

Research Memorandum Series

Journal of The American Choral Foundation, published by Chorus America | Matthew Bumbach, Editor

For the past three years I have shared great choral repertoire with my fellow conductors as the editor of Chorus America's *Research Memorandum Series*. It is a privilege to work with scholars from around the United States to identify significant composers, compile exhaustive lists of their works, and create concise biographies to accompany those lists. It is my hope that these repertoire lists stand as essential resources to aid conductors as they program compelling concerts. Furthermore, I strive to amplify the voices of composers whose works may be overlooked through this publication.

Minnesota-based composer Carol Barnett may be best recognized for her dozens of compositions for the Dale Warland Singers. Her compositions, however, go far beyond the late 20th Century midwestern style with which we are familiar. Barnett's catalog is among the most eclectic that I have seen. It includes arrangements of American spirituals and folk songs, settings of Russian and Greek texts, sacred Jewish and Christian repertoire, multi-movement works for choir and bluegrass band, operas, simple hymn settings, and settings of historic American texts. Her music is tonal, satisfying, and filled with warmth. This issue of the *Research Memorandum Series* features a complete current list of the choral music of Carol Barnett.

Matthew Bumbach, editor

Biography of Carol Barnett

BY MATTHEW BUMBACH, D.M.A.

Carol Barnett (b. May 23, 1949, in Dubuque, Iowa) is an American composer of opera and works for orchestra, chamber ensembles, solo instruments, and choir. She moved from Iowa to Minnesota at six months of age. She currently resides in Minneapolis, Minnesota.

Barnett is the daughter of two teachers. Her mother, Marie Quaday, later Marie Anderson, was a country schoolteacher, as was Barnett's grandmother, before returning to school for a degree in library science. Her father, Donald Anderson, was a public school teacher for approximately seven years. He also maintained a private music studio in the house, which, at its peak, had as many as forty students. Barnett has

one younger sister, Elaine. Elaine Phillips was Distinguished Professor of Biblical Studies and chair of the Department of Biblical Studies and Christian Ministries of Gordon College in Boston, Massachusetts.

Between her father's music studio and numerous classical recordings, Barnett's childhood home was filled with music. This led to her early desire to be a composer. Barnett's father, possibly fed up with the sisters' constant banging on the piano, started Barnett with piano lessons at the age of three and a half. Her sister also started on the piano at an early age. Additionally, Barnett sang in her church choir throughout her youth.¹

¹ Carol Barnett, interview with Matthew Bumbach, Miami, June 11, 2016.

Barnett recalled that, despite the constant presence of music in her household, she does not have a background in popular music. Aside from a brief love of the Beatles in ninth grade, Barnett's pop music background is deficient. She shared that as a child, she lived in a small town that did not receive a strong radio signal. It was not until she was older and the family moved to a larger town that Barnett was able to sit down and listen to popular music on the radio.²

Barnett played in the grade school band as soon as she was old enough. During her first year of band, her parents insisted that she play cornet. She recalled, "They said, 'Well, if you could stick with it on Uncle Alfred's cornet for a year, you can play what you really want to,' which was a flute. So, I actually did. Uncle Alfred's cornet case was probably half as big as I was. I dragged it to school and I played cornet. Then I got to play my flute."³

Barnett attended school in Fosston, Minnesota, until sixth grade when the family moved to a larger town. Despite the larger population, Barnett's graduating class was very small. This allowed her to be in the school band, choir, and orchestra. Barnett recalled that she had excellent high school teachers.⁴

After high school, Barnett attended the University of Minnesota. There she studied piano with Bernhard Weiser, flute with Emil J. Niosi, and composition with both Dominick Argento and Paul Fetler. Barnett had an exceptional experience in symphonic band with conductor Frank Bencriscutto.⁵

In 1969, the band took a seven-week tour of the USSR, which sparked Barnett's interest in Russian studies. This led her to take courses with Russian history professor Theofanis Stavrou. These courses led to an ongoing interest in Eastern Europe, which would influence a great deal of Barnett's compositions. She graduated summa cum laude with a BA in theory and composition in 1972 and a MA in 1976.

After graduating from the University of Minnesota, Barnett recalled being very tired. "I was totally fried, and I thought, 'Ah, what am I going to do now?'" So I went on the road with a Mexican guitar player. I was doing the keyboard and the background vocals. Doing very badly, probably, at both of them.⁶

Later, Barnett married her first husband, Steve Barnett. She converted to Judaism for the marriage and sang for eleven years in the synagogue choir that he directed. This experience significantly influenced her composition as well.

As a composer, Barnett has been commissioned by the Minnesota Composers Forum's Commissioning Program, the Minnesota Music Teachers Association, the Minnesota Orchestra, Harvard Glee Club, St. Paul Chamber Orchestra, Minneapolis Children's Theater Company, and American Guild of Organists. She has received grants from the Camargo Foundation in France, the Inter-University Research Committee, the Jerome Foundation, and the McKnight fellowship. Barnett was a founding member of the American Composers Forum and served as their president from 1993 to 1995. She has won a number of awards including several Roger Wagner Center for Choral Studies Competition awards, the Miriam Gideon Prize from International Alliance for Women in Music, and the Nancy Van de Vate International Prize for Opera.⁷ Although Barnett has numerous publications with commercial publishers, many of her choral works are available through her own online publishing company, Beady Eyes Publishing. Performances of works that are not published can be arranged by email.

Carol Barnett's Compositional Style

Barnett's artistic statement reveals that her music "has its roots in the Western classical tradition, supplemented by explorations of the Jewish liturgical tradition and the folk music of Greece, Italy, Russia, Southeastern Europe, and the Middle East."⁸ These influences are directly related to her life experience as Barnett asserted in an email exchange. "There have been several major influences on my music writing, Russian among them...the Russian influence has manifested itself mostly in instrumental works, the only exception being 'Lullaby from SNOW,' which was excerpted and arranged from my opera SNOW, based on a short story by Soviet author Konstantin Paustovsky. However, I have had several other important ethnic influences. My first husband was Jewish. I sang in his synagogue choir for eleven years and wrote three simple works for them: a setting of 'Ma Tovv,' 'Meditation: Silent Amidah,' and 'Adonai, Adonai,' a canon. My Russian history professor was, in fact, a Greek Cypriot; I have him to thank for my

² Carol Barnett, interview with Matthew Bumbach, Miami, July 2, 2016.

³ Barnett, interview, June 11, 2016.

⁴ Barnett, interview, June 11, 2016.

⁵ Barnett, interview, June 11, 2016.

⁶ Barnett, interview, June 11, 2016.

⁷ Maria Theresa Hu, "Daughters of the Lesbian Poet: Contemporary Feminist Interpretations of Sappho's Poems Through Song" (master's thesis, California State University, Long Beach, 2005), 32-33.

⁸ Carol Barnett, "Artistic Statement," last modified 2015, accessed August 31, 2016, <http://www.carolbarnett.net/index.php?p=about>.

'Dance of Zálongo.' After graduating from the University of Minnesota, I spent a few years playing in a group with a Mexican guitarist; from that association came 'Cinco Poems de Bécquer.' And, influenced by my Italian second husband, I wrote 'Aprile/April' and 'Laudato Si, Mi Signore.'"⁹

These statements reveal a major component of Barnett's compositional style; her musical choices, though informed by her musical influences, are intentional. Her process begins with exhaustive research. Barnett recalled that prior to writing *The World Beloved: A Bluegrass Mass*, she immersed herself in the sounds of the bluegrass style. "When I first knew that I was going to do this piece, Mike McCarthy gave me a CD, one of the *Seldom Seen* CDs. I started listening and I listened to nothing else but bluegrass for six months because I didn't know much about it." Her compositions in other styles also began with an immersion into those styles and cultures.

Another component of Barnett's compositional process is that her writing appears to be intuitive. When asked about her music, Barnett expressed indifference about the theoretical analysis and responded, "You know the piece. That's what it is." Analysis

of her music may reveal some insights, but it will not uncover hidden images or meaning.

Furthermore, Barnett's harmonic choices are based on an ingrained familiarity with the moods suggested by particular modes and scales, which she marries to the mood of the text. Barnett said, "The text dictates the mood and the mood asks for various scales and modes."¹⁰ The way that various moods connect to different sonorities is not innate, however. Barnett asserts that "if you're trying to evoke a mood, you're dealing in nostalgia, which as a composer, you're doing anyway. It's very seldom that you are inventing something totally new. And so Lydian evokes some sort of feeling from Lydian pieces that you've heard before."¹¹ These broad concepts are easily observed in the consistent quality found in her choral music.

Purchasing Carol Barnett's Scores

A number of Barnett's scores are available from traditional music publishers. Many of her scores, however, are self-published through Beady Eyes Publishing. Links to purchase these scores can be found at <https://carolbarnett.net/index.php?p=compositions>. For scores that do not have links on this page, Barnett can be emailed at carol@carolbarnett.net.

The Choral Music of Carol Barnett

Adonai, Adonai, 1979

Text: traditional Jewish liturgy
Instrumentation: Unison canon for SATB
Published: currently unpublished

An American Thanksgiving, 2003

Text and Tune: No 1 "Webster," text by Isaac Watts, tune from the *Southern Harmony*; No. 2 "McKay," text by Samuel Stennett, tune by S.M. Denson. No. 3 "93rd Psalm," text by Philip Doddridge, tune by Lucius Chapin.
Instrumentation: SATB with divisi
Commissioned: Mike and Kay McCarthy and Jim and Donna Peter for the Dale Warland Singers
Published: Earthsongs
Recordings: Dale Warland Singers, *Harvest Home*, "McKay"; Seattle Pro Musica, *American Masterpieces*, "McKay"; Atlanta Sacred Chorale, *Hear My Prayer*, "Webster"

Angelus Ad Virginem, 2010

Text: fourteenth century anonymous
Tune: medieval Irish carol
Instrumentation: SATB with divisi
Commissioned: National Lutheran Choir
Published: Oxford University Press

Aprile/April, 1997

Text: Folgore da San Gimignano, translated by D. G. Rossetti
Instrumentation: SATB with divisi
Commissioned: Kay Reyerson
Published: Colla Voce Music

Bega, 2011

Text: Marjorie L. C. Pickthall
Instrumentation: SSATTBB, piano
Commissioned: 2011 Ithaca College Choral Composition Festival
Published: Beady Eyes Publishing

By and By, 1995

Text and Tune: traditional spiritual
Instrumentation: SSAATTBB
Commissioned: Dale Warland Singers
Published: Colla Voce Music
Recordings: Dale Warland Singers, *Harvest Home*; Kantorei, *Simple Gifts*

Camptown Races, 2009

Text and Tune: Stephen Foster
Instrumentation: leader/group, optional SA, and optional SATB

Commissioned: "A Community that Sings!" North
Central American Choral Directors Association
Published: North Central ACDA

***Children of the Heavenly Father*, 2000**

Text and Tune: Swedish hymn/folk song, Carolina
Sandell Berg, 1890; English translation by Ernst
William Olson (1870–1958) 1925

Instrumentation: SATB
Published: Beady Eyes Publishing

***Christmas Eve Bells*, 1991**

Text: Alfred Tennyson "In Memoriam"

Instrumentation: SSSAAATTBB
Commissioned: Dale Warland Singers
Published: Beady Eyes Publishing

***Cinco Poemas de Bécquer*, 1979**

Text: Gustavo Adolfo Bécquer
Instrumentation: SSATTBB, soprano recorder, guitar,
wind chimes

Commissioned: Batnobar family
Published: Thomas House publishers, Intrada Music
catalog, Roger Wagner Center for Choral Studies

***Cindy*, 1991**

Text and Tune: traditional American folksong
Instrumentation: SSAATTBB, piano or guitar
Commissioned: Dale Warland Singers
Published: Colla Voce Music
Recordings: Dale Warland Singers, *Fancie*;
Dale Warland Singers, *Harvest Home*

***Come to Zion With Singing*, 1999**

Text: Isaiah 35:1–2, 8–10
Instrumentation: SATB, trumpet, handbells, organ
Commissioned: First Presbyterian Church,
Racine, WI
Published: Beady Eyes Publishing

***Concord Hymn*, 1999**

Text: Ralph Waldo Emerson
Instrumentation: SATB with divisi, Soprano solo,
2 trumpets, field drum
Commissioned: Racine Symphonic Chorus
Published: Beady Eyes Publishing

***Coursing River*, 2014**

Text: James Gertmenian
Instrumentation: four-part hymn setting, SATB
anthem
Commissioned: Plymouth Congregational Church
Choir
Published: Beady Eyes Publishing

***Cradle Song*, 2007**

Text: Isaac Watts "A Cradle Hymn"
Instrumentation: SATB, 2 clarinets, 2 bassoons,
2 horns, strings

Commissioned: The Master Chorale of Tampa Bay
Published: Roger Dean Publishing
Recording: The Master Chorale of Tampa Bay,
Christmas with the Master Chorale of Tampa Bay

***Dance and Sing*, 1991**

Text and Tune: John Gay "Beggar's Opera"
Instrumentation: SATB, piano
Commissioned: Kathy Romey for the Macalester
Festival Chorale
Published: Beady Eyes Publishing

***Dance of Zalongo*, 1998/2004**

Text and Tune: traditional Greek folk song
Instrumentation: (1998) SA, SATB, percussion,
piano; (2004) SSAA, SATB, percussion, piano
Commissioned: Dale Warland Singers and District
279 Children's Chorus
Published: Alliance Music Publications

***Dance Then To Everything*, 2018**

Text: Alla Renee Bozarth
Instrumentation: SATB, piano
Commissioned: Kirkland Choral Society/Glenn Gregg
Published: Beady Eyes Publishing

***The Darkling Thrush*, 2017**

Text: Thomas Hardy
Instrumentation: SATB divisi, string quartet
Commissioned: New Amsterdam Singers/
Clara Longstreth
Published: Beady Eyes Publishing

***The Day of Hope*, 2004**

Text: Khayyam by Fitzgerald, Sa'di by H. W. Clarke,
Hafez by Bell, Khaqani by Wilson & Pourjavady
and Shirin Ebadi
Instrumentation: SSA, oboe, percussion, harp
Commissioned: Augsburg College Riverside Singers
for the 2005 Nobel Peace Prize Forum
Published: Roger Dean Publishing Company

***Deep River*, 1994**

Text and Tune: traditional spiritual
Instrumentation: SSAATTBB
Commissioned: Dale Warland Singers
Published: Colla Voce Music
Recording: Dale Warland Singers, *Blue Wheat*

***Elegy*, 1988**

Text: Samuel Johnson "An Epitaph on Claudy Phillips,
A Musician" (1740)
Instrumentation: SSSAAAATB, handbells, solo
viola, strings or piano reduction
Published: not currently published

***An Elizabethan Garland*, 1994**

Text: I. Anonymous (1607), II. Anonymous (1602),
III. John Fletcher (c.1620), IV. Jon Fletcher (1613),
V. Samuel Daniel (1610)
Instrumentation: SSAATTBB
Commissioned: Dale Warland Singers with partial
funding from the National Endowment for the Arts
Published: Beady Eyes Publishing

***Epigrams, Epitaphs*, 1986**

Text: I. Matthew Prior (1718), II. John Gay (1720),
III. Samuel Wesley (1726), IV. Horace Walpole,
Earl of Orford (1783/1798), V. Ben Jonson (1616)
Instrumentation: SATB, four-hand piano
Commissioned: Grand Rapids Area Community
Chorus and Jim Clarke
Published: Beady Eyes Publishing

***Eternal Life with Thee*, 1987**

Text: Donald Anderson
Instrumentation: SATB
Published: ARSIS (Sisra) Press

***Forth in Thy Name*, 2003**

Text and Tune: text by Charles Wesley (1749), with
Robert Schumann's "Canobury"
Instrumentation: SATB, optional congregation,
organ, optional handbells
Commissioned: Hennepin Avenue United Methodist
Church in honor of Hamline University's 150th
anniversary
Published: Beady Eyes Publishing

***Franklin Credo*, 1996**

Text: Benjamin Franklin
Instrumentation: SATB
Commissioned: Brian Killian, Church of the Advent,
Nashville
Published: Beady Eyes Publishing

***From the Good Earth*, 2004**

Text: Pearl S. Buck *The Good Earth*
Instrumentation: SSA, piano
Commissioned: Randolph-Macon Women's College
and Randall Speer
Published: Treble Clef Music Press

***God Bless The Young Folk*, 2017**

Text: W. E. B. du Bois
Instrumentation: SATB, piano
Published: Beady Eyes Publishing

***Golden Slumbers*, 1994**

Text: Thomas Dekker (1572–1682)
Instrumentation: SATTBB
Published: not currently published

***Great Day*, 2005**

Text and Tune: traditional spiritual
Instrumentation: SSAATTBB
Commissioned: Gordon College Choir with
C. Thomas Brooks
Published: Roger Dean Publishing

***Hark, Glad Songs*, 2008**

Text: Psalm 118:1–2, 14–24
Instrumentation: SATB, 2 trumpets, 2 trombones,
organ
Commissioned: Williamsburg United Methodist
Church
Published: Beady Eyes Publishing

***Hark! The Herald Angels Sing*, 2001**

Text and Tune: traditional
Instrumentation: SATB with divisi, oboe, and
handbells
Commissioned: Dale Warland Singers
Published: Colla Voce Music
Recording: Dale Warland Singers, *Christmas with the
Dale Warland Singers*

***Hodie*, 1998**

Text and Tune: traditional
Instrumentation: SSAATTBB
Commissioned: Dale Warland Singers
Published: Walton Music Corporation
Recording: Chicago A Cappella, *Christmas A Cappella*

***Holy Ground*, 2001**

Text and Tune: Kendyl Gibbons
Instrumentation: SATB, congregation, keyboard
Commissioned: First Unitarian Society of
Minneapolis
Published: Beady Eyes Publishing

***Home Is...*, 2019**

Text: Jonathon Bailey, Caroline Baxter, Sophia
Kisler, Mia Lopez, Alexia Miller, Lucy Raymond,
and Charlotte Warren
Instrumentation: SATB
Commissioned: Nova Singers/Laura Lane
Published: Beady Eyes Publishing

***I Should Be Glad*, 2019**

Text: Sara Teasdale
Instrumentation: SSAA, vibraphone
Commissioned: Lexington High School Chamber
Singers/Jason Iannuzzi
Published: Beady Eyes Publishing

***In the Bleak Midwinter*, 2001**

Text and Tune: text by Christina Rossetti, tune by
Harold Karke (1888–1976)
Instrumentation: STB with divisi, soprano and tenor
soloists

Commissioned: Dale Warland Singers
Published: Beady Eyes Publishing
Recording: The Bach Choir of Pittsburg,
Cantate Hodie

***I Sing the Birth*, 2003**

Text and Tune: I. Ben Jonson (1572–1637); II. German,
14 C.; III. Wedderburn (1507); IV. Hilaire Belloc
(1916); V. Charles Wesley (1707–1788)
Instrumentation: SATB with divisi
Commissioned: South Bend Chamber Singers with
Nancy Menk
Published: Beady Eyes Publishing

***In the Bleak Midwinter*, 2001**

Text and Tune: I. Christina Rossetti, II. Harold
Darke (1888–1976) IV. Belloc (1916), V. Charles
Wesley (1707–1788)
Instrumentation: SATB with divisi, soprano and
tenor solos
Commissioned: Dale Warland Singers
Published: Beady Eyes Publishing
Recording: The Bach Choir of Pittsburgh,
Cantate Hodie

***Into the Fire*, 2017**

Text and Tune: Lisa Fuglie
Instrumentation: SATB, fiddle, mandolin, banjo,
guitar, bass
Commissioned: for VocalEssence and
Monroe Crossing
Published: Beady Eyes Publishing

***The King of Yellow Butterflies*, 1993**

Text: Vachel Lindsay
Instrumentation: SATB with divisi
Commissioned: MMEA and Minnesota ACDA
Published: Beady Eyes Publishing
Recordings: Choral Arts Ensemble, Minnesota
Voices; Syracuse Vocal Ensemble, *Now THAT's
a Chorus of a Different Color!*; San Jose State
University Choraliers, *Experience*

***The Last Invocation*, 1988**

Text: Walt Whitman
Instrumentation: SSAATTBB
Commissioned: Plymouth Music Series for the
Westminster Abbey Choir
Published: Boosey & Hawkes
Recording: Dale Warland Singers, *Choral Currents*

***Laudato Si, Mi Signore*, 2003**

Text and Tune: “Il cantico delle creature”
St. Francis of Assisi (c.1182–1226)
Instrumentation: SATB with divisi
Commissioned: Gordon College Choir
Published: Schaffner Publishing Company

***Lilacs*, 2009**

Text and Tune: Walt Whitman from “When Lilacs
Last in the Dooryard Bloom'd”
Instrumentation: SATB with divisi
Commissioned: Springfield Choral Society
Published: Beady Eyes Publishing

***Little Potato*, 1989**

Text and Tune: Malcolm Dalglish
Instrumentation: SATB
Commissioned: Minnesota Public Radio
Published: Colla Voce 2001, reissued 2004 by
Malcolm's Oolitic Music
Recordings: The Summer Singers, *Sounds from
Minnesota*; Concordia Choir, *My Soul's Delight*

***Long, Long Ago*, 1989**

Text and Tune: Anonymous
Instrumentation: SATB, organ
Published: Boosey & Hawkes

***“Lullaby” from Snow*, 1989**

Text and Tune: from Carol Barnett's opera *Snow*
Instrumentation: SATB, vibraphone
Commissioned: VocalEssence Christmas Carol
Contest 2016
Published: Beady Eyes Publishing

***Ma Tovv*, 1973**

Text and Tune: traditional Hebrew
Instrumentation: SATB
Commissioned: B'nai Emet Synagogue Choir
Published: Beady Eyes Publishing

***mad magnificent harold*, 1998**

Text and Tune: E.E. Cummings “Epithalamion”
(excerpts) 1923
Instrumentation: SATB with divisi
Commissioned: Hobart & William Smith Colleges
Cantori
Published: Beady Eyes Publishing
Recording: Hobart and William Smith Colleges
Chorale, past life melodies

***Meditation (Silent Amidah)*, 1974**

Text and Tune: wordless
Instrumentation: SATB
Commissioned: B'nai Emet Synagogue Choir
Published: Beady Eyes Publishing

***Melted Into Dreams*, 2001**

Text and Tune: Shakespeare *The Tempest*
Instrumentation: SATB with divisi
Commissioned: Rochester Choral Arts Ensemble
Published: Beady Eyes Publishing

Micha 6:8, 2017

Text and Tune: Lisa Fuglie and Mark Anderson
Instrumentation: SATB, fiddle, mandolin, banjo,
guitar, bass
Commissioned: VocalEssence and Monroe Crossing
Published: Beady Eyes Publishing

Minnesota, That's Me, 2008

Text: Marisha Chamberlain
Instrumentation: SATB/SA
Commissioned: the Minnesota Voices program of
the American Composers Forum
Published: Beady Eyes Publishing

Morning Hymn, 2018

Text: John Keble
Instrumentation: SATB, organ
Commissioned: Plymouth Congregational Church
Choir
Published: Beady Eyes Publishing

Mortals and Angels: A Bluegrass Te Deum, 2015

Text and Tune: Marisha Chamberlain
Instrumentation: SATB/SA/TTBB; fiddle, mandolin,
banjo, guitar, upright bass
Commissioned: Distinguished Concerts International
New York (DCINY)
Published: Boosey & Hawkes
Recording: VocalEssence, *Mortals and Angels:
A Bluegrass Te Deum*

Most Holy Night, 2016

Text and Tune: Hilaire Belloc
Instrumentation: SSAATTBB
Commissioned: Mike McCarthy for VocalEssence
Published: Beady Eyes Publishing

Musica, Dei donum optimi, 2016

Text and Tune: John Dryden; anonymous
Instrumentation: SSAATTBB
Commissioned: Tim and Gayle Ober for The Rose
Ensemble
Published: Beady Eyes Publishing

My People Are Rising, 2017

Text: Mohja Kahf
Instrumentation: SA, violin, doumbek
Commissioned: Elektra Women's Choir; Canzona
Women's Ensemble; Peninsula Women's Chorus
Published: E. C. Schirmer

My Soul's Been Anchored In the Lord, 2001

Text and Tune: traditional spiritual
Instrumentation: SATB with divisi
Commissioned: Dale Warland Singers in memory
of Tim Peter through a gift from Jim, Donna,
and Wendy Peter and matching funds from the
National Endowment for the Arts

Published: Colla Voce Music

Recording: Yale Schola Cantorum, *Souvenirs de la
France Profonde*

The Mystic Trumpeter, 1997

Text: Walt Whitman
Instrumentation: SSAATTBB and trumpet
Commissioned: Dale Warland Singers 25th anni-
versary by Meet the Composer and the Readers
Digest Consortium Commission
Published: Beady Eyes Publishing

Near Odessa, 2013

Text and Tune: Patricia Kirkpatrick
Instrumentation: SSAA and piano
Commissioned: Bella Voce Singers of Reno, NV
Published: Beady Eyes Publishing

Oh, Yes!, 1996

Text and Tune: traditional spiritual
Instrumentation: SATB with divisi
Commissioned: Dale Warland Singers
Published: Walton Music
Recording: Concordia Choir, *My Soul's Delight*

Old Dan Tucker, 2011

Text and Tune: Traditional
Instrumentation: SA (TB enhanced) and piano
Commissioned: Gunilla Luboff, Walton Music

One Equal Music, 2001

Text: adapted from "A Sermon Preached at
White-hall, February 29, 1627" by John Donne
Instrumentation: TTBB with divisi
Commissioned: Harvard Glee Club Foundation for
the Harvard Glee Club
Published: Beady Eyes Publishing

Pilot Me, 2003

Text and Tune: text by the Reverend Edward Hopper;
tune by John E. Gould, "Jesus, Savior, Pilot Me"
Instrumentation: SATB with divisi
Commissioned: Gordon College Choir
Published: Hal Leonard

Prayer for the Ephesians, 1979

Text: Ephesians 3:14
Instrumentation: SATB with organ
Commissioned: Messiah Methodist Church,
Wayzata, MN
Published: Colwell Press

Psalms 46, 1995

Text: King James Bible
Instrumentation: SSATB
Commissioned: Fergus Falls Community College
Music Department for its Annual High School
Choral Festival
Published: Beady Eyes Publishing

***Psalm/Ten Thousand Flowers*, 1997**

Text: King James Bible
Instrumentation: SATB, mezzo solo, and cello
Commissioned: Plymouth Congregational Church
in memory of Nancy Baltins
Published: Beady Eyes Publishing

***Red River Valley*, 1991**

Text and Tune: traditional folk song
Instrumentation: SSAATTBB, oboe, and harp
Commissioned: Dale Warland Singers
Published: Colla Voce Music
Recording: Dale Warland Singers, *Blue Wheat*

***Remember the Ladies*, 2011**

Text: Abigail Adams
Instrumentation: SA, piano
Commissioned: 2011–2012 MN All-State Women's
Choir, by ACDA MN and MMEA
Published: Beady Eyes Publishing

***Requiem for Treble Voices*, 1981**

Text and Tune: traditional
Instrumentation: SSA with soprano solos
Published: Beady Eyes Publishing

***Rocks on the Mountains*, 2009**

Text and Tune: traditional
Instrumentation: SATB with piano
Commissioned: Gunilla Luboff, Walton Music
Published: Beady Eyes Publishing

***Romans 8*, 2009**

Text: Romans 8:31–39
Instrumentation: SSAA with piano
Commissioned: Faith Lueth for the Gordon College
Women's Choir
Published: Beady Eyes Publishing

***Safe in the Arms of Jesus*, 2004**

Text and Tune: text by Fanny J. Crosby, tune by
William H. Doane
Instrumentation: SATB with divisi
Commissioned: C. Thomas Brooks for the
Gordon College Choir
Published: Beady Eyes Publishing

***Shepherds, Rejoice!*, 2012**

Text and Tune: *The Sacred Harp*
Instrumentation: SATB
Commissioned: Oxford University Press for
An American Christmas
Published: Oxford University Press

***Song of Perfect Propriety*, 2006**

Text: Dorothy Parker
Instrumentation: SSA with piano
Commissioned: Scott Tucker for Cornell University
Chorus
Published: Earthsongs

***Stars, Stones, Water*, 2011**

Text: Marisha Chamberlain
Instrumentation: SSATTB with soprano solos, and
piano
Commissioned: Minnesota Boychoir's 50th anniversary
Published: Beady Eyes Publishing

***Steal Away*, 1995**

Text and Tune: traditional spiritual
Instrumentation: SSAATTBB
Commissioned: Dale Warland Singers
Published: Colla Voce
Recording: Dale Warland Singers, *Blue Wheat*

***Swedish Lullaby*, 2012**

Text and Tune: text by J.L. Runeberg; tune by
Gustaf Hägg, "Slummersång"
Instrumentation: SATB with piano
Published: Graphite Publishing

***Swing Low, Sweet Chariot*, 1994**

Text and Tune: traditional spiritual
Instrumentation: SSAATTBB
Commissioned: Dale Warland Singers
Published: Colla Voce Music

***Tagore's Lost Star*, 2017**

Text: Rabindranath Tagore (his English translation,
adapted)
Instrumentation: SATB, harp
Commissioned: Choral Arts Ensemble, Rochester/
Rick Kvam
Published: G. Schirmer

***Thank You, God, for Things Bent*, 1999**

Text: "Pastoral Prayer, June 30, 1996" by
Virginia Rickeman
Instrumentation: SATB
Commissioned: Plymouth Congregational Church
by Philip Brunelle
Published: Beady Eyes Publishing

***Though Perfect Eloquence Adorned*, 2009**

Text: Scottish Psalter
Instrumentation: SATB hymn
Commissioned: Park Street Church, Boston, MA
Published: through Park Street Church

***Tiresia*, 2009**

Text: Marisha Chamberlain
Instrumentation: SATB with piano

Commissioned: 2010 Alabama All-State Middle School Choir, 2010 Salem-Keizer All-City Honor Choir, and the Macalester College Choral Department for the North Central ACDA Middle Level Honor Choir
Published: Beady Eyes Publishing

Valediction, 1989

Text: John Donne
Instrumentation: TTBB, piano, and cello
Commissioned: Twin Cities Men's Chorus
Published: Beady Eyes Publishing

Variação, 2000

Text and Tune: Portugese lullaby with tune by Janika Vandervelde
Instrumentation: SSAATTBB
Commissioned: Dale Warland Singers in honor of Lawrence Fuchsberg
Published: Beady Eyes Publishing

Veni Sancte Spiritus, 2005

Text: Traditional Latin
Instrumentation: SATB with divisi
Commissioned: Gordon College Choir
Published: Roger Dean Publishing

Verba Ultima, 1999

Text: Matthew 27:25, 29, 40, 42–43, 46–47, 49, Luke 23:21, 28, 34, 39, 42–47, John 19:30
Instrumentation: SATB with divisi and soprano saxophone
Commissioned: Dale Warland Singers with funding by Perry Philips in honor of Elaine Philips's 49th birthday
Published: Odhecaton Music Publishing

Welcome All Wonders, 1996

Text: Richard Crashaw, Gerard Manley Hopkins
Instrumentation: SATB, children's choir, and oboe
Commissioned: Racine Symphonic Chorus for their 10th anniversary season
Published: Beady Eyes Publishing

We Clasp the Hands, 2016

Text: Wendell Berry
Instrumentation: SSA, piano
Commissioned: Aurora Chorus (Portland, OR)/Joan Szymko for their 25th anniversary
Published: Beady Eyes Publishing

Winter, Snow, 2004

Text and Tune: Edward Thomas
Instrumentation: SSA with piano
Commissioned: Michigan State University Children's Choir
Published: Santa Barbara Music Publishing

Wonder Where, 1996

Text and Tune: traditional spiritual "Wonder Where is Good Old Daniel"
Instrumentation: SSAATTBB
Commissioned: Dale Warland Singers
Published: Colla Voce Music

The World Beloved: A Bluegrass Mass, 2006

Text: Marisha Chamberlain and traditional
Instrumentation: SATB, soprano solo, alto solo, tenor solo, fiddle, mandolin, banjo, guitar, bass
Commissioned: Kay and Mike McCarthy for VocalEssence
Published: Boosey & Hawkes
Recording: Vocal Essence/Monroe Crossing,
The World Beloved

About the Author

Matthew Bumbach is known for heartfelt choral performance that engages singers and audiences alike. He uses choral performance to develop the whole person and to equip students with the tools to think deeply, create imaginatively, and lead transparently. To achieve this, he focuses not only on quality performance that is historically informed and carefully polished but an ethical path to excellence. Bumbach works to create an inclusive environment that focuses on equity and justice so that all singers can fulfill their potential.

Since 2017, Dr. Bumbach has served as assistant professor and Director of Choirs at South Dakota School of Mines and Technology in Rapid City, SD

where he leads a thriving choral program of STEM students. He earned his Bachelor's degree in Music Education from Stetson University where he studied with Duncan Couch and Jane Christensen, his Masters of Music degree from the University of South Florida where he studied with Richard Zielinski and Robert Summer, and his Doctor of Musical Arts degree from the University of Miami Frost School of Music where he studied with Karen Kennedy and Coreen Duffy.

Dr. Bumbach has published articles in ACDA's *The Choral Journal*, NCCO's *Choral Scholar*, SDMEA's *South Dakota Musician*, and FMEA's *Florida Music Director* and is the editor of *Chorus America's Research Memorandum Series*. He currently serves as

the Western Region Representative for South Dakota ACDA. As a singer, he has performed and recorded with such artists as Gloria Estefan, Time for Three, and Broadway star Rachel Potter. As a composer, Bumbach's music has been performed by the Virginia Chorale, Florida Singing Sons Boychoir, the Orlando Chorale, Fredonia State University Chamber Singers, College of Central Florida, University of Miami, and a number of middle and high school choirs. His published choral music is carried by Hal Leonard and his independent publications can be found at *sheetmusicplus.com*.

A Florida native, Dr. Bumbach previously served as assistant professor and director of vocal music at College of Central Florida (Ocala, FL), conductor of the Marion Civic Chorale (Ocala, FL), director of choirs at Seminole High School (Seminole, FL), and director of vocal music at Pine Castle Christian Academy (Orlando, FL). He is an active member of the American Choral Directors Association, Chorus America, and the National Association for Music Education.

Matthew resides in Rapid City, SD with his wife Dr. Melissa Bumbach, their twin daughters Rachel and Selena, and their dog Lady Sansa Stark Queen of the North.