts for brass quintet (two trumpets, horn and two

\textsuperscript{155} Carl Maults

\textsuperscript{156} Hurd, interview.
trombones) were also composed. The anthem is about four and a half minutes in length. It is appropriate for liturgical use whenever Psalm 122 is found in the lectionary, as an introit, in general liturgy, and is especially useful for festive liturgies such as the dedication of a new church.\textsuperscript{157}

Psalm 122 in its entirety forms the text for the anthem.\textsuperscript{158} This festive psalm, which is often sung at coronations of British monarchs, has frequently served as an anthem text. Earlier settings include works by Henry Purcell, William Boyce, and Thomas Attwood. Perhaps the most famous setting of Psalm 122 is by Sir C.H.H. Parry in his 1902 anthem, \textit{I Was Glad}, written for the coronation of King Edward VII.\textsuperscript{159} Unlike Hurd’s setting of the entire psalm, Parry’s anthem sets verses one to three and six to seven. It features a section of music that announces the entrance of the English monarch. In Hurd’s composition all of the verses of the psalm are present, generally set in a syllabic fashion.

In Hurd’s setting, Psalm 122 is divided into three portions, which create the basis for the form. Verses one to five declare the glory of the Holy City of Jerusalem and the joy that the psalmist feels upon entering the city. The verses are set in a grand, sweeping fashion. Verses six to eight (“Pray for the peace of Jerusalem, May they prosper who love you…”) are introspective and set in a more subdued, lyrical fashion.\textsuperscript{160} The final verse, regains the glory found in the opening section, in this case making reference to the house

\textsuperscript{157} This number indicates the Hebrew numbering of the Psalms.

\textsuperscript{158} The 1979 Book of Common Prayer Psalter’s translation was used.


\textsuperscript{160} Ps. 122:6.
of the Lord (“Because of the house of the Lord our God, I will seek to do your good.”)\textsuperscript{161}

It is set with a shortened recapitulation of the grandiose style of the beginning section (A’). Thus, the final structure is a rounded binary form (Fig. 1).

\begin{figure}
\centering
\begin{tabular}{|c|c|c|}
\hline
Measure & Section & Psalm Verse \\
\hline
1-33 & Section A & Verses 1-5 \\
\hline
33-43 & Transition to B & Instrumental \\
\hline
44-74 & Section B & Verses 6-8 \\
\hline
75-84 & Section A’ & Verse 9 \\
\hline
\end{tabular}
\caption{The structure of \textit{I Was Glad}}
\end{figure}

The anthem’s distinctive harmonic language is derived from the use of the mixolydian mode. The hallmark of this mode, often called the dominant scale, is the lowered seventh scale degree. Theorist Ian Bates provides a particularly useful system of modal analysis in his article, “Vaughan Williams’s \textit{Five Variants of “Dives and Lazarus”}: A Study of the Composer’s Approach to Diatonic Organization.” He explains that when considering a piece of diatonic music,

A change in tonality may be thought of as a change in the content of three diatonic domains: key signature, scale type, and tonic. These three domains are not entirely independent; the content of each is contingent upon that of one of the others.\textsuperscript{162}

\textsuperscript{161} Ps. 122:9.

Bates notes that when one of these three domains remains the same (*fixed*), the pieces of music are said to have a “fixed-domain diatonic relationship.”

These ideas may be applied to the anthem at hand. For example, to maintain unity in a piece with such a wide variety of harmonic and textural sources, Hurd relies upon the use of a distinctive motive heard in both the opening unison phrases of the organ introduction and in the choir’s first phrase (“I Was Glad”) (Ex. 21a and Ex. 21b).

Example 21a. *I Was Glad*, mm. 1  
The opening unison phrase of the organ introduction

Example 21b. *I Was Glad*, mm. 4-5  
The motive in the first choral entrance

This motive is heard in three different guises in section A: F Major (Ionian), A Major (Ionian), and C Major (Ionian). In this instance, the *fixed domain* is the scale type: the Ionian scale, while the variable domains are the tonic (F, A and C) and key signatures.

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163 Ibid.
Bates adds, “Because such fixed-scale-type relationships occur between tonalities related through chromatic transposition (Tn), they are typically found in pieces that transpose an extensive amount of material to other pitch levels.” In the case above, this material is less than extensive, partially due to the genre of the anthem as a miniature, but it is distinctive enough to be clearly heard as music with a fixed domain of the scale type. It is partially heard in A Ionian and then more fully heard in C Ionian as the piece closes the A section and transitions to the B section (Ex. 22).

Example 22. *I Was Glad*, mm. 33-34
The transitional material to Section B in C Ionian

Thus, the fixed-scale-type-relationships of the opening section A may be plotted from a composing out of the initial F chord (F-A-C). It further shows the overarching trajectory of tonic-dominant movement (via the mediant) of the first section, a rather conventional type of harmonic movement (Fig. 2).

Throughout the rest of Section B and the reprise of an abbreviated Section A’, Hurd continues to rely on this motive to unite the piece and ground it structurally. Just as the motive in C Ionian signaled the transition to section B, another presentation of the motive in E-flat ushers in the return of the A’ section. As is the case with the examples previously noted, the variable domains are the scale tonic and key signature while the scale type remains Ionian (Ex. 23).
A rhythmic variant appears (the first two notes are augmented) in m. 70, the reprise of Section A’. As seen before, the scale type (Ionian) remains the fixed domain. This time all domains remain fixed because no transpositions from the original have occurred (Ex. 24).

In addition to the full motive above, another fragment of the “I Was Glad” motive is used as the basis for another motive. This second motive, essentially a stepwise figure, can be heard throughout Section A of the anthem (Ex. 25).
Example 25. *I Was Glad*, mm. 4-5
The secondary motive is a fragment of the original motive

In the first instance, directly after the opening motive has been presented, the choral melodic line shows the suspension motive in thirds in the second phrase shortly after it is presented in the first phrase. This forms a figure that can be heard as a double suspension (Ex. 26).

Example 26. *I Was Glad*, mm. 6-9
The choir sings the second motive in thirds

This motive and its derivative motive so thoroughly permeate the organ accompaniment and choral texture that it can be heard on nearly every page of the anthem and become an aural touchstone for the listener.

As may be expected, Section B is composed as a foil to the opening and closing material. It contains many extended tertian chords with a style of choral writing that is similar to the choral writing found in the second Hurd anthem under study, *Love Bade Me Welcome*. The harmonic language of this section is less driven by diatonic trajectory
changes than the opening A section. Seventh, ninth and thirteenth chords are the
mainstays of the harmonic language. The section is also securely homophonic (Ex. 27).

Example 27. *I Was Glad*, mm. 45-46
Section B contains a series of extended tertian harmonies (mm. 45 contains B9 and E9
while mm. 46 contains g7 and c7 chords)

Like the opening A section, the final A’ section contains three statements of the
theme (m. 70-71, choral; m. 75, organ; m. 82, organ). However, unlike the opening
section, there are no varying domains. All three of the domains remain fixed and the
motive is heard in C Mixolydian three times. Thus, the tonic-dominant harmonic
trajectory in Section A is not present in the A’ section, whose function is to secure tonic
and conclude the piece, rather than prepare for the middle section.

A variety of textures are used in the choral parts of the anthem, possibly as a
means of portraying the different themes present in the text. One example of this is the
striking sound of unison writing in octaves that is used to set the declamatory opening cry
of the psalmist (Ex. 28).
The full choir sings the opening phrase in unison.

![Example 28. I Was Glad, mm. 4-6](image)

The full choir sings the opening phrase in unison

This unison writing further unfolds into two-part writing with the upper voices (soprano and tenor) and lower voices (alto and bass) paired together (Ex. 29).

![Example 29. I Was Glad, mm. 6-9](image)

The upper voices and lower voices sing in a two-part texture

Later in the anthem, Hurd uses a two-part canon at the octave to convincingly set the text “To which the tribes go up….” It would appear that this technique is employed to convey the sense of movement of the tribes of Israel to praise the Lord. Additionally, the duple and triple meters juxtaposed against each other further suggest forward trajectory (Ex. 30).\(^{165}\)

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\(^{165}\) Ps. 122:4.
Example 30. *I Was Glad*, mm. 22-24
The Soprano/Alto enter into a canon with the Tenor/Bass at the interval of the octave

Hurd uses yet another style of choral writing to set the peaceful text of Section B.

Homophonic chordal passages for five part choir (SAATB) create a lush backdrop for the verses of prayer. This material is set using extended tertian harmonies including seventh, ninth, eleventh and thirteenth chords are used (Ex. 31).

Example 31. *I Was Glad*, mm. 44-47
Section B is set in a homophonic fashion for SAATB choir.

This material shows a style of writing that is used exclusively in *Love Bade Me Welcome*, the other Hurd anthem under study.

In addition to employing a variety of choral textures, Hurd uses melodies with wide tessituras and phrases with a clear arch to set the jubilant text. Many phrases show a terraced arch shape. They step up to a preliminary climax, step down, only to rise to the
final climax and subside. Often, the nature of this type of phrase requires that it span an extremely wide interval (Ex. 32).

Example 32. *I Was Glad*, mm. 17-21
An arched phrase in the soprano line

When paired with the meter of 3/2, phrases like this give the anthem a vigorous sense of energy and forward trajectory.

Special consideration should be paid to the organ writing. In addition to being a composer of note, Hurd is an accomplished organist and accompanist, and is careful to write detailed organ registrations in the English manner of choral accompaniment. Although the organ is employed in an accompanimental role, at times it can also take over the primary role from the choir. As previously noted, it introduces the principal motive in m. 1 and is responsible for transitory material. Even more interesting are the times when the organ and choir engage in a dialogue reminiscent of *cori spezzati* (Ex. 33).
Hurd’s setting of the coronation text, *I Was Glad*, captures the jubilation of a psalm for a festival liturgy through harmonic language with a forward fixed-scale-type-relationship trajectory. The lyrical middle section is used to contrast the outer sections. A distinctive melody that permeates the piece unifies this challenging anthem for organ and choir.

**Love Bade Me Welcome**

*Love Bade Me Welcome* is one of David Hurd’s most widely performed anthems. Composed in 1991, it was published by Selah Publishing Co., Inc. in 1993 and bears a dedication to Reverend Charles W. Scott. Along with another of Hurd’s anthems, *King of Glory*, it is part of a series of new choral settings of the poetry of George Herbert written
during the late 1990s by American composers.\textsuperscript{166} Another of the anthems under study, David Ashley White’s \textit{The Call}, is a member of this series as well. The work is an unaccompanied anthem for a SATB choir of four to six voice parts and is approximately four minutes in length. The anthem, although useful as a general anthem, is particularly appropriate when the Eucharist is celebrated.

The text is a poem entitled “Love” published in 1633 by the metaphysical English poet and priest George Herbert (1593-1633) in his collection of mystic poetry, \textit{The Temple}. Like the text of Psalm 122 from \textit{I Was Glad}, the poem has been set frequently by other anthem composers, most notably Ralph Vaughan Williams, in his \textit{Five Mystical Songs} and, more recently, John Tavener. The strophic text contains three stanzas that explore an extended metaphor involving “love” which is personified as a generous host offering hospitality to the poet at a banquet. In the course of the poem, Herbert explicitly identifies “Love” with “the Lord.” In stanza one, the host invites the author into his home. In stanza two, the guest, knowing that he is unworthy, will not enter in, but “Love” will not be refused, and the two share a meal. The meal represents either the sacrament of the eucharist or perhaps the messianic banquet.

Hurd’s writing style aurally portrays this spacious concept of love with lush sonorities and dense textures in three symmetrical stanzas: A (m. 1-18), A’ (m. 19-36), and A’’ (m. 37-54). Homophonic throughout, the piece is essentially a harmonization of a simple melody in E-flat major.

Hurd expresses the true essence of radical hospitality described in the text through the sensuous harmonic language of extended tertian chords, perhaps inspired by the jazz or impressionistic idioms. This same style of writing can be found in the middle section of the other Hurd anthem under study, *I Was Glad*. With the exception of four specific moments that will be discussed later, the entire piece is composed of seventh, ninth and thirteenth chords. Thirteenth chords are used extensively throughout the anthem. When the anthem is in five voices, the ninth is often omitted (Ex. 34).

Example 34. *Love Bade Me Welcome*, mm. 2
The ninth (G) of the thirteenth chord is omitting to facilitate five-part writing

![Example 34](image)

Only in one instance, when the piece divides into six parts, are all six notes of the thirteenth chord present (Ex. 35).

Example 35. *Love Bade Me Welcome*, mm. 13
All six members of the thirteenth chord (E, G, B, D, F and A) are present

![Example 35](image)

In this fashion, extended tertian harmonies (with some chord members missing) form the bulk of the chords of the anthem in the same way that major and minor chords typically form the majority of the chords in common practice harmonic language. In a sense, the
traditional roles of the extended tertian harmonies and three-note chords have been reversed.

Major triads are rare and are used to point out important structural or textual moments. Major chords only appear in five instances in each stanza. Three of these chords are in root position and represent three important structural events: the opening chord (E-flat major), the melodic climax (A-flat major), and the final chord of the stanza (C major) (Ex. 36a, Ex. 36b, and Ex. 36c).

Example 36a. *Love Bade Me Welcome*, mm. 1
The opening chord of the stanza is an E-flat major chord in root position

Example 36b. *Love Bade Me Welcome*, mm. 8
The melodic climax is an A-flat major chord in root position
Example 36c. *Love Bade Me Welcome*, mm. 18
The final chord of the stanza is a C major chord in root position

![Example 36c. Love Bade Me Welcome, mm. 18](image)

The fourth instance of a major chord, although this time in first inversion, may be used to musically describe the words “sweetly” (stanza 1), “smiling” (stanza 2), and “Love” (stanza 3)” (Ex. 37).

Example 37. *Love Bade Me Welcome*, mm.14
C major chord in first inversion

![Example 37. Love Bade Me Welcome, mm.14](image)

When considering Bates’s concepts, these structural chords are linked by a fixed variable of scale type. These tertian chords draw their members from the Ionian scales of E-Flat, A-flat and C Ionian tonalities, and may be thought of as a composing out of the A-flat Ionian chord (A-flat, C, E-flat). In this manner, the major chords that have a clear structural purpose also contain a clear diatonic link to one another.

The melody of the stanzas occupies a relatively small range of less than an octave, from F4 to E-flat5. Like the rhythm of the piece, the melody is frequently quite stagnant and unhurried. It revolves around a “reciting pitch,” in this case, G4 (Ex. 38).
Example 38. *Love Bade Me Welcome*, mm. 1-4
The melody is based around a reciting pitch

![Example 38](image)

The extended tertian chords in the accompanying voices are frequently very compactly spaced to form dense clusters, rather than being spaced evenly (Ex. 39).

Example 39. *Love Bade Me Welcome*, mm. 13
The six parts are closely spaced to form a cluster chord under the “reciting pitch” of G.

![Example 39](image)

The inner voice parts generally move in a step-wise fashion, with the fifth and sixth voice emerging from downward motion to form dense harmonies (Ex. 40).

Example 40. *Love Bade Me Welcome*, mm. 2
The fifth voice (Soprano II) emerges through downward step-wise motion from the G.

![Example 40](image)
Hurd’s setting of the text is extremely sensitive, perhaps showing the influence of Anglican chant that is also sung during the Anglican liturgy. This type of psalmody features a reciting tone followed by a cadential figure. The music closely follows the stressed and unstressed syllables of the text. In this case, the melody is centered around the G4 “reciting tone.” Although the progression of chords remains the same in each stanza, chord changes reflect important inflections of the poetry that are different in each of the three stanzas of poetry (Ex. 41a, Ex. 41b and Ex. 41c).

Example 41a. Love Bade Me Welcome, mm. 1-4
The syllable “Wel(come)” and the word “Soul” are stressed in stanza one.

Example 41b. Love Bade Me Welcome, mm. 18-22.
The syllables “An(sw)er’d” and “Wor thy) are stressed in stanza two.
The words “Marr’d” and “Let” are stressed in stanza three.

Hurd convincingly expresses the gracious and expansive love found in the poem in his anthem, *Love Bade Me Welcome*. The slow tempi, sensitive text setting and lush, jazz-inspired tertian harmonies make it an ideal anthem for the reverberant acoustic found in many cathedrals.
III. Dan Locklair

A. Dan Locklair: Biography

Dan Locklair (b. 1949) is a well-known American composer. A native of Charlotte, North Carolina, Dr. Locklair has spent much of his life in North Carolina, and currently resides in Winston-Salem, North Carolina.

Locklair began his collegiate studies at Mars Hill University in North Carolina where he studied organ with Donna Robertson in 1971. Later he earned the Master of Sacred Music degree at the School of Sacred Music of Union Theological Seminary in New York City in 1973 where he studied the organ with Robert Baker and composition with Joseph Goodman. He completed his formal education by earning the Doctor of Musical Arts degree from the Eastman School of Music in 1981. At Eastman, he studied composition with Ezra Laderman (1975-1977), Samuel Adler (1979), and Joseph Schwantner (1980). He also studied organ with David Craighead.

Dr. Locklair began his academic career as a Lecturer of Music at Hartwick College, Oneonta, New York, in 1977. He was appointed Professor of Music and Composition at Wake Forest University in Winston-Salem, North Carolina in 1982. He also serves as the Composer in Residence to the university.

In addition to his primary career as a professor of composition, Locklair has had experience serving as a church musician. He has worked as an organist and director of music at Episcopal, Presbyterian, and Baptist churches in North Carolina and New York. Regarding his church work, he writes,
I had my first Episcopal Organist/Choirmaster post during college. It was with that position… that I fell in love with the liturgy and the music of the Anglican/Episcopal church. Although I was raised Presbyterian and, at age 14, had my first professional church music post in a Baptist church, I have been an Episcopalian for many years now (as well as a member of AAM) and fully embrace the richness of the Anglican/Episcopal tradition.167

From this work and his academic study, Locklair gained much insight into the way that choirs learn and understand music.

Locklair is known throughout the world for his compositions. In addition to anthem literature, he has composed secular choral works, solo vocal works, chamber music, organ music and orchestral music. He is frequently commissioned to write choral and orchestral works: “I have been most fortunate to have had a steady, uninterrupted stream of commissions since 1982. In addition to choral and vocal works, there have been many commissions for orchestra, concertos, various chamber works, and a variety of solo instrumental compositions as well.”168 His works have been published by Ricordi, Subito, Boosey and Hawkes, Theodore Presser, Paraclete, GIA, and Wayne Leupold Editions. He has won numerous awards, including ASCAP Awards (since 1981), two North Carolina Composer Fellowship Awards, and the 1996 Composer of the Year from the American Guild of Organists. Locklair is also the recipient of the Kennedy Center Friedheim Award, the Alienor Award, the New Music Award from the Omaha Symphony Society, and the 1989 Barlow International Competitions Award. He was the first American invited to have his music performed at the Czech Festival of Choral Arts in 1992, with additional performances in 1997.


168 Locklair, interview.
A strong supporter of the arts, Locklair has served on the boards of the Winston-Salem Arts Council, the Winston-Salem Children’s Chorus, and the North Carolina Arts Council Music Panel. He is also actively involved in the Anglican music community and was a member of the Anglican Musicians Foundation Board.

B. Overview of Anthem Literature and Style

Among Dan Locklair’s vast body of compositions are over fifty pieces of sacred choral music. Subito Music is the primary publisher for these works.

Drawing from his experience as a church musician within the Anglican church, Locklair believes the purpose of the anthem in the Anglican church is “to help make the liturgy sing more fully and to do so with excellence.”169 Like many of the composers under study, Locklair believes that one of the first steps to composing anthems that meet such a standard of excellence begins with the choice of a high quality text. He explains that he was first drawn to the genre of anthem because of “the church and its incredible body of sacred choral music in English (i.e. the anthem).”170 From a young age, Locklair’s compositional output has been centered around expressing matters of faith through music. He shares,

The challenges and joys of expressing words in music - sacred and secular - have always been at the heart of my work as a composer (with one of my first compositions in high school being an anthem). In my view, understanding as much as possible about the texts that I am setting is the key to effectively creating a quality marriage between words and notes. With sacred texts, reflected through my Christian faith, I find that the anthem is a most powerful and rewarding genre.171


170 Ibid.

171 Ibid.
These texts taken from Biblical passages, Psalms, early Latin hymns, contemporary hymns, and passages from the Book of Common Prayer are in both English and Latin.

Locklair has composed anthems for many of the liturgical seasons in the church year. Music for Advent, Christmas, Lent, Holy Week, Easter, and general times are among his body of work. Perhaps it is his knowledge of the needs of a working liturgical choir that has caused him to compose with such a variety of texts. He notes, “As with all of the music of the Anglican/Episcopal liturgy, anthems and motets should be chosen carefully so as to reflect the particular service or day in the liturgical calendar on which they are sung.”

In addition to composing anthem literature for many seasons, Locklair writes for a variety of forces and choral textures, with approximately three-quarters of his work being for mixed SATB choirs. He has composed three unison pieces, one two-part piece, two pieces for double SATB choir, as well as at least three pieces for treble choir. These anthems are equally divided among unaccompanied and accompanied works, with the organ being the most prevalent instrument. A handful of his anthems call for handbells and organ, organ and trumpet, or brass quintet and organ.

Locklair believes that choral writing is an essential skill for all composers who wish to master their craft. He writes, “It is my firm belief that, for any composer who understands and embraces vocal/choral writing, the composer’s instrumental music reflects it as well. The music just breathes in a more natural way.”

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172 Locklair, interview.

173 Ibid.
create such music that drives Locklair to consider many factors when choosing the
difficulty of a piece under construction. He explains,

> It is always important to know which “church choirs.” Choral difficulty level and, if the organ (or other instruments) is used, the skill level of all musicians involved is important to know. This is where a commission makes things easier. With a commissioned work you know who you are writing for and what the performing forces are capable of doing. But, even in doing a non-commissioned piece, I think it important to imagine a particular skill level for the piece and insure that the difficulty level is as consistent as possible throughout the composition.

This leads Locklair to produce pieces that vary in difficulty level from simple to quite challenging, based upon the commissioned group or an intended level of choral singing.

After a text and level of musical ability has been decided, Locklair begins the compositional process by exploring a musical idea. He describes his routine,

> I tend to work in my home studio in the mornings (and evenings when not out), with afternoons being designated for my full load of classes at Wake Forest University. Other than the reality of lots of inspiring pipe smoke (!), describing the process is peculiar. An initial idea for a piece may come in the night, when I am mowing the lawn or in my studio. It is unpredictable. Yet, it is my role, through craft, to exhaustively explore the idea that I am drawn to and, if I deem it worthy, to try and do something with it.  

The body of anthem literature composed by Dan Locklair is the result of the marriage of high quality text and skilled vocal writing. His anthems are frequently sung in parish and cathedral settings alike.

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174 Locklair, interview.
C. Analysis of Anthems

*From East to West*

*From East to West* was composed on July 4, 2003 by Dan Locklair in Winston-Salem, North Carolina, and published by Subito Music. It was “commissioned by the Indianapolis Symphonic Choir (Eric Stark, Artistic Director), with the generous support of the Lilly Endowment Inc., in honor of Charles Manning and his 25th anniversary year as accompanist of the Indianapolis Symphonic Choir”.\(^{175}\) Approximately six minutes in length, it was premiered in December 2003 by the Indianapolis Symphonic Choir and has also been recorded by the choir. The anthem is scored for SATB choir and, appropriately, features the organ prominently.

The anthem is based upon a Latin hymn, *A solis ortus cardine*, the hymn for Lauds during the season of Christmastide. It was written during the fifth century by Coelius Sedulius in *Liturgia Horarum* which Locklair describes as “a lengthy alphabetic hymn (with each four-verse stanza beginning with a different letter of the alphabet).”\(^{176}\) The English translation was penned by John Ellerton and altered later by Robert Ulery, Jr., a colleague of Locklair at Wake Forest University.\(^ {177}\) Four stanzas of the text are set in the anthem.

Dan Locklair offered the following observation about his compositional process for determining the form of the anthem:

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\(^{175}\) Dan Locklair, introduction to *From East to West*, (Massachusetts: Paraclete Press, 2003), 1.

\(^{176}\) Ibid.

\(^{177}\) Ibid.
Since the original text is a hymn, I began the compositional process for this commission by creating an original hymn tune and harmonization for the text. Although the anthem develops the primary melodic and harmonic materials of my original hymn tune and harmonization, the entire hymn setting is heard only once near the end of the piece.\(^{178}\)

Thus, the anthem’s musical form develops from the hymn tune into a work that is a mirrored image of itself. The chiastic form, or pattern, is a classic structure often found in narrative literary forms. One example of this, if three ideas (A and B) are present might look as follows: ABCBA. This symmetrical structure could be used to convey the distance inherent in the text (“From East to West”), which is a narrative describing the birth of Christ. This technique is also called a ring structure because the result of AB-BA creates a closed circle, a palistrophe. Each of the four stanzas are set in chronological order and then set in reverse order, with the fourth stanza serving as the central turning point of the anthem (St.1-2-3-4-3-2-1) and create a structure reminiscent of the chiastic form (Fig. 3).

\(^{178}\) Dan Locklair, introduction to *From East to West*, (Massachusetts: Paraclete Press, 2003), 1.
Figure 3.
The Structure of *From East to West*

<table>
<thead>
<tr>
<th>Measure</th>
<th>Stanza</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-30</td>
<td>One</td>
</tr>
<tr>
<td>31-57</td>
<td>Two</td>
</tr>
<tr>
<td>58-110</td>
<td>Three</td>
</tr>
<tr>
<td>111-136</td>
<td>Four</td>
</tr>
<tr>
<td>137-160</td>
<td>Three (with the addition of the Gloria and Amen)</td>
</tr>
<tr>
<td>161-191</td>
<td>Two (with the addition of the Gloria and Amen)</td>
</tr>
<tr>
<td>192-212</td>
<td>One (with the addition of the Gloria and Amen)</td>
</tr>
</tbody>
</table>

The harmonic language of *From East to West* is based upon an ostinato of two alternating tonal centers: D (Lydian) and A-flat (Ionian and Lydian). He notes, “These tonalities are a tritone apart (the furthermost, foreign relationship in traditional tonality) and seek to symbolize the expanse of “East to West” and “shore to shore” that Christ’s birth and life sought to bridge.” When plotted on a Lydian circle of fifths based upon the model suggested by Bates, this polar relationship is quite clearly demonstrated (Fig. 4).

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179 Locklair, introduction to *From East to West*, 1.
The organ’s introduction sets up the ostinato that is heard throughout stanza one. The pedal alternates between the D and A-flat tritone, making the polar relationship clearly heard (Ex. 42).

Example 42. From East to West, mm. 1-4
Alternation between D and A-flat harmonies
Another interesting aspect of Locklair’s tonal plan two chords is seen when one considers the pitches in the D Chord (D, F-sharp, A), the A-flat Chord (A-flat, C, E-flat) and the other two pitches in the opening material (F natural and B natural). This collection of pitches makes up the octatonic scale (D, E-flat, F, F-sharp, A-flat, A, B, C). Like the form of the piece, the scale is a symmetrical collection of notes separated by alternating half and whole steps. Composers such as Rimsky-Korsakov often used the scale, which the Persians claim to have first discovered in the 7th century, to portray the exotic in 19th century Russian opera.\(^{180}\) It is a particularly interesting connection when considering the poet’s urging cry, “From East to West, from shore to shore, let every hear awake and sing.”

A second harmonic center is established with the advent of stanza four (mm. 112) when the piece begins another ostinato based upon the alternation of two harmonies that are also a tritone apart. In this case, the harmonies utilized are G major with the added second and D-flat major with the added second. Again, these two tonalities are polar opposites when plotted on an Ionian circle of fifths (Fig. 5).

Figure 5.
Alternating G and D-flat diatonic tonalities plotted on a Lydian circle of fifths

The ostinato is elaborated by having two chords in each of the two major tonal areas of alternation: I (G major with added second) and ii7 (A minor seventh) of the first center that alternates with I (D-flat with the added second) and ii7 (E-flat minor 7) of the second center in the organ accompaniment and continue throughout stanza four to the end of the piece (Ex. 43).
Example 43. *From East to West*, mm. 137-142

The second ostinato pattern for the piece is based upon G and D-flat major

Although the piece only contains one central harmonic idea and two major tonal centers, Locklair sets each of the stanzas of the hymn in a different texture, giving the anthem quite a bit of variety. He notes, “Octave dialogues between the soprano/tenor and alto/bass sections of the choir stately proclaim the first stanza text” (Ex. 44).\(^{181}\)

Example 44. *From East to West*, mm. 5-11

Octave dialogues in stanza one

\(^{181}\) Locklair, introduction to *From East to West*, 1.
The second stanza, which describes the vision of the Messiah as a baby, features four-part lyrical writing accompanied by lush organ interludes. The third stanza is a spritely dance, perhaps painting the text’s description of angels in the sky through a dialogue like the one found in stanza one. However, this time, it is located between the soprano/alto and tenor/bass (Ex. 45).

Example 45. *From East to West*, mm. 63-67
Stanza three dialogue between upper and lower voices

The fourth stanza begins with alternation between the parts before unfolding in a two-part “Gloria” and unison “Amen.” Each of the textures originally utilized in stanzas three and two are found in their reprises. The final statement of stanza one does differ from the original treatment. It is a full statement of the newly-composed hymn tune in unison, and later in parts (Ex. 46).
Example 46. *From East to West*, mm. 192-195
The final section of the piece is the full statement of the text of stanza one in unison

\[
\text{Stately and exaltingly proclaiming (} \text{ff \ legato} \text{)}
\]

\[
\text{From East to West, from shore to shore,}
\]

Locklair also weaves the quasi-chiastic idea into the melodic contour. In stanza one, the melody of phrase one is the intervallic inverse of the second part of the phrase. The minor third above and below the center point of A natural forms the contour of the melodic line (Ex.).

Example 47, *From East to West*, mm. 11-14
The opening phrase is symmetrical and based upon the interval of a minor third above and below A natural

\[
\text{let every heart awake and sing}
\]

This gives a bold, angular quality to the opening declamatory phrases.

The second lyrical melody is based upon the motive of the rising fifth, which could be seen as a description of the text’s heraldic cry: “Behold!” (Ex. 48).

Example 48. *From East to West*, mm. 34-35
The opening interval of a fifth
Lyrical phrases with an arch shape form the rest of the melodic material of stanza two. Stanza three’s melodic contour is based upon a small range and is set in a staccato fashion, which could be seen as a way to musically describe the song and flight of the angels in the sky (Ex. 49).

Example 49. *From East to West*, mm. 63-65
The angels in the sky possibly depicted by the staccato melody in stanza three

The accented rhythms in mixed meter turn the melody into a dance. Stanza four continues to use the mixed meter, which can be seen as the angel’s cry of praise and prominently features the minor descending third that was found in the opening stanza one.

The basis for the material that is developed in the anthem is found in the final section’s statement of the hymn. The melodies that have been hinted at are finally clearly stated in unison by the choir. The anthem thus functions in a manner opposite to the typical hymn anthem where a melody is first stated and then varied. The minor third,
featured prominently in all of the stanzas before, is the basis of the opening hymn tune (Ex. 50).

Example 50. *From East to West*, mm. 192-195
The opening introduction of the hymn

*Stately and exaltingly proclaiming (♩ = ca. 72)*

\[\text{From East to West, from shore to shore, } \]

*From East to West* is also interesting from a rhythmic standpoint. As noted earlier, much of the anthem’s accompaniment is based upon several ostinato harmonic patterns. However, the ostinato often extends to the rhythmic patterns present in the anthem. According to Catherine Hicks, there are stylistic influence of twentieth century composer Igor Stravinsky in Locklair’s organ works. Because this piece’s organ accompaniment is such a prominent feature of the piece, Hick’s research on the organ works is particularly useful when examining *From East to West*. She asserts, “What I find is that his use of rhythmic ostinato is a technique common to both Locklair and Stravinsky.”

In her research, Locklair is quoted as saying, “The things that really made an impression on me about his (Stravinsky’s) music were economy of means and

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his use of rhythm. No composer knew what to do with rhythm as much as Stravinsky did.\textsuperscript{183}

*From East to West* certainly shows the influence of a composer cognizant of the power of a driving sense of rhythm. The meters of the first two stanzas are based upon a half note pulse, however they each have a different character. For example, the four-measure ostinato in stanza one is based upon the alternating pedal point, and gives the anthem the gravitas of a moving processional. One of the most identifiable traits of the ostinato is the roulade (slide) in the manual parts. Additionally, it alternates two pitches a tritone apart in the pedals (Ex. 51).

Example 51. *From East to West*, mm. 1-4
The opening ostinato

![Ostinato Example](image)

Stanza two’s half-note pulse is much more relaxed and seems to provide a relief from the driving motion of stanza one.

In contrast, stanzas three and four feature alternating meters based on the quarter and eighth note (2/4 and 3/8), creating an uneven dancing rhythmic toccata based upon another rhythmic ostinato (Ex. 52).

\textsuperscript{183} Ibid.
Example 52. *From East to West*, mm. 81-83

Toccata figuration

It may be seen as a way to musically depict the dance of the angels in the sky.

Because the melodies of the choral parts begin on the off-beat, the piece is imbued with a sense of continual forward motion. This is especially effective when the melody is passed between different voice parts. Later, when the full statement of the hymn in the final section is presented on the beat, it has an especially stately impact.

The organ is used virtuosically as well as colorfully. Many colors and textures, including the zimbelstern and full organ, are utilized to show the full expressive possibilities of the instrument. Further potential text painting in the accompaniment can be seen in the use of a solo reed stop with choral accompaniment during the text “to shepherds poor the Lord most high”, possibly depicting a shepherd’s reed instrument (Ex. 53).
Example 53. *From East to West*, mm. 93-96  
Solo reed

The full resources of the organ are also utilized as the piece draws to a conclusion. While the choir holds the final note, the organist plays the initial opening ostinato in the pedal (Ex. 54).

Example 54. *From East to West*, mm. 204-207  
The opening ostinato in the pedal

This challenging anthem is a joyful expression of the Nativity story. A form reminiscent of the chiastic structure, coupled with alternating harmonies a tritone apart depicts the breadth and width that the text describes. This structure may also imply a deeper theological image- the connection between the manger (Christmas) and the cross (Easter) that is inherent in the Christian faith. The virtuosic organ part honors the work of
the organist for whom it was commissioned as well as cleverly supporting the anthem’s text.

\textit{Pater Noster}

\textit{Pater Noster} is an anthem based upon the text of the Lord’s Prayer in Latin.\textsuperscript{184} It was completed on April 12, 2000 in Winston-Salem, North Carolina, and published in 2001 by Subito Music Publishing. \textit{Pater Noster} is an \textit{a capella} anthem scored for SATB choir with \textit{divisi} and is dedicated to Gerre Hancock and The Saint Thomas Choir of Saint Thomas Church, Fifth Avenue in New York City. The St. Thomas Choir has recorded the anthem. It is approximately three and a half minutes in length.

The anthem is a harmonization of each phrase of the Latin text in duple meter. Special attention is given to text setting and important syllables are emphasized in the music, which shifts between two and three pulses per measure. The text is set syllabically, and while each individual part has freedom of movement, the phrases are essentially homophonic.

Structurally, the anthem can be divided into five sections of ten-twelve measures of music and an “Amen” coda that are all roughly symmetrical in nature. Each major section is composed of two-four phrases of the prayer (Fig. 6).

\textsuperscript{184} Matthew 6:9-13.
As can be seen in Figure 6, many of the major sections are connected by tertian relationships and most share a fixed variable of the Ionian scale-type (major) or the Lydian scale-type. The first three sections (A, A’, and B) utilize the A Ionian mode. However, there is a shift to C major by the conclusion of section B. The two diatonic areas do not share a key signature (three sharps and no sharps) or a tonal center, but they are linked because of a shared scale type. Thus, the tertian trajectory of the piece from mm. 1-31 may be graphed on an Ionian circle of fifths (Fig. 7).
When the relationships share a fixed variable, they are easily graphed in two-dimensional charts. The resulting effect is that of a seamless transition. However, not all of the relationships in a piece share a fixed relationship. In these cases, Bates proposes the use of a three-dimensional chart entitled “The Table of Diatonic Relations.” This table allows one to plot relationships between diatonic relationships that vary in scale-type, key signature, and tonic (Fig. 8). The transitions that do not share a fixed variable do not contain such a seamless transition.

Section C of *Pater Noster* is a transitory section which visits several tonal areas and shows a more detailed transition: it begins in C Ionian, moves through C Lydian to E Lydian and cadences on D Lydian. The next section, D, begins in A major. Although these areas may seem a bit unrelated, when graphed on the Table of Diatonic Relations, several links emerge: fixed-tonic (C Ionian and C Lydian), fixed scale-types (C Lydian to E Lydian to D Lydian), and the fixed key signature (three sharps between D Lydian and A Ionian) (Fig. 9).
The bulk of section D is spent transitioning to the original tonic (A major). When considering the trajectory of the piece as a whole, the piece shows a tonic-mediant-tonic trajectory. This movement from A Ionian to C Ionian to A Ionian contains the fixed variable of the Ionian scale.

At the phrase level, a significant portion of the first half of the music (Sections A, A’ and part of B) is based upon a repeated harmonic progression (Ex. 55).

Example 55. *Pater Noster*, mm.1-4
Harmonic progression

Many of the chords in this progression are not in root position. This is a characteristic of much of the harmonic language throughout the work. A sense of timelessness—that the piece has not begun or ended—accompanies this type of chord voicing. As can be seen from Example 55, the first note and final cadence of the musical “germ” of the piece begins on A major in second inversion.
Yet another feature of the harmonic language is the addition of the second scale degree (or raised fourth “Lydian” scale degree) to the triad. The final “Amen” (the coda of the anthem) features both the second scale degree and a second inversion chord (Ex. 56).

Example 56. *Pater Noster*, mm. 53-55  
The final cadence

While the harmonic progression is an important feature of the anthem, the melodic material is drawn from a “germ” and expanded in each subsequent phrase. In section A there are three phrases, each growing longer in length. The musical germ, present in the first phrase, is essentially a note with its upper and lower neighbor. This motive is developed by expansion of intervals upward (Ex. 57a, 57b, 57c).
Example 57a. *Pater Noster*, mm. 1-3
The opening phrase’s peak is F

Example 57b. *Pater Noster*, mm. 4-7
The second phrase’s peak is A

Example 57c. *Pater Noster*, mm. 8-12
The third phrase’s peak is D

These phrases, like many in the piece, show the typical arch shape and the climax expanding as the “germ” is developed gradually.

Texturally, the piece is united by one voice that begins the phrase approximately one half note before the other three parts join (Ex. 58).

Example 58. *Pater Noster*, mm. 1-4
The bass voice begins before the other three voices enter
Phrase by phrase, the beginning voice is located between all of the voice parts. At important structural points, such as a change of harmonic center, all of the voices enter simultaneously. The first example of such an entrance can be seen at the first major tonal shift from A major to C major at the end of Section B (Ex. 59).

Example 59. *Pater Noster*, mm. 30-31
All voices enter simultaneously at the first major tonal shift

The parts divide into dense tertian harmonies in as many as eight parts at the climax of the piece in Section C (mm. 33-42).

The Lord’s Prayer is an essential part of many Christian liturgies. The Roman Catholic Lord’s Prayer used here is consonant with the biblical account, but different than Protestant practice. It is a communal prayer, and thus, is well suited to the homophonic texture chosen by Locklair. Careful attention is given to text setting, allowing the text to rise to the forefront. Many times, when reciting a prayer, a leader begins a phrase and then the congregation joins in during the following phrases. This idea is conveyed
musically when a single voice part begins each phrase. Third relationships between tonal areas allow for smooth harmonic shifts and allow the piece to unfold naturally and expressively.
IV. Bruce Neswick

A. Bruce Neswick: Biography

Bruce Neswick (b. 1956) is a native of Pasco, Washington. He graduated with a Bachelor of Music degree from Pacific Lutheran University in Washington in 1978. He earned a Master of Music degree in organ from the Yale School of Music’s Institute of Sacred Music in 1980. In addition to his collegiate studies Neswick earned the prestigious Fellowship certificate from the American Guild of Organists. Neswick has studied with Lionel Rogg, Robert Baker, David Dahl, Gerre Hancock, and Margaret Irwin-Brandon.

Upon graduation from college, Neswick served as the Organist and Choirmaster at many Episcopal churches and cathedrals around the world. From 1983-1991, he was the Canon for Music at St. Paul’s Cathedral in Buffalo, New York. He worked abroad at Holy Trinity Anglican Church in Geneva, Switzerland from 1991-1993. Upon return to the United States, he served as Organist/Choirmaster at Christ Church Cathedral in Lexington, Kentucky. Later he was appointed as the Assistant Choirmaster and Director of the Girls Choir at the Washington National Cathedral. Subsequently, he served as the Director of Music at the St. Albans School for Boys and the National Cathedral School for Girls until 2001. He also served as the Canon for Music at the Cathedral of St. Philip in Atlanta, Georgia from 2001-2008, before becoming the Director of Music at the Cathedral Church of St. John the Divine in New York City until 2011.

Neswick is extremely active as an educator and clinician in the field of church music. Since 2011, he has been an Associate Professor of Church Music and Organ at the Indiana University Jacobs School of Music. In addition, he served as an accompanist and director for many Royal School of Church Music (RSCM) courses and as a clinician for
many university conferences and national conventions. He has been an active member of
the AGO, including serving as chapter dean and working on the national improvisation
committee.

Well known for his skill as both an interpreter and improvisateur, Neswick has
performed across the country and is a Phillip Truckenbrod Artist. He has won three first
place improvisation prizes: at the 1989 San Anselmo Organ Festival, the 1990 Boston
AGO National Convention, and the 1992 Roctett Concours at the Conservatoire de
Musique in Geneva, Switzerland. His recorded solo organ recordings include both
repertoire and improvisations.

As a composer, Neswick has published organ music and choral music with
Press, and the St. James Press. His hymns and service music have been published in
hymnals from a variety of denominations, including The 1982 Hymnal.

B. Overview of Anthem Literature and Style

Neswick has written or published over eighty pieces of sacred choral literature of
which the majority are anthems. Although most of his works are published by Paraclete
Press, a number of his anthems were published by Augsburg Fortress and many remain
unpublished. These anthems perform an important role in the liturgy of the Episcopal
Church. “The purpose of the anthem, as I see it, is to glorify God through the received
texts of the Liturgy, set to music by a wide range of composers reflecting the diversity,
ever-evolving tradition and genius of the Church,” writes Neswick. 186

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186 Bruce Neswick, written interview by author, July 30, 2014.
Having been exposed to liturgical traditions in both the Anglican and Lutheran realms, Neswick began composing choral music for the church at an early age. With his usual wit, he recalls,

As an adolescent, I was drawn to the liturgy and music of the Church and began writing settings of the Propers in my early high school years. The texts for these settings were taken from my copy of the *Anglican Missal*: I was geeky and High Church! I was also inspired by the examples of some of the composers publishing with Concordia and was fascinated by the High Church traditions in the Lutheran world, even though I was being brought up Episcopalian. While I was an undergrad at Pacific Lutheran University, I wrote a couple of anthems for the student choir of the University Congregation, whose pastor at the time, Gordon Lathrop, was a very huge influence. The first anthem of mine that eventually got published was a setting of *Come, Holy Ghost*, written in the summer after graduating from PLU for the wedding of two very dear friends from school and now available through *Trinitas*.¹⁸⁷

Many of Neswick’s anthems were the result of commissions or written for specific groups of musicians whom he directed.

Often these commissions come with a prescribed text. Choosing a text can be a challenge, he explains, “I almost always prefer it if the commissioner chooses the text. When given a choice, I will always gravitate to un-rhymed prose-poetry: the psalms, the scriptures. Personally, I find hymn texts much more difficult to set, perhaps because I tend to drift unconsciously into standard hymn-anthem format!”¹⁸⁸ In fact, approximately one-third of his anthems are based upon psalm texts. Neswick has also found textual material in the prayers from the 1979 *Book of Common Prayer*, and other Biblical passages. Despite his earlier words, hymn texts do form a portion of his anthem output; *Lo! How a Rose E’re Blooming* and the Advent hymn *People Look East!* are two such

¹⁸⁷ Neswick, interview.

¹⁸⁸ Ibid.
examples. He has also set prayers and hymns in praise of music, including the “Collect for Musicians and Artists” (O God Whom Saints and Angels Delight to Worship in Heaven), and A Chorister’s Prayer, and Fred Pratt Green’s hymn, When In Our Music God is Glorified.

After a text is chosen, Neswick describes a typical compositional process based upon careful study of the text and composition of initial motivic material:

I write out the text in hand, and then I mull over the structural possibilities. I will then generally sit at the piano and organ and begin to improvise the music for the first section. Often, the material for subsequent sections springs from this music, so I generally wind up spending the most time at the outset. Once I’ve set things in motion, I tend to pick up speed and can finish the work in a matter of days. Getting to the point of moving beyond the opening, however, may take weeks of pondering and procrastination.  

Neswick’s anthems are often conceived for four-part choir with organ, although approximately a quarter of his anthems are unaccompanied. Four anthems include organ and instrumental accompaniment. There are two settings of festival anthems with organ and brass accompaniment: Abbott’s Leigh and Christ is Risen!. Other anthems include organ and solo instrumental accompaniment, including: Peace Be With You (Oboe) and When In Our Music God is Glorified (Trumpet). 

Having worked in the Anglican church as an organist and choirmaster for over four decades, Neswick is well attuned to the demands of choral writing. “Tessitura; melody that has some aspect of memorability to it; (and) harmony, that while possibly advanced, is not beyond the reach of a well-trained semi-professional choir” are all

189 Neswick, interview.
factors that impact the choral writing.\textsuperscript{190} Neswick’s anthems generally feature choral textures that may be described as moderately difficult in terms of choral reading ability. He notes, “I’ve always aimed for the high middle ground: the choirs that might have a mix of paid and volunteer members, that meet at least once during the week, that sing every Sunday during the ‘season.’”\textsuperscript{191} While there are anthems that can be performed in unison by a mixed choir, such as \textit{A Chorister’s Prayer}, \textit{Epiphany Carol}, and \textit{Requiem Aeternam}, these anthems were originally conceived for treble chorister groups that Neswick has conducted. In the same line of inspiration, he has written an anthem, \textit{We Have Waited in Silence}, for two-part men’s changed voices.

Neswick counts among his stylistic influences another of the American composers represented in this study, David Hurd:

\begin{quote}
I have been inspired by the examples of my favorite modern-day American church music composers: Gerre Hancock, Richard Proulx, Gerald Near, Peter Hallock, Richard Dirksen and, perhaps most of all, David Hurd. I admire and seek to emulate the peculiarly American amalgamation of chant-inspired melody and Broadway/Soundheim-inflected harmony represented in their works. This school of composers, in my opinion, stands head to-head with the best of the English Anglicans (Herbert Howells, Anthony Caesar, Philip Moore, Richard Shephard, Grayston Ives), but with a jazzier harmonic language, true to its American origins.\textsuperscript{192}
\end{quote}

This harmonic language is frequently shown in his anthems through modal harmony and melodies fashioned after the influence of chant. One such anthem that shows the influence of chant is the unison treble anthem, \textit{Epiphany Carol}. A melody that is based

\textsuperscript{190} Neswick, interview.

\textsuperscript{191} Ibid.

\textsuperscript{192} Ibid.
upon rhythmic dance alternates with a chant melody, directed to be sung in “plainsong style.” 193 The melody is noted in un-stemmed neumes grouped in asymmetrical and, at times, melismatic arch shapes. The two-part treble anthem, I Sing of a Maiden also contains melody based upon chant.

Other pieces in Neswick’s body of anthems are homophonic settings of hymn tunes. Neswick has composed many hymn tunes, some of which have been featured in the 1982 Hymnal. He has published a collection of newly composed tunes, descants to pre-existing tunes, and organ arrangements entitled A Liturgical Miscellany. Lo! How a Rose E’er Blooming is a newly composed anthem that is essentially a four-part hymn.

The influence of organ improvisation and Neswick’s abilities as an organist are apparent in another style of anthem: works for festival occasions. These anthems are generally based upon jubilant texts (frequently psalms or Biblical passages) and are written for four- to eight-part mixed choirs with organ accompaniment. In many cases the organ writing is quite virtuosic. The often-recorded anthem, Hallelujah! Sing to the Lord a New Song is an example of such an anthem. Dedicated to Raymond and Elizabeth Chenault, a well-known concert organist duo, the anthem was commissioned to celebrate their twenty years of service at All Saints’ Episcopal Church in Atlanta, Georgia. 194 The organ accompaniment is extremely virtuosic, featuring frequent registrational changes, mixed meter, extended scales and fast planing passages. In this type of anthem, the organ and choir are seen as equal partners in chamber music. Magna et Mirablia, Let the

Peoples Praise You, O God, and I Will Set His Dominion in the Sea all fall into this category.

Neswick’s anthems form a body of literature based upon the rich heritage of texts found in the tradition of the Anglican liturgy and infused with the harmonic idiom of American Anglican composers.

C. Analysis of Anthems

Let the Peoples Praise You, O God

This anthem, appropriate for general and festival use, is based upon all seven verses of Psalm 67. This anthem is set for four-part SATB choir and is approximately five minutes in length. The joyful psalm text has frequently been set as an anthem for other festival occasions. The most well-known example is William Mathias’s anthem of the same psalm that was composed for the royal wedding of HRH The Prince of Wales and Lady Diana Spencer in 1980.\textsuperscript{195} Like Mathias’s anthem, Neswick’s setting is for SATB choir and organ.

The structure of the anthem is based upon a rondo form fashioned by alternating a refrain with new musical material. The refrain is crafted from a verse of Psalm 67: “Let the peoples praise You, O God; let all the peoples praise You.”\textsuperscript{196} The refrain, which is always set in the key of D major, appears four times throughout the piece as shown in Figure 9. Excursions to different keys (often sharing tertian relationships with D major) are found in the episodic material (Fig. 10).


\textsuperscript{196} Ps. 67:3.
The Structure of *Let the Peoples Praise You, O God*

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
<th>Psalm Verse</th>
<th>Tonal Center and Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-11</td>
<td>A (Refrain)</td>
<td>3/5</td>
<td>D Ionian/ D Mixolydian/ D Dorian</td>
</tr>
<tr>
<td>12-33</td>
<td>B</td>
<td>1-2</td>
<td>E-flat Ionian; G major</td>
</tr>
<tr>
<td>34-41</td>
<td>A’ (Refrain)</td>
<td>3/5</td>
<td>D Ionian/ D Mixolydian/ D Dorian</td>
</tr>
<tr>
<td>42-61</td>
<td>C</td>
<td>4</td>
<td>D Ionian, E minor, G Ionian</td>
</tr>
<tr>
<td>62-71</td>
<td>A’’ (Refrain)</td>
<td>3/5</td>
<td>D Ionian/ D Mixolydian/ D Dorian</td>
</tr>
<tr>
<td>72-105</td>
<td>D</td>
<td>6-7</td>
<td>C Lydian, E-flat Lydian, E Lydian, F-tonic</td>
</tr>
<tr>
<td>106-117</td>
<td>A’’’ (Refrain)</td>
<td>3/5</td>
<td>D Ionian/ D Mixolydian/ D Dorian</td>
</tr>
</tbody>
</table>

The colorful harmonic language of the piece is created through shifting diatonic relationships. From the very beginning of the work, the refrain (A) sets up the expectation that the piece will cycle through several modes. The material in the refrain, which certainly has a tonic of D, suggests several modes because of the use of F-sharp, F-natural, C-sharp, and C-natural. This will be discussed at more length later; however, the refrain acts as a precursor to the shifting tonal areas of the larger structure.
Many of these larger sections have tonal areas that share a fixed variable that may be graphed using figures suggested by Bates. For example, the B section (mm. 12-33) contains two sub-sections. The first sub-section (mm. 12-23) is in E-flat major, which is the Neapolitan chord (Flat-II) of D major. The second sub-section (mm. 24-33) is in G major, which may be thought of as the dominant to the D-tonic center of the refrain. These two keys (E-flat and G) share a tertian relationship with each other, and prepare for the return of the refrain (A’) in D major. Thus, the relationship between the first three sections (A, B, A’) is a fixed-scale type relationship and whose trajectory may be graphed on a circle of fifths (Fig. 11).

Figure 11.

Fixed-scale type relationships between A, B and A’ plotted on an Ionian circle of fifths

Ionian
The Table of Diatonic Relations is particularly useful in showing the relationship between the second refrain, the second episode and the third refrain (A’, C, A”). These harmonic areas share no fixed variables but their relationship is not unrelated. The trajectory may be plotted using Bates’s table (Fig. 12).

As can be seen in Figure 12, the link between the diatonic area of Section A’ (D Ionian) and Section C (E Aeolian and G Ionian) may be found in the fixed-scale type relationship of D Ionian and G Ionian.

The Table of Diatonic Relations is also needed to show the trajectory between the third refrain (A”’), the third episode (D) and the return to the final Refrain (A”’”). The Lydian scale-type is utilized in the third episodic section (D) that cycles each phrase through a variety of keys in Lydian modes. Planing second inversion chords in the accompaniment begin in C Lydian (Ex. 60).
Example 60. *Let the Peoples Praise You, O God*, mm. 72-73

The third episode

However, section D’s relationship does not share any variables with the refrains A”” and A’””. This trajectory may be plotted using the Table of Diatonic Relations (Fig.13).

**Figure 13.**
Trajectory from A’”” to D to A’”” plotted on the Table Diatonic Relations

<table>
<thead>
<tr>
<th>Flats</th>
<th>Sharps</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
</tr>
</tbody>
</table>

It may appear that D Ionian and the third episodic harmonic material have no direct links (as were present in Figure 13). However, Neswick ingeniously uses diatonic ambiguity in the refrain material to provide such a link. While the vocal melody of the refrain is in D Ionian (2 sharps), the introductory accompaniment to the melody contains the flattened seventh (C-natural) and the flattened third (F-natural) that suggest the Mixolydian and Dorian modes (Ex. 61).
This implies that the refrain suggests three diatonic areas (D Ionian, D Mixolydian, and D Dorian) that share a fixed tonic (D) with variable key signatures and scale types (Fig. 14).

In a sense, the modal ambiguity of the refrain actually acts in a unifying fashion with shifting tonal areas and modes in the refrain.

In addition to the use of diatonic variable shifts, extended tertian harmonies play a part in Neswick’s harmonic language for the anthem. The two-measure ostinato pattern found in the first episodic section (B) in mm. 12-33 shows that the first chord of the ostinato is actually a C-minor 9th chord voiced in open position. A series of open fifths
appears in the left hand while the right hand plays a quartal chord consisting of two fourths stacked on top of each other (Ex. 62).

Example 62. *Let the Peoples Praise You, O God*, mm. 12-13
The organ ostinato

![Ostinato Example](image)

This stacking of fourths mirrors the final “chord” of the organ introduction to the refrain, which appears whenever the refrain is present. Instead of being a D major chord, it is a D major chord with the fourth (G-natural) instead of the third (F-sharp-natural). This can also be viewed as quartal harmony, a stacking of fourths (D-A and G-D) (Ex. 63).

Example 63. *Let the Peoples Praise You, O God*, mm. 1-3
The final chord of the introduction

![Final Chord Example](image)

The texture of the choral parts of the anthem varies between one and two voices. The refrain is always presented in a unison full choir voicing. There are unison soprano solos and duets between the soprano and alto voices. When the anthem appears to be in
four-parts, the writing is actually doubled two-part music. Soprano and tenor parts sing the same notes and alto and bass sing the same parts (Ex. 64).

Example 64. *Let the Peoples Praise You, O God*, mm. 42-46
The four-part writing with voice pairs

This style of part-writing is often used to compose music that is more easily accessible for choirs than four separate voice parts.

Neswick’s phrases often are built upon stepwise motion or repeated motives, which also makes them more accessible for choirs. In the case of the refrain, which is a unifying device itself, the melody is essentially a descending scale (Ex. 65).

Example 65. *Let the Peoples Praise You, O God*, mm. 3-5
The first section of the refrain

Another unifying melodic motive is a vocal part that opens with the interval of a perfect fifth. Both melodies of the first episode (B, mm. 12-33) open with this interval (Ex. 66a and Ex. 66b).
Rhythmically and metrically, the piece is unified by the use of juxtaposing duple and triple rations against each other on multiple levels. The majority of the anthem (and the entirety of the anthem’s organ accompaniment) is in 6/8. The first use of the hemiola appears in the left hand of the accompaniment introduction to the choral refrain, which is set in 3/4 while the right hand remains in 6/8 (Ex.67).
This sense of rhythmic clash is present in a slightly larger rhythmic level in a more
formally notated fashion in the first episode (B). Here, the choral parts are in 2/4 while
the organ part remains in 6/8 (Ex.68).

Example 68. *Let the Peoples Praise You, O God*, mm. 14-15

The first episode

\[
\begin{align*}
\text{unison soprano} & \quad p \quad \text{molto legato} \\
\text{chord} & \quad \text{May God be mer-ci-ful to} \\
\text{organ} & \\
\end{align*}
\]

Because the organ plays on every dotted quarter note, it lines up directly with the 2/4
meter of the choral writing. Neswick took special care to compose the organ
accompaniment in 6/8, but it barely supports the notated meter. This is a case where the
perceived difficulty of the choral and organ parts being in two separate meters is negated
by experienced choral writing.

The text is well set; most of the writing is syllabic in nature. Important syllables
generally correspond to important metrical pulses that strengthen the feel of the metrical
pulse, regardless of the subdivision.

As an accomplished organist and choral accompanist Neswick wrote an organ
accompaniment that is both idiomatic for the instrument and creates unique timbres.
Although the organ certainly functions in an accompanimental role at times, it also participates in alternatum with the choir. A festive dialogue is generated. Frequently, these organ interjections end with a large chord before choral exclamations are sung in an *a capella* fashion (Ex. 69).

Example 69. *Let the Peoples Praise Thee, O God*, mm. 3-5
The organ and choral parts participate in a dialogue

*Let the Peoples Praise Thee, O God* is an anthem that aptly sets the festival psalm text. Though the diatonic harmonic relationships may appear unrelated, upon closer inspection they actually show a sophisticated trajectory within a conventional form. Through the use of refrain, writing for two vocal parts, and a difficult organ accompaniment, Neswick created an anthem that captured the festive nature of the psalm while keeping the choral writing accessible to smaller choirs.
I Will Set His Dominion in the Sea

*I Will Set His Dominion in the Sea* is a festival anthem for organ and SATB choir based upon verses from the Psalms, much like Hurd’s anthem *I Was Glad*. It was published in 1995 and dedicated to “Todd and Anne Wilson and choirs of the Cathedral of the Incarnation [Garden City, NJ] on the occasion of the Cathedral’s centenary celebration and the dedication of the new Casavant organ.” It is little wonder that the challenging organ part was influenced by the Cathedral’s new organ and virtuoso organists. The text is based upon verses from Psalm 89:26-28, 51 and Psalm 132:14, 16-17, which are triumphant verses describing the victorious powers of God. It is approximately six minutes in length.

Like many of the anthems in this study, the form of the anthem is ABA’. The opening A section (mm.1-61) is repeated in a shortened reprise fashion at the end of the piece in section A’ (mm. 96-138). The two festive outer sections flank a meditative, lyrical B section (mm. 62-95) (Fig. 15).

Figure 15.
The structure of *I Will Set His Dominion in the Sea*

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-61</td>
</tr>
<tr>
<td>B</td>
<td>62-95</td>
</tr>
<tr>
<td>A’</td>
<td>96-138</td>
</tr>
</tbody>
</table>

Upon closer investigation, the A section is actually composed of a smaller scale ABA section which is nested within the larger one. In this case, Subsections (abc) and (a’b’c’) bookend d (Fig. 16).

Figure 16.
The Harmonic Structure of Section A of *I Will Set His Dominion in the Sea*

<table>
<thead>
<tr>
<th>Section</th>
<th>Sub-Section</th>
<th>Measure</th>
<th>Tonal Center</th>
<th>Choral/Organ Figuration</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>a</td>
<td>1-5</td>
<td>C Lydian dominant</td>
<td>Toccata figuration with tune in the left hand</td>
</tr>
<tr>
<td>A</td>
<td>b</td>
<td>5-12</td>
<td>G-sharp Phrygian/ B Mixolydian</td>
<td>Toccata figuration on alternating manuals</td>
</tr>
<tr>
<td>A</td>
<td>c</td>
<td>12-28</td>
<td>C Lydian</td>
<td>Choral entrance with organ toccata accompaniment</td>
</tr>
<tr>
<td>A</td>
<td>d</td>
<td>28-41</td>
<td>A-flat major (Choral parts) and/or E-flat major (Organ) (Cadence on B major)</td>
<td>Choral canon with organ toccata figuration</td>
</tr>
<tr>
<td>A</td>
<td>a’</td>
<td>42-46</td>
<td>C Lydian Dominant</td>
<td>Toccata figuration with tune in the left hand</td>
</tr>
<tr>
<td>A</td>
<td>b’</td>
<td>46-53</td>
<td>G-sharp Phrygian</td>
<td>Toccata figuration on alternating manuals</td>
</tr>
<tr>
<td>A</td>
<td>c’</td>
<td>53-61</td>
<td>C Lydian transitioning to middle Section B</td>
<td>Shortened Choral entrance; then Harmonic transition to Section B</td>
</tr>
</tbody>
</table>
The anthem’s harmonic language is derived from swiftly changing harmonic sequences that are often modal in nature. Chromatic alterations also give the anthem’s harmonic language a colorful and fresh sound, which can be clearly heard in the opening A section (mm.1-61). Neswick frequently employs fixed diatonic variables within his harmonic language, resulting in material that is quite tonally ambiguous while at the same time giving a sense of unity. For example, the anthem opens with an extended introductory toccata for organ based on a C Lydian Dominant scale. The raised fourth scale degree (F sharp) and the flattened seventh (B flat) draw inspiration from a scale that is popular in the jazz idiom (Ex. 70).

Example 70. *I Will Set His Dominion in the Sea*, mm. 1-3
The organ toccata

This diatonic scale is actually a pairing of two diatonic scales (C Lydian and C Mixolydian) with a fixed-scale tonic of C.

Fixed variables continue to play a role in the harmonic language of the piece. Shortly after the abrupt end of the A section, the toccata figuration changes and the piece employs the key signature of four sharps (F, C, G D). This transition occurs abruptly, leaving only an eighth rest to prepare the listener (Ex. 71).
When considering the right hand, the G-sharp Phrygian scale seems dominant. However, the left hand seems to emphasize B Mixolydian.

At other times, the work uses major diatonic keys, as in the case of the two sections that follow in G major (mm. 12-28) and A-flat major (mm. 27-29). It is interesting to note that these sections, which are relatively stable, are sung by the choir, while much of the transitory material is often moved forward by the organ. One exception to this may be found in the cadence of section d, which prepares the return of a. In an interesting cadence, the A-flat sequence cadences on the Neapolitan chord (Flattened II- B Major) with an added second (C-sharp) (Ex. 72).

Example 72. *I Will Set His Dominion in the Sea*, mm. 39-40
The section in A-flat major cadences in B major
The bass line of the organ supports this transition well—the pedal uses descending stepwise motion to transitions from E-flat to D-flat to C-flat (enharmonic equivalent of the B natural). Like the transition from a to b, this striking cadence is followed by silence. The B major chord may perhaps be thought of as leading tone to the return of the a’b’c’ recapitulation.

The B section is more lyrical in nature and its harmonic language is again modal, like many of the anthems under study. Its structure may be described as follows (Fig. 17).

<table>
<thead>
<tr>
<th>Section</th>
<th>Sub-section</th>
<th>Measures</th>
<th>Tonal Center</th>
<th>Choral/organ Figuration</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>x</td>
<td>62-67</td>
<td>B Aeolian (Aspects of B Locrian)</td>
<td>Unison Soprano; Organ solo in thirds</td>
</tr>
<tr>
<td>B</td>
<td>x’</td>
<td>68-76</td>
<td>B flat Aeolian</td>
<td>Duet in third in soprano; Organ solo in thirds</td>
</tr>
<tr>
<td>B</td>
<td>x’’</td>
<td>78-83</td>
<td>B Phrygian</td>
<td>SATB a capella</td>
</tr>
<tr>
<td>B</td>
<td>Y (transition to A’)</td>
<td>84-95</td>
<td>Transition from B-flat Aeolian to four sharps</td>
<td>SATB and organ ostinato and toccata figuration</td>
</tr>
</tbody>
</table>

In the first part of the B section (mm. 62-83), B Aeolian (natural minor), B-flat Aeolian (natural minor) and B Phrygian are used before transitioning back to the reprise of the A section. The first two tonalities are linked via a fixed scale type: the Aeolian scale. The relationship is less direct between B-flat Aeolian and B Phrygian as can be seen from the trajectory plotted on the Table of Diatonic Relations; however the original B Aeolian scale and the B Phrygian scale are linked by tonic (Fig. 18).
In addition to rapidly changing tonal centers, this anthem features a variety of choral textures. As might be expected, unison and four-part SATB singing are present, as well as sections for soprano solo (or section solo) and soprano and alto (or sectional duet). Neswick also uses two-part canon at the octave frequently. In the first instance that this compositional technique appears, the canon is set two beats apart with the treble voices leading (Ex. 73).

Example 73. *I Will Set His Dominion in the Sea*, mm. 32-33

Canon

At times, the canon is actually a four-part technique (soprano/alto in thirds leading and tenor/bass in thirds following), forming an alternating dialogue that is similar to the hocket effect (Ex. 74).
Example 74. *I Will Set His Dominion in the Sea*, mm. 38-39

The canon forms a hocket effect

The parallel thirds used in the section above foreshadow the use of parallel thirds in the B section. Featured prominently in both the accompaniment and the choral parts, the addition of a third above the melody in a descant fashion is yet another textural technique used to give the anthem unity (Ex. 75).

Example 75. *I Will Set His Dominion in the Sea*, mm. 70-71

Parallel thirds in Section B
Neswick crafts sweeping melodies with a large range to show the jubilant nature of the opening section. Such vocal acrobatics often span an interval larger than an octave. Frequently, his melodies end with a suspension figure (Ex. 76)

**Example 76. I Will Set His Dominion in the Sea, mm. 30-31**

Melodic lines

![Melodic lines](image)

And he shall call me,

Rhythmically, the piece contains as many shifting metrical patterns as it does harmonic centers: 4/4, 3/4, 2/4, and 5/8 are all used in the A section. However, the vocal lines always start on an off-beat (after an eighth note rest) or on a metrically weak beat, and never on beat one. This unifies the melodies and gives the music forward momentum. A new meter, 12/8, juxtaposes the B section with the bookending A and A’ sections. The transition from B to A’ uses hemiola to shift from a triple subdivision to a duple subdivision (Ex. 77).
Example 77. *I Will Set His Dominion in the Sea*, mm. 95-96

The rhythmic transition from B (12/8) to A (duple)

![Musical notation for Example 77](image)

The text is well set by Neswick. Generally, it is set in a syllabic fashion and stressed syllables and metric beats are married successfully. Text-painting often appears to be present. In one particularly effective instance, the verse “And His right hand in the floods” is set in a descending fashion that visually and orally sounds like a deluge of water. It is further set in canon to portray a “flooding” effect (Ex. 78).

Example 78. *I Will Set His Dominion in the Sea*, mm. 23-24

The descending motive in canon

![Musical notation for Example 78](image)

The organ is used so prominently in this anthem that, although it is accompanimental, it is easy to imagine that this might be a solo organ piece with choral
accompaniment. Virtuosic toccata figurations showcase the new organ for which it was composed (Ex. 79).

Example 79. *I Will Set His Dominion in the Sea*, mm. 1-2
Traditional toccata figuration in the right hand and a melody in the left hand

Another important technique that is used in the organ is that of an ostinato. One such example can be seen in the B section when the left hand oscillates between two chords while the right hand plays a figuration based upon the broken chord or the vocal stack of fourths seen in Ex. 73 and 76 (Ex. 80).

Example 80. *I Will Set His Dominion in the Sea*, mm. 84-85
The ostinato figure in the organ

It is clear that the organ and the choir have equally important roles in this festival anthem.

This challenging anthem shares many traits with other such festival anthems under study—the use of a variety of rapidly changing diatonic harmonies, meters and texture which can cause a dizzying, jubilant effect. Flexibility and mobility are added in the sectional work through diatonic transitions that involve fixed variables. However,
because it utilizes a traditional rounded form, the listener is able to feel grounded by the repetition of key motives. In this fashion, both unity and variety are held in balance.
V. William Bradley Roberts

A. William Bradley Roberts: Biography

William Bradley Roberts (b. 1947) is a native of Mississippi. He began his collegiate studies by earning a Bachelor of Arts degree from Houston Baptist University (Voice and Music Education) in 1970. Later, he earned a Master of Church Music (Conducting and Voice) from Southern Seminary in 1976. In 1984, he completed a Doctor of Musical Arts degree from Southern Seminary (Conducting and Voice). His dissertation was entitled *Darius Milhaud, His Life and Choral Works with Biblical Texts: A Conductor’s Study*.

Roberts began his church work at River Oaks Baptist Church in Houston, Texas (1971-1974). He was ordained in the Baptist Church in 1971. “I began working in the Episcopal church in 1974, while working on my master’s degree.” For ten years, Roberts served as the Organist/Choirmaster at St. Andrew’s Episcopal Church in Louisville, Kentucky (1974-1984). While at St. Andrew’s, Roberts recalls,

> Within a few short years I was confirmed and have been a practicing Episcopalian for over forty years. Most of my “extra-curricular” activities have comprised leadership roles within the Episcopal Church: Chair of the Standing Commission on Church Music; Founding board member and second Chair of the Leadership Program for Musicians; Association of Anglican Musicians’ Seminary Music Initiative; AAM Mentoring Task Force, etc. Though I sang for seven years with the professional Los Angeles Master Chorale, for example, certainly most of my performing life has been spent in Episcopal parishes and conference.


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199 Ibid.
was the Organist/Choirmaster at St. John’s Lafayette Square in Washington, DC. He is currently a postulant for holy orders in the Episcopal Diocese of Virginia.

Roberts also has served in a variety of academic positions, most notably he has served as Professor of Church Music and the Director of Chapel Music at Virginia Theological Seminary since 2008. Past positions include teaching at Indiana University Southeast, Mars Hill College, and Louisville Presbyterian Seminary. Roberts is passionate about musical education for clergy, sacred musicians and congregations. He has authored a book for clergy entitled *Music and Vital Congregations: A Practical Guide for Clergy* as well as produced and narrated a film, *Creating Worship that Works: Clergy and Musicians as Partners in Ministry*. Roberts is involved with Anglican committees and has served as a member of the Anglican Musicians Mentoring Project, the Leadership Program for Musicians, and as choral clinician for the Diocese of East Carolina Summer Music Camp. He is an advocate of new music and is the chair of Melodious Accord, a group that spreads the music of Alice Parker. He also served on the 2010 AGO New Music Commissions Committee.

In addition to his church work and teaching schedule, Roberts has been active as a composer of sacred music. His anthems have been published by Augsburg Fortress, GIA, Hope Publishing, Paraclete Press, Selah Publishing, and the St. James Music Press. He has had hymns published in the Evangelical Lutheran and Missouri Synod hymnals as well as by Church Publishing, Inc.
B. Overview of Anthem Literature and Style

William Bradley Roberts has published over twenty anthems by a variety of sacred publishers, including Augsburg Fortress, St. James Press, and MorningStar Music. Although many of these anthems are the result of commissions, Roberts began his compositional career out of a need to respond to internal musical ideas. He says,

Of course, early on, before I was an established composer, I wrote mostly out of an inner-need to create. Composing is a spiritual process for me. Even if nobody ever performed a piece of mine, I would need to write for my own soul’s health. I imagine there are lots of “private composers,” who write only for themselves and God, and I find that admirable.²⁰⁰

Roberts’s youth as a member of a thriving musical program had a clear impact upon his desire to compose in the anthem genre. He recalls,

I was blessed by growing up in churches that had large and well-developed music ministries, meaning that even as a preschooler I was singing music that might we call the prototype of the anthem. By early childhood (elementary school) I was exposed to bona fide anthem literature. Because of this strong choral upbringing, it’s difficult to think of a time when anthems weren’t all around me. One of the great values of programs like the Royal School of Church Music (RSCM) curriculum is that children and youth are exposed to rich choral literature at an early age, and this body of material becomes part of one’s musical and spiritual formation.²⁰¹

It is clear that Roberts’s career as a composer was also influenced by his exposure to church music, because this is the dominant genre in his oeuvre.

When writing sacred choral music, Roberts not only draws from his youth, but also from over four decades of experience as a practicing church musician. “Though I have been an academic off and on throughout my professional career, most of my

²⁰⁰ Roberts, interview.

²⁰¹ Ibid.
vocational life has been spent as a church musician. Like many other composers of sacred music, much of the material I’ve created simply responded to the needs around me."  

This response has included hymns, service music, and anthems for a variety of different liturgical settings and for a variety of different choral levels. Among his body of anthem literature are works for unison choir, two-part treble, and four-part mixed choir. While written for four-parts or two-parts, several of the anthems could be sung in unison, offering a level of flexibility to each piece. Approximately one-third of his anthems are unison anthems and appropriate for either a children’s choir or unison adult choir. Roberts considers it a challenge to write music that is accessible to all choirs. “It takes great craftsmanship to create a work of art that can be handled by performers of moderate skill,” he explains. Although there are pieces among his output that were designed for a choir of professional and semi-professional singers, he notes that his most widely sold pieces are often the more simple ones. He clarifies, “This interests me not because of profit motive (there is little profit to be had!) but because I want the music to be performed.”

One thing that his anthems share is the dedication to choosing high quality texts, which Roberts does very carefully. Many of his anthems draw texts from the rich hymnody, poetry and liturgical texts of the Christian church and liturgical Church year. He has set hymn texts and poetry by Robert Herrick, Isaac Watts, Charles Wesley,

202 Roberts, interview.

203 Ibid.

204 Ibid.
Christina Rosetti, Carl P. Daw, Jr., Fred Pratt Green, and William Blake. Works based upon texts for Advent, Christmas, Lent, Holy Week, and general times are among his output. He notes,

Indeed, our culture does little to expose people to great poetry, and so anthems are one of the few times in a worshipper’s week that words of John Donne, George Herbert, Robert Herrick et al. might be heard. An effective musical setting of great poetry allows the text to enter the consciousness (and unconscious) of a worshipper in a more profound and lasting manner than the poetry alone, calling to mind Augustine’s oft-quoted dictum “They who sing pray twice.” At its best, such a setting creates an appetite for poetry (or prose text), causing the listener to want more. Moreover, it enriches the soul of listener and performer alike.  

Roberts finds inspiration in this poetry to compose melody. Unlike many of the other composers under study, Roberts’s principle area of musicianship, prior to conducting study, was vocal study. From this extensive training, and from his work as a choral conductor, he views melody as the central component in composing music. He explains,

I learned from the teacher of Darius Milhaud (the subject of my doctoral dissertation) that melody is the most important consideration in music, and that it needs to stand alone, not depending upon interesting harmony to rescue it. Mid-career, study with Alice Parker confirmed and emphasized the same principle. Melody is the story line. Without an appealing story line a work of literature is not likely to engage the reader. Likewise, it is melody that causes the listener (and the singer) to engage with the music. 

Because of this belief, the composition of the melody is the first part of Roberts’s compositional process. He also extends the consideration that he has given to the soprano voice, which typically contains the melody, to all other voice parts. He expounds:

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205 Roberts, interview.  
206 Ibid.
I want the anthem to “sing.” Good vocal writing is like a voice lesson: the music leads the performer to sing better. Specifically, I want to hear carefully shaped vocal phrases, and so I try very hard to create them when composing. Unless writing for advanced professionals, I want the ranges to be completely accessible. I want every voice part to be interesting to sing. For this reason I often double-check the alto part when a composition is nearing completion. Unfortunately altos often wind up with the “left-over” notes, filling out the harmony with little attention to melodic interest. I don’t want the altos (or anyone else) to repeat the same few notes over and over. I sing every part of an anthem repeatedly, hoping that each one has some melodic shape, will engage the singer and will add to the overall texture. I consider the vowel of words on high notes and climaxes, attempting to place open vowels on pitches in the upper extreme of the voice.\textsuperscript{207}

These considerations make the melodies of many of Roberts’s anthems both memorable and idiomatic for the voice.

Roberts has written several pieces based upon folk and spiritual melodies, unique among the composers under study. While only one, South African Gloria, has been published at this point, many other of these anthems have been newly recorded on the album, William Bradley Roberts: New American Choral Music Series, by Ben Hutto and the Choir of St. John’s Lafayette Square, where Roberts was the former choirmaster. Over My Head and South African Gloria are based on African folk songs; Did’ My Lawd Delivuh Daniel and This Little Light of Mine are based upon American spirituals. These pieces are four-part choral arrangements, often featuring rhythmic under-parts and a descant melody.

When reflecting upon his body of works and stylistic influences as a composer, Roberts writes,

\textsuperscript{207} Roberts, interview.
I love Calvin Hampton’s line: “We are all grave-robbers and pick-pockets,” meaning that all of us are influenced by what strikes our ears as imaginative. Even J.S. Bach, the greatest composer in the Western canon, was influenced by other (and lesser) composers. I don’t consciously try to be derivative, but I can’t helped be influenced by sounds I love. Among composers of the last 150 years, that would include Britten, Poulenc, Duruflé and Howells—all the usual suspects. Unlike some composers, I am not offended if someone says, “That sounds like Britten.” Fabulous. Early in my hymn-tune writing career someone said a tune of mine sounded like David Hurd. While some might take offense at being less than unique, I took this as a compliment, because hardly anyone (except perhaps for Hampton) writes such creative, interesting tunes. (Ray Glover says Hurd could’ve made a fortune on Broadway, and I think he’s right.) Sometimes I intentionally study a piece that I admire, trying to ferret out the effect a composer achieved such wonderful results. I hope that I will be a student until my dying day. There is so much beauty to be discovered in music, and I want always to be a discoverer.  

C. Analysis of Anthems

What Sweeter Musick

What Sweeter Musick was written in 1981 while William Bradley Roberts lived in Louisville. It was published in 1989 by Paraclete Press. This Christmas anthem is dedicated to Diann Thomas-Harris and Stephen A. Harris and calls for four-part choir (SATB), a mezzo-soprano solo voice, and allows for an optional solo instrumental line. This part could be played by the organ if no instrumentalist is available. The anthem is approximately six minutes long.

The anthem is based upon a Christmas carol that has been set many times, most famously by John Rutter in 1988, several years after Roberts’s anthem was composed. The English carol was written in 1647 by Robert Herrick and entitled A Christmas Carol, Sung to the King in the Presence at White-Hall. The carol, which has a special appeal to

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208 Roberts, interview.
those who make music, calls upon the musical talents of all those who wish to visit the Christ Child.

Roberts uses three portions of the stanzas of the poem in a strophic form and crafts a refrain from another portion of the poetry. Stanzas one and two share the same music, while the third stanza is newly composed. The refrain appears unchanged after each of the three musical stanzas (Fig. 19).

Figure 19.
The Structure of *What Sweeter Musick*

<table>
<thead>
<tr>
<th>Measure</th>
<th>Large Section Name</th>
<th>Function</th>
<th>Tonal center</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-11</td>
<td>A</td>
<td>(Introduction with Solo)</td>
<td>C Lydian</td>
</tr>
<tr>
<td>12-21</td>
<td>B</td>
<td>Stanza 1</td>
<td>C Lydian</td>
</tr>
<tr>
<td>22-27</td>
<td>C</td>
<td>Refrain</td>
<td>C Lydian</td>
</tr>
<tr>
<td>1-11 (Repetition)</td>
<td>A</td>
<td>Introduction with Solo</td>
<td>C Lydian</td>
</tr>
<tr>
<td>12-21</td>
<td>B</td>
<td>Stanza 2</td>
<td>C Lydian</td>
</tr>
<tr>
<td>22-27</td>
<td>C</td>
<td>Refrain</td>
<td>C Lydian</td>
</tr>
<tr>
<td>28-36</td>
<td>D</td>
<td>Stanza 3 composed of new material</td>
<td>C Lydian</td>
</tr>
<tr>
<td>37-45</td>
<td>(D)</td>
<td>(Stanza 3 composed of new material)</td>
<td>A Mixolydian</td>
</tr>
<tr>
<td>46-53</td>
<td>C</td>
<td>Refrain</td>
<td>C Lydian</td>
</tr>
<tr>
<td>54-63</td>
<td>A</td>
<td>Coda with Solo</td>
<td>C Lydian</td>
</tr>
</tbody>
</table>

As Figure 20 notes, *What Sweeter Musick*’s harmonic basis is the Lydian mode. This mode’s raised fourth step, has often been used to complement an ethereal text. It imbues this Nativity text with an otherworldly quality. The majority of the anthem is in C
Lydian while the final stanza 3 is in C Lydian and A Mixolydian. It can be graphed on the Diatonic Table of Relations (Fig. 20).

Figure 20.
Trajectory to the third stanza plotted on the Diatonic Table of Relations

![Diatonic Table of Relations](image)

However, another type of relationship is present on a micro-level between the melody of the solo obligato instrument and the vocal lines. These melodies oscillate between the two diatonic scales of C Lydian and G major (Ionian). The melodies generally seem to be centered around a tonic of G, suggesting G Ionian. At other times, they outline C triads (C, E, G). These two scales enjoy what Bates describes as a fixed-key-signature relationship and can be shown in Figure 21.²⁰⁹

Because the two diatonic scales contain all seven of the possible same seven pitch classes, these two diatonic scales easily flow between each other while the variables of scale-type and tonic shift seamlessly.

The harmonic language of the piece is also strongly formed by the addition of D (the second) to the tonic C chord. This chord is found throughout the piece; its presence in the opening measures and as the final chord of the piece help to establish it as the tonic chord of the anthem (Ex. 81a and Ex. 81b).
Example 81a. *What Sweeter Musick*, mm. 1
The C chord with added second in the opening measure

Example 81b. *What Sweeter Musick*, mm. 63
The C chord with added second in the final cadence

Ostinato is another structural building block of the anthem. A one-measure long organ ostinato appears in the first measure and is comprised of a GMM7 chord which resolves to the tonic C chord with an added second. Meanwhile, the pedal contains movement by the interval of a descending fourth (Ex. 82).
Example 82. *What Sweeter Musick*, mm. 1-2
The opening introductory ostinato of the piece

![Adagio](image)

This tonic-dominant ostinato fully supports the fixed-key-signature relationship of the melodic material that was previously shown in Figure 21.

A similar ostinato is featured in the left hand part of the organ during the third stanza in A Mixolydian. Again, the pedal moves by a descending fourth. A variety of variations in texture are used to elaborate the ostinato: a melody is added in the right hand as well as an extended trill above rhythmic broken chords (Ex. 83a and Ex. 83b).

Example 83a. *What Sweeter Musick*, mm. 40-41
Another ostinato with an elaborated melody in the organ part

![Example 83a](image)
Like many of the anthem composers in this survey, Roberts uses a variety of textures in the choral writing. Roberts does not use homophonic choral writing at any time in the anthem. Instead, he focuses his writing upon music that relies heavily upon a free, solo melodic line. This style of composition is an example of the melodically driven compositional process that he described in an interview with the author. The solo vocal lines found in the opening measures of each stanza mirror the improvisatory nature of the solo instrumental lines heard in the organ (Ex. 84).

Example 84. *What Sweeter Musick*, mm.12-17
The solo vocal line

Unison choral writing is also found in the anthem. Often this type of texture sets declamatory texts. The choir’s first entrance is an example of one such declaration in unison (Ex. 85).
Finally, the refrain demonstrates another type of choral writing: the lower choral parts (ATB) act as rhythmic choral accompaniment to the soprano’s melodic line (Ex. 86).

Example 86. *What Sweeter Musick*, mm. 22-24
The lower parts as rhythmic choral accompaniment

The melody is set syllabically with the poetry and is improvisatory in nature, based upon the free melody of the solo instrument. The melody is generally less concerned with the setting of the text stress than with maintaining its lyrical nature. Repeated notes, leaps, triplets, and arpeggiations are frequently used to achieve this
affect. Additionally, each phrase begins on the off-beat after an eighth-note rest. This gives the phrases a breathless sense of forward momentum (Ex. 87).

Example 87. *What Sweeter Musick*, mm. 12-17
The opening phrase

The organ generally functions in an accompanimental role, playing the oscillating chords of the ostinato pattern. If a solo instrument is not available this part can be played by the organist with a solo stop in the right hand. Upon occasion, the organ employs new textures, such as the rolled chords that introduce the first choral entrance (Ex. 88).

Example 88. *What Sweeter Musick*, mm. 18-19
The organ accompaniment builds up the entrance of the choir

Roberts anthem *What Sweeter Musick* is a clear example of his style of melodically based composition which is also combined with ostinato. Harmonic *fixed-scale-type relationships* and *fixed-key-signature relationships* further unite the piece. The seamless integration of all of these structural and harmonic pieces produce a carol that is both elegant and unique.
‘Twas in the Moon of Wintertime: A Native American Nativity Carol

Written for the choir of St. Andrew’s Episcopal Church in Louisville, Kentucky for the Feast of the Nativity in 1983, ‘Twas in the Moon of Wintertime is a setting of a Canadian Native American carol. This strophic setting, published in 1989 by Paraclete Press, is for four-part unaccompanied choir with occasional soprano divisi and is three minutes long.

Often called “Canada’s oldest Christmas song,” this carol was composed in the language of the Huron (Wendat) people by St. Jean de Brébeuf, a Jesuit missionary in Sainte-Marie.210 Jesse Edgar Middleton wrote the translation used in this anthem in 1926. Like many Christmas carols, the strophic text, as set by Roberts, contains four stanzas with a “Gloria” refrain. Rich imagery casts the characters of the Nativity scene in the natural environment of the Huron people. Wandering hunter braves (shepherds) visit the Christ Child in a lodge of broken bark instead of the traditional stable. A “ragged robe of rabbit skin” replaces the swaddling clothes and magi are cast as “chiefs’ who bring “gifts of fox and beaver pelt.”211

The form of the anthem is a strophic structure of four stanzas. Stanzas one, two and four contain the same musical material that features three verses followed by a “Gloria” refrain. The third stanza varies from the others as it does not contain a refrain and is newly composed musical material. The fourth stanza echoes the first two stanzas.

210 William Bradley Roberts. ‘Twas in the Moon of Wintertime (Massachusetts: Paraclete Press, 1989), 1.

211 Ibid.
A slight extension is added to the final refrain of stanza four, which previously consisted of five measures. It has been augmented to seven measures in length through the repetition of text ("Jesus your King is born") and a sequence that elevates the melody a fifth (Ex. 89).

Example 89. *'Twas in the Moon of Wintertime*, mm. 42-48

The refrain extension

The form of the anthem is essentially AABA, with a tonal shift in the B section (Fig. 22).
Figure 22.
The structure of ‘Twas in the Moon of Wintertime

<table>
<thead>
<tr>
<th>Measure</th>
<th>Stanza</th>
<th>Material</th>
<th>Tonal Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-17</td>
<td>1</td>
<td>A</td>
<td>E Dorian</td>
</tr>
<tr>
<td>1-17 (Repetition)</td>
<td>2</td>
<td>A</td>
<td>E Dorian</td>
</tr>
<tr>
<td>17-29</td>
<td>3</td>
<td>B</td>
<td>E Aeolian</td>
</tr>
<tr>
<td>30-48</td>
<td>4 with Refrain Extension</td>
<td>A (Coda)</td>
<td>E Dorian</td>
</tr>
</tbody>
</table>

Each stanza is composed of four verses of four measures in length. The melodic material of verses one and two are identical (Ex. 90).

Example 90. ‘Twas in the Moon of Wintertime, mm.1-4
The first verse of stanza one

However, the third verse begins with a similar motive as the first stanza and then varies in preparation for the refrain (Ex. 91).

Example 91. ‘Twas in the Moon of Wintertime, mm. 9-12
The third verse of stanza one varies

Melodically, the fourth verse of the stanza, the refrain, varies from the previous three. Thus, the form of each verse is aaa’b. This form is somewhat related to the large-scale form of AABA, in that the opening material is used for the first two sections in both
structures. However, the end result of one form nested within another form provides a sophisticated structure to what appears to be a simple carol.

The anthem draws its harmonic language from several modes that imbue the carol with a timeless, folk quality. The main body of the piece (stanzas 1, 2, and 4) is set in E Dorian. The flattened third and seventh step remain present throughout the verse, securely establishing this as a diatonic stanza (Ex. 92).

Example 92. ‘Twas in the Moon of Wintertime, mm. 1-2
Harmonic language of stanzas one, two and four

The major tonal shift in the anthem occurs in the third stanza, which is a melodic variant from one, two, and four and omits the refrain. Because this tonal shift coincides with melodic and structural shifts, it elegantly prepares for the return of stable material in stanza four. The third stanza is set in E Aeolian (E natural minor) (Ex. 93).
In this case, the two diatonic tonalities that are alternated share a common tonic note of E, which serves as the fixed variable in the tonal relationship. By necessity, the two variables of key signature and mode type have shifted. The original key signature (two sharps) has shifted to a single sharp. The Dorian scale type shifted to Aeolian. Using a model provided by Ian Bates, the fixed tonic relationship with variable scale type and key signatures between stanzas one/two and stanza three can be plotted on an E-tonic line of fifths (Fig. 23).²¹²

The piece is homophonic throughout with traditional syllabic four-voice part-writing. When the soprano briefly divides, the two parts are generally in thirds that move together. However, voice pairs are used at junctions between phrases to form a link between phrases. In such cases, the soprano and alto voices hold the final note of the phrase together, while the tenor and bass parts repeat text to connect to the next phrase and provide a sense of forward motion (Ex. 94).

Example 94. ‘Twas in the Moon of Wintertime, mm. 4-5
The tenor and bass parts repeat text
The melody of the stanza exhibits traditional arch shape and stepwise motion. Each phrase features a preliminary climax and then a climax before descending (Ex. 95).

Example 95. ‘Twas in the Moon of Wintertime, mm. 1-4

Climaxes

![Example 95. ‘Twas in the Moon of Wintertime, mm. 1-4](image)

'Twas in the moon of win - ter-time when all the birds had fled,

Additionally, the four phrases contain an opening motive with two components: a rhythmic pattern (quarter, eighth-eighth, quarter, quarter) and an intervallic pattern (Do, Do, Te, Do-Me). This is repeated in the first three verses (Ex. 96a, Ex. 96b, and Ex. 96c).

Example 96a. ‘Twas in the Moon of Wintertime, mm. 1

The first phrase’s rhythmic and intervallic pattern

![Example 96a. ‘Twas in the Moon of Wintertime, mm. 1](image)

'Twas in the moon of

Example 96b. ‘Twas in the Moon of Wintertime, mm. 5

The second phrase

![Example 96b. ‘Twas in the Moon of Wintertime, mm. 5](image)

that God the Lord of
The motive is present again for the fourth phrase in the dominant. The refrain is extended by repeating the middle eighth note portion of the motive (Ex. 97).

Example 97. *'Twas in the Moon of Wintertime*, mm. 13
The fourth phrase’s motive

This setting of the Huron Nativity carol contains a sophisticated elegance from careful text-setting, unified motives, and well-shaped phrases within a two-part formal structure. The modal diatonic language harmonic shifts marry the formal transitions to create a setting of a carol that is well-proportioned and unified while remaining engaging to the listener.
VI. Richard Webster

A. Richard Webster: Biography

Richard Webster (b. 1952) is a native of Nashville, Tennessee, where he grew up attending church. He began organ studies in Nashville with Peter Fyfe. He earned his undergraduate Bachelor of Music in Organ Performance (1974) from Northwestern University in Evanston, Illinois, where he was an organ student of Wolfgang Rübsam and Karel Paukert. In 1977, he earned a Master of Music Degree in Organ Performance from the same institution. In addition to his formal studies, Webster was awarded a Fulbright Award to serve as the Organ Scholar at Chichester Cathedral in Great Britain from 1977-1978. He worked with John Birch with whom he studied the English choral tradition.

While a student at Northwestern, Webster began his tenure as an Anglican musician at St. Luke’s Episcopal Church in Evanston, Illinois, where he served as Organist and Choirmaster for over thirty years. Webster notes, “Though I grew up a Southern Baptist, and am glad of that, I’ve worked in Episcopal churches (St. Luke's, Evanston and Trinity, Boston) since I was 19, including one year as organ scholar at Chichester Cathedral.” 213 While at St. Luke’s, Webster expanded the music program to be one of the most respected Anglican music programs in the county. He conducted the Choir of Men and Boys, a Girls Choir, an Adult Schola, and the St. Luke Singers, who made several tours of Great Britain and released six recordings. Webster was also instrumental in the restoration of the church’s 1922 E. M. Skinner Organ, which was completed in 1998 and dedicated in thanksgiving for his work at the parish. In 2003, he was named Organist and Choirmaster Emeritus.

213 Richard Webster, written interview by author, Boston, MA, June 14, 2014.
Currently, Richard Webster serves as the Director of Music at Trinity Church, Copley Square, in Boston. He has also served as the Associate Director of Music at the same parish. Webster’s skill with training young children was again seen at Trinity: he co-founded the Trinity Choristers, who made a tour to England in 2010. Additionally, Webster is the Director of Music for Chicago’s Bach Week Festival, which is in its 36th season.

The Anglican tradition has always been important to Webster. He has served as President of the Association of Anglican Musician, a professional guild that assists and educates Anglican musicians in America. He is also sought out as a clinician at courses sponsored by the Royal School of Church Music (RSCM), week-long programs which train young choristers and adults in the craft of singing and worshipping in the Anglican tradition. In addition, he has authored articles for The Diapason, The American Organist, and the Journal for the Anglican Association of Musicians and is a contributing author to Leading the Church’s Music in Song, published by Augsburg Fortress Press. Additionally, in 2010 he was made a Fellow of the RSCM, a prestigious honor.

As a composer, Webster is well known for his anthems and hymn settings for choir, congregation, and brass. His works are frequently commissioned by churches and have been published by Augsburg Fortress, the Church Music Society, Selah Music Publishing, and Advent Press, which he founded and of which he has served as the President since 2000.

In addition to his musical pursuits, Webster is an avid runner who has completed over twenty-five marathons, including running the Boston Marathon more than seven times. He finds a strong tie between his athletic and musical pursuits. Webster shares,
“Exercise, especially the aerobic kind, increases blood flow. More blood through the brain improves concentration, something vital to musicians. Running has increased my stamina in general.” Webster ran in the 2013 Boston Marathon that was the site of the fatal bombings. His church, Trinity, Copley Square, is located near the finish line and was closed off for ten days as a crime scene. Webster’s choir premiered an anthem, Have You Not Seen? Have You Not Heard? that was dedicated to all runners on the Sunday before the Marathon, and now is a tribute to those that were injured or killed in the bombing. As a church musician, he has eloquently responded to the tragedy, saying,

People were desperate to find a way to help, to bring relief to the suffering. In the weeks following, this response did not abate. Boston has felt like the Kingdom of God. Goodness, gentleness, and generosity are everywhere. Traffic is less aggressive; crowding onto a rush hour subway more deferential. Our city responded by saying, “The last word will not be evil, but kindness and mercy.”

B. Overview of Anthem Literature and Style

Richard Webster has composed and published over forty pieces of sacred choral music, of which more than thirty comprise his anthem literature. Unique among the composers under study is Webster’s role as a music publisher. In fact, the majority of these anthems are published by Advent Press, a music publishing company owned and operated by Webster. (Other anthems are published by Augsburg Press and Selah Publishing.) Webster also distributes and publishes recordings, hymn accompaniments,

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214 Jason Overall, “In the Footsteps of Richard Webster: A Church Musician’s Perspective on the Boston Marathon Bombings” The Diapason, October 2013, 20.

215 Ibid.
and brass arrangements of hymns through Advent Press. Webster’s frustration with choral publishing companies led him to begin his own company. He recalls,

Prior to founding Advent Press in 2000, I had had a few things published by Augsburg and a couple other small houses. The semi-annual royalty checks were almost enough for a nice dinner out... for one. I had also submitted numerous choral compositions and brass arrangements to various publishing houses. Their responses were either “this does not fit with our business plan” or “your music is too challenging and would be tough to sell.” So I decided to launch the company, with a loan from my personal funds. We made our first CD -- Fanfare!, printed up a brochure and several thousand copies of about 10 anthems, etc. The business has proved very lucrative. Though we don't do much marketing, word of mouth and an occasional ad in TAO has done the trick, as well as being an exhibitor at AGO and AAM.216

Self-publishing allows Webster the freedom to compose the type of choral music at the level he desires without censure from a publishing house. In order to maximize time spent composing and serving as a church musician Webster does not plan on publishing music by other composers.

Webster relates that nearly all of his compositions are the result of commissions. He explains, “If I had more time, I’d write anthems for the sheer joy of it. I do love composing, but with so many competing demands on my time (full-time church position, directing a Bach festival in another city, running Advent Press and training for marathons), finding the time is difficult.”217

Webster was drawn to the genre of the anthem from the experience of years of church music. “I began to write for specific liturgical needs and occasions—Gebrauchsmusick, in short. Necessity is the mother of invention, particularly in church

216 Webster, interview.

217 Ibid.
music,” he explains. From his time as a church musician, Webster also has gained a keen sense of the purpose of the anthem. It should be used “to amplify the scriptures for the day and the liturgical occasion within the church year, to illuminate the timeless texts we’ve been handed (and) to create transcendence in worship.” Webster has composed anthems based on such texts for a variety of liturgical seasons. These texts face scrutiny from Webster. He asks, Does the text have integrity? Has it, or will it, stand the test of time? I find that some, but not all, contemporary texts can be cloying, self-conscious and awkward, trying to cram too much imagery within too small a space, and embarrassingly politically correct. Give me George Herbert, Isaac Watts (love his monosyllabic, epigramatic poetry... “When I survey the wondrous cross...See, from his head, his hands, his feet!”), Charles Wesley and John Donne any day!

Texts that have passed muster include poetry from George Herbert, Christopher Smart, and W. H. Auden as well as hymn texts by Charles Wesley, Issac Watts and Peter Abelard. Contemporary hymnody by Brian Wren and Thomas Troeger has also been set. The majority of anthems in his output are quite difficult. They are frequently set for four-part choir and often feature eight-part divisi. Webster also includes four-part writing for tenor and bass voices in anthems such as O Gracious Light, a setting of the Phos Hilaron. The Invitation, an anthem commissioned by the 2012 Mississippi Conference on Church Music and Liturgy, is based upon another George Herbert poem. It is unique in his output because it is composed for four-part double choir. While few parish choirs would have the resources to perform such an anthem, some Anglican

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218 Webster, interview.

219 Ibid.

220 Ibid.
cathedral choirs or convention choirs, such as the one that commissioned the piece, would be able to sing it.

Although anthems may be unison or even two-part, such as *Come, O Thou Traveler Unknown* for treble voices, the writing and harmonic language is often quite challenging. Webster agrees and thinks this can be a point of growth for church choirs, “I find that when I begin writing a particular commissioned piece as “easy, or not difficult” it always ends up being more challenging than that. But I think this is a good thing. We need to always stretch choirs, moving them out of their comfort zone, within reason.”221

This challenge frequently extends to the organist. Many of Webster’s “accompaniments” for organ are technically and rhythmically difficult. The organ does not play a merely accompanimental role. When not writing for organ, Webster’s anthems are unaccompanied. Twelve anthems of this type have been published. Brass instruments, especially the trumpet, are also featured. *He is the Way*, an anthem for eight-part choir and organ, was commissioned by the American Guild of Organists for the 2006 Biennial National Convention in Chicago. It includes a demanding trumpet part.

Webster’s music is, in part, challenging because of frequent use of polyphony. He uses choral fugues, vocal canons, and complex polyphonic textures based upon organ and vocal interaction. These types of textures are inherently difficult because a measure of liberty in each part is demanded. Notable amongst his output, is *A Fair and Delectable Place*, an anthem for eight-part choir based upon a text by Dame Julian of Norwich, which features a four-part choral fugue.

Webster’s harmonic language is also quite challenging. He finds,

221 Webster, interview.
All composers are influenced by music that has shaped them. We’re all derivative, to a certain extent, but I work very hard to find and hone my own original voice. I love the modes (major and minor have been done before). I cringe when someone says “your music reminds me of _____ (fill in the blank with another composer.)” So I do everything I can to keep it fresh and as original as possible.  

Webster’s body of music is full of complex and challenging choral music based on newly composed melodies, complex harmonic language, and vocal polyphony.

C. Analysis of Anthems

The Dawning

*The Dawning* was composed by Richard Webster for soprano solo, SATB choir, and organ in 2001 and published by Advent Press in 2002. Commissioned for St. Mark’s Choir of Columbus, Ohio on the occasion of its fiftieth anniversary, the anthem was premiered by the choir in October 2001. It is approximately five minutes in length.

Like several of the other anthems under study, the text is drawn from the poem of the same name written by George Herbert and published in *The Temple* (1633). The poem describes the feeling of joy upon first learning of Christ’s resurrection and is appropriate for the liturgical season of Easter. It consists of two stanzas composed of eight verses each. The music is based upon this poetic structure. The first five verses of stanza one appear as a simple solo tune. Then, stanza one and two in their entirety are set in four-part harmony. An organ interlude separates the two stanzas. A final coda fashioned from material in stanza one and two closes the anthem.

The harmonic backdrop of the piece is rooted in the tension between two different modes. The newly composed tune, first heard in the solo, is composed in B Dorian. The melodic material that forms the basis of the tune is based on either arpeggiation of the B

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Webster, interview
chord (B, D, F-sharp) or stepwise motion connecting members of the chord. This anthem generally stays in the tonal area of B Dorian, but other modes are suggested. This gives the piece a sense of modal ambiguity. This occurs for the first time in the opening statement of the tune, which contains both D naturals (suggesting B Dorian) and D sharps (suggesting B Mixolydian) (Ex. 98).

Example 98. *The Dawning*, mm. 8-12
The added D sharp in composed into the tune

It would appear that this modal shift from a B-minor tonic chord to a B-major tonic chord may be interpreted as a way to portray the poem’s text “Awake sad heart…Thy savior comes, and with him mirth: Awake.”

The modal conflict is not confined to the tune. It is also apparent in the inner parts of the choral harmonization of the tune. Frequently, these shifting modes occur in close proximity to one another (Ex. 99).

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Thus, on a local level, the tension is set up between B Dorian (key signature of three sharps) and B Mixolydian (key signature of four sharps). Because these two modes share a fixed-tonic (B-tonic), the variables of key signature and scale type are not fixed. The transition between the two modes can be seen in the following B-Tonic line graph (Fig. 24).

Figure 24.
Fixed-tonic trajectory plotted on a B-Tonic line of fifths

B-Tonic
Webster further continues this conflict until the final closing coda of the piece. In this section, the anthem closes with a statement of a B major chord, finally fulfilling the local B-Dorian to B-Mixolydian trajectory on a larger level.

Webster utilizes many textures in this anthem, including *a cappella* solo and unison choral singing when first introducing the tune. The work also features homophonic choral writing, although it must be noted that each of the four parts has a melodically independent part. After the first solo melody is presented, the choir sings a four-part setting of the tune. It is elaborated, however, by ornamental notes. Passing tones, upper and lower neighbors, and notes filling in thirds are employed (Ex. 100a and 100b).

**Example 100a. *The Dawning*, mm. 1-4**

The tune in the opening solo

![Example 100a](image1)

**Example 100b. *The Dawning*, mm. 13-17**
The tune as presented by the choir

![Example 100b](image2)
Webster’s anthem is quite unique among the anthems under study in terms of his use of polyphonic compositional devices. The second stanza of the anthem presents the tune in two-voice canon between the upper voices and lower voices at the octave, at the distance of one half-measure. This is a lengthy canon: the first five verses of the stanza are set in this fashion (Ex.101).

Example 101. *The Dawning*, mm. 34-36
Four-part canon in the beginning of stanza two

Simultaneously, the organ part plays a trio based upon the same material. The right hand of the organ accompaniment is the inverse of the tune raised up the interval of a fifth (Ex.102).
The pedal of the organ part enters in canon at the interval of a fifth (tonal) and soon adjusts to the interval of the fourth (Ex.103).

Rhythmically, the piece is full of moving inner vocal parts. The parts are often rather complex and change with each sixteenth note. Because the piece is rather slow (quarter note=58), these moving parts form interesting inner melodies. Another important
rhythmic feature is the use of the dotted rhythm, possibly to paint the heraldic texts “Awake!” (Stanza one) and “Arise!” (Stanza two) (Ex.104).

Example 104. *The Dawning*, mm. 10-12

The heraldic text “Awake”

![Musical notation](image)

mirth: ______ A-wake, a - wake;____a-wake, a-wake.

The organ accompaniment of the piece is supportive of the vocal parts without playing the parts as written. At times, the organ plays interludes between stanzas and functions in a harmonic capacity. At other times the organ functions as an integral part of the complex polyphonic material. The choir also sings many phrases unaccompanied.

*The Dawning* tells of the newfound excitement of the first Easter described in Herbert’s poem. Modal harmonies that show a B-Dorian to B-Mixolydian trajectory appear to be employed to depict sadness transformed to joy at the news of Christ’s resurrection. Webster’s masterful use of simple unison presentation of the tune, homophonic settings, and finally complex harmonic treatment, shows the versatility of the composer’s skill and provides a challenge for the Anglican choir. While this anthem appears to be an elaboration of a hymn tune, upon closer inspection it contains many ingenious compositional techniques that beautifully set the poignant piece of poetry.
**Have You Not Known? Have You Not Heard?**

The second Webster anthem under study was recently composed and premiered by the Trinity choir on April 14, 2013, the Sunday before the Boston Marathon bombings. The published version is offered in memory of those who were killed and injured in the bombings.\(^{224}\) Webster notes,

> The day before the race is Sunday, known in Boston as Marathon Sunday. It’s a big day in the churches with scores of out-of-town runners on hand. At Trinity, we bless the athletes during the services. I had composed a new anthem *Have You Not Known? Have you Not Heard?* based on Isaiah 40, to be premiered that day. The text includes, “They shall run and not be weary. They shall walk and not faint.”... The Trinity Choir gave it a rousing first performance. Given the following day’s events, the piece has acquired a particular poignancy.\(^{225}\)

The work for four-part mixed choir (with some *divisi*) and organ is based upon Isaiah 40:21, 28, 29, and 31. It is suitable for general liturgies, memorial services, and liturgies that honor athletes. It is approximately six minutes in length.

The form of the anthem is a rounded form (ABA’), with the sections being roughly symmetrical in length. The first section A (mm. 1-36) contains two themes, with the second being more lyrical than the first. The second B section (mm. 37-60) is quite developmental in nature as it cycles and transforms portions of motives found in A. The A’ section (mm.61-92) contains modified versions of the two themes found in the opening section. A final coda (mm. 93-105) concludes the anthem.


\(^{225}\) Overall, “In the Footsteps of Richard Webster”, 20.
The harmonic language of the piece is modal. Many times Webster draws from scales with fixed-variables when composing. Bates notes that tonalities that simply share pitch-class content are quite numerous, making them “much less analytically significant than fixed-domain relationships.” Thus, when diatonic tonalities share a fixed variable, these are especially important. In the case of *Have You Not Known*, Webster makes use of such relationships and the flexibility inherent therein (Fig. 25).

**Figure 25.**
The Harmonic Structure of *Have You Not Known? Have You Not Heard?*

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Tonal Areas</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-36</td>
<td>D-Tonic</td>
</tr>
<tr>
<td>B</td>
<td>37-60</td>
<td>Developmental (B Aeolian/Ionian- transitioning to D Lydian)</td>
</tr>
<tr>
<td>A’</td>
<td>61-92</td>
<td>Shifts through D Lydian, C# Ionian, A Ionian; D Lydian</td>
</tr>
<tr>
<td>Coda</td>
<td>93-15</td>
<td>A Lydian (V of opening key)</td>
</tr>
</tbody>
</table>

As can be seen in Figure 26, the A section utilizes the fixed tonic of D. The opening measures of the work are in D Lydian (three sharps) before shifting to D Ionian (two sharps) and D Mixolydian (one sharp). The trajectory of the opening organ introduction and unison statement of theme (mm. 1-17) may be plotted on a D-Tonic line of fifths (Fig. 26).

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Swiftly shifting D-Tonic modes between both the organ and choral parts of the piece are a hallmark of section A. However, because they all share a fixed scale-type variable, a strong sense of unity is present.

These same types of fixed variable relationships are employed throughout the rest of the piece. One particularly interesting trajectory can be seen in the A’ section. Unlike the A section, its tonalities do not share a fixed tonic relationship. However, the piece’s main tonal areas are not unrelated. When the principle tonalities (D Lydian, C# Ionian, A Ionian, and D Lydian) are plotted on the Table of Diatonic Relations, a clear link emerges (Fig. 27).
The transition from D Lydian (three sharps) does not seem to be closely related to C# Ionian (seven sharps). However, a direct link from C# Ionian (seven sharps) and A Ionian (three sharps) may be found in the scale type (Ionian). As can be seen in Figure 28, yet another direct link is found from A Ionian and D Lydian in the key signature of three sharps. Thus, Webster ingeniously connects the harmonic circle of the tonalities present in A’.

When considering the overall trajectory of the piece, an interesting link emerges. The piece ends in A Lydian, the dominant of the opening key, which gives a heightened level of excitement to the coda of the piece—the overall trajectory of the piece is a tonic-dominant move with a fixed scale-type (Fig. 28).
The anthem employs a variety of textures, including unison and traditional four-part writing. Perhaps the most common texture is the use of two- and three-voice canon. This seems intended to portray the forward motion and competitive quality of a race or relay. This occurs right away; after the first theme is stated in unison, it is immediately present in two-voice canon (Ex. 105).
Example 105. *Have You Not Known? Have You Not Heard*? mm. 21-23

The theme is presented in two-part canon

Later this theme is presented in three-voice canon. The soprano/alto and the tenor/bass form a two-voice canon while the third entrance of the theme occurs in the organ’s left hand manual part (Ex. 106).

Example 106. *Have You Not Known? Have You Not Heard*?, mm. 66-69

The three part canon between the S/A, the A/B and the Solo Organ

The sense of athleticism extends beyond the canon to the energetic vocal athleticism present in the melody lines. Extremely large ranges, high tessituras, and abundant leaps characterize the melodic material (Ex.107).
Rhythmically, the piece features a triple and duple subdivisions, meter shifts, and hemiola. Section A is generally in 9/8 or 6/8. The middle section B is in 4/4. The third section returns to the 6/8 or 9/8 meter of the first A section. A hemiola is present in the opening phrase (Ex. 108).

Example 108. *Have You Not Known? Have You Not Heard?,* mm. 11-16
The hemiola in the opening theme

Later in the piece, the two meters occur simultaneously with the two outer voices (soprano and bass) in 3/4 while the inner voices (alto/tenor) are in 6/8 (Ex. 109).

Example 109. *Have You Not Known? Have You Not Heard?,* mm. 72-74
The two meters are juxtaposed in the S/B and A/T
This battle is finally won by the triple subdivision in the final measures of the work. The last choral statement is in 3/4 (even though it is notated in 6/8), but the final rhythm presented in the organ part confirms that the piece is indeed in 6/8 (Ex. 110).

Example 110. *Have You Not Known? Have You Not Heard?*, mm. 101-103
The piece concludes in 6/8

![Example 110](image)

The anthem is replete with other potential examples of text-painting. The first example of this is the trumpeting fanfare that appears to call runners to the race. In the anthem, the motive serves as a structural post for each of the three major sections (Ex. 111).

Example 111. *Have You Not Known? Have You Not Heard?*, mm. 1-3
The fanfare motive

![Example 111](image)

Running scalar patterns, possibly representing the athleticism of the runners, are present in the organ writing. The example below is a clear reference to the Lydian-dominant scale (Ex. 112).
Example 112. *Have You Not Known? Have You Not Heard?*, mm. 102-103
Scalar patterns

Rising sequential passages seem to suggest the text “They shall mount up with wings like eagles” in the third section (Ex.113).

Example 113. *Have You Not Known? Have You Not Heard?*, mm. 72-76
Sequential passages based on the text “They shall mount up with wings”
Webster makes his athletic imagery explicit when he quotes the Academy Award winning theme from the movie *Chariots of Fire*. The movie tells the true story of two athletes who competed in the 1924 Olympics. One, Eric Liddell, a Christian, ran for the glory of God, and the other, Harold Abrahams, an English Jew, ran to overcome prejudice and to prove his own worth as a runner and a human being. The theme was composed by the Greek pianist Vangelis. One notable feature of the work is the repeating pedal point in the bass that is heard throughout the piece. Webster incorporates this driving pulse into the pedal part of the organ accompaniment (Ex.114).

Example 114. *Have You Not Known? Have You Not Heard?* mm. 21-22

The pulsing pedal point

Several snippets of the theme are quoted in the anthem, both in their original tonality and with tonal shifts (Ex. 115a, 115b, 115c, 115d, 115e).

Example 115a. *Chariots of Fire*, mm. 1-8

The theme from *Chariots of Fire*

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Example 115b. *Have You Not Known? Have You Not Heard?*, mm. 48-49
A portion of the theme

Example 115c. *Have You Not Known? Have You Not Heard?*, mm. 64-65
Another phrase of the theme is incorporated in the left hand of the organ part

Example 115d. *Have You Not Known? Have You Not Heard?*, mm. 77-78
The theme is present in C-sharp Major
Another example of the tune

A runner himself, Webster notes, “There is a deep spiritual component to running. As Eric Liddell said in his *Chariots of Fire* sermon, ‘When I run, I feel God’s pleasure.’” By incorporating the theme from a well-known film about running, choosing a text from Isaiah which is quoted in this movie, and composing organ and vocal parts which display athleticism, Webster’s anthem ingeniously pays homage to those who run the race, whether it be physical, spiritual, or both.

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228 Overall, “In the Footsteps of Richard Webster: A Church Musician’s Perspective on the Boston Marathon Bombings,” 20.
VI. David Ashley White

A. David Ashley White: Biography

David Ashley White (b. 1944) is a seventh generation native of Texas. White received his Bachelor of Music in Oboe Performance from the University of Houston in 1968 before studying composition. He also earned a Master of Music degree in Composition from the University of Houston (1974). In 1978, White was awarded the Doctor of Musical Arts in Composition from the University of Texas, Austin.

As an academic, White has taught at the University of Houston Moores School of Music as Professor of Composition and Music Theory since 1977. From 1999-2014, he was the School’s Director as well as the first recipient of the Margaret M. Alkek and Margaret Alkek Williams Endowed Chair for the Director.

As a composer, White is equally adept at composing sacred and secular choral music as well as instrumental music. In a talk on composition presented in May 2002, White revealed, “I have composed piano pieces, songs, or, more properly, groups of songs or song cycles, various chamber pieces—piano trios, etc., works for organ, lots of choral music, including anthems and other music for use in church, pieces for orchestra and one for band. From this list you can tell that what I compose is both sacred and secular, and that is a mix I enjoy.”²²⁹ His secular music has been nationally performed and recorded. Most recently, *As You Set Out for Ithaka*, was recorded on the Albany label in 2013 and contains secular music for chorus, solo voice, piano and chamber groups.

In addition to secular music, White has composed a vast body of sacred anthem and service literature. Regarding his choice to write in both genres, he notes,

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²²⁹ David Ashley White, speech, May 2002.
I realized, too, that many British composers managed to move easily between “two worlds”—the sacred and secular (even if they were not particularly religious themselves). In the US, it’s not so common for composers to exist in this way, and I suspect there are very few of us American composers who focus on sacred music without having some formal connection with a church (typically as organist/choirmaster), just as it’s unusual, as far as I know, for a university composer to do what I do. To be honest, and this is an aside, the life of the typical university composer, whose career primarily involves having music performed at new music concerts, has never really interested me. My early years as a faculty member, which for various reasons focused more on secular music, were not particularly enjoyable or interesting. Having new music festivals as the norm for one’s musical outlet just didn’t appeal to me. I believe the composer should be part of society, and having my music sung by choirs around the nation and abroad is exciting and rewarding.\textsuperscript{230}

White’s sacred choral music has been influenced by his membership in the Episcopalian Church and participation in Anglican choirs. He writes, “I have never held a position in a church, but I have long been a member of Palmer Memorial Episcopal Church, and up until 1995, I sang in a church choir (this was not at Palmer, however.) Currently, I guess, I am de facto composer-in-residence at Palmer.”\textsuperscript{231} His anthems have been published by the St. James Press, Paraclete Press, Augsburg Fortress, Selah Publishing Co., Concordia, E. C. Schirmer, MorningStar, and Southern Music Co. His hymns have been published extensively in a variety of collections by a variety of denominations, including \textit{The 1982 Hymnal} (Episcopal), \textit{Wonder, Love and Praise} (the supplement to \textit{The 1982 Hymnal}), the \textit{United Methodist Hymnal} and its supplement, \textit{Glory to God: The Presbyterian Hymnal}, the \textit{Hymnal of the United Church of Christ in Japan}, and \textit{Worship Songs Ancient and Modern} (England). Additionally, several collections of hymns by David Ashley White have been published by Selah Publishing Co., including \textit{Sing, My Soul: The Hymns of}

\textsuperscript{230} David Ashley White, written interview by author, June 15, 2014.

\textsuperscript{231} Ibid.

B. Overview of Anthem Literature and Style

David Ashley White’s body of anthem literature is composed of over 130 published pieces. While his anthems are most frequently published by Selah Music Publishing and Paraclete Press, they have also been published by E.C. Schirmer, St. James Press, Alliance, MorningStar Music, and Augsburg Fortress.

It is clear that choral music in general, and the anthem, in particular, are important genres in his body of work. When questioned about his reasons for composing anthems, he recalls,

A simple reason: I love choral music, especially in a liturgical context. This really began thanks to my numerous visits to hear the choirs of Cambridge’s two famous college chapels—St. John’s and King’s—in the late 60s/early 70s (I had friends who lived nearby, and going to Evensong happened frequently). Thus, I became more and more aware of the rich history of Anglican choral music. Combined with my love of prose and poetry, which I was fortunate to develop in my junior high and high school English classes in Alice, Texas, I eventually focused my attention on composing choral music, which, I should note, has never been exclusively sacred. I was also impressed with the vast history of Anglican choral music and how it formed an important part of European music history.\textsuperscript{232}

This experience, when combined with his time spent as a choir member in Anglican churches, has been a strong influence in choosing to compose such a large amount of sacred choral music.

White believes that choosing a high-quality text is paramount. He clarifies, “I know that “good” is subjective, but for me, it must come from a writer, past or present,
whose work, in my view, reflects skill and imagination.” This requirement has led to a wealth of anthems based on early Latin Church hymns, Biblical passages, Psalms (he has set over eleven of the Psalms), eighteenth and nineteenth hymnody, and contemporary hymnody. Newly composed poetry and prose are also represented among this selection of texts. White cautions about using texts that might not stand the test of time. He writes,

Thinking about the text leads me to another point: in the hymn explosion that began in Britain in mid-20th century and then later made its way to our country, when so many talented writers produced work that in many instances have provided composers with wonderful new texts, some hymn writers elected to be topical in what they produced, addressing societal issues. This is socially understandable, and without a doubt, William Blake’s “dark satanic mills” that are referenced in his poem, “And did those feet in ancient time,” well spoke to issues of his day. But in choosing texts, I am wary of what might be current today but won’t be tomorrow. Perhaps the quintessential example in recent times is “Earth and all stars,” certainly a popular hymn from the “last century,” but one that seems to have had its day. However, Fred Pratt Green’s “When in our music,” which elegantly refers to moral issues, lives on (Fred told me during a visit to see him in 1988 that he never understood why that hymn text had had no life in Britain, yet in America it was so popular). To summarize, in searching for a text, I look for ideas or themes that have stood the test of time or, if they’re newer, have what seems a lasting message, and one that is expressed in a rich and beautiful way.

Because of this concern, many of White’s texts have been previously set and are a part of the rich body of music and poetry that are found in Anglican worship throughout the liturgical year.

White is a frequently commissioned anthem composer and many of his pieces are written for a choir of a specific size and skill level. Thus, these parameters impact the type of anthem that is forthcoming. White is adept at composing in a variety of such

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233 White, interview.

234 Ibid.
levels, but notes that particular care must be taken to tailor an anthem to its purpose. He
recalls several particularly enlightening lessons,

> At the beginning of my career, I had a couple of unfortunate experiences with performances of commissioned anthems that involved volunteer choirs. In one instance, the problem focused on the harmonic style I chose, which was based on an octatonic scale (half-step and whole-step, in alternation). To compound the problem, I also employed frequent melismatic passages that were technically challenging. Obviously, not only was I very young, but also I was also extremely ignorant of the reality of the situation, and, sadly, I did not comprehend the importance of being practical. Shortly afterwards, practicality was stressed again when a well-known publisher suggested to me that I first needed to compose more accessible music before I branched out into any more adventuresome styles. This was certainly timely advice, and it helped me realize that common sense should always be part of my thinking, no matter where I was in my career. \(^{235}\)

As a result of following this advice, White has composed many anthems that are accessible for smaller choirs. He has composed four unison anthems, eighteen anthems for two-part choirs and eleven three-part (SAB) anthems. He defends his choice, saying,

> “Volunteer” church choirs, which I think we usually associate with smaller music programs in smaller churches, must be supported if music as we know it is to continue. Without a doubt, these choirs deserve fine music from all who compose for them. And I don’t think music has to be complicated to be good or effective. A soaring unison melody, when all is said and done, is about as good as it can get! \(^{236}\)

White has frequently been inspired to compose these melodies by speaking with choral directors of smaller Anglican choirs at annual conventions such as the Episcopal Diocese of Mississippi’s Conference on Music and Liturgy. “I have been impressed with church musicians who strive to prepare themselves better to do their work, and who are also

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\(^{235}\) White, interview.

\(^{236}\) Ibid.
hungry to learn new repertoire. These people know the limitations of their choirs, but they also want them to sing good music,” he says.237

In addition to this type of choral writing, White has written a large number of anthems for traditional four-part choir; the bulk of his output is for this type of voicing. However, there are times when he has written anthems that are of a particularly high level of difficulty, often resulting from a commission for an extremely skilled choir. A handful of such pieces exist among his works. White describes one such set of pieces,

There are times, fortunately, when practicality is not required, and a perfect example was my commission to compose Evening Canticles, Magnificat and Nunc dimittis, for the superb St. Paul’s Choir, St. Paul’s United Methodist Church, Houston, for its first residency in Westminster Abbey in 1989. Because of the choir’s excellence—in those years, it was in reality the premier “Anglican” choir in this part of the country, thanks to St. Paul’s liturgical practices and the choir’s frequent residencies in English cathedrals. So there were really no choral limitations—I decided upon an a cappella setting, partly because the organ in the Abbey was not accessible to the choir, and I figured that they would be freer not having to be concerned about “communication” with the organist. Now that I think about it, that decision was made for practical reasons!238

This comment also describes another compositional consideration: the forces for which White composes. The majority of White’s anthems have been composed for choir and some sort of keyboard accompaniment. However, he counts over thirty-five a cappella anthems among his output. Another type of accompaniment that is frequently found in his works is keyboard instrument and some type of obbligato solo instrument, most frequently flute or oboe, which was White’s primary instrument before turning to composition in graduate school. Additionally, he has written for organ, brass, and percussion, a combination of instruments often found in the Anglican service in America.

237 White, interview.

238 Ibid.
Because White is not an organist, he relies upon study of organ parts to help inform his writing. He adds, “I am always surprised and happy when organists comment favorably on my writing for that instrument.”

Many of the pieces in White’s collection are based upon newly-composed tunes or motives. “Motivic planning is also very important. Once I get the first measures started, I usually know what material will be used and developed throughout the piece. In other words, I try to make the music as organic as possible.” As an oboist, White is especially attuned to the role that melody plays. “I should also add that I was an undergraduate oboe major, so the great similarity between oboe and vocal lines certainly affects my thinking and general approach.” As part of his compositional process, White sings each of the vocal lines to insure that all have a natural sense of melodic contour. Additionally, among his body of works are pieces based upon pre-existing hymn tunes or melodies. Two of these pieces, *I Will Arise* and *Come, Thou Fount of Every Blessing*, draw their sources from American Sacred Harp tunes.

When asked to describe his compositional influences, White acknowledges the vast body of musicians before him, including many well-known Anglican anthem composers. He comments,

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239 White, interview.

240 Ibid.

241 Ibid.
It’s impossible these days for a composer always to be “breaking new ground,” and I know that whatever I do will in some way reflect what’s around me or what I’ve experienced before. Surely, earlier work of mine influences my new work, too. It is inevitable that composers repeat themselves in some way—think about the composers whose work you can instantly identify because it is “their” style. Certainly, I know that Vaughan Williams, Britten, Copland, Howells, and many others have affected what I do, in ways that are very obvious or very subtle. These are certainly the composers whom I greatly admire as it affects my own work, and, without a doubt, Britten, above all others.\footnote{White, interview.}

In his body of anthem literature, well-crafted anthems for choirs of all levels may be found. Newly composed melodies and texts as well as ancient tunes and poetry are all sources of inspiration for his anthems.

**C. Analysis of Anthems**

**The Call**

David Ashley White’s 1993 setting of *The Call* is scored for SATB choir and is approximately three minutes in length. It draws from the poetry of metaphysical poet George Herbert. *The Call* comes from the same 1633 collection of poetry, *The Temple*, which has served as the source for many of the anthems under study. Like other examples we have cited, *The Call* is also frequently set by other composers and appears in the *Five Mystical Songs* by Ralph Vaughan Williams. Because this piece is so well known, it is clear that White’s setting is in dialogue with Vaughan Williams’s setting. The two share several similarities, including meter and diatonic, modal language. The poetry makes it particularly appropriate for any liturgy when the Eucharist is celebrated.

The poem itself is comprised of three stanzas. Each stanza contains four verses: the first verse presents three different names for God and each of the following three
verses elaborate upon those titles. Herbert draws the first set of descriptors from the Gospel of John, quoting Jesus who says, “I am the Way, the Truth and the Life.”

Herbert’s simple language, often monosyllabic language, is spun into a powerful commentary about his view of the nature of God. White’s setting of the text illuminates this quality of simplicity in both form and tonal language. The anthem is a hymn arrangement for four-part choir of a newly composed tune that sets all three of the stanzas. On the largest level, the centerpiece of this anthem is the tune that is harmonized for four-part voices in mm. 25-41. The other stanzas of the piece (as well as musical interludes) orbit around this stanza and draw their material from this stanza. The material in stanza one is composed of the soprano line with the alto line added after the first verse, while the music in stanza three begins as an unison treatment which breaks into four parts (Fig. 29).

<table>
<thead>
<tr>
<th>Measure</th>
<th>Stanza</th>
<th>Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-21</td>
<td>1</td>
<td>Unison; SA</td>
</tr>
<tr>
<td>21-41</td>
<td>2</td>
<td>SATB</td>
</tr>
<tr>
<td>41-70</td>
<td>3</td>
<td>Unison; SATB</td>
</tr>
</tbody>
</table>

The harmonic language is also straightforward and tonal. Set in A major, the tune with four-part harmonization (mm. 21-41), uses traditional voice leading and may be graphed, using Schenkerian methods, to help reveal several interesting pieces of information (Fig. 30a and Fig. 30b).

\[243\] John 14:6
This method of analysis is helpful because it shows how the piece is traditionally conceived, both harmonically and structurally. When considering the middle ground graph (Fig. 31a), there is an initial ascent (anstieg) to the urline, which begins on the third scale degree (C sharp) and the stepwise descent to the tonic (3-2-1). When considering the background graph, the largest overview of the tune, (Fig. 31b), The Call...
again shows a traditional approach to the form: a descending 3-2-1 *urline* over a harmonic trajectory of tonic-dominant-tonic (I-V-I).

The organ introduction (and subsequent interludes) is perhaps related to the descending *urline* of 3-2-1 (Ex. 116).

Example 116. The Call, mm. 1-4
The introduction of the piece

In the case of the opening introduction the descending solo organ line is based upon aspects of the tune. However, this simple intonation of a descending motion does more than simply provide a harmonic starting point for the singer: it introduces the idea of descending motion to the listener’s ear. This motion is later mirrored in the tune’s *urline*.

Although this piece is quite traditional in many aspects, several harmonic choices sprinkled throughout help to place it in the “modern” sphere of music. The brief tonicization of G major (VII) in the third verse of each stanza is one such example. The move to this tonal area is not a typical choice employed by earlier composers. This places it within the sphere of twentieth century diatonic harmonic language of composers such as Ralph Vaughan Williams (Ex. 117).
The texture of the anthem is quite stark, which draws the ear to the text. A single unison organ line acts as an intonation and introduces the tune before the first stanza is sung by unison soprano, later dividing into two-part women’s voices. The second stanza is a four-part harmonization of the tune. The two textures are intermingled in the final stanza that alternates unison and four-part singing of the tune.

The melody is simple and clear, set in a 3/4 meter that is felt as a single large pulse. Two rhythmic devices disrupt this undulating pulse and unify the melody. The second and fourth phrases begin on the off-beat, giving a sense of forward motion to the piece (Ex.118).

Additionally, the use of hemiola in the cadence disrupts the feeling of a single large pulse and prepares the melody for the final chord (Ex. 119).
The Call, mm. 17-21
A hemiola in the cadence of the verse

Example 119. The Call, mm. 17-21
A hemiola in the cadence of the verse

White uses the organ in a traditional manner. It plays introductions to each stanza that are based upon the tune. This material then alternates with the unaccompanied choral presentation of the tune (Ex. 120).

Example 120. The Call, mm 21-23
The introduction in the organ part

In stanza three the organ accompanies the tune as if it were a traditional hymn. The accompaniment for stanza three mirrors several of the compositional techniques found in the hymn tune. The rhythmic motive that begins the phrase on the off-beat can be seen in the organ accompaniment.

David Ashley White’s anthem, The Call, is an example of a hymn anthem based upon a newly composed tune. The piece enters into conversation with other musical settings of the poem while supporting the modest, yet powerful, poetry of George Herbert in an elegant and compact miniature package.
**O Light of Light**

*O Light of Light* was commissioned for the St. Paul’s Choir of St. Paul’s United Methodist Church of Houston, Texas, for performance in Westminster Abbey in 1992. This was the same occasion for which White composed the *Magnificat and Nunc Dimittis* settings described earlier in the chapter. Published by E. C. Schirmer in 1999, it is about three minutes in length and composed for eight-part unaccompanied choir.

The anthem draws its texts from an anonymous tenth century Latin hymn, *O nata lux de lumine*, which was translated by Laurence Housman for *The English Hymnal* in 1906. The hymn is an office hymn for the Feast of the Transfiguration, celebrated on August 6, although more recently it has been observed by many Anglicans on the last Sunday before Lent. The anthem was commissioned for performance in August 1992. It has been set many times; perhaps most famously, two stanzas were set in *O nata lux* by the Anglican composer, Thomas Tallis. More recently, Morten Lauridsen set the text in Latin in his larger scale work, *Lux Aeterna*.

White used the version of the hymn that is found in the Episcopal hymnal. The hymn, as found in The Hymnal 1982, is composed of three stanzas, and is an alteration of Housman’s original seven stanza translation. The imagery of the text is derived from the Gospel of John, which, in turn, is based upon the book of Genesis.

White has set this strophic hymn in a tripartite fashion with each stanza bookended by the phrase, “O Light of Light.” This phrase also is found as an opening introductory passage. While each of the “O Light of Light” phrases employ the same unifying text, the musical material is different each time, and thus, these phrases function
as refrains structurally, but not motivically. All of the three sections are roughly symmetrical in length (Fig. 31).

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Text</th>
<th>Tonal Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>26-51</td>
<td>Stanza 2, “O Light of Light”</td>
<td>G-Tonic; A Tonic</td>
</tr>
<tr>
<td>C</td>
<td>51-76</td>
<td>Stanza 3 (6); “O Light of Light”</td>
<td>A-Tonic; cadencing in D</td>
</tr>
</tbody>
</table>

The main influence upon the stanzas of the piece is chant. While these melodies are not based upon a pre-existing chant, the melodic characteristics, including step-wise motion, groupings of notes in shifting duple and triple patterns, and melismas are clearly based upon chant models (Ex. 121).

Example 121. *O Light of Light*, mm. 26-32

The melodic material of stanza 2

White frequently uses octave doublings to emphasize the melodic material. This technique is reminiscent of organum. The first steps in the development of polyphony came from octave doublings of a single chant. One example of such a doubling can be found in the soprano and bass voices of the first stanza (Ex. 122).

Example 122. *O Light of Light*, mm. 13-16

The melodic material doubled by the Soprano and Bass I voices
The chant melodies are generally “accompanied” by sustaining chords (drones) or short repetitions of the phrase “O Light of Light.” The effect is of a continually sounding tapestry consisting of the mantra of this repeated phrase with threads of the stanzas of text running throughout.

The influence of chant is further seen in the shifting modal harmonies. The chant frequently alternates between several modes with a fixed tonic. The chant of the first stanza of the text is interesting to consider. The benefit of using a fixed variable is apparent in the flexibility of the fixed tonic. While stanza 1’s chant melody is generally uses a scale based upon D, it frequently alternates between D Phrygian (two flats), D Dorian (no flats) and D Aeolian (one flat). Additionally, harmonic accompaniment of the chant utilizes D Mixolydian, (one sharp), D Dorian (one flat), and D Phrygian (two flats) (Fig. 32). Thus, the tonal area may be described as D-Tonic.
While the key signatures may transition quickly, and therefore involve a wealth of pitch classes, the fixed variable of D tonic grounds the stanza.

The second stanza’s melodic material is based upon the G Dorian mode (one flat), but shifts to A Aeolian (no flats) before the end and subsequent advent of the closing “O Light of Light” material. This prepares the final stanza three’s tonal material.

The third stanza presents the melodic material in A-Tonic. The diatonic tonalities of A Aeolian (no flats), A Locrian (two flats), and A Phrygian (one flat). A direct link between stanza one’s three key signatures and stanza three’s three key signatures may be seen when plotted on the Table of Diatonic Relations (Fig. 33).
Stanza one and Stanza three’s primary tonalities plotted on a Table of Diatonic Relations

Harmonically, one of the most interesting aspects of the modal piece is the juxtaposition of two chords that are a tritone apart or a step apart at climatic points in at the end of the phrases of “O Light.” This is a literal spelling out of an extended tertian chord, generally the thirteenth, but the effect is frequently of two tertian harmonies co-existing. The first clear instance of this is found in the final chords of the first stanza. The tenor and bass parts sing a F Major chord while the soprano and alto parts sing a G Major chord (Ex. 123).
Example 123. *O Light of Light*, mm. 23-25

Two major chords (G Major and F Major) are juxtaposed on the cadence

This clash is extended over several measures. Perhaps, this is an attempt to describe the sonorities of the two “Lights” in the text, for it is seen again in the final section of the second stanza. This time, two sets of major chords are juxtaposed: the F Major and E-flat Major chords, and with D Major and C Major chords (Ex.124).
Example 124. *O Light of Light*, mm. 46-51

Two sets of major chords (F Major/E-flat Major and D Major/C Major) are juxtaposed.

The third stanza repeats this clash with the F and E-flat Major chords that replicate the striking chord found at the end of the first introductory “O Light of Light” refrain (Ex. 125a and Ex. 125b).
Example 125a. *O Light of Light*, mm. 58-60
Two juxtaposed chords (F Major and E-flat Major)

Example 125b. *O Light of Light*, mm. 4-8
Introductory two juxtaposed chords (F Major and E-flat Major)
While this stacking of two tertian harmonies may be seen as a spelling of a E-flat thirteenth chord, it also can be heard as an E-flat seventh chord sounding against a F chord, without the third. This sonority acts as a structural post within each of the “refrain” sections.

Rhythmically, *O Light of Light* is an interesting study of tension and release. White composes passages where extended tertian chords are built up and held for an extended fermata, giving a sense of timelessness to reflect upon the text, “O Light of Light.” These alternate with forward-moving chant-based lines which further the drama inherent in the Transfiguration text.

Among White’s output, *O Light of Light* is an example of a work written for a skilled choir. White’s skillful use of shifting modal harmonies with fixed variables incorporates a large variety of pitch classes while still unifying the piece. It is clear that the generous acoustic of Westminster Abbey was in the forefront of White’s mind when writing this commission, as these shifting tonalities echo through the hall’s fine acoustic.
Conclusion

At the end of this study, it is clear that a vibrant tradition of choral music and anthem composition remains strong in the Anglican church. Although strongly influenced by the English traditions, the Americas eventually fostered an atmosphere for the genre to flourish in tandem with the practices developing in England. In current practice, the Episcopalian church, along with organizations such as the RSCM, supports choral training of youth and adults, as well as providing education and resources for Anglican musicians.

All of the composers in this study have experience within the Anglican tradition, whether as organists, choirmasters, church musicians, choirsters, academics, or parishioners. It is clear that a love of the liturgy and associated texts of high quality are sources of inspiration for the composers under study. Many old texts have been reset and new ones made widely known through these new anthems. Additionally, the practical aspect of weekly, even daily, liturgies, has compelled the composers to write music for choirs of a variety of skill levels. While many of the anthems in the body of music studied are based upon hymn tunes and tonal harmonic language, the influence of chant and modal harmonies is also strong. Most commonly, a capella or organ accompaniment is featured; solo instruments and brass are also a strong uniting instrumental factor.

While the world of Anglican music in America is quite small, it is evident by the number of commissionings and new music being composed that there is strong support to write new music for choirs. Additionally, it is clear that there is a certain ethos that makes these and other anthems sound distinctively Anglican. This ethos is more than performing forces (many mainline Protestant and Catholic churches use the organ and choirs as the
mainstay of their musical program). It is more than the use of modal tonality (many Catholic composers use these as well.) Perhaps it is the combination of the choir and organ, twentieth century diatonicism, and high quality textual sources offered in the context of a liturgy that was crafted based on similar textual values. This ethos bears more study and examination in the years to come. It is the author’s hope that these pieces may be a source of inspiration and education for choirs and scholars in the decades ahead.
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Scores


Appendix One
Anthem Literature

Anthem Literature of David Hurd

Unison

Christmas

Advent

General

Two-Part Equal Voices

Easter

General

Easter

TTTTBB

General

SATB (Mixed with possible divisi)

Christmas

Evensong

Christmas

General
  General

  General

  General

  General

  General

  Advent

  Pentecost

  General

  Pentecost

  Easter

  General

  General

  General

  General

  Christmas
   General, Lent

   General

   General

   General

   General

   General

   General

   General, Lent

   General

   Candlemas

   General

   Advent

O Night that is Brightest than the Day. Portland: Trinitas, 1990.
   Christmas

   Holy Week

   General
  Trinity

  General

  Easter

  General

  Christmas

Sing to the Lord a New Song. Minneapolis: Augsburg Fortress, 1976.
  General

  Communion

  General

  Advent

  General

  General

  General

  Easter

  Christmas

  General
SSATB (mixed)


Holy Week
Anthem Literature of Dan Locklair

Unison

   General, Easter

   General

   General, Maundy Thursday

Two-Part

   General

SSA

   General (Invocation)

   General

SSAA

   General, Communion, Lent

TTBB

   Lent

SATB (Mixed)

A Christmas Carol. Italy: Ricordi, 1983.
   Christmas

   Christmas

   General
Christmas

Christmas

Lent

General

Christmas

Christmas

Christmas

General

Easter

General

General

Lent

Christmas

Christmas

General
  Communion

  General

  General

  General

  General

  Christmas

  Pentecost

  General

  General

  General

  General

  Easter

  General

SATB divisi

  Advent
General

Lent

General

General

Ascension

General

SATB (Mixed) Double Choir

General, Easter

General
Anthem Literature of Bruce Neswick

**Unison**

General

General

Epiphany

General, Funeral

General

**Two-Part Treble**

Christmas

General

**Unison/Two-Part Mixed**

General, Lent

*Jesus Came from Nazareth*. Minneapolis: Augsburg Fortress, 1995.  
Lent

*When In Our Music God is Glorified*. Dallas: Choristers’ Guild, 2005.  
General

**Two-Part Men**

General
SSS/SSA

  General

  General

  Epiphany

  General

SATB Mixed

  General

  Easter

*Almighty and Eternal God.* Manuscript, 2011.
  General

  General

  General

*Beloved, We are God’s Children Now.* Manuscript, 1999.
  General

*Benedictus Es, Domine.* Manuscript, 2014.
  General

*Cantare Amanis Est.* Manuscript, 2014.
  General

  General

  Pentecost
  General

  General

  General

  General

*Happy are They Who Fear the Lord.* Indianapolis: Plymouth Music Co., 1995.
  General

  General

  General

*I am the Alpha and the Omega.* Manuscript, 1996.
  General

  General

  General

  General

  General

  General

  General

  Advent
Christmas

Advent

My Heart is Firmly Fixed, O God. Manuscript, 2009.  
General

General

General

General

Easter

General

Advent

Evensong

General

General

General

General

General


General

General

General

General

*The Days are Surely Coming.* Manuscript, 2003.
General

*There is a Dream that Thrills God’s Heart.* Manuscript, 2002.
General

General

*Victory.* Manuscript, 1998
Easter

General

General

*Yes! It Was Well.* Manuscript, 2012.
General

General

**SATB Mixed with some divisi**

General

General

General
   General

   General

O God, Whom Saints and Angels Delight to Worship in Heaven. Massachusetts: Paraclete
   General

   General

   General

   General

SATB Mixed and Treble Choir

   General

   Easter

   General
Anthem Literature of William Bradley Roberts

**Unison**

*In All These You Welcomed Me/Sing with all the Saints in Glory*. Minneapolis: Augsburg Fortress, 1995.

Christmas/All Saints’ Day


General


General, Good Shepherd Sunday

**Two-Part (Equal Voices)**


General


Communion


General

**Three-Part Mixed (SAB)**


General

**TTBB**


General

**Four-Part Mixed (SATB)**


General, Christmas


Christmas
Behold, You are Beautiful. Manuscript, 2007.
   General

   General

   Palm Sunday

   Communion

   General

   Communion

   General

   General

   Christmas

   Evensong

   General, Lent

   Lent, Holy Week, General

This Little Light of Mine. Manuscript, 2005.
   General

   Christmas

   Christmas
  General

*SATB divisi (Mixed)*

  General

*Over My Head I Hear Music in the Air.* Manuscript, 2005.
  General
Anthem Literature of Richard Webster

Two-Part Treble

General

Four-Part Men

General, Trinity

Three-Part Mixed (SAB)

General

Four-Part Mixed Choir (SATB)

General

General

Easter

Christmas

General

General

Advent

General

General, Trinity
   General

   All Saints’ Day

   General

   Easter

   Easter

   Christmas

   Easter

   General

Four-Part Mixed Choir with some divisi

   General

   General, Funeral, Evensong

   Advent

   Advent

   Easter

   Transfiguration

   General
   General

   Advent

Four-Part Mixed (SATB) Double Choir

   General
Anthem Literature of David Ashley White

**Unison**

  General

  Pentecost

  General

  Lent

**2-Part Treble (SS)**

  Pentecost

  Communion

  Christmas

**2-Part Mixed**

  Lent

  General

  General

  Advent

  Lent

  Epiphany
  Lent

  Christmas

  Lent

  General

  Advent

  General

  General

  General

  General

  Christmas

  Epiphany

  Communion

SAB

  Easter
  (SAB or SATB)

  General
   General

   Lent

   General

   Lent

   General

   Christmas

   General

   General

Sweet was the Song. Massachusetts: Paraclete Press, 2004.
   Christmas

SATB (Mixed)

   Trinity

   General

   Advent

   General

   Christmas
Communion

Christmas

Communion

Transfiguration

General

General

General

Christmas

General

Easter

Pentecost

Pentecost

General

Advent

General
Advent

General

Lent

General

General

Lent

General

General

Easter

Advent

Pentecost

General

General

General

Christmas
Christmas

General

General

Christmas

Communion

Evensong

General

General

General

General

Christmas

General

General

Communion

Communion/General
   General

   General

   General

   General

   General

   General

   General

   Lent

   General

   Epiphany

   General

   Easter

   General

   General

   General
   General

   General

   General

   General

   General

   General

   General

   Transfiguration

This is a Day of New Beginnings. Pittsburgh: Selah Music Publishing, 1999.
   General

   Advent

   General

   Pentecost

   Epiphany

   General

   General
   General

   Christmas

   General

   Christmas

   General

SSAATTBB (Mixed)

   Easter

   General

   Lent

   Communion
Appendix Two
Discography

David Hurd

   A Stable Lamp is Lighted

   Love Bade Me Welcome
   O Sorrow Deep

   Creating God, Your Fingers Trace

   Love Bade Me Welcome

   Love Bade Me Welcome

   A Stable Lamp is Lighted.

   Creating God, Your Fingers Trace (hymn)

   Christ, Mighty Savior (hymn)
**Dan Locklair**


Magnificat


Three Christmas Motets


Brief Mass
Pater Noster


Pater Noster


Ave Maria


Pater Noster


A Christmas Carol
Alleluia Dialogues
Dona Nobis Pacem
Holy Canticles
Proclaim the Lord
Three Christmas Motets

A Christmas Carol  
Alleluia Dialogues  
Brief Mass  
Dona Nobis Pacem  
Holy Canticles  
Proclaim the Lord  
Three Christmas Motets


Brief Mass


Pater Noster


From East to West


Create in Me a Clean Heart  
Pater Noster
Bruce Neswick


O God, Whom Saints and Angels


I Will Set His Dominion in the Sea


Let the Peoples Praise Thee, O Lord


Of the Father’s Love Begotten


Happy are They That Fear the Lord


Magnificat and Nunc Dimittis


Hallelujah! Sing to the Lord a New Song


I Will Set His Dominion in the Sea

I Will Set His Dominion in the Sea


Hallelujah! Sing to the Lord a New Song
**William Bradley Roberts**


Behold, You are Beautiful*
Did’nt My Lord Delivuh Daniel?*
I Saw a Stranger Yestere’en*
in all these you welcomed me*
Mass for St. Philip’s: Gloria Susanni*
May the Angels of God Watch over You
O Gracious Light*
Over My Head, I Hear Music in the Air*
Pie Jesu
Prayer of John Donne
Savior, Like a Shepherd Lead Us
South African Gloria
This Little Light of Mine*
‘Twas in the Moon of Wintertime
What Sweeter Musick
Where Your Treasure is*

* Unpublished
Richard Webster

Webster, Richard, dir. *Awake, Arise! Voices of Trinity Church*. Choir of Trinity Church, Copley Square, Boston. Advent Press. CD. 2012

- Adam Lay Bounden
- A Fair and Delectable Place
- Christ Upon the Mountain Peak
- Great and Marvelous
- He is the Way
- O Thou who Camest from Above
- The Dawning


- Abide with Me
- Attend to the Music
- Awake, Arise!
- Come, O Thou Traveler

*David Ashley White*


Alleluia, Song of Gladness

Anthems on Early American Hymns
  I Will Arise (Restoration)
  Star in the East (The Sacred Harp)
  Amazing Grace (New Britain)

As Panting Deer
Behold, He Came
Behold Now, Bless the Lord
Cantate Domino
Come Pure Hearts
Magnificat
Magnificat II
Now Evening Comes to Close the Day
Now the Silence, Now the Peace
Nunc Dimittis
Nunc Dimittis II
The Call

Three Anthems for the Transfiguration
  O Light of Light
  The Lord is King
  This Glimpse of Glory

Three Hymns
  Sing, My Soul, His Wondrous Love
  Grey Ashes
  Praise My Soul, the King of Heaven

Three Variants of Palmer Church
  Drop, Drop, Slow Tears
  Reflections on a Tune
  Draw Nigh and Take the Body of the Lord

When in Our Music God is Glorified
Without the Fire

Adam Lay Ybounden  
A Fanfare for St. Anthony  
Alleluia, Song of Gladness  
Are You Weary of Your Burden?  
As the Father has Loved Me  
Bread of Heaven  
Come All My Partners in Distress  
Come, Pure Hearts  
Comfort, Comfort Ye My People  
Conceived in the Autumn  
God is One  
God So Loved the World  
Into the Woods My Master Went  
King of Glory, King of Peace  
Love Came Down at Christmas  
Memento, Domine  
No More a Stranger or a Guest  
O Hilarious Light  
O Love Divine  
Our Holy Tribute, This  
So the Day Dawn  
Spirit, Moving Over Chaos  
Sweet was the Song  
Taste and See  
The Apple Tree  
The Kingdom of Love  
True Anointed One


Is a Murmuring Dove Nearby?


Cantate Domino


O Light of Light