

Unitarian Universalist Musicians Network Conference
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Annotated Repertoire List
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With this annotated list, I attempt to provide here a useful resource to fellow UU choral conductors. This is a sampling of music I have used to bring diverse groups of people together through choral music. The range is from easy to challenging, but centers in the medium range.

I try, whenever possible in my preparation, to bring outside people in to rehearsals and performances: clinicians, friends, people who know what I do not, people who share their talents for language and pronunciation, style, vocal production, genre, etc. It is important to bring other voices into the choral mix, and it is important to seek critique from people well versed in particular musics.

For me, programming is an art equal to the concert performance itself, and is so much fun, besides. The juxtaposition of pieces can communicate volumes. All of us UU musicians do creative programming, so I will just share but one recent program.

I live to do musical collaborations (as well as commissioning composers for original works and arrangements). I have not included my work with the Asian Indian community here, but have tried to include repertoire from St. John's UU,

- I. New Orleans Benefit Program after Hurricane Katrina** (sample repertoire)
- II. Martin Luther King Coalition Chorale Repertoire**
- III. Peace and Interfaith Works**
- IV. Multi-Cultural Repertoire**

This following program is an example of the kinds of inter-community, inter-faith, multi-cultural programming I have done at St. John's in Cincinnati. In preparation for the Sunday choral service (May 2006), the choir invited members of the Cincinnati Hurricane Relief Project (CHRP) to join us for supper and to watch portions of Spike Lee's film *When the Levees Broke, a Requiem in Four Acts*. Members of the group joined us for the Sunday morning service, and an offering was taken for their work. CHRP workers are from the poorest area of Cincinnati, Over-the-Rhine, and they organized their relief effort through New Prospect Baptist Church, a Black church where St. John's have previously volunteered in the food pantry. Two groups from St. John's traveled to NO to assist with reconstruction, including members of the choir. I felt I needed to do something to assuage my own deep sorrow about the loss of music, music that has influenced every aspect of our country's fiber, and music I love. We were joined by additional chorus members from Wilmington College, and the King Chorale.

I. A Musical Tribute to New Orleans:

Choral Prelude:

1. "The Negro Speaks of Rivers" Lyrics by Langston Hughes, music by Margaret Bonds

2. "Do You Know What It Means to Miss New Orleans?" Eddie DeLange and Louis Alter, Arranged by Kirby Shaw, Hal Leonard 08711510, Optional instruments: Bb Trumpet, Bb Clarinet, Trombone, Banjo/Guitar, Bass, Drums, great choral arrangement

3. *Four Louisiana Creole Folk Songs*, Arranged by Louis Reichwein, ECS Publishing Co. Texts from *Slave Songs of the United States*, 1867, we got coaching on French/Creole to get the pronunciation just right!

1. "Belle Layotte"
2. "Musieu Bainjo"* (No. 5881)
3. "Calinda"
4. "Caroline"* (No. 5883)

"House of the Rising Sun," Southern American Folk, performed by guest vocal soloist and piano, bass, drums

"St. James Infirmary," Traditional American Folk Song, performed by guest vocal soloist and rhythm section

4. "The Rag Time Dance," written by Scott Joplin, Arranged by David Dusing, tenor and piano solos, Lawson-Gould, LG 53033, excellent dancers included, very good choral arrangement of a rag, a bit challenging, and fun

5. "Basin Street Blues," Words and Music by Spencer Williams, Arranged by Moses Hogan (SATB chorus with solos), Hal Leonard 08740660, need amazing soloist to pull this off

"Ol Man River," Lyrics by Oscar Hammerstein II, music by Jerome Kern, performed by soloist from chorus, with piano

6. "Louisiana 1927," Words and Music by Randy Newman, Arranged by Jay Althouse Alfred Pop Series No. 25162 (with clarinet), vocal soloists. I was surprised how well this arrangement worked for all ages. It is easy!

Benediction:

7. "Requiem," words and music by Eliza Gilkyson, originally written after the Tsunami, this piece has worked in a variety of settings, but especially during the aftermath of Hurricane Katrina. This is easy!

Postlude:

8. "When the Saints Go Marching In," Arranged by Kirby Shaw, Hal Leonard 08665921
Optional Bass, Drums, and Dixieland Combo, traditional gospel hymn, performed with
the works, all congregation joined in at refrain at the end

II. Background and History 1991--current

The Martin Luther King Coalition Chorale and the Voices of Freedom

In 1991, a friend Gilda Turner and I joined the Martin Luther King Coalition in Cincinnati and offered to do the musical portion of the city-wide program that year, held at historic Music Hall for the King Day Celebration. Following King's observation that the most segregated hour of the week is Sunday morning at 11:00 am, we aimed to gather people from all faiths and denominations: churches, synagogues, mosques, and temples to sing to celebrate the life, legacy, and as yet unmet dreams of Dr. King.

We started with 57 singers the first year, and have done the music ever since; we've had as many as 150+ for various programs. Because we are the only truly diverse, inter-racial, interfaith, SATB choral ensemble in the city, we have been asked to sing for many occasions. I soon enlisted the musical work of Bishop Todd O'Neal, my conducting compatriot. Todd is the minister of a non-denominational Black church, and is an incredibly skilled, and spontaneous musician.

When the National Underground Railroad Freedom Center (NURFC) was only an idea, and plans were being made for the ground breaking, Bishop Todd and I were called in to help organize a mass choir, because of our work with the King Chorale. Our task was to coordinate a big enough choir to sing from a huge stage built where the Freedom Center was to be built (a parking lot), to coordinate singers, holding lamps, coming across from Kentucky on a nearby bridge, and to coordinate singers from a boat on the Ohio. We attracted a hugely diverse, animated group of 700 singers. It was a monumental success.

The ground breaking took place during the time of a Cincinnati boycott and racial unrest. Bishop Todd and I held rehearsals downtown at Christ Church Episcopal Cathedral and also at Todd's nondenominational, Black church, House of Joy, outside the boycott zone. We alternated the weekly rehearsals to accommodate all. Ground breaking: 2002.

We were brought in again for the Grand Opening two years later and gathered as many singers, but performed on a huge stage in front of the NURFC which actually faces the Ohio River and the bridge we crossed as part of the ground breaking, 2004. The NURFC asked us to bring the King Coalition Choir to the Freedom Center, and for the last 3 years we have rehearsed there.

This past year, because of our successes in Cincinnati, the Dayton King Coalition asked us to bring our diverse, multi-cultural singing recipe there. They had not been able to create a diverse choir, as much as they had tried. They have extensive programs for

two weeks, all associated with King festivities, but never could get a diverse group singing, or to the event in downtown Dayton. Todd and I traveled up to a Dayton Cultural Arts Center, and 120 singers sang their hearts out at the Victoria Theatre in downtown Dayton on Sunday January 18. The next day the King Chorale in Cincinnati celebrated with 130+ singers.

The current annotated list captures only some of the repertoire programmed for King Day programs. Singing members from all Cincinnati UU churches have been well represented in all of these King programs. These choristers come from diverse church denominations, and synagogues. We have had, upon occasion, Hindus, Muslims, B'hai, and of course we have Wikkan, Buddhist, and unchurched members as well.

I have done multicultural work in order to know who lives where I live, meet people across different communities, then to invite everyone to sing as a means to get to know more about each other. I have been intentional in starting inter-racial, inter-generational, inter-denominational, multi-faith groups. So much depends on where you live, who are the communities of the willing, does a chorus already exist, and are you driven by the music and the mission that you set up?

A Sampling of Repertoire sung by the Martin Luther King Coalition Chorale/Voices of Freedom, and St. John's Unitarian Universalist Church Choir:

9. *Requiem for Brother Martin*, by Reverend Charles Walker (music available from the composer, scores here for perusal). Walker is Minister of the 19th Street Baptist Church in Philadelphia. This eight-movement work can be performed with a rhythm section, selected soloists, and chorus. It is written for full orchestra (strings, brass, winds, percussion and rhythm section). The King Coalition performed it twice, the first time with smaller forces, not using all movements, the 2nd time with full orchestra from the School for the Creative and Performing Arts, great soloists, and we invited the composer to speak. The work is easy for chorus, except for one challenging, contrapuntal movement. You need excellent gospel singers. The composer Charles Walker began the work the night King was assassinated, after he left music school to begin the seminary. He is a classical pianist, both songs professional musicians.

The Coalition has done music by **Bernice Johnson Reagon** whenever possible. *Compositions I*, her first book of compositions, is no longer available, and *Compositions II* will be issued as separate octavos, now published by Workshop Productions, Inc./TRO The Richmond Organization, and Hal Leonard. Check this repertoire out.
www.bernicejohnsonreagon.com

Dr. Bernice Johnson Reagon is just beginning to get all of this music published. Contact her directly and she will make music available.

10. "I Woke Up This Morning," arranged by Bernice Johnson Reagon, transcribed by Catherine Roma (version as sung by The Freedom Singers). This is a great, four-part

doo-wop song. “Woke Up This Morning with my Mind Staid on Jesus” is a spiritual, one of many whose words were changed during the Civil Rights Movement, sung in gospel quartet style, popular during the time.

11. “Ain’t Gonna Let Nobody Turn Me ‘Round,” arranged by Bernice Johnson Reagon, transcribed by Catherine Roma (version as sung by The Freedom Singers). This is sometimes referred to as a zipper-chorus song, a song where verses can be added to fit the occasion. Verses printed refer to the Civil Rights Movement, last summer in concert with Dr. Reagon, we sang, “Ain’t gonna let no violence,” Ain’t gonna let no homophobia,” Ain’t gonna let nobody tell who to love, how to love, who to love.”

*12. “Ella’s Song,” by Bernice Johnson Reagon. The text was inspired by Civil Rights activist and organizer Ella Baker. Ella’s Song is now available through Hal Leonard. This chorus is sung around the world, “we who believe in freedom cannot rest, we who believe in freedom cannot rest until it come.”

13. “Sojourner’s Battle Hymn,” Dr. Reagon took the words of Sojourner Truth and set them to the tune of The Battle Hymn of the Republic, the words are powerful and perhaps controversial to some.

14. “Come Unto Me,” Dr. Reagon took the words from Matthew 11:28-30 and set them for the Africans in America PBS broadcast, for which she daughter Toshi Reagon did the music. It is in call response style with tenor and bass duet leading and either a trip or quartet answering.

*15. “We Are the Ones We’ve Been Waiting For” SATB 08749913 (Hal Leonard, forthcoming), but many choirs have used the shortened version, published here last summer by GALA choruses, with permission. This can be used as a processional, it can be used as audience participation, easily taught, to generate energy for a cause.

16. “Jubilee” from *Liberty or Death Suite*, by Bernice Johnson Reagon, commissioned by MUSE, has many movements usable by SATB choruses, especially this one. It needs a big choir with some marching movement.

The King Chorale and St. John’s Choir have performed many compositions by **Dr. Ysaye Maria Barnwell**. These works have worked especially well with the King Chorale. Dr. Barnwell came to work with the Chorale for one day and she taught several songs I’ve heard her do in workshop, “Power” from Sarafina was a favorite. Dr. Barnwell also did a full Sunday program at St. John’s, performing her works that she coached on Saturday. I have included here two arrangements Ysaye did for the Ground Breaking Processionals for the NURFC. [ymbarnwell@ymbarnwell.com](mailto:yimbarnwell@ymbarnwell.com)

17. “Three Spirituals Medley: Wade in the Water/Keep Your Lamps/Follow the Drinking Gourd.” These unison-line spirituals were used as a processional coming from Kentucky to Cincinnati, with little lamps to guide the way from south to north, across the Ohio River.

18. "This Little Light of Mine," was used on the same occasion, the little light having so much symbolism. This is tricky, and of course, we added many verses, many of our own creation for the event, another zipper-chorus piece.

19. "Prayer," Words and Music by Dr. Ysaye Maria Barnwell, The Musical Source YMB 111

20. "Would You Harbor Me," Words and Music by Dr. Ysaye Maria Barnwell, The Musical Source YMB 110

21. "The Gospel: Wings to Fly," from *urban scenes/creole dreams* by Dr. Ysaye Maria Barnwell"

22. "Spiritual" from *urban scenes/creole dreams* by Dr. Ysaye Maria Barnwell, The Musical Source, YMB 124

23. "We Are" from lessons, by Dr. Ysaye Maria Barnwell, The Musical Source, YMB 109

24. "I Feel Like Going On" from *Singing in the African American Tradition*, transcribed by Sue Coffee

25. *Truth Pressed To Earth, Shall Rise*, Music and Lyrics by Ysaye Barnwell, adapted from texts of Dr. Martin Luther King, unpublished, contact YMB

26. *Steel Festival Project: Labor Songs* arranged by YMB such as "Carry It On," "No More Shall I Work in the Factory," "Solidarity Forever," etc. unpublished, contact YMB

Works by Moses Hogan (all UUMNers are familiar with MH, these works have worked especially well)

27. "Walk Together Children," Traditional Spiritual, arranged by Moses Hogan, Hal Leonard 08703332

28. "His Light Still Shines," based on Traditional Spirituals with original music and words by Moses Hogan. For narrator, SATB divisi and piano

29. "Down by the Riverside," Traditional Spiritual, arranged by Moses Hogan, Hal Leonard 08703201, SATB, a cappella with lines for soloists or small group

30. "Like a Mighty Stream," Words and Music by Moses Hogan and John Jacobson, arranged by Moses Hogan, Hal Leonard 08551656

31. "I'll Make the Difference," (A Song of Hope for Singers Around the World), by Moses Hogan, Hal Leonard 08743633

32. "Old Time Religion," Arranged by Moses Hogan, adapted by Benjamin Harlan, Hal Leonard 08740181

33. "This Little Light of Mine," Traditional Spiritual, SATB divisi, tenor or soprano solo, arranged by Moses Hogan, Hal Leonard 08743115

34. Ain't That Good News, Traditional Spiritual, arranged by Moses Hogan, SATB, Hal Leonard 08740662

Works by Bishop Todd O'Neal, my colleague and choral collaborator

(all pieces available from the composer at: onealmusic@aol.com)

35. "In the Quietness," by Bishop Todd O'Neal. This short and easy work is for SATB choir, piano and string quintet. It is extremely effective, and easy, and can be used as a benediction or a reflection. It can be done with piano, without string quintet. Short and effective.

36. "We Search for Peace," by Bishop Todd O'Neal. Easy, effective, and especially good for inter-faith gatherings

37. "My House Must be Filled," by Bishop Todd O'Neal. Powerful ingathering piece, needs good soloists.

38. "Love" was written by Bishop Todd O'Neal when he was 8, used as audience participation song, and as warm up and ingathering.

Works by Rosephanye Powell

(See additional list further below for other recommended pieces by Rosephanye Powell)

39. "Spread the Love," words and music by Dr. Rosephanye Powell, Hal Leonard 08742820. This is an easy piece to learn, after negotiating a few rhythmic issues. It is for SATB and piano with optional Latin Percussion (clave, cabasa, maracas, tambourine, congas). The tune is a Caribbean influenced song, uplifting, fun, and can be used for a variety of celebratory occasions.

40. "Down by the Riverside," from *Hope Come True*, arranged by Rosephanye Powell, commissioned by MUSE. This is an SSATB, gospel arrangement with great written-out gospel piano accompaniment. This work is not yet published, but available from the composer. Visit her website. Also check on her vocal work through the website.

41. *"Sorida," words and music are by Dr. Rosephanye Powell. This is an original work, with words taken from a Shona (Zimbabwe) greeting of welcome, brotherhood, and unity. Written for SATB with divisi, it is not hard. The work features percussion (cabasa, tambourine, shekere, djembe, congas, large igede), and layered vocal patterns. Sorida is the main African word used, and several phrases are sung in English.

Other Pieces that were highly successful with groups that either read or learn by ear:

42. “Way Over in Beulah Lan” Traditional African American Spiritual, Arranged by Stacey V. Gibbs, Gentry Publications, JPG2370. I originally learned this great spiritual from Linda Tillery when she came to work with MUSE as part of the New Spirituals Project. When Andre J. Thomas wrote *Way Over in Beulah Lan’—Understanding and Performing the Negro Spiritual* I knew I wanted to perform it with mixed choir.
43. “Over My Head” arranged by Osby Hodges, for SATB chorus and baritone solo. This gospel arrangement with great written-out piano part is a winner. See C. Roma. This really useful arrangement has been recorded by several artists and is available to perform.
44. “Still I Rise,” by Percy Bady, arranged by David Maddux, published by Bad Boy Music, this piece and the one below are on a dedication album done for Rosa Parks.
45. “Something Inside So Strong” Words and Music by Claudius Afolabi Siffre, arranged and transcribed by J. David Moore
- *46. “Harambee—Call to Unity,” music by Joseph Jennings, text Dorothy Winbush Riley. Originally commissioned by the New York City Gay Men’s Chorus, this score arranged for mixed chorus, multiple divisi, in three groups. Yelton Rhodes: YR5203v2. A Kwanzaa piece that is full of energy and verve. This work can be used for Kwanzaa or other events in a call for unity.
47. “I Dream a World,” Music by Joan Szymko, text by Langston Hughes, SATB and piano. Santa Barbara Music Publishers SBMP 736
48. “I Dream a World,” Music by Andre Thomas, text by Langston Hughes, SATB and piano, Heritage Choral Series 15/1752H. This work was “commissioned for the 50th anniversary of NCSICA and dedicated to the Mighty Souls who gave up their lives that we might come together in peace on September 11, 2001.”
49. “I Dream a World,” Music by Rosephanye Powell, text by Langston Hughes, SATB divisi, and piano, Gentry Publications JG2293
50. “Great Day,” African American Spiritual, Arranged by Brazeal Dennard, SATB, unaccompanied, Shawnee Press A 1895. This piece is easy and can sound good quickly, especially so when there is a good soloist/leader. Great Day was written for the Brazeal Dennard Chorale, and there are great, sound-good pieces arranged by Brazeal Dennard.
51. “Hush! Somebody’s Callin’ My Name,” Traditional Spiritual arranged by Brazeal Dennard. Shawnee Press C-278, Dennard has several well crafted arrangements, and often they appear in various voicings. This is easy and repetitive.

52. "Hope for Resolution—A Song for Mandela and de Klerk," Arranged by Paul Caldwell & Sean Ivory, published by earthsongs. "Hope" was written for 2 or 3 part treble chorus and piano or SATB and children's chorus with flute/violin, soprano sax, and percussion. I have used this in many settings with great success. The juxtaposition of the western classical motet for women's or children's voices sung in Latin, and the South African anti-Apartheid Freedom song in Zulu is very moving.

53. "Free at Last" Arranged by Jester Hairston and Harry Robert Wilson, Bourne Co. 306806, this is easy, and it is useful for multi-cultural gatherings

54. "I am Willing" by Holly Near, arranged by Steve Milloy, published by Yelton Rhodes, SATB YR4322v2 (SSAA also available), this is an audience sing-along, this is a piece that gets inside singers and audience alike, solos usually sing the three verses

55. "Hallelujah" from Handel's Messiah, arranged by Mervyn Warren, Michael O. Jackson, and Mark Kibble, arranged by Teena Chinn (Warner Bros. SSATB, WBCH9309). SATB and piano, optional guitar, bass, drums, and also parts for sax and trumpets.

56. *"O Sifuni Mungu—All Creatures of Our God and King," words and music by Marty McCall, David Maddux, Mmunga Mwenebulongo and Asukulu 'Yunu Makalay, arranged by David Maddux. Word Music 3010467168

57. "Walk A Mile," Words and Music by Pepper Choplin, arranged by Mark Hayes (Alfred 19319), SATB divisi, a cappella, wonderfully challenging work, and fun

58. "Oh, Freedom," SATB, arranged by Wendell Whalum. This is no longer published, but I have included a copy that was in the 1976 Bicentennial book put out by JC Penny. I have used it, and it is powerful.

59. "Daniel, Daniel, Servant of the Lord," Traditional Spiritual, arranged by Undine Smith Moore, SSAATTBB, a cappella, Warner Bros WBCH93162

60. "Ezekiel Saw de Wheel," by Traditional Spiritual, arranged by William Dawson, Kjos Music, T 110, SATB, divisi

61. "Deep River," unpublished manuscript by Robert Fountain, one of the best arrangements I've sung and conducted

62. "Witness," Traditional Spiritual, arranged by Jack Halloran. Published by Gentry Publications, available SAB/JG2282, SATB/JG2259, and SSAATTBB JG2010

63. "A Change Will Come," from *We Are One*, Words and Music by Mary Watkins, in manuscript, part of New Spirituals Project, jazz idiom

64. "Harriet Tubman," Words and music by Walter Robinson, arranged by John Coates, Jr. Shawnee Press A 1621. This is not hard and is a crowd pleaser.

65. *"N'Kosi Sikelel'I Afrika" (Prayer for Africa) words and music by Enoch Mankayi Sontonga), transcribed, edited and annotated by Nick Page, World Music Press. A more challenging arrangement has been done by Tim Seelig, published by Shawnee.

66. "In Times Like These," by Mavis Staples, arranged by J. David Moore (see Roma for score). This piece was written after 9.11.01, and is an arousing piece for bringing people together, much like I'll Make the Difference, by Moses Hogan, written specifically for the fight against cancer.

67. "The Torch Has Been Passed," by Lena McLin, words by John F. Kennedy for SATB choir a cappella, available through Kjos GC20. Another work by McLin *Free at Last—A Portrait of Martin Luther King* (GC43) for SATB chorus and soprano, baritone solos

III. A Sampling of Repertoire: Peace and Interfaith Works: *multi-cultural also

68. *"Las Americas Unidas," by Kirke Mechem, published by G Schirmer, Inc. I have programmed this piece a lot and believe it works because it is beautifully written for the voice, and the Spanish is not hard. There is one challenging, short transition section, but otherwise of medium difficulty. You can put a solo on the children's chorus line, and perform with or without glockenspiel.

69. "Island in Space," music by Kirke Mechem, texts by Russell Schweickart (the first astronaut to make an unattached space walk), and by Archibald Macleish, published by G. Schirmer, distributed by Hal Leonard, for SATB chorus, unaccompanied

70. "Peace Is," Fred Small, Arranged by J. David Moore, Fresh Ayre Music FAM-1051-01. This is a great work which includes a short quote from Dwight D. Eisenhower, and has an "S.O.S." in Morse Code interpolated into the score.

71. "Down By the Riverside," is a traditional African American Spiritual, arranged by Moses Hogan, published by Hal Leonard 08703201. This is an easy arrangement and works with a variety of groups.

72. "Down by the Riverside," a traditional African American spiritual, from *Hope Come True*, arranged by Rosephanye Powell, commissioned by MUSE. This is an SSATB, gospel arrangement with great written-out gospel piano accompaniment. This work is not yet published, but available from the composer. Visit her website. Also check on her vocal work through the website. (Huge hit, same as above)

73. *"Bashana Haba'ah," Lyrics are by Ehud Manor, Music by Nurit Hirsch, arranged by John Leavitt. This SATB and piano arrangement works very well with optional string and clarinet accompaniment. It is not hard musically, language is not too hard either, and this is a very moving work, and worth programming.

74. **“Shalom Rav”* from *L’cha Anu Shira* by Ben Steinberg, Transcontinental, a powerful piece for cantor, SATB chorus and organ (or piano)

75. **“Ya Ba Bon”* (There Shall Be Peace) Jewish Folk tune arranged by Maurice Goldman, Lawson Gould/Warner Bros SSA

76. **Shir Lashalom*. Text Ya’akov Rotblit, Music: Yair Rozenblum, arranged by J. David Moore (SSAA). This is the text that Itzak Rabin had in his pocket when he was shot. He went from being a hawk to a dove and had just attended a peace rally when he was assassinated. This is a popular peace song in Israel. Need two good soloists, chorus part is not too hard.

77. *“Let Us Break Bread Together”* arranged by Kirke Mechem, G Schirmer HL50482681

I am a Kirke Mechem fan, and love this arrangement, so beautiful set for the voices and an accompaniment that unpins and builds with the text.

78. *“I am Only One,”* by Adolphus Hailstork, Alliance Music Pub., AMP 0467. This is a pop- sounding piece with an extremely worthwhile text by a UU minister.

79. *“Many in One,”* Alice Parker (choir, piano, violin), this is a tricky rhythmic piece but excellent.

80. *“Anthem of Peace,”* Arranged by Mack Wilberg (Based on *The Power of Song* (Estonian Folk Song) and *We Shall Walk Together in the Valley of Peace*, Hinshaw Music, HMC-1151. This piece has worked in many settings, and St. John’s performed it in Transylvania to much acclaim.

81. *“Inscription of Hope,”* by Z. Randall Stroope, SATB Heritage Choral Series, Text by Strope and from an inscription on cellar walls of Cologne, Germany (Holocaust)

82. *“Can You Hear”* by Jim Papoulis, from set of songs focusing on children, steps to make the world a better place, arranged by Francisco J. Nunez

83. *Dona Nobis Pacem*, by R. Vaughan Williams, published by Oxford University Press. I have no words for this work, except to say it is one of my all-time-favorites, and is a hit each time I have programmed it

84. *“Prayer for the Children,”* by Kurt Bestor, was written when Bestor was in Bosnia working at a children’s hospital. He took a break, went out for lunch, and while away, the hospital was blown up in a bombing. It works well for SATB and for TTBB.

85. *“It Takes A Village,”* by Joan Szymko

86. *Esto Les Digo by Kinley Lange, Text San Mateo 18:19-20. This work is a short and magnificent little setting of “where two or three are gathered in by name, there will I be also.”
87. “Healing River,” by Fred Hellerman, arranged by Sheena Phillips, Santa Barbara Music 696, a cappella (duration 4:00)
88. “Song of Peace” Words and melody by: Allister MacGillivray, choral arrangement: Diane Loomer, and piano accompaniment by: Eric Hominick
89. “Across the Bridge of Hope,” words: Shaun McLaughlin, music Jan Sandstrom, Walton Music, WW1270, HL08501381
90. “Deep Peace,” SSATTBB with soprano solo, Music by Bill Douglas, text from a traditional Gaelic Blessing
91. “Peace, Salaam, Shalom,” a 2-part round with obligato parts I and II, words and music Pat Humphries and Sandy Opatow
Fences by Andre Thomas
92. *Dona Nobis Pacem*, by R. Vaughan Williams, published by Oxford University Press. I have no words for this work, except to say it is one of my all-time-favorites, and is a hit each time I have programmed it
93. *Foundling Hospital Anthem “Blessed Are They That Considereth the Poor”* by G. F. Handel (Peters 7228) 7 movements, last one is Hallelujah Chorus
94. “Dona Nobis Pacem,” (from the *b minor mass*), J.S. Bach
95. “Dona Nobis Pacem,” (A Prayer for Peace), Giulio Caccini, arranged by James A. Moore
96. “Dona Nobis Pacem” from *St. Nicholas Mass*, by Franz Joseph Haydn, SATB Soli, Chorus, and Piano or Organ, edited by Philip Brunelle, Walton Music HL08501719
97. “Great Peace March,” by Holly Near, arrangements by several good arrangers and voiced for different ensembles at Yelton Rhodes, a terrific piece and moving for all. This piece can be done with or without soloists, for piano and voices.
98. “Chief Seattle’s Psalm (and a fragment from David),” by Daniel Moe, for SATB chorus and trumpet, and piano, may be out of print but can be very effective. Select words attributed to Chief Seattle and Psalm 24
99. “Fences,” by Andre J. Thomas, SATB chorus and piano, Heritage Choral Series 15/1797H (also available SSA), text by Niel Lorenz, fast paced piece about a better world without fences

Multi-Cultural/International: Not including extended Christmas works or octavos

100. “Ngana,” by Stephen Leek, part of *Songs of Passage*, SSATB divisi, unaccompanied, challenging but a huge amount of fun, and well worth the effort
101. “Gracias a la Vida,” by Chilean Violeta Parra, arranged by Willi Zwosdesky, SSAA and SATB, see arranger. The arrangement for SSAA is simply one of the most beautiful arrangements I have ever done. It has a small part for piano with room for improvisation, and it works to add stylistic percussion accompaniment.
102. “El Pambiche Lento,” meringue from the Dominican Republic, arranged by Tony Guzman, who has arranged a virtuoso 2 part, fast paced number for piano, drum, and guira (not guiro).
103. “Duerme Negrito,”
104. “Sorida (A Zimbabwe Greeting),” Words and Music by Rosephanye Powell, Hal Leonard World Music Series 08703350, see above
105. “Gloria,” (from Missa Criolla) Ariel Ramirez Lawson Gould/Alfred 51596, the mass and Nuestra Navidad by Ramirez are great works, this Gloria works by itself and is published separately
106. “Bonse Aba,” (Traditional Zambian Sing), is arranged by Andrew Fischer, Alliance Music Pub. AMP 0626, this has been a great piece to use with very diverse choristers of all ages. It can be shaped/voiced in many different ways, with soloists or without, with sections. “All That sing have the right to be called the children of God”
107. “Bamblela,” translates as “Never Give Up,” and is an anti-Apartheid song, now used in the fight against AIDS. It is easy and it is fun, and an immediate crowd pleaser. GIA Publications G-6309
108. “Ise Oluwa,” Nigerian Folk Song (Yoruba), arranged by Ron Kean, as performed by Sweet Honey on their children’s album. The translation “God’s work will never be destroyed,” for SATB and percussion accompaniment
109. “Antya Laba,” African religious folk song, arranged by Sonya Garfinkle, Mark Foster
110. “Babethandaza,” arranged by Ysaye Barnwell, in manuscript, text is Zulu, and sung by women on their day off from domestic work
111. “Rain, Rain, beautiful Rain,” by Joseph Shabalala, Hal Leonard, as recorded by Ladysmith Black Mambazo, this is an a cappella song that I programmed with other songs about rain, water, and nature. It is not hard but takes time to get the feel

112. "Hashivenu," Israeli folk song, unison or canon in 2 or 3 parts, easy, and very effective, Boosey & Hawkes OCTB6430
113. "Heleluyan," familiar to many, this traditional Muskogee (Creek) Indian song calls for baritone solos, and can be used as a processional
114. "Hiney Mah Toy," Hebrew folk song in one of my favorite arrangements by Iris Levine, published by Mark Foster, paraphrase of Psalm 133:1, not too hard, well crafted, a classic arrangement
115. "Gate, Gate," familiar to many, this setting of a Buddhist mantra for SATB choir and piano is a tour de force, by Brian Tate, and published by earthsongs
116. "Yemaya Asesu," is arranged by Brian Tate, Alliance Music Pub. AMP 0736, and is based on the sacred chant to Yemaya, one of the Orishas of the Yoruba faith, her home is the ocean and she personifies different aspects of nature and humanity
117. "Salseo," by Oscar Galian (Venezuela), earthsongs, a challenging reward for the work
118. Dravidian Dithyramb, Victor Paranjoti (India) earthsongs, demanding to get right tempo, and style
119. FORGOT latest piece that will be available SATB, but available here with me for TTBB and SSAA... "Rosa Sat," this piece spread fast on You Tube, composed by Amy Dixon-Koller. MUSE and I commissioned it. It has gotten standing ovations. Performed it with tenor sax in addition to the piano, arranged by J. David Moore.
120. And as I have to send this off to print, of course "Sound Over All Waters," by Paul Halley, works in all kinds of settings, best to have an outstanding soloist.

UMOJA Men's Chorus at Warren Correctional:

121. "It's a New World," by Eddie Robertson and Aziz Heyward, published by Roma at Wilmington College; this song can be seen and heard on You Tube, It's a New World, Cincinnati for Obama, or some combination of those words. We did an 8-minute video, please check it out; we launched it last September 2008.
122. "I Believe" by Eddie Robertson, this great piece by incarcerated Eddie Robertson is about the inspiration of Dr. Martin Luther King. This piece can be heard on CD #2 by the UMOJA Men's Chorus called Do It for the Children.
123. "Extend a Hand," by Mark Springer, the title cut of the next CD (#3) by UMOJA Men's Chorus at Warren Correctional Institution.

Recommended works by Rosephanye Powell (I am co-authoring an article for the Choral Journal on all of her works.)

Highly recommended: all published except where indicated

1. Come Unto Me All Ye That Labour. Matthew
2. Down By the Riverside (from *Hope Come True*), in manuscript, available
3. Drinkin' of the Wine, spiritual/worksong
4. Glory Hallelujah to the Newbo'n King!
5. I'm Gonna Let It Shine
6. In Dat Great Gittin' Up Mo'nin (from *Hope Come True*)
7. Non Nobis Domine, fantastic in SATB and SSAA settings
8. Sometimes I Feel Like a Motherless Child
9. E Oru O, Yoruba
10. Solidaridad, text Mexican poet
11. Sorida, Zimbabwe greeting
12. Spread the Love
13. To Sit and Dream
14. 2-part: Gwendete (Kenya) and Pete, Pete (Ghana)
15. SSAA: Good News, and Sicut Cervus

All of this music is here at the conference, in binders, for your perusal, through the Sunday church service. Please feel free to check the music out and please ask questions!

