

PROGRAMMING FOR SUCCESS: A STUDY OF REPERTOIRE SELECTION
PRACTICES BY UNDERGRADUATE-FOCUSED, RELIGIOUSLY-AFFILIATED,
COLLEGIATE CHORAL PROGRAMS NATIONALLY RECOGNIZED FOR
PERFORMANCE EXCELLENCE

by

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As members of the Document Committee, we certify that we have read the document prepared by Thomas Edward Lerew, titled *Programming For Success: A Study of Repertoire Selection Practices By Undergraduate-Focused, Religiously-Affiliated, Collegiate Choral Programs Nationally Recognized For Performance Excellence* and recommend that it be accepted as fulfilling the document requirement for the Degree of Doctor of Musical Arts.

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I hereby certify that I have read this document prepared under my direction and recommend that it be accepted as fulfilling the document requirement.

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DEDICATION

To the memory of my Dad —
my inspiration, role model, and best friend,
James C. Lerew
(1950-2015)

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ABSTRACT

The purpose of this study was to examine the repertoire selection practices of collegiate choral conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions for choral music performance. Participation in the study was determined based on the institution's history of invitational performances at the national conferences of the American Choral Directors Association for the period 1995-2015. The study involved a multiple case study of five Directors of Choral Activities and their five collegiate choral ensemble programs. Descriptive data were gathered from these five directors in the form of both concert programs of ten academic semesters and follow-up personal interviews pertaining to the content of the concert program collected data. The concert programs were analyzed for genre type, secular versus sacred text, language, composer, historical era, number of times performed, and any other appropriate commonalities. An examination of the application of repertoire selection principles (criteria) to varying levels of musicianship proficiency was conducted and an explanation regarding the learning purposes for each ensemble at the institutions was studied. Commonalities in repertoire selection practices for the purposes of vocal and musicianship growth were identified to support the scholarly literature on the subject of repertoire selection. This included the need to engage students in the repertoire selected by providing a balance of variety in historical era or style, genre, modality, key center, language, meter, and tempi. The repertoire selected for performance by all five institutions, as well as the individual conversations with the research participants, are included in the document.

CHAPTER 1

INTRODUCTION

Background of the Problem

One of the basic components of the choral music education experience focuses on the music (repertoire) selected (programmed) by the conductor. Considered by many to function as the course textbook or course curriculum of a choral ensemble, repertoire is an essential component in facilitating student growth as musicians and vocal development as singers (Collins, 1993). In *Conducting Choral Music*, Robert Garretson claims, "The basic consideration in planning a choral program is selection of the music since the success of the choral programs depends to a great extent on the quality and the appropriateness of the music performed" (1998, p. 248). In selecting repertoire for performance, numerous criteria and considerations must be part of the choral conductor's thinking. Veteran choral conductor Barbara Brinson notes, "To help your choirs grow as musicians and singers, you will want to choose several selections that will cause them to stretch their abilities" (1996, p. 57). Similarly, Kenneth Phillips claims, "Choosing music for teaching and performance is one of the most difficult jobs for the choral conductor. What may work with one group may not work with other groups; it remains a constant challenge to find the right music for the right set of circumstances" (2004, p. 147).

Numerous scholarly sources have been written explaining the traditional considerations conductors undergo when selecting repertoire for performance programming (Cain, 1942; Davis, 1970; Garretson, 1970; Roe, 1970; Robinson & Winold, 1976; Miller, 1988; Collins, 1993; Haasemann & Jordan, 1991; Brinson, 1996; Phillips, 2004; Jordan, 2008). Harmonic and intervallic complexity, harmonic rhythm,

meter and subdivision of the macro-beat, language, text meaning, and divisi are just a few of the technical musical considerations detailed in choral methods and conductor guidebooks when considering performance programming.

The number of factors and considerations required in selecting repertoire in general is extensive and specific additional criteria are applied when programmatic considerations are employed. The application of criteria to repertoire selection highlights a great diversity in programming philosophy among conductors. As Guy Webb observed, "Happily, there is not a single correct path to good programming. Many conductors produce interesting programs, yet they certainly do not all follow the same model" (1993, p. 265). Conductors must also consider non-literature specific factors in choosing repertoire. These may include the circumstances surrounding the purpose of the performance, the vocal and musical strengths of the specific student singers in the ensemble including within each section, and even the personal preferences of both the conductor and the students (Robinson & Winold, 1976).

Few researchers have examined the application of traditional selection criteria to repertoire within the context of a comprehensive tiered choral education organization such as a collegiate choral program. This research seeks to bridge that gap in relation to programs of nationally recognized, religiously-affiliated, undergraduate-focused institutions.

Need for the Study

The purpose of this study was to examine the repertoire selection practices of collegiate choral conductors at nationally recognized, religiously-affiliated,

undergraduate-focused institutions for choral music. The study is needed because there is a dearth of scholarly literature on the application of repertoire selection practices when practically applied to collegiate choral programs and the development of student musicians through their choral curriculum. Many collegiate choral programs offer a hierarchy of choral ensembles with stated educational objectives that encompass varying levels of challenges. Few researchers have examined repertoire selection in collegiate choral programs from the perspective of student development and the choral ensemble structural hierarchy, and none examined practices of collegiate choral conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions. The data gathered through this study include the repertoire programming selections that noted conductors/experts have used to develop nationally recognized choral programs. In detailing the selection criteria used by choral conductors at undergraduate-focused religiously-affiliated institutions, the conductors' rationale for selecting specific repertoire were examined in terms of how it serves the learning objectives of the ensemble. Trends in how each ensemble further develops the musicianship and vocal abilities of their singers were identified.

Similarly, little has been written about the pragmatic application of the traditional selection criteria offered in scholarly literature in terms of how that knowledge is applied to specific choral literature. By not only collecting and examining the repertoire selections of these select collegiate programs but also interviewing the conductors responsible for those decisions an application of the known principles of repertoire selection were thoroughly investigated. This study addressed research gaps by identifying choral literature appropriate to the selection criteria of choral conductors and

demonstrating the use of repertoire to achieve educational objectives stated in course syllabi.

For purposes of this study, the ensembles included in the literature compilation and interview discussion were limited to those that are part of the official choral curriculum at nationally recognized, religiously-affiliated, undergraduate-focused institutions. Through the data collection process not only the specific literature chosen for each curricular choral ensemble at five reputable collegiate choral programs but also details of the criteria the conductor took in selecting the repertoire and the learning purposes for developing the musicianship of students in those ensembles were examined.

Statement of Purpose

The purpose of this study was to identify the criteria choral conductors at leading undergraduate-focused religiously-affiliated collegiate institutions use for choosing choral repertoire for performance. The author also examined what inspires conductors of such groups to choose the repertoire they do for achieving the learning objectives of students in their ensembles.

Research Questions

The following research questions guided this study:

1. What criteria have choral conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions developed for selecting repertoire?
How are those criteria represented in the repertoire the conductors have selected?

2. How do conductors of successful programs specifically those at nationally recognized, religiously-affiliated, undergraduate-focused institutions feel these criteria have aided them in selecting the repertoire that bolsters the success of their programs?
3. What inspires conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions to choose particular literature that supports the development of individual musicianship skills and vocal abilities of the singers of their ensembles?
4. What inspires conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions to choose particular literature that supports the development of the learning objectives stated in their syllabus/course catalog?
5. How do conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions believe the learning objectives of each ensemble at their school contribute to the development of their students' vocal and musicianship abilities?

These questions yielded information pertinent to the follow issues: 1. criteria for selecting repertoire, 2. the conductors' pedagogical rationale and philosophy in selecting repertoire, 3. the structure of each institution's choral program, 4. the learning objectives of each ensemble in each institution's choral program, and 5. the perceived impact of program structure on success.

CHAPTER 2

REVIEW OF LITERATURE

This study examined the selection practices of collegiate choral conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions for performance excellence. The study involved a document examination of each institution's concert programs from the last five academic years as well as interviews with the five leading conductors of those institutions to address the research questions guiding this study.

No prior researchers have studied the application of specific repertoire to the tiered ensemble structure of a typical collegiate choral program at nationally recognized, religiously-affiliated, undergraduate-focused institutions. This chapter undertakes a discussion of the scholarly literature on the issue of repertoire selection in its broadest sense pertaining to conductors' rationale and the criteria used in making repertoire selections for performance.

Literature Related to Criteria for Repertoire Selection

Authors have detailed various criteria that are used in the selection of choral repertoire. The issue of programming for performance was discussed, but not how selected repertoire affected student development. Other sources addressed the criteria used by conductors in choosing repertoire. In their book *Group Vocal Technique*, Haasemann and Jordan (1991) detailed the necessity for choosing repertoire for "pedagogical effectiveness" as well as establishing a "focus on a particular concept or concepts" rather than selecting repertoire for only aesthetic qualities. Haasemann and

Jordan outlined a process for instilling vocal technique in a group setting that would ordinarily be taught in a one-on-one venue. Repertoire selections that followed the guidelines reportedly yielded "long-term performance benefits." Haasemann and Jordan advised choosing literature that "closely matches the technical ability of the choir" (p. 153-155).

In his 1929 article for the *Music Educators Journal*, Evanson listed six basic considerations in choosing literature for the public school choral ensemble: (1) it should use a "suitable text," (2) it should include a "variety of moods," (3) it should be unaccompanied, (4) it should have an appropriate range for each section of the ensemble, (5) each selection should serve to balance of performance program, and (6) there should be selections from the major composers "so the course serves as a music appreciation course as well" (Evanson, 1929). It is generally agreed that conductors should know why they choose a piece of choral literature for performance. Such a rationale depends largely on the conductor's programming philosophy — a philosophy that typically embraces both aesthetic and pedagogical aspects. Ultimately, the choral program will reveal who you are as a conductor (Neidig & Jennings, 1967).

Barbara Brinson (1996) affirmed that repertoire played a role in the curriculum. She cautioned the selection of repertoire based primarily on the preferences of the conductor. She advocated that the conductor must factor in the performance schedule as yet another component in choosing repertoire. Brinson added that the size and vocal maturity of a choir had a large impact on the textural complexity of the music the conductor can choose.

In a chapter on "Effective Choral Programming," in the book *Up Front: Becoming the Complete Choral Conductor* (Webb, 1993), G. Roberts Kolb (1993) urged the reader to consider two issues for programming music: creating variety on the program and creating unity in the program selections. He viewed music selection as being a trichotomy between the audience, the needs of the singers or students, and the gratification and fulfillment of the conductor. He viewed all three as being equal considerations. Variety took many forms, according to Kolb, which included "musical styles and historical periods," "moods," "languages," "keys," "difficulties," and "performing forces." Kolb believed that all previous considerations must come together through a unifying factor such as in a theme or through the purpose of the program.

Robinson & Winold (1976) offered a list of guidelines used in selecting repertoire for a choral program including the selection of works that are "ideally suited for the vocal abilities of the singers" in "various style periods to show off the choir's understanding of and sensitivity to style" (p. 174). He also believed a program must contain pieces from at least two languages and feature new or lesser known works. These authors stated that conductors must select repertoire to "present the group at its best in technical facility" (p. 173). In an article for *Choral Journal* John Richmond (1990) argued that the choral conductor must recognize that there are certain selections in the western canon of choral literature that all students simply "must know" due to the historical significance and the compositional techniques utilized in writing the piece.

Decker & Herford (1973) noted that the conductor's task in selecting repertoire starts in knowing your ensemble and knowing yourself. They cited "personal appeal" as the driving factor behind selection and encouraged conductors to evaluate the balance of

the composition in whether it was truly a composition or simply a harmonized tune. If it was a composition, did it incorporate contrast and interest? They cite the quality of the accompaniment (if there is one), the tessitura, rhythmic complexity, and overall suitability as essential criteria in selection. Noble Cain (1932) and Gordon Lamb (1974) both agreed that the conductor's first step in choosing repertoire was to develop a thorough understanding of their ensemble. Cain stated that the conductor must know the ensemble's "capacity" yet he went on to say that

Underestimation is one of the real obstacles to progress of American choral societies. The conductors themselves often entertain doubt as to a certain number and consequently hesitate to give it to the choir. The best procedure is to assume that the choir can sing anything and then proceed to attack and devour the number without saying anything to the choir about its difficulty. (Cain 1932, p. 58-59)

In *Choral Music: Technique and Artistry*, Charles Heffernan (1982) said that the conductor's overall knowledgeability of the repertoire was paramount to being able to select the most appropriate repertoire for one's ensemble and was developed through a constant engagement of scores. "One of the worst things conductors can do is to limit their study to the compositions under rehearsal at a particular time (p. 8-9)." In *Teaching Choral Music* (1993) Don Collins noted that in considering audience appeal, the conductor should factor in sociological and cultural appeal in the repertoire chosen. He added that the difficulty of the literature should match the abilities of the singers. In making this determination, the conductor should consider rhythmic complexities including changes in meter and syncopations, key and mode changes, melodic features such as melismas and disjunct leaps, the density of the texture, and the difficulty of non-English texts.

Repertoire should only be selected after the pedagogical and performance requirements have been established according to Lewis Gordon (1989) in his book

Choral Director's Rehearsal and Performance Guide. He states,

Repertoire selection is a juggling act in which several ingredients for success are balances." He goes on to list "conductor's preferences," "educational value," "programmability," "singers' interests," and "audience expectations" as the pillars of criteria for choosing literature. (p. 28)

He notes that young singers will likely favor popular music and it is up to the conductor to determine the craftsmanship of literature in such styles. Repertoire guides have been published in which the cataloging of repertoire, using common choral pieces as examples, was completed (Buchanan & Mehaffey, 2005). These resources typically applied rating systems to indicate difficulty. They did not detail pedagogical objectives nor describe how the literature would be utilized in a comprehensive tiered choral arts organization such as a collegiate choral program. Daniel Moe, in his chapter within Harold Decker's *Choral Conducting*, (Decker 1973) explained that the conductor must have a thorough prior knowledge of quality works. Anthony Rucker (1992) cataloged repertoire selections of honor choirs for the southern division conferences of the American Choral Directors Association from the period 1970-1990. In addition to his catalog, his work drew comparative analyses detailing repertoire selection trends between southern division and national conference honor choir program selections. Similarly, Jaime Spillane (2004) documented the repertoire selections of senior high school all-state honor choirs from the period 1995-2000.

Several authors have addressed the non-musical considerations that have affected repertoire selection (Lamb, 1974; Robinson & Winold, 1976; Webb, 1993). Robinson and Winold (1976) emphasized the importance of "knowing the individual voices of the

choral ensemble, understanding the purpose of the concert, defining the audience, determining the acoustical properties of the hall (or halls if the choir is on tour), etc." (1976, p. 172). Robinson and Winold (1976) also noted the issue of "pluralisms of musical taste."

Brandon Johnson (2003) examined the commonalities of successful collegiate choral programs at the undergraduate, graduate, and doctoral degree awarding level in his doctoral dissertation. He examined the structural hierarchy of each institution's choral program, recruitment techniques, rehearsal techniques, student enrollment, and numerous other non-musical considerations. He gathered concert programs from each of the schools and conducted interviews with the leading choral conducting members of the schools. Each of the participants interviewed emphasized,

The importance of giving the undergraduates a varied and rounded introduction to choral literature. Each of the conductors articulated the value and importance of literature selection. The selection of literature is fundamental to the successful recognition of each of these choral programs. Furthermore, all of the conductors spoke regarding the necessity of selecting literature appropriate to the specific ensemble. (p. 69)

Participants viewed the literature as one of the defining characteristics of their institution's choral music offerings. Both of Johnson's participants, representing undergraduate-focused institutions, noted that from their experience, audiences connected with programmed repertoire more positively when it was clearly literature the ensemble enjoyed performing as opposed to the conductor selecting repertoire they thought the audience would find entertaining.

The criteria for repertoire selection as detailed above have been examined through a number of studies at the senior high school level. Hunsaker (2007) conducted a structured study of nationally recognized high school-level conductors concerning the

criteria they used for selecting repertoire. She concluded that successful senior high school conductors' program repertoire selection was largely based on their professional experience. The individuality of their experiences resulted in the use of a wide variety of different criteria for repertoire selection. Some of those criteria included "good voice leading, sound part-writing, good marriage of music and text, [and] a moving melody" (p. 184-185). Hunsaker's participants agreed that (1) the conductor must program repertoire he/she likes and (2) they feel obligated to expose their students to music from a variety of historical eras and styles. She also found that conductors sought to program repertoire that highlighted their ensembles' strengths and challenged them to grow. Similarly, Guy Forbes (2001) conducted extensive research on the issue of repertoire selection at the senior high school level by surveying a significant population of high school choral conductors whose programs were recognized for performance excellence. His research led him to conclude an argument existed that "repertoire selection is and should be more of an art than a science" and that conductors did not have a systematic approach to repertoire selection. His participants identified "appeal to the conductor" as the most important consideration guiding their selection of repertoire. Criteria for repertoire selection of classical literature hinged more on the learning outcomes a piece provided rather than its performance value. Conductors viewed balance of styles, and specifically, a balance of classical to contemporary or popular music, as important at the senior high school level. Forbes found that conductors were careful to program music that would "bring quick success," and that "students will like" (p. 113).

Authors who have discussed the practices of literature selection have detailed criteria the choral conductor should consider when making choral repertoire

programming choices. Few researchers have examined repertoire selection from the perspective of student development in conjunction with the choral ensemble structural hierarchy typical of a collegiate choral program, and none have considered repertoire selection at nationally recognized, religiously-affiliated, undergraduate-focused institutions. In this study a comparison of the choral criteria selection, as outlined in the scholarly literature, will be conducted using the data gathered from choral conductors at such institutions.

Definition of Terms

For purposes of this study, the term **curricular ensemble** is any choral ensemble based in the classical tradition of choral music that is conducted by a member of the institution's faculty. The ensemble is not required to meet the ensemble degree requirement for students. Non-classical ensembles such as jazz or show choirs as well as student-led choral organizations, will not be considered curricular ensembles for purposes of this study.

The **Director of Choral Activities** is the member of the music faculty at a collegiate institution that administratively oversees the choral music offerings of the institutions music department, music conservatory, or school of music. Similar job titles include Director of Choral Studies, Director of Vocal Studies, or Director of Vocal Music.

Undergraduate-focused institutions do not offer terminal degree programs and their graduate degree offerings are typically very limited. These institutions predominantly serve undergraduate students.

Religiously-affiliated institutions are higher education collegiate institutions that embody religious principles as part of their institutional mission statement or statement of purpose with the intent of attracting prospective students interested in educational opportunities that center on the stated faith background. These collegiate institutions often advertise an official affiliation with a religion or religious denomination.

The concept of a **feeder ensemble** or feeder program is seen in the progression of course pre-requisites and assumes that a student must achieve a pre-determined level of proficiency before successfully auditioning into an ensemble that requires a higher level of proficiency and skill.

Repertoire is the music the choral ensemble prepares for performance.

Repertoire selection is the process and act the conductor undergoes to choose what repertoire is rehearsed and performed with his/her ensemble.

Selection criteria are the factors the conductor takes into consideration when selecting repertoire. The **pedagogical rationale** for selecting repertoire details the learning objectives the conductor intends for his/her students.

Solfège is a system of applying certain solmization syllables (Do, Re, Mi, Fa, Sol, La, Ti) to scale degrees of a particular key or mode. **Moveable "do"** is altering the syllables applied to a specific pitch class based on the pitch class of the tonic. **La-based minor** is following the practices of moveable "do" but allowing for the syllable "la" to function as the tonic when the key is in a minor mode rather than the traditional "do" syllable serving as the tonic as it does in a major mode.

Scale degree numbers is another solmization system that assigns an Arabic number to a diatonic scale degree whereas "one" would be assigned to the tonic, "two" to the supertonic, etc.

Takadimi is a solmization system that assigns syllables to certain beat functions. The beginning of every beat is assigned "Ta." In simple meters, the beat is subdivided into fourths as Ta-ka-di-mi. In compound meter, the beat is subdivided into sixths as Ta-va-ki-di-da-ma.

CHAPTER 3

METHODOLOGY

Design

The purpose of this study was to identify the criteria choral conductors at leading undergraduate-focused religiously-affiliated collegiate institutions directors use for choosing choral repertoire for performance. The author also examined what inspired conductors of such groups to choose the repertoire they did for achieving the learning objectives for students in their ensembles.

Approach

This study involved a multiple case study of five Directors of Choral Activities and their five collegiate choral ensemble programs. Descriptive data were gathered from these five directors in the form of both concert programs of ten academic semesters and follow-up personal interviews pertaining to the content of the concert program collected data. The concert programs were analyzed for genre type, language, composer, historical era, and general difficulty.

Participants

In order to ensure homogeneity among study participants, subjects selected for this investigation were chosen from religiously-affiliated, undergraduate-focused institutions invited to perform for the national conference of the American Choral Directors Association. The participants from such nationally recognized, religiously-affiliated, undergraduate-focused institutions in the United States were music professors

who specialize in choral conducting, choral music performance, and choral music education and typically bear institutional position titles such as "Director of Choral Activities," "Director of Choral Studies," or "Director of Vocal Music."

The participants were identified and selected based upon the number of occasions their institution have been invited to perform at the national conference of the American Choral Directors Association — an authoritative professional organization for choral music in the United States. A frequency table was constructed for the period 1995-2015, examining the last eleven (11) conference schedules to determine which institutions had been invited most frequently. Based on the results of the frequency table, the principal researcher contacted the individual holding the title Director of Choral Activities (or its equivalent) at the institution with an invitation to participate in the study.

In order to participate in the study, the individual had to be willing to both provide the concert program documents of each of his/her institution's curricular choral ensembles for the last five academic years (10 semesters) from the Fall 2010 to Spring 2015 as well as participate in a 30-60 minute interview with the principal researcher. The process of identifying potential participants began in May 2015 and participation invitation letters along with the Informed Consent Form were distributed shortly thereafter. The recruitment process took place in the months of May, June, and July, 2015 and the collection of data and interview process was completed by December 31, 2015. The collection of past concert program data was conducted both electronically using university-sponsored e-mail and in paper through the postal service. Once the concert programs were received, reviewed, and compiled, the interviews with the human participants was scheduled.

Procedure

The study included interviews with five (5) participants and utilized quantitative and qualitative research methods including:

1. a survey of the demographic and biographical details of the institution, Director of Choral Activities, and their ensemble offerings,
2. a survey compiling the choral literature selected for performance, interviews with the Director of Choral Activities on the criteria for repertoire selection, and
3. a document examination of the selected repertoire and interview transcripts to ascertain trends in pedagogical rationale behind the repertoire selection.

A compilation of each institution's chosen repertoire of the last five years combined with directors' comments from the interviews was examined to ascertain trends in programming decisions and the impact of those programming decisions in building or maintaining a collegiate choral program nationally recognized for excellence.

The principal researcher held the interviews via telephone or online video chat (using Skype and/or Apple FaceTime software). The interviews were structured as noted in the attached Survey Questionnaire/Instrument. Results were compiled. Participants that agreed to take part in the study were asked to first complete the Informed Consent Form and the Preliminary Biographical Data Collection Form found in Appendix F of this document. Prior to seeking consent, the principal researcher explained the purpose

of the study, the procedure for completing the study, including how the principal researcher would handle the concert program data and utilize responses provided by participants during the interviews. Each participant was informed that data would not be masked or coded to conceal identity. However, any and all personal information received outside the components listed above would remain strictly confidential. Each participant had the opportunity to review his/her interview transcript to ensure that nothing in the document would impact his/her employment standing. Upon completion of the study, it was conveyed that the audio recordings of all interviews would be destroyed. Each participant was also informed of the timeline for publishing the results of this study and the participants were guaranteed a copy of the findings.

Data Analysis

Data were analyzed using descriptive techniques using the information gathered from the Survey Questionnaire/Instrument. These data were gathered through Skype, FaceTime, and telephone interviews. Results were compiled in the form of interview transcripts and an examination of the concert program data and analyzed for answers to the governing research questions of this study.

CHAPTER 4

BELMONT UNIVERSITY

Description of Belmont University

Located in Nashville, Tennessee, Belmont University is a private, four-year, not-for-profit liberal arts university. Belmont describes itself as a "Christian" institution with no official denominational affiliation. The institution was founded in 1951 with the support of the Tennessee Baptist Convention as Belmont College and became Belmont University in 1991. Belmont University offers over 80 areas of undergraduate study, 22 graduate programs, and 5 doctoral degrees to its student body of approximately 7,300 students and is supported by a 13:1 faculty student ratio. The student body is comprised of 61% female and 31% male who represent all 50 states. Among the university's many accreditations is the National Association of Schools of Music.

Belmont's School of Music prides itself on equally excellent training programs in the traditional classical and commercial business music curricula. It is home to approximately 650 music degree-seeking students. Belmont offers bachelor of music degrees in church music, commercial music, composition, musical theatre, music therapy, music performance, piano pedagogy, and music theory; a bachelor of fine arts degree in musical theatre; a bachelor of arts in music, and a music minor. It offers master of music degrees in church music, commercial music, composition, music education, piano and vocal pedagogy, and performance.

Description of Belmont University Choral Program

The Belmont University choral program is housed within the university's school of music. Of the 14 vocal ensembles, five traditional or classical curricular choral ensembles are offered which are composed of approximately 400 student singers, 100% of which are music majors. It was estimated, by the survey respondent, that about 80% of music students are music performance oriented and would be considered performance majors at other institutions, 10% are preparing to be music educators, and 10% intend to use their degree for a purpose other than performance or music education. The School of Music draws a clear distinction between the classical/traditional choral ensembles and the commercial choral ensembles which focus on non-classical styles such as pop, show choir, vocal jazz, musical theater, opera, and contemporary a cappella music.

The flagship classical choral ensemble of Belmont University is the Belmont University Chorale. Directed by Dr. Jeffery Ames, Director of Choral Activities, the Chorale is the oldest choral ensemble of Belmont and is a mixed choir of 56 singers comprised of sophomore, junior, senior, and graduate students. A commitment to participation in both academic semesters of the school year is required prior to an audition. University Chorale participants tour annually throughout the United States and have often performed internationally. The ensemble rehearses five days a week for one hour per rehearsal.

Chamber Singers is directed by Dr. Deen Entsminger and is a mixed ensemble comprised of approximately 24 singers. The ensemble rehearses for an hour two days per week and does not use piano in rehearsal. Each singer is provided a tuning fork with

which they are directed to find pitches. Dr. Entsminger, though conductor of the ensemble, sings as a member of the ensemble in performance.

Women's Choir is directed by Dr. Lesley Mann and is an all-women singer ensemble of approximately 145 singers. The ensemble performs two to three times each semester both on and off campus. Women's Choir is a required course for all first-year female vocal majors, but is open to all female singers within the university. The ensemble rehearses for one hour three days per week during the same hour of the day as University Singers.

University Singers is directed by Dr. Jane Warren and is a mixed ensemble of approximately 130 singers. The ensemble performs frequently both on and off campus. University Singers is open to all singers of the university, but is comprised of primarily first-year men, transfer students, and female singers from the Women's Choir. The ensemble rehearses for one hour three days per week during the same hour of the day as Women's Choir.

Oratorio Chorus is directed by Dr. Jeffery Ames and is a mixed ensemble of approximately 200 singers. The ensemble's focus is the performance of works with orchestral accompaniment. Participation is a requirement for every music degree program. The ensemble rehearses one time each week for one hour and fifteen minutes per rehearsal with additional rehearsal scheduled as necessary in the weeks prior to performances. The ensemble is not auditioned but requires instructor permission for participation if the student is not already enrolled in another choral ensemble.

Background of Dr. Jeffrey Ames

Dr. Jeffery Ames, is an Assistant Professor of Music and Director of Choral Activities at Belmont University. Prior to Belmont, Dr. Ames was the Assistant Director of Choral Activities at Baylor University and taught choral music at Edgewater High School and Lincoln High School, both located in Florida. Dr. Ames has directed honor choirs of all types throughout the United States. In addition to his work as a conductor, he is an accomplished collaborative pianist and composer. His compositions and arrangements are published by Colla Voce, Earthsongs, Santa Barbara Music, and Walton Music. Dr. Ames holds the Bachelor of Music degree in vocal performance and piano accompanying from James Madison University, and both the Master of Music Education and the Doctor of Philosophy in choral conducting/choral music education from Florida State University. Dr. Ames has taught for a total of ten years in higher education with seven of them being at Belmont University.

Summary of Participant Interview Findings

The data collected from Belmont University included concert programs for the ensembles Chamber Singers, Oratorio Chorus, University Chorale, University Singers, and Women's Choir as well as interview survey responses from Dr. Jeffery Ames. Prior to the interview, preliminary information regarding the structure of the institution's choral program and Dr. Ames's educational and professional background was gathered using the Preliminary Biographical Data Collection Form via the forms function of Google Drive. Nearly 400 titles were collected from Belmont University's concert programs and examined for commonalities in conjunction with the information provided in the interview with Dr. Ames.

Dr. Ames believed that not only the structure of the program but the strong tradition of music education, particularly in terms of music literacy, were key components to the program's successes. He explained that he and his colleagues simply prioritized developing music literacy at the very beginning of students' college careers. Vocal techniques to facilitate music reading skills included traditional tonal solfege combined with Curren hand signs and the "takadimi" system of rhythm solfege. Even in the more advanced auditioned ensembles, both tonal solfege and "takadimi" syllables were preferred when rehearsing difficult musical passages. In addition to music literacy, vocal development and musicianship were areas in which training emphasis was placed, particularly in terms of phrasing, dynamics, articulations, and a varied palette of tone colors. All music degree-seeking students sang with Dr. Ames in the Oratorio Chorus at some point in their degree program. Dr. Ames viewed Oratorio Chorus as a unifying force for the choral curriculum and that it served to provide practical application of the skills students learned in their aural skills and music theory classes.

The hierarchy of ensembles was complicated by the commercial aspect of Belmont University's School of Music offerings. Dr. Ames viewed the school as having two distinct sides — the traditional classical side that was comparable to most other collegiate schools of music and the commercial music side indicative of Belmont's Nashville, Tennessee locale. The ensembles performed numerous stylistic works "from bluegrass to opera." The mix of traditional and commercial music studied did not add clarity to the University Chorale's mission but never the less was viewed as the flagship ensemble.

Dr. Ames believed that he and his colleagues had a very balanced approach to concert programming. The ensembles containing the more advanced musicians tended to program more traditional composers like Bach, Beethoven, and Brahms, whereas ensembles with more entry-level singers combined traditional works with new contemporary/popular works in a "mash-up" style to make the repertoire more engaging. Opportunities were also provided for student composers to arrange and compose works for these choirs. In selecting repertoire for his own ensemble, Dr. Ames sought a ratio of 25 percent music that would be challenging and 25 percent that would be easy. Dr. Ames stated that selection of the remaining 50 percent of musical works would depend on the ability of the students in that particular school year. Dr. Ames believed maintaining that ratio had a huge impact on the students' choral experience in his choir. Dr. Ames thought that whether or not he liked a piece affected students' enjoyment of the work and whether they would enjoy working on it. He combined his belief that he needed to like the repertoire personally with what he believed students needed to round out their college educational experience such as "Bach motets," "the Romanticism of Brahms," and "off the wall Penderecki."

The issue of variety was also important in Dr. Ames's repertoire selection process. Dr. Ames believed in assessing a choir's past performance history in order to determine future directional performance agendas. Had the choir done enough early music? Had the choir sung in the madrigal style lately? Had the choir recently prepared music of a living composer? All of these were critical questions in his thinking. As for thematic programming, Dr. Ames said he only pursued such programming for either one performance per semester of the year or for multiple programs in a semester fitting into

one overall theme. He believed that incorporating students into that thematic scheme was important to students being receptive to the repertoire.

Collaboration was essential to Belmont. Dr. Ames noted that collaboration between ensembles was occurring frequently between traditional and commercial choral/vocal ensembles as well as between choral and instrumental ensembles. University Chorale and Women's Choir often performed together and University Singers performed concerts with the chamber string ensemble. Dr. Ames sought collaborations with ensembles of other institutions particularly in the musically thriving Nashville area and with instrumental complements within the School of Music.

Dr. Ames's greatest educational experiences included conducting music that "spoke to the heart." He considered his high school teaching experiences to be pivotal to his approach in how he selected repertoire for his Belmont choirs. He did not believe being a faith-based school limited the repertoire available to him but rather viewed the repertoire available to him as being inside or outside of "the box." "For the most part everything's going to be cool in that box. But we are also comfortable stepping out of that box...to expose our students to material that they may have to do in the real world."

Summary of Concert Program Repertoire Findings

The concert program repertoire data that were collected were examined and broken down into five categories. These categories include the composer of the work, whether the selection is based on a sacred or secular text, the language of the text of the piece, the style period/genre of the work, and whether or not the piece was performed more than once in the period data were being collected. The style period/genre category

was broken down into the following subcategories: Baroque, Classical, Folk, Pop, Romantic, Renaissance, Spiritual, World, and 20th/21st Century.

A total of 226 repertoire selections were catalogued from Belmont University's provided concert programs for the data period studied. This total excluded repeat performances of the same title both within the same semester and throughout the entire data examination period. A title was duplicated if the work was performed by a different ensemble voicing such as the difference between a mixed voice ensemble and a gender-specific ensemble. A total of 163 different composers were programmed in the data examined. The most programmed composers included Deen Entsminger (11), G.F. Handel (5), Z. Randall Stroope (5), Jeffery Ames (4), Will Todd (4), and Eric Whitacre (4). Of the 226 total repertoire selections approximately 63% of their selections fell into the category of sacred music and 37% into the category of secular music. Selections using texts in the English language were most frequently programmed. The language most programmed other than English was Latin, which comprised 17% of the total data studied at or 39 selections, followed by French, at 5 selections or 0.02% of the total data, and German, at 5 selections or 0.02% of the total data, followed by Spanish, at 4 selections or 0.02% of the total data. A total of 12 different languages were represented in the data examined for Belmont University. The most commonly performed style period/genre at this institution was 20th/21st Century, at 162 (or 61%) of the data studied followed by Renaissance, at 14 (or 5%) of the data studied followed by Spirituals and World, at 11 each (or 4%) of the data studied, followed by Baroque and Romantic, at 8 each (or 3%) of the data studied. Numerous titles were performed more than once within the same academic year. However, 11 or 5% of the total selections for Belmont

University were programmed more than once in different academic years within the time period data were examined — with different students enrolled in those courses.

Consideration of Research Questions for Belmont University

Research Question 1. *What criteria have choral conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions developed for selecting repertoire? How are those criteria represented in the repertoire the conductors have selected?*

Dr. Ames cited several criteria in selecting repertoire. In addition to the level of overall difficulty, Ames cited rhythmic complexity, tonal complexity, mode, meter, dynamics, phrasing, phrasing, dynamics, articulation, and tone color as consideration in selecting repertoire. Dr. Ames also noted that exposing students to all the historical eras and styles in relative rotation was critical to his selection process. Dr. Ames referenced a ratio that he considered to be essential to student growth. He selected 25% of his programmed repertoire that was simple, 50% that was right at the students' level, and 25% that was difficult and challenged the singers to grow. He thought the music he programmed had to be repertoire to which he personally connected. Ames did not believe he could effectively lead his students in making personal connections with repertoire he did not have affection for himself. Dr. Ames considered the issue of variety as detailed in research question one in developing musicianship skills and vocal abilities of the singers of his ensembles as well.

Research Question 2. *How do conductors of successful programs specifically those at nationally recognized, religiously-affiliated, undergraduate-focused institutions*

feel these criteria have aided them in selecting the repertoire that bolsters the success of their programs?

Dr. Ames viewed the balanced approach to programming that conductors at his institution showed as the primary facilitator of growth through repertoire. This involved selecting repertoire that was equally challenging and rewarding and covered the various genres to which students needed to be exposed at the entry-level before moving on to the more advanced ensembles. He thought the greatest student growth came from the music literacy and vocal development skills that were taught in the vocal warm-ups and through the literature in particular. The entry-level ensemble, University Singers, performed repertoire that was characterized as engaging. He described this literature as a "mash up" — being a combination of popular music that the younger students would be drawn to and the heavier, or more challenging, repertoire that the students would eventually progress toward in their growth through the choral program.

Research Question 3. *What inspires conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions to choose particular literature that supports the development of individual musicianship skills and vocal abilities of the singers of their ensembles?*

Dr. Ames referenced a ratio that he considered to be essential to student growth. He selected 25% of his programmed repertoire that, in his estimation, was simple, 50% that was right at the students' level, and 25% that was difficult and challenged the singers' growth. Ames believed the music he programmed had to be repertoire to which he personally liked. Without his own artistic connection to the repertoire, he did not believe he could effectively bring the music to life with his students. Dr. Ames considered the

issue of variety important in developing musicianship skills and vocal abilities of the singers in his ensembles.

Research Question 4. *What inspires conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions to choose particular literature that supports the development of the learning objectives stated in their syllabus/course catalog?*

Dr. Ames attributed the balance in repertoire selection between pop and traditional classical repertoire in achieving curricular aims. He sought to expose students to all styles and genres of choral literature, including all the western music historical eras as well as music from living composers. From entry-level ensembles up through his flagship ensemble, students were challenged to develop vocal and musicianship skills in daily rehearsals. By facilitating such growth, students gained the necessary skills to audition and progress into advanced ensembles.

Research Question 5. *How do conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions believe the learning objectives of each ensemble at their school contribute to the development of their students' vocal and musicianship abilities?*

Dr. Ames noted that all choral faculty at Belmont University used tonal and rhythmic solmization systems (such as solfege) in developing music reading abilities. Instruction was adapted to the level of proficiency of first-year students as the skill sets they brought to the beginning of their degree varied from year to year. Dr. Ames believed that the requirement that all music degree-seeking students had to participate in

multiple semesters of the Oratorio Chorus, an ensemble he conducted, was a unifying experience for their growth as choral musicians and vocalists.

CHAPTER 5

BRIGHAM YOUNG UNIVERSITY

Description of Brigham Young University

Founded in 1875, Brigham Young University is a private, four-year, not-for-profit institution serving over 30,000 students. The university's principles and practice are grounded in their affiliation with The Church of Jesus Christ of Latter-day Saints and is a formal function of its Church Educational System. Though it has five substantial campuses, its primary campus and home of the School of Music is in Provo, Utah. Among its many accreditations is the National Association of Schools of Music. Brigham Young University offers 180 baccalaureate degree disciplines, 60 graduate programs, and 25 doctoral programs and is supported by a 19:1 student faculty ratio. The student body's gender make-up fluctuates greatly year-to-year. Presently, it is 54% female and 46% male.

BYU's School of Music, a part of the College of Fine Arts and Communication, includes 700 music majors, 50 full-time, and 50 part-time faculty. The school offers a bachelor of music degree in commercial music, composition, music education, and music performance. Additionally, they offer a bachelor of arts degree in dance and a music minor. Graduate degrees include master of arts degrees in music education and musicology, and master of music degrees in composition, conducting, music education, and performance.

Description of Brigham Young University Choral Program

The Brigham Young University choral program is housed within BYU's School of Music and consists of five traditional/classical curricular choral ensembles, one vocal jazz ensemble, and one all-male contemporary a cappella ensemble. The program provides a choral experience to approximately 900-1000 total student singers each semester. According to the study participant about 50% of student singers are pursuing a degree in music. Approximately 50% of those are studying music performance, 20% music education, and 20% in yet another music discipline. In addition to their regular performance schedule, choirs are often invited to contribute music to meetings of the Church of Jesus Christ of Latter-Day Saints General Conference and university special events.

BYU Singers is the flagship performing choral ensemble of Brigham Young University. The ensemble was directed by Dr. Ronald Staheli, then Director of Choral Activities, during the time period data were being collected for this study and is now directed by Dr. Andrew Crane who was appointed Director of Choral Activities following Dr. Staheli's retirement. The ensemble rehearses five days per week; three days a week for one hour per rehearsal and two days per week for an hour and twenty minutes per rehearsal, all during the school day. This internationally renowned ensemble prides itself on a diverse repertory and its extensive touring history both throughout the United States and internationally. The BYU Singers represented the university at the national conference of the American Choral Directors Association in 2005 and 2011.

Concert Choir is directed by Dr. Rosalind Hall and is a highly competitive auditioned mixed ensemble composed of approximately 90-100 singers. The ensemble

rarely tours but performs extensively on campus and in the local community. The ensemble prides itself on its diverse repertoire and successful album recordings. The ensemble rehearses four days per week; three days a week for one hour per rehearsal and one day a week for an hour and twenty minutes, all during the school day.

Men's Chorus is directed by Dr. Rosalind Hall and is an auditioned men's-only ensemble composed of approximately 175-185 singers. Only a small portion of the ensemble is comprised of music-degree seeking students. The ensemble rehearses four days per week; three days a week for one hour per rehearsal and one day a week for an hour and twenty minutes, all during the school day. Founded in 1958, the BYU Men's Chorus is considered one of the largest all-male choral ensembles in the United States.

Women's Chorus is directed by Prof. Jean Applonie and is an auditioned women's-only ensemble composed of approximately 170-180 singers. A commitment to at least two semesters is required in order to audition. The ensemble rehearses four days per week; three days a week for one hour per rehearsal and one day a week for an hour and twenty minutes, all during the school day. The Women's Chorus prides itself on its versatile repertoire and sensitive musicianship. The BYU Women's Chorus represented the university at the national conference of the American Choral Directors Association in 2015.

University Chorale is a non-auditioned choir that rehearses in two course sections and operates independently as two different choirs. Directed by Dr. Paul Broomhead, one section meets three days per week for one hour per session during the school day and the second section meets two days per week in the evening for an hour and a half per

rehearsal. Each section has one performance at the end of each semester. Combined, the two sections are composed of 450-500 singers.

Background of Dr. Ronald Staheli

The Director of Choral Activities of Brigham Young University was Dr. Ronald Staheli, Professor of Music, Director of Choral Activities, and Director of Graduate Studies in Choral Music. Dr. Staheli retired in May 2015 but led the choral program for the data examination time period this study covered. Dr. Staheli holds the Bachelor of Music degree in piano performance and music theory from Brigham Young University, and the Master of Music and Doctor of Musical Arts degrees in choral music from the University of Southern California where he studied with Dr. Charles Hirt. He has lectured and conducted choirs and choirs with orchestra throughout the United States and the world both as a guest conductor and in tours with the BYU Singers. In addition to his work as a conductor, Dr. Staheli has published numerous choral arrangements and recorded over eight CD albums with the BYU Singers. Dr. Staheli's tenure at Brigham Young University lasted for 37 of his 40 years of collegiate teaching.

Summary of Participant Interview Findings

The data examination for Brigham Young University included concert programs for the ensembles BYU Singers, Concert Choir, Men's Chorus, University Chorale, and Women's Chorus as well as an interview with Dr. Ronald Staheli based on the survey instrument. Prior to the interview, preliminary information regarding the structure of the institution's choral program and Dr. Staheli's educational and professional background was gathered using the Preliminary Biographical Data Collection Form via the forms

function of Google Drive. Nearly 600 titles were collected from Brigham Young University's concert program and examined for commonalities in conjunction with the information provided in the interview with Dr. Staheli.

Dr. Staheli felt strongly that the combination of program structure and the mutual support and collegiality of the choral faculty at Brigham Young University were the driving forces in the program's success. The faculty frequently conducted each other's ensembles and were in constant communication about their approaches to choral music in their rehearsals, issues they encountered in their rehearsals including individual students, and mutual goals. He believed that because they took such similar approaches to the choral rehearsal and music-making process that the musicianship training process of students, through the choral experience, was strengthened. Dr. Staheli called this an "intentional" approach to leading the choral program and maintaining his relationship with his colleagues.

Dr. Staheli also noted that even though he did not conduct other ensembles, all students had already worked with him in a variety of music-making settings by the time they reached the point in their college career that they joined BYU Singers. Dr. Staheli viewed the development of musicianship to be a constant process from the entry-level choirs of University Chorale, and the men's and women's choruses up through Concert Choir to BYU Singers as conductors sought to build "tone production and good musical skills."

Collaboration between ensembles centered on joint concerts that included combined numbers and choral-orchestral large works where the choral ensembles merged. A choral program goal was to undertake a choral-orchestra large work project

once each academic year in the spring semester. Dr. Staheli believed that joint performances built spirit and allowed for the more advanced choirs to model musicianship and "ensemblanship." He prided himself on the fact that choir members often attended other choirs' concerts.

Dr. Staheli believed a good choral program and quality choral literature went hand in hand. Developing a highly sophisticated ensemble and individual musicianship did not necessarily require limitations on style or genre particularly at the entry-level choirs. As students were just beginning to be trained, variety and the inclusion of "light things" actually stimulated the learning process in his view. However, all music had to be of the "highest quality." Dr. Staheli viewed music of the highest quality as repertoire that communicated meaning and was of "good substance" and "integrity" regardless of performance length or difficulty. He used the concept of "good substance" to encompass technical considerations detailed in the background of the problem in Chapter 1. Communication of meaning was integral to the purpose of the program and was the genesis for the repertoire selection process. Dr. Staheli prioritized the development of the program as a whole over the individual numbers selected.

Variety within a concert program was also a priority. For Staheli, variety manifested itself in changes in accompaniment, changes in tempi, and style. "Finding the core of the program is not hard for me," he said. "It's always finding those pieces that complement what I've already decided is the core that will make a logical, unified program." He believed each program must have "good hors d'oeuvre, a good salad, good soup, a wonderful main dish, and a great dessert." Dr. Staheli's use of thematic

programming was limited and only as it pertained to the core pieces of the program with which he began the repertoire selection process.

Summary of Concert Program Repertoire Findings

The concert program repertoire data collected were examined and broken down into five categories. These categories included the composer of the work, whether the selection was based on a sacred or secular text, the language of the text of the piece, the style period/genre of the work, and whether or not the piece was performed more than once in the period data were being collected. The style period/genre category was broken down into the following subcategories: Baroque, Classical, Folk, Pop, Romantic, Renaissance, Spiritual, World, and 20th/21st Century.

A total of 591 repertoire selections were catalogued from Brigham Young University's provided concert programs for the data period studied. This total excluded repeat performances of the same title both within the same semester and throughout the entire data examination period. A title was duplicated if the work was performed by a different ensemble voicing such as the difference between a mixed voice ensemble and a gender-specific ensemble. A total of 358 different composers were programmed in the data examined. Most programmed composers included Mack Wilberg (17), Ronald Staheli (13), John Rutter (12), Howard Helvey (10), and Johannes Brahms (8). Of the 591 total repertoire selections approximately 66% of their selections fell into the category of sacred music and 34% into the category of secular music. Selections using texts in the English language were most frequently programmed. The language most often performed other than English was Latin, comprising approximately 93 (or 16%) of the

data studied, followed by German, containing approximately 14 (or 2%) of the data studied, followed by Hebrew, consisting of approximately 10 (or 2%). A total of 13 different languages were represented in the data examined for Brigham Young University. The most commonly performed style period/genre at this institution was 20th/21st Century, at 430 (or 73%) of the data studied, followed by Folk at 29 (or 5%) of the data followed by World at 23 (or 4%) of the data, followed by Spirituals at 22 (or 4%) of the data studied. Numerous titles were performed more than once within the same academic year. However, 13 or (2%) of the total selections for Brigham Young University were programmed more than once in different academic years within the time period data were examined — with different students enrolled in those courses.

Consideration of Research Questions for Brigham Young University

Research Question 1. *What criteria have choral conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions developed for selecting repertoire? How are those criteria represented in the repertoire the conductors have selected?*

Dr. Staheli claimed that repertoire must be of the "highest quality." He added that he considered variety in tempi, key center, mode, and textual message in selecting repertoire for his ensembles to perform. Students in entry-level choirs should be exposed to just as many styles and genres as more advanced choirs, according to Dr. Staheli, but that repertoire must be engaging by being less difficult. Staheli believed that simpler music still had to be of high quality. Dr. Staheli viewed the message of the text and effectiveness of how the composer set the text as the highest priority in selecting

repertoire. The piece had to "have something to say" and he built his programs based on the concepts to be communicated through the repertoire selections.

Research Question 2. *How do conductors of successful programs specifically those at nationally recognized, religiously-affiliated, undergraduate-focused institutions feel these criteria have aided them in selecting the repertoire that bolsters the success of their programs?*

Dr. Staheli claimed that quality repertoire and successful choral programs go hand in hand. Choral music had to have substance and a clear meaning or message in order for the conductor and students to jointly successfully present the music to the audience according to him. Students struggled to give good performances of music that lacked "good substance." Dr. Staheli considered all the criteria discussed in research question number one in making his repertoire selections. He believed that the hierarchy of the program structure was enhanced by the collaborative relationships of all the conductors in his choral program. Explaining that the choral faculty all sat in on each other's rehearsals and regularly contributed comments and observations in the middle of rehearsal Dr. Staheli added that they often conducted each other's ensembles in rehearsals and performances. Such a practice allowed students to work with multiple conductors and to experience him before every auditioning for BYU Singers.

Research Question 3. *What inspires conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions to choose particular literature that supports the development of individual musicianship skills and vocal abilities of the singers of their ensembles?*

Beyond selecting repertoire that engaged the students, little was discussed about the development of individual musicianship skills and vocal abilities of singers in BYU ensembles. Conductors of entry-level ensembles sought to build "tone production" and "good musical skills."

Research Question 4. *What inspires conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions to choose particular literature that supports the development of the learning objectives stated in their syllabus/course catalog?*

The learning objectives of all ensembles at Brigham Young University were to increase the overall skill level of individual students. For the choral program as a whole, conductors relied on joint performances, such as their choral showcase performances in the fall, and merging ensembles in the spring to pursue choral-orchestral large works. According to Dr. Staheli, these opportunities build "spirit" and allowed for higher level ensembles to model musicianship and ensembleship among entry-level ensembles.

Research Question 5. *How do conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions believe the learning objectives of each ensemble at their school contribute to the development of their students' vocal and musicianship abilities?*

Dr. Staheli described this process as an unending journey of building "vocal tone" and "ensembleship." Collaborative experiences, attending each other's performances, and opportunities to encounter all of the choral conductors by sharing the podium fueled the growth experience from the entry-level ensembles to the flagship ensemble.

CHAPTER 6

LUTHER COLLEGE

Description of Luther College

Luther College is a private, four-year, not-for-profit, liberal arts institution. Founded in 1861 by Norwegian immigrants, the school is still closely affiliated with the Lutheran church and specifically the Evangelical Lutheran Church in America. The school offers more than 60 degree areas of study to its entirely undergraduate 2,400 students supported by a 12:1 student faculty ratio. The student body is 56% female and 44% male. The main campus is located in rural northeastern Decorah, Iowa and the institution's accreditations include the National Association of Schools of Music. More than two-thirds of the student body studies abroad during their degree program.

The Department of Music is home to over 1,000 student musicians with over 300 music majors. The department offers a bachelor of arts degree with specifications in church music, history and literature, vocal and instrumental performance, jazz studies, and theory/composition.

Description of Luther College Choral Program

The Luther College choral program is housed within the college's Department of Music. The program's six curricular ensembles offer a choral experience to approximately 535 of the institution's 2,400 students. Approximately 40% of these student singers major in a music discipline. Luther College offers a bachelor of arts degree and does not delineate between performance and education degrees. It was estimated, by the survey respondent, that about 35% of the music majors were interested

in music performance and would be considered performance majors at other institutions, while 60% were preparing to be music educators, and 5% intended to use their degree for a purpose other than performance or music education.

Nordic Choir is directed by Dr. Allen Hightower, Director of Choral Activities, and is the flagship mixed ensemble of Luther College. Founded in 1946, the ensemble is comprised of approximately 80 select juniors and seniors singers. The choir is nationally renowned for their musical sensitivity and sophisticated performance proficiency within the Lutheran choral tradition. The ensemble typically tours internationally every year with tours being conducted predominantly in European countries. Nordic Choir annually tours domestically during winter break in addition to numerous performances on and off campus throughout the school year. The ensemble rehearses five days per week for an hour per rehearsal during the school day. As one of their numerous conference performances, the Luther Nordic Choir represented Luther College at the national conference of the American Choral Directors Association in 2005 and 2009.

Collegiate Chorale is directed by Dr. Andrew Last and is a highly competitive auditioned mixed ensemble composed of approximately 100 singers. The choir is comprised of select juniors and seniors who, in addition to an extensive performance schedule, sing in daily chapel and Sunday worship services. Performances include various on and off campus performances, and an annual tour. Collegiate Chorale has performed with orchestras throughout the United States and sung world premieres of choral-orchestral works. The ensemble has been invited to perform at various regional conferences. The ensemble rehearses three days per week for an hour per rehearsal during the school day.

Cathedral Choir, directed by Dr. Jennaya Robison, is an auditioned mixed ensemble composed of approximately 100 singers. The ensemble is comprised of exceptional sophomore students and performs frequently in worship services on and off campus, at various campus performances, and in the annual summer Dorian Vocal Festival. Additionally, the choir tours annually during the spring semester. Cathedral Choir is known for its premieres of new works by highly regarded contemporary American composers. The ensemble rehearses three days per week for one hour per rehearsal during the normal school day.

Comprised of approximately 64 sophomore, junior, and senior female singers Cantorei was founded in 1996 and is directed by Dr. Jill Wilson. It is an auditioned women's-only ensemble that performs frequently in worship services on and off campus, in campus performances, and at the annual summer Dorian Vocal Festival. Cantorei regularly collaborates with Northern Lights Women's Chorus, a community women's choral ensemble in northeastern Iowa. The ensemble rehearses three days per week for an hour per rehearsal during the normal school day.

Norsemen, founded in 1981, is directed by Dr. Andrew Last and is an auditioned men's-only ensemble comprised of approximately 85 first-year male singers. Norsemen performs frequently in worship services on and off campus, in campus performances, and at the annual summer Dorian Vocal Festival. They have been invited to numerous conference concerts throughout the Midwest and is known for its performances of world music. The ensemble rehearses three days per week for an hour per rehearsal during the school day. Norsemen represented Luther College at the national conference of the American Choral Directors Association in 2011.

Comprised of approximately 105 first-year female singers, Aurora, founded in 1981, is directed by Dr. Jennaya Robison. It is an auditioned women's-only ensemble that performs frequently in worship services on and off campus, at Luther performances, at the annual summer Dorian Vocal Festival, and at numerous conference performances throughout the Midwest. Aurora is known for its premieres of new works by highly regarded contemporary American composers. The ensemble rehearses three days per week for an hour per rehearsal during the school day.

Norsemen, Aurora, and Cathedral Choir combine in performance each Spring semester and contribute to the college's bi-annual, choral-orchestral, large masterwork performance project. All ensembles record extensively with many recordings credited to each ensemble.

Background of Dr. Allen Hightower

Dr. Allen Hightower III is Director of Choral Activities, Professor of Music, and is the Weston Noble Endowed Chair in Music at Luther College. Dr. Hightower joined the Luther College faculty in 2010 and oversees the institutions six choral ensembles and four choral faculty. He serves as the artistic director of the annual, nationally acclaimed, *Christmas at Luther* program series. Dr. Hightower has spent the last five of his 16 total years in collegiate teaching at Luther College. Prior to his service at Luther College, Dr. Hightower served on the faculty of Sam Houston State University in Huntsville, Texas for ten years and California State University, Long Beach for one year, both in similar capacities. Dr. Hightower has conducted such noted groups as the Los Angeles Master Chorale and the Houston Masterworks Chorale. He has extensive experience as a church musician and is presently a Worship Pastor at Autumn Ridge Church in Rochester,

Minnesota. Hightower is a seasoned clinician and guest conductor in both the choral and choral-orchestral repertoires. Before pursuing graduate work and collegiate teaching, Dr. Hightower taught choral music for four years in two public senior high schools in Texas.

Dr. Hightower was awarded the Doctor of Musical Arts degree in conducting from the University of California-Los Angeles where he studied with Dr. Donald Neuen. He holds two graduate degrees — the Master of Music degree in choral conducting from the Eastman School of Music and the Master of Music in orchestral conducting from Baylor University. He completed his undergraduate degree at Sam Houston State University with a Bachelor of Music in music education.

Summary of Participant Interview Findings

The data gathered for Luther College was comprised of concert programs from the ensembles Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Nordic Choir, and Norsemen as well as survey data from an interview with Dr. Allen Hightower. Prior to the interview, preliminary information regarding the structure of the institution's choral program and Dr. Hightower's educational and professional background was gathered using the Preliminary Biographical Data Collection Form via the forms function of Google Drive. Over 500 titles were collected from Luther College's choral ensemble concert programs. These were examined for commonalities in conjunction with the information provided in the interview with Dr. Hightower.

Dr. Hightower stated that the structure of the college's choral program had been in place for "quite some time" and that he was of an "if it ain't broke, don't fix it" mindset. He believed there were huge benefits to first-year students being assigned to gender-based choirs in terms of the focus they can give vocal development and the expediency

with which they can build the musicianship and literacy skills necessary to audition into more demanding ensembles. He noted that sight singing, using solfege skills, and vocal development, through the warm-up as it was applied to the literature, were key priorities to the conductors of those underclassmen ensembles. The first-year gender-based choirs, in his view, were much like sororities/fraternities in that the social guardedness, often attributed to singing with peers of the opposite sex, was not as strong as in mixed gender ensembles and that bonding and ensemble were developed more easily and more quickly among gender-based choirs.

Dr. Hightower praised his colleagues on being able to retain students in the various choral ensembles citing an 85% retention rate from year to year. Roughly 75% of all choral singers study privately at Luther College, which Hightower stated may have been a factor in the vocal student retention rate. Similarly, Dr. Hightower had high praise for the successes his department had in sending vocal students out into the professional world following their training at Luther College. Hightower noted that the hierarchical structure that led to the Collegiate Chorale and Nordic Choir was truly bolstered by the Cathedral Choir – an ensemble dedicated to advanced sophomores – and Cantorei – an ensemble focused on non-freshmen women. Those ensembles were designed to build the skills of singers. Dr. Hightower marveled at the singers' proficiency in the Collegiate Chorale given the size of Luther College and that the college had two very high-level upperclassmen touring mixed ensembles. A close working relationship existed between Dr. Hightower and his colleagues and frequent conversations were held about each of the 500 students who audition in relation to choir placement. He mentioned that there were many students who prided themselves in being in four different choral ensembles giving

them the opportunity to study with four different conductors in their four years at Luther College.

Choral ensembles collaborated on a large choral-orchestral work, such as an oratorio with the Luther College symphony, generally during Spring semesters. Dr. Hightower conducted those projects in rotation with the symphony conductor. Additionally, all choirs performed on the *Christmas at Luther* program series. Many of the choral groups would collaborate on and perform in concert programs and in special campus worship services.

Repertoire selection for touring ensembles, such as Nordic Choir and Collegiate Chorale, was chosen from successful works performed during the year. Dr. Hightower's educational background was from a state university and a conservatory. He thought that his lack of background in the Lutheran choral tradition resulted in a wider repertoire selection resulting in an array of musical styles and genres. A byproduct of his selection process were the choir's adaptation to singing with multiple vocal tone colors which Dr. Hightower explained was a shock to many at first. Dr. Hightower offered that in choosing repertoire he was not very concerned if there was "student buy in." Instead, he chose repertoire that was varied, engaging, and highlighted various strengths of the ensemble. He believed that these more highly trained singers naturally engaged with more difficult music just as much as less challenging but more appealing repertoire. He thought those colleagues who conducted the first and second-year choirs were appropriately more attuned to repertoire that had a broader student appeal, particularly to non-music degree-seeking students. Yet, those colleagues had to balance buy-in with

repertoire that built "skill sets, tonal concepts, and intonation." Conductors had to program repertoire that ensured their choirs would experience success as well.

The conductors at Luther College often programmed repertoire based on a thematic approach. The series *Christmas at Luther* utilized a thematic title every year and the ensemble conductors selected repertoire for their individual ensembles that was suitable for that theme. Ensemble tour programs also typically incorporated a theme. These themes were conceptual and not based on a style or composer. Dr. Hightower, personally, designed his concert program by subthemes or programmatic sets within a theme. He viewed such programming as allowing for the chance to have "something for everybody."

Repertoire variety was important to Dr. Hightower and took form not only in different styles, tempo, accompanimental forces, and modality but in the different vocal colors the selections required. Hightower explained that, being a "college of the church," it was generally expected that his program would be all sacred music. That allowed the less frequent secular pieces to also be a point of variety. Dr. Hightower considered his audiences as much as his students in selecting repertoire. The first repertoire selection litmus test was whether or not he enjoyed the piece of music he was considering. Then he would choose how the concert would begin and end. Of course, a Lutheran "sugar stick," such as a Christiansen anthem or Hugo Distler's *Praise to the Lord* was a required component of every concert program. Dr. Hightower thought being a faith-based institution made even more repertoire available to him at Luther College than many of his colleagues working at public state universities. Of the secular music he programmed, he

viewed all of it as historically significant and essential to his students' educational experience.

Summary of Concert Program Repertoire Findings

The concert program repertoire data collected were examined and broken down into five categories. These categories included the composer of the work, whether the selection was based on a sacred or secular text, the language of the text of the piece, the style period/genre of the work, and whether or not the piece was performed more than once in the period data were being collected. The style period/genre category was broken down into the following subcategories: Baroque, Classical, Folk, Pop, Romantic, Renaissance, Spiritual, World, and 20th/21st Century.

A total of 281 repertoire selections were catalogued from Luther College's provided concert programs for the data period studied. This total excluded repeat performances of the same title both within the same semester and throughout the entire data examination period. A title was duplicated if the work was performed by a different ensemble voicing such as the difference between a mixed voice ensemble and a gender-specific ensemble. A total of 176 different composers were programmed in the data examined. Frequently programmed composers included Johann Sebastian Bach (8), Stephen Paulus (7), Eric Whitacre (7), F. Melius Christiansen (5), Alexander Gretchaninoff (5), and Felix Mendelssohn-Bartholdy (5). Of the 281 total repertoire selections approximately 84% of their selections fell into the category of sacred music and 16% into the category of secular music. Selections using texts in the English language were most frequently programmed. The language most often performed other

than English was Latin, comprising approximately 54 (or 21%) of the data studied followed by German, composing approximately 20 (or 8%) of the data. A total of 12 different languages were represented in the data examined. The most commonly performed style period/genre at this institution was 20th/21st Century at 203 (or 78%) of the data, followed by Baroque and World music at 15 (or 6%) of the data, then Romantic at 16 (or 6%), and finally Renaissance and Spirituals at 11 (or 4%) of the data studied. Numerous titles were performed more than once within the same academic year. However, 8 or (3%) of the total selections for Luther College were programmed more than once in different academic years within the time period data were examined — with different students enrolled in those courses.

Consideration of Research Questions for Luther College

Research Question 1. *What criteria have choral conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions developed for selecting repertoire? How are those criteria represented in the repertoire the conductors have selected?*

Dr. Hightower prioritized variety as the leading component of his criteria in selecting repertoire. This included variety of languages, texts and textual messages, key, mode, tempi, meter, accompanimental forces, and even using secular works as a means of creating variety. In selecting repertoire, Dr. Hightower and his colleagues considered whether a work could be used as part of their performance tour towards the end of the academic year, as a key consideration. Of utmost importance was whether or not Dr. Hightower liked a piece of music. He did not program works he did not personally enjoy.

Dr. Hightower was less concerned with whether or not a piece would engage the students but noted that his colleagues conducting entry-level ensembles considered student engagement to be essential. Dr. Hightower, instead, sought repertoire that would highlight the strengths of the ensemble and that ensured the ensemble was successful. Repertoire had to honor the choral tradition of the Lutheran church. This was seen in repeat repertoire selections such as *Beautiful Savior* and *O Day Full of Grace* by F. Melius Christiansen and *A Mighty Fortress is Our God*, a hymn written by Martin Luther and arranged for choir by W. B. Olds.

Research Question 2. *How do conductors of successful programs specifically those at nationally recognized, religiously-affiliated, undergraduate-focused institutions feel these criteria have aided them in selecting the repertoire that bolsters the success of their programs?*

Dr. Hightower explained that the structure of the choral ensemble program at Luther had been in place for a while and that it historically proved successful at fostering student singing development. He largely attributed this success to the fact that entry-level choirs were gender-specific. The repertoire programmed for those choirs facilitated greater growth because it focused on the vocal development and student growth needs of a single sex, eliminating the social guardedness that comes with mixed ensembles. The repertoire also allowed a sorority or fraternity mindset in pursuing music-making as a deliberate group effort more so than mixed ensembles. Dr. Hightower noted that the repertoire selections by his colleagues were very engaging and led to an 85% retention rate of singers from year to year. He also believed that the choral program's collaborative pursuit of choral-orchestral large works and the annual *Christmas at Luther* performances

allowed for the principles of vocal development and musicianship skills that the curriculum sought to build to be modeled by the more advanced choral ensembles to the entry-level ensembles.

Research Question 3. *What inspires conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions to choose particular literature that supports the development of individual musicianship skills and vocal abilities of the singers of their ensembles?*

Dr. Hightower spoke for his colleagues in saying that the development of individual musicianship skills and vocal abilities of singers through the repertoire was largely based on how well students connected with the music in entry-level choirs and how successful students felt they performed in the more advanced ensembles. At the entry-level, repertoire had to balance engagement with building "skill sets, tonal concepts, and intonation." Selecting repertoire that allowed the incorporation of solfege instruction gave students the necessary skills to audition into higher level ensembles. Selecting repertoire that could highlight different vocal tone techniques was also important. When ensembles merged and advanced singers were performing with entry-level singers, Dr. Hightower believed that not only did more advanced students model essential skills to younger students but that the more advanced students demonstrated the growth process developed through the program's curriculum.

Research Question 4. *What inspires conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions to choose particular literature that supports the development of the learning objectives stated in their syllabus/course catalog?*

Dr. Hightower noted that there was a spiritual component to student learning in that a college education afforded a time to allow reflection, questioning, and activism. He tried to encourage those experiences through the repertoire and considered how to best aid that in his thematic programming. Dr. Hightower and his colleagues always sought to expose students to a wide array of historical eras, styles, and genres. From entry-level ensembles up through his flagship ensemble, students were challenged to develop vocal and musicianship skills in daily rehearsals. By facilitating such growth, students gained the necessary skills to audition and progress into advanced ensembles.

Research Question 5. *How do conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions believe the learning objectives of each ensemble at their school contribute to the development of their students' vocal and musicianship abilities?*

Dr. Hightower explained the use of solfege in teaching music literacy, and vocal warm-ups to develop vocal abilities in choirs. Being very intentional and communicative in the audition and placement process, discussing every student and what ensemble experience would best facilitate their growth, Dr. Hightower and his colleagues encouraged the development of music reading, vocal, ensembleship, and musicianship skills through this process.

CHAPTER 7

PACIFIC LUTHERAN UNIVERSITY

Description of Pacific Lutheran University

Located in Tacoma, Washington, Pacific Lutheran University is a private, four-year, not-for-profit institution dedicated to undergraduate faith-based liberal arts education and offers over 40 undergraduate and 6 graduate degree areas of study to its approximately 3,300 students who are supported by a 12:1 student faculty ratio. The student body is 63% female and 37% male. The institution was founded in the 1890s by Norwegian pioneers and maintains a close affiliation with the Lutheran church, specifically the Evangelical Lutheran Church in America. The institution's numerous accreditations include the National Association of Schools of Music. The department of music is a subdivision of the School of Arts and Communication and offers a bachelor of music degree in performance, composition, and music education, and a bachelor of arts degree in music, and a music minor. One-hundred and eighty students are music degree-seeking students. Pacific Lutheran University does not offer graduate degrees in music.

Description of Pacific Lutheran University Choral Program

The Pacific Lutheran University choral program is housed within the university's Department of Music. The program offers seven traditional or classical curricular choral ensembles and is composed of approximately 150 total student singers, 55% of which are music majors. The study interviewee estimated that about 53% of choral singers were music performance majors, 37% were music education majors, and 9% were music majors with another specialty.

The flagship mixed choral ensemble of Pacific Lutheran University is Choir of the West and is directed by Dr. Richard Nance, Director of Choral Activities. The choir is composed of approximately 40 music and non-music degree-seeking singers who are primarily juniors and seniors. The ensemble tours domestically each year and internationally every four years in addition to its regular performances on campus and in the Tacoma community. International performances have resulted in several international choral competition awards. Choir of the West records albums on a regular basis. The ensemble has been invited to perform for several professional music organization conferences and represented Pacific Lutheran University at the national conference of the American Choral Directors Association in 2005 and 2013. The ensemble rehearses four days per week for an hour and a half each rehearsal during the school day.

University Chorale is directed by Dr. Brian Galante and is a highly competitive, mixed ensemble composed of approximately 50 singers. The ensemble is comprised of advanced freshmen and sophomore students that are either music or non-music majors. In addition to a yearly domestic tour, the choir performs on and off campus including university worship services and the Pacific Lutheran's large Christmas performance series. University Chorale has been invited to perform for regional conferences of professional musical organizations. The ensemble rehearses four days per week for an hour and a half each rehearsal during the school day.

Directed by Dr. Brian Galante, University Singers is a non-auditioned women's-only ensemble composed of approximately 50 singers. The ensemble rehearses three days per week for an hour and a half each rehearsal during the school day. University

Singers combines all of their performances throughout the year with other university ensembles and performs numerous concerts locally off campus.

University Men's Chorus is directed by Dr. Brian Galante and is a men's-only ensemble composed of approximately 20 singers. The ensemble rehearses two days per week for an hour and fifteen minutes each rehearsal during the school day. Performances are primarily combined with other ensembles on campus. This group also sings in university worship services with occasional off campus performances in the community.

Dr. Richard Nance is the director of the Chamber Singers. The Chamber Singers is the most select ensemble in the university's choral program. Composed of just eight voices, the ensemble performs a wide variety of literature, regularly, both on and off campus.

Chapel Choir is directed by Prof. Paul Tegels. Chapel Choir is a non-auditioned mixed ensemble composed of approximately 24 singers. The ensemble rehearses once per week solely in preparation for weekly university chapel services.

Choral Union is an auditioned mixed ensemble composed of approximately 70 singers both students and community members and is directed by Dr. Richard Nance. Community members include alumni, local residents, and university staff. The ensemble focuses on choral-orchestral masterworks but also performs shorter choral works each year. In addition to its three to four performances on campus each year, Choral Union tours internationally every three or four years, participating in prestigious international choral festivals. The ensemble rehearses one day per week for two hours in the evening. Choral Union represented Pacific Lutheran University at the national conference of the American Choral Directors Association in 2001.

Background of Dr. Richard Nance

Dr. Richard Nance is the Director of Choral Activities at Pacific Lutheran University where he conducts ensembles, teaches choral conducting, and supervises student teachers. Prior to taking his post at Pacific Lutheran University, Dr. Nance taught at Amarillo Community College in Texas and in public schools in Texas and New Mexico. He has extensive experience as a church musician including thirteen years of service to St. Mary's Episcopal Church of Lakewood, Washington. Additionally, Dr. Nance is a gifted, award-winning composer and has numerous published works through Walton Music and Hinshaw Music, Colla Voce. He is in demand as a clinician and adjudicator throughout the United States and has taken choirs on international tours across the globe. Dr. Nance holds the Bachelor of Music Education and Master of Arts degrees from West Texas State University (now West Texas A&M University) and the Doctor of Musical Arts degree from Arizona State University where he studied with Douglas McEwen. Of the 30 years Dr. Nance has been in higher education, he has spent 23 of them at Pacific Lutheran University.

Summary of Participant Interview Findings

The data examination for Pacific Lutheran University included concert programs of the following choral ensembles: Chamber Singers, Choir of the West, Choral Union, Men's Choir, University Chorale, and University Singers. Additional data were gathered through an interview with Dr. Richard Nance. The survey questions were based on the survey instrument. Prior to the interview, preliminary information regarding the structure of the institution's choral program and Dr. Nance's educational and professional

background was gathered using the Preliminary Biographical Data Collection Form via the forms function of Google Drive. Between 400-500 titles were collected from Pacific Lutheran University's concert program and examined for commonalities in conjunction with the information provided in the interview with Dr. Nance.

Dr. Nance explained that the primary function of the "lower choirs" – Men's Chorus and University Singers – was to build confidence and skill in underclassmen singers. In working with the Men's Chorus, Dr. Nance began his choir rehearsals by teaching the basics of notation and rhythm. He thought one of the most important parts of working with such choirs was the selection of repertoire chosen to facilitate the music reading process. He stated that repertoire selection was something he thought Dr. Brian Galante performed particularly well when working with the University Singers. In University Chorale and Choir of the West, the singers were primarily upperclassmen music students who were taking regular music theory and aural theory classes. Solfege was an important tool for the facilitation of music reading in all ensembles. Dr. Nance felt solfege was especially helpful when preparing unaccompanied musical works. Unaccompanied musical selections were a staple of the choral ensembles at Pacific Lutheran University. Nance was proud that the majority of his choral singers were taking private vocal lessons. He explained that Pacific Lutheran University had an excellent scholarship program for choral singers and part of that scholarship program involved private lessons. Dr. Nance had a positive working relationship with the voice faculty and encouraged all students who auditioned for a choir to take voice lessons, even going as far as to sign them up during the actual choral audition.

Dr. Nance explained that the type of repertoire selected either enhances or lessens a student's choral experience and contributes to the success of the group as a whole. Music must motivate students by matching their abilities in what was selected. He continued by say that successfully programmed repertoire engaged the students, which in turn enthused the audiences. Dr. Nance held the view that the conductor must love the repertoire in order for students to enjoy the creative process. Choosing repertoire that was appealing to the students was important to Nance "no matter how hard it [was for students] to get a hold of at the beginning." Dr. Nance emphasized that he and Dr. Galante had to develop a long-range plan for their repertoire selection process. Much of that planning process was based on what the conductor felt was needed to both develop the ensemble at the beginning of the year and to prepare them for tours at the end of the year. Choosing repertoire that the underclassmen choirs could aurally comprehend was also important to him. Men's Choir in particular would struggle to maintain harmonies if the harmonies were too complex. For more advanced choirs, Dr. Nance advocated that the choir's appetite for difficult literature played a large role in his repertoire selection.

Dr. Nance believed that program variety was essential. He viewed it to be even more important from the perspective of providing all styles, genres, and languages for the students' choral educational experience rather than simply presenting variety for the sake of audience appreciation. He felt the instrumental forces available to him at Pacific Lutheran University limited him and that the limited instrumental forces affected the Baroque literature he programmed. Instead, he programmed unaccompanied literature and selected an even greater amount of Renaissance literature. "When you get into really high-level a cappella rep[ertoire], there's just nothing like it," he said. He credited those

preferences with his educational training at West Texas State University where he was taught to not be "chained" to instruments. Dr. Nance posited that Dr. Galante's background did not center on unaccompanied choral music and was reflected in his programming.

Thematic programming by Nance was relegated more to concerts performed in conjunction with other choral ensembles. He stated that Dr. Galante programmed more thematically than he, particularly on Galante's ensembles' tour concert programs. Dr. Nance found thematic programming to be "restricting" and preferred mixtures of works he deemed to work well together from the standpoint of tempi, key center, mode, and message. Finding such literature involved pursuing newly composed works from his colleague, Dr. Galante, or one of the several aspiring student composers at Pacific Lutheran University – a tradition of which Dr. Nance is very proud. When Dr. Nance first came to Pacific Lutheran University, his colleague at the time, Dr. Richard Sparks, introduced him to Scandinavian repertoire, a style he has since enthusiastically pursued. He even took a sabbatical trip to the Baltics to research and spend time with composers.

Collaboration was an important part of the choral program curriculum at Pacific Lutheran. In addition to the Christmas concert series, the ensembles conducted joint performances in the fall. Ensembles also collaborated in performances of choral-orchestral large works typically performed with Choir of the West and Choral Union and occasionally between Choir of the West and University Chorale. Many of the joint performances ended with a combined rendition of F. Melius Christiansen's *Beautiful Savior*, a staple in the Lutheran choral traditional repertoire. Dr. Nance thought it was important to include monumental works of the Lutheran choral tradition on his concert

programs, not only to honor the traditions of Pacific Lutheran University as a school of the Lutheran church, but also to continually connect with past alumni.

Summary of Concert Program Repertoire Findings

The concert program repertoire data that were collected were examined and classified into five categories. These categories included the composer of the work, whether the selection was based on a sacred or secular text, the language of the text of the piece, the style period/genre of the work, and whether or not the piece was performed more than once in the period data were being collected. The style period/genre category was classified into the following subcategories: Baroque, Classical, Folk, Pop, Romantic, Renaissance, Spiritual, World, and 20th/21st Century.

A total of 433 repertoire selections were catalogued from Pacific Lutheran University's provided concert programs for the data period studied. This total excluded repeat performances of the same title both within the same semester and throughout the entire data examination period. A title was duplicated if the work was performed by a different ensemble voicing such as the difference between a mixed voice ensemble and a gender-specific ensemble. A total of 233 different composers were programmed in the data examined. Frequently programmed composers included John Rutter (13), Josef Haydn (11), Moses Hogan (11), Felix Mendelssohn-Bartholdy (10), and the arrangers Alice Parker and Robert Shaw (10). Of the 433 total repertoire selections approximately 69% of their selections fell into the category of sacred music and 31% into the category of secular music. Selections using texts in the English language were most frequently programmed. The language most often performed other than English was Latin,

comprising approximately 97 (or 22%) of the data studied followed by German, comprising approximately 37 (or 9%) of the data followed by French at 16 (or 4%) and finally Italian at 11 (or 3%) of the data. A total of 10 different languages were represented in the Pacific Lutheran University literature examined. The most commonly performed style period/genre at this institution was 20th/21st Century, at 288 (or 67%) of the data studied followed by Romantic, at 33 (or 8%) of the data followed by Folk, at (or 6%), and finally Renaissance, at 24 (or 6%) of the data studied. Numerous titles were performed more than once within the same academic year. However, 7 or (2%) of the total selections for Pacific Lutheran University were programmed more than once in different academic years within the time period data were examined — with different students enrolled in those courses.

Consideration of Research Questions for Pacific Lutheran University

Research Question 1. *What criteria have choral conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions developed for selecting repertoire? How are those criteria represented in the repertoire the conductors have selected?*

Dr. Nance believed that conductors had to program music that engaged the students. The music had to match their abilities and had to be both "motivating" and "emotionally fulfilling." Stating that some repertoire must force the choir and audience alike to truly "think" but other program selections had to be "beautiful in their simplicity," Nance viewed such a balance as essential to the success of the ensemble. Repertoire, according to Nance, had to have long-range value over the course of the

school year as all music preparation culminated with an annual tour. Repertoire introduced at the beginning of the year had to be useful in building ensembles and vocal development whereas repertoire introduced later in the year had to "show off" the abilities of the ensemble. Repertoire also had to be literature the conductor liked in order for the students to engage the literature. In selecting repertoire, Dr. Nance considered variety in tempi, overall mood, and key relationships. He also prioritized programming repertoire that reflected the choral traditions of the Lutheran.

Research Question 2. *How do conductors of successful programs specifically those at nationally recognized, religiously-affiliated, undergraduate-focused institutions feel these criteria have aided them in selecting the repertoire that bolsters the success of their programs?*

The criteria allowed for repertoire selections to be made with the goal of building confidence and skill level in entry-level choirs. Repertoire was selected to instruct "the basics of notation and rhythm" and to facilitate the music reading learning process. Success at the entry-level promoted growth for more advanced choirs.

Research Question 3. *What inspires conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions to choose particular literature that supports the development of individual musicianship skills and vocal abilities of the singers of their ensembles?*

Dr. Nance believed students must be exposed to a variety of styles and genres in their undergraduate degree experience. He also sought to program music using a plurality of languages as seen in the single semester where he incorporated texts from seven different languages on the same concert program. He believed repertoire selection

was geared toward student learning rather than audience appreciation. He believed he programmed more Renaissance literature rather than Baroque because of the instrumental forces available to him at Pacific Lutheran University. That was supported by the concert program data. Dr. Nance believed he and his colleagues programmed repertoire that allowed for vocal growth through the warm-up and that the students' working through the challenges of the vocal demands and reading complexities was what made the ensembles successful.

Research Question 4. *What inspires conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions to choose particular literature that supports the development of the learning objectives stated in their syllabus/course catalog?*

The structure of the ensemble was comprised of two entry-level choirs, split by gender, followed by two more advanced ensembles. The difference between the top two mixed ensembles was the music reading level of singers in the flagship choir. Other ensembles were dedicated to specific genres such as chamber music or choral-orchestral large works. With more advanced choirs, he heavily considered the "appetite" students had for pursuing challenging literature. He concerned himself with underselling these students. Dr. Nance explained that repertoire always had to be music the singers could aurally comprehend. He cited his men's choir as an example of programming harmonies that were too complex for them to maintain even if they could read them in notation.

Research Question 5. *How do conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions believe the learning objectives of each*

ensemble at their school contribute to the development of their students' vocal and musicianship abilities?

The entry-level choirs serve to build the reading skills necessary to audition for the advanced choirs. In building reading skills, solmization systems such as solfege or numbered scale degrees were used and vocal skills were developed in the vocal warm-up. The program utilized joint performances in such venues as the Christmas concert series and choral-orchestral large works with more advanced singers to serve as a model for proper techniques for entry-level singers.

CHAPTER 8

WHEATON COLLEGE

Description of Wheaton College

Founded in 1860, Wheaton College is a private, co-educational, residential, interdenominational Evangelically Christian four-year, not-for-profit, liberal arts college. It advertises itself as "distinctly Christian" without official affiliation to a religious denomination. Wheaton College's enrollment is approximately 2,400 undergraduate students and 480 graduate students. Wheaton College offers study in over 40 undergraduate and 14 graduate areas of study. There is an 11:1 student faculty ratio. The student body is 52% female and 48% male. Wheaton College campus is located in Wheaton, Illinois and sponsors study programs throughout the world. The institution's accreditations include the National Association of Schools of Music.

Wheaton College's Conservatory of Music is designed to be a professional school for bachelor of music degree students and a department of the college for liberal arts studies. The Conservatory of Music offers bachelor of music degrees in performance, composition, history & literature, pedagogy, music education, and a music emphasis with elective studies in an outside field. Additionally, it offers a bachelor of arts degree in music and a music minor. The institution has no music graduate programs and serves approximately 170 music degree-seeking students.

Description of Wheaton College Choral Program

The Wheaton College choral program is housed within the school's Conservatory of Music. The program's three ensembles offer a choral experience to approximately 180

of the institution's 2,200 students. Approximately 50% of the student singers major in a music discipline. About 15% of choral singers majoring in music are majoring specifically in music performance, 15% in music education, and 10% in a music degree other than performance or education.

The premiere ensemble, Concert Choir, is comprised of about 60 singers, who primarily and first sang in the Men's Glee Club and Women's Chorale, and is presently led by Dr. John William Trotter. Membership is through audition. The Concert Choir performs a myriad of genres and styles including frequent choral-orchestral works both on campus and in collaboration with other groups in the Chicago area. The ensemble tours regularly throughout the United States. Concert Choir sang at the 2007 American Choral Directors Association National Conference as well as at numerous regional conferences.

The Women's Chorale is comprised of approximately 70 singers, regularly tours nationally, and maintains an active performance schedule on campus and throughout the Wheaton/Chicago area. Performance venues are primarily churches and mission organizations. The Women's Chorale has performed at regional conferences and the 2003 and 2015 national conferences of the American Choral Directors Association.

The Men's Glee Club has a long-standing tradition of over 108 years of existence at Wheaton College and is comprised of approximately 60 singers. The ensemble tours domestically and internationally and is directed by Dr. Mary Hopper.

Background of Dr. Mary Hopper

Dr. Mary Hopper, Professor of Music, has been on the faculty of Wheaton College since 1979. Formerly, she taught choral music at the junior and senior high school level and taught applied voice at the University of Minnesota-Morris. In addition to directing the Women's Chorale and Men's Glee Club, she is the Director of Performance Studies. As Director of Performance Studies she oversees all undergraduate music performance degree programs within the Conservatory of Music. Her other teaching faculty commitments include appearances as conductor of the Wheaton Opera production. Beyond Wheaton, Dr. Hopper serves as the National President of the American Choral Directors Association. Dr. Hopper is also the Minister of Music at Immanuel Presbyterian Church in Warrenville, Illinois. Hopper has conducted All-State honor choirs in eight different states and has been a guest speaker and clinician throughout the United States and New Zealand.

Dr. Hopper holds the Doctor of Musical Arts and Master of Arts degrees in choral conducting from the University of Iowa where she studied with Dr. Don V. Moses. She is a 1973 alumnus of Wheaton College, having graduated with a Bachelor of Music Education degree. An award winning educator and advocate for women's choral singing, Dr. Hopper is one of two tenure-track professors in choral conducting/choral music at Wheaton College.

Summary of Participant Interview Findings

The data gathered for the Wheaton College choral program analysis included concert programs of the Concert Choir, Men's Glee Club, and Women's Chorale as well

as data gathered through an interview, based on the survey instrument, with Dr. Mary Hopper. Prior to the interview, preliminary information pertaining to the structure of the institution's choral program and Dr. Hopper's educational and professional background was gathered using the Preliminary Biographical Data Collection Form via the forms function of Google Drive. Between 200-300 choral titles were collected, and analyzed for commonalities in combination with the information provided in the interview with Dr. Hopper.

Dr. Hopper repeatedly acknowledged a shift in the programming practices that resulted with the 2012 arrival of her colleague, Dr. John William Trotter. The shift primarily dealt with the repertoire selection and the audition process.

Dr. Hopper was very conscientious of the role ensembles played with students studying in various degree areas. All three choral ensembles were made up of large populations of various students and in the audition process, assignments to ensembles for music degree-seeking students were made primarily based on proficiency combined with the voice part needs of the ensemble. The Concert Choir was seen as the flagship ensemble of the choral program and students with the strongest music-reading, vocal ability, and overall musicianship were placed in this ensemble. Dr. Hopper noted that the Women's Chorale was significantly more prepared for performances than the Men's Glee Club, due to overall student musical proficiency. Wheaton College did not have a non-auditioned choral ensemble and turned away approximately 30-40 singers (primarily female) each academic year due to this fact.

Dr. Hopper was of the opinion that students had to have enthusiasm for the repertoire she selected. She spent a lot of time thinking about the balance between

repertoire that had strong educational worth and repertoire that students enjoyed. With the Women's Choir, Dr. Hopper focused on providing depth historically and breadth of styles. The Men's Glee Club was more show-choir focused since there was, reportedly, limited historical repertoire available for men's voices. She noted that Dr. Trotter frequently programmed thematically. He preferred to program musicological thematic materials, which included concerts with an all-Brahms portion or an entirely Baroque performance. Dr. Hopper noted that Dr. Trotter's approach contrasted with her convictions in that she strove to provide students in the Men's Glee Club and Women's Chorale with a broad overview of the literature. Dr. Hopper also believed that balancing education with the goals of a faith-based institution was essential to the repertoire selection process.

Both conductors at Wheaton College programmed thematically. As noted earlier, Dr. Trotter tended to program more historically within the same composer, genre, or style. Dr. Hopper's thematic programming was based on concepts or messages from which she then used a variety of genres and styles that were appropriate within that theme. Dr. Hopper began her repertoire selection process by considering the text of each work. Variety was also an important factor in programming. Hopper created a spreadsheet to ensure that she had variety in tempo, key center, historical era, and language.

Dr. Hopper explained that she spent a lot of time on vocal development, specifically in her rehearsals with Men's Glee Club and Women's Chorale. She also noted how she emphasized in rehearsal that students must sing different pieces of music with differing types of vocal tone and vocal color. Music literacy was also an important

component in her rehearsals. She felt the need to prepare students, women especially, for the music reading rigors of the Concert Choir. Tonal literacy training was taught primarily through the use of solfege and followed the format used in aural skills classes where moveable "do" and do-based minor were taught.

Collaboration was an important part of the Wheaton College choral program both between choral ensembles and choral and instrumental ensembles. Choirs combined with the conservatory's orchestra and jazz ensembles in performance. Performances with the orchestra were often choral-orchestral large works and all three choirs were combined when performing these types of selections. Dr. Hopper believed they could have pursued more combined choral concert collaborations had the choirs rehearsed at the same time.

Dr. Hopper believed that being a faith-based institution precluded some repertoire being programmed. She did not believe that such programming philosophy had an impact on the quality of the educational experience, negatively or positively, on the students. Her decision on sacred music programming depended mainly on the theology of the text. There were times when Dr. Hopper believed programming an "Ave Maria" setting were appropriate for the performance venue and times when it was not. Dr. Hopper stated that her educational background had not influenced her repertoire selection practices as much as her current endeavors to learn about new styles of music. When she first began teaching at the college level, she did "more avant garde types of aleatoric music." Recently, her passion changed to learning music of different cultures including Korean, South American, and Indian music.

Summary of Concert Program Repertoire Findings

The concert program repertoire data that were collected were examined and organized into five categories. These categories included the composer of the work, whether the selection was based on a sacred or secular text, the language of the text of the piece, the style period/genre of the work, and whether or not the piece was performed more than once in the period data were being collected. The style period/genre category was organized by the following subcategories: Baroque, Classical, Folk, Pop, Romantic, Renaissance, Spiritual, World, and 20th/21st Century.

A total of 262 repertoire selections were catalogued from Wheaton College's provided concert programs for the data period studied. This total excluded repeat performances of the same title both within the same semester and throughout the entire data examination period. A title was duplicated if the work was performed by a different ensemble voicing such as the difference between a mixed voice ensemble and a gender-specific ensemble. A total of 195 different composers were programmed. Frequently programmed composers included Johann Sebastian Bach (7), Johannes Brahms (6), Lee Kesselman (4), Alan Menken (4), Stephen Paulus (4), Randall Thompson (4), and Tomás Luis de Victoria (4). Of the 262 total repertoire selections approximately 79% of their selections fell into the category of sacred music and 21% into the category of secular music. Selections using texts in the English language were most frequently programmed. The language most often performed other than English was Latin, comprising approximately 60 (or 23%) of the data followed by German, comprising approximately 13 (or 5%) of the data. A total of 7 different languages were represented in the data examined for Wheaton College. The most regularly performed style period/genre at this

institution was 20th/21 Century, at 174 (or 65%) of the works followed by Romantic, at 17 (or 6%) of the selections followed by Spirituals, at (or 6%) of the compositions, followed by Renaissance and Folk, at 13 (or 5%) of the data studied. Numerous titles were performed more than once within the same academic year. However, only 9 or (3%) of the total selections for Wheaton College were programmed more than once in different academic years within the time period data were examined — with different students enrolled in those courses.

Consideration of Research Questions for Wheaton College

Research Question 1. *What criteria have choral conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions developed for selecting repertoire? How are those criteria represented in the repertoire the conductors have selected?*

Dr. Hopper believed selected repertoire had to engage singers by having textual meaning that students would delight in presenting in performance. She felt compelled to choose repertoire that would expose students to a breadth of historical eras. Additionally, she believed concert programs should present literature in a variety of tempi, key centers, styles, and languages. Hopper seriously considered the tessitura of each work for her gender-specific ensembles as she thought forcing her singers to rehearse and perform in inappropriate registers would stifle vocal development and decrease their chances for real performance success. Dr. Hopper thought the ensemble educational experience also needed to be a spiritual one and that drove the literature she chose.

Research Question 2. *How do conductors of successful programs specifically those at nationally recognized, religiously-affiliated, undergraduate-focused institutions feel these criteria have aided them in selecting the repertoire that bolsters the success of their programs?*

Dr. Hopper felt that the hierarchical structure of Wheaton College's choral program was not typical of many other undergraduate-focused, faith-based institutions. Dr. Hopper programmed repertoire for her entry-level ensembles to develop the skills necessary to audition into the Concert Choir but this was not necessarily an educational goal of all students. While the Concert Choir was viewed technically as the flagship ensemble of the college, students did not necessarily seek placement into that ensemble as an educational goal like many other schools studied.

Research Question 3. *What inspires conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions to choose particular literature that supports the development of individual musicianship skills and vocal abilities of the singers of their ensembles?*

Vocal development came through the repertoire selected, explained Dr. Hopper and vocal warm-ups, used in rehearsal, targeted specific techniques necessary to effectively prepare students to sing repertoire that demanded various vocal tone colors. She employed solfege to enhance music literacy skills even though the amount of rehearsal time spend to teach such concepts was very limited.

Research Question 4. *What inspires conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions to choose particular literature*

that supports the development of the learning objectives stated in their syllabus/course catalog?

Dr. Hopper thought she and Dr. Trotter chose repertoire that taught vocal technique and exposed the students to a variety of styles that required differing vocal tone colors. This was achieved through the repertoire rehearsal process as well as through the vocal warm-up. Literacy was taught separately through the use of solfege. Regular collaboration in large choral-orchestral works demonstrated a curricular constant across all three ensembles. She stated that the repertoire for male choirs was limited historically and that the expectation that Men's Glee Club be "a bit showy" also affected the selections available to her for achieving course objectives.

Research Question 5. *How do conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions believe the learning objectives of each ensemble at their school contribute to the development of their students' vocal and musicianship abilities?*

Dr. Hopper was proud of the collaborative effort between her and her colleague by attending personally to the placement of each choral singer. She believed their audition process was effective in placing students where they would be most successful. Even through the entry-level gender-based choirs adopted more of a sorority/fraternity mindset, the gender based approach allowed for focus on the vocal technique needs of each gender specific group. Hopper thought the advanced Concert Choir performed more thematic programs that focused on a specific composer or musical style, allowing them focus in depth on the topic studied whereas her programming was broad so that she was exposing students to a variety of styles within each concert program.

CHAPTER 9

RESULTS

Choral repertoire is essential to the choral curriculum and is used to assist in singer development, both musically and vocally. Selecting repertoire for performance is one of the conductor's greatest responsibilities and an incredibly time consuming one. The purpose of this study was to identify the criteria choral conductors at leading undergraduate-focused religiously-affiliated collegiate institutions directors used for choosing choral repertoire for performance. The author also examined what inspired conductors of such groups to choose the repertoire they did for achieving student learning objectives in their ensembles.

Five undergraduate-focused, religiously-affiliated institutions were identified as potential study participants, based on their invitational performances at the national conference of the American Choral Directors Association. They were invited and agreed to participate in the study. Each institution's choral director was asked to submit concert programs for the period covering Fall 2010 to Spring 2015. Nearly 2,000 titles were cataloged from the concert program data received from each of the five institutions. Additionally, interviews with each of the Director of Choral Activities faculty members of the five institutions were conducted and transcribed. Analyses of the data collected appears below and are structured in addressing the five research questions guiding this study with a summary examination of each study participant's response to the eleven prompts on the interview survey instrument.

Research Questions Addressed

Research Question 1. *What criteria have choral conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions developed for selecting repertoire? How are those criteria represented in the repertoire the conductors have selected?*

All five participants cited variety as their primary consideration in selecting repertoire. Variety was broken into several categories and included tempi, key center, modality, language, and historical era or style. All conductors agreed these were essential considerations in making repertoire selections. One participant added that text and textual message, meter, accompanimental forces, and “mood” were also important considerations when selecting repertoire. The participant criteria cited as important in the choral repertoire selection process was congruent with that cited as important in the scholarly research. Dr. Ames of Belmont University specifically discussed his repertoire selection process in terms of the complexity of each element listed above.

All five noted that they felt obligated to regularly program in all historical eras and styles because their students should be exposed to them during their baccalaureate studies. Programming in all historical eras and styles was evident in the concert program data examined but the balance of repertoire was not equal. Approximately 70% of programmed repertoire was within the 20th/21st centuries. Renaissance music comprised 5% of the repertoire examined, with Baroque at 4%, Classical at 3%, Romantic at 6%, Folk at 4%, Spirituals at 4%, and World music at 4%.

Variety of foreign language text and secular versus sacred music were important criteria in selecting performance repertoire. The importance of language variety was

supported by the program data results, although there was an overwhelming preference for English texts. Each school performed works that utilized text written in 7 to 13 languages with an average of 10.8. The language most often performed other than English was Latin at 19%, followed by German at 5%, and French at 2%. Two participants noted that given an expectation that their programs use all sacred texts, they considered secular texts to be an element of variety. Of the repertoire examined, 28% of the works included secular music and 72% sacred. All five participants said the selected repertoire must challenge the skill level of the students. Dr. Ames of Belmont University explained that he planned for 25% of his selections to challenge the students, 50% to be at the performers' skill level, and 25% to be easier to quickly prepare for performance.

All five participants stated that the repertoire they programmed had to be something they liked and literature with which they were capable of forming a personal connection. Likewise, they explained that they would not, as conductors, be able to effectively teach repertoire they did not personally enjoy. Two of the five participants specified that music must have textual meaning with a specific message to proclaim in performance in order to engage the students. Dr. Hopper of Wheaton College stated that the ensemble experience at a faith-based institution needed to be a spiritual as well as an educational one. This philosophy influenced the texts she chose. Three participants mentioned that they had to program repertoire that honored their institution's church tradition or theology. Three of the five participants explained that their repertoire selections for the entire year were based primarily on their annual performance tours. Thus their repertoire selections were selected based on the appropriateness of their usability in performance tour concerts. The performance tour(s) typically occurred

during the spring semester, which affected what they rehearsed during the fall semester. All five conductors mentioned that they selected repertoire that highlighted the strengths of the ensemble and ensured success.

Research Question 2. *How do conductors of successful programs specifically those at nationally recognized, religiously-affiliated, undergraduate-focused institutions feel these criteria have aided them in selecting the repertoire that bolsters the success of their programs?*

Four of the five institutions studied divided their entry-level choral ensembles into gender-specific choirs that performed all male or female repertoire. These participants all noted that they believed this approach allowed the conductors of those ensembles to focus on the vocal development needs of a single gender thereby accelerating vocal growth. Additionally, gender-based choirs facilitated greater *esprit de corps* and purpose when preparing repertoire and pursuing the ensemble learning objectives.

All five participants noted that vocal development, improved reading skills, musicianship, and ensembleship were learning goals for all ensemble members regardless of where they fell in the hierarchy of their choral program's ensembles. At the entry-level, repertoire was selected that was viewed as simpler and more engaging in hopes of having higher retention of singers in future years. Simpler, more engaging literature allowed more rehearsal time to be devoted to teaching music literacy, musicianship, and vocal development. Dr. Ames of Belmont University noted that the entry-level mixed choir at his institution used repertoire that was a "mash-up" of contemporary popular music and traditional classical music in order to better engage students.

Four of the five participants explained that they thought their choral placement or audition process was an important component in bolstering the success of their program as it identified the ensemble experience that would best facilitate an individual student's overall growth. Collaboration on repertoire between faculty in joint rehearsals as well as between ensembles in pursuit of joint concerts or combined choral-orchestral masterworks was deemed essential in bolstering the success in their choral programs.

Research Question 3. *What inspires conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions to choose particular literature that supports the development of individual musicianship skills and vocal abilities of the singers of their ensembles?*

The participants listed the following as musicianship skill objectives of their ensembles: phrasing, dynamics, articulation, tone color, and ensembleship. These factors went into their considerations in selecting repertoire. As mentioned before, Dr. Ames considered programming repertoire that was comprised of 25% simpler music, 50% music at the students' learning/performing level, and 25% challenging literature to allow for ensemble growth. Three of the five participants explained that tone and vocal color were critical vocal abilities to be developed through the repertoire. The level of student engagement with the selected repertoire was largely responsible for the rate of growth in an academic semester.

Research Question 4. *What inspires conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions to choose particular literature that supports the development of the learning objectives stated in their syllabus/course catalog?*

Two of the five participants noted that repertoire selections in entry-level choirs needed to be balanced between popular or contemporary music and traditional classical works. Dr. Staheli added that such a balance facilitated greater growth than if repertoire selections were entirely traditional classical works. All five participants noted that exposing students to a variety of historical eras, styles, and genres was required for achieving the learning objectives stated in their syllabus/course catalog as well as for achieving positive student baccalaureate educational experiences. Repertoire in entry-level ensembles was consistently intended to build skills. One participant elaborated that repertoire at this level had to be music that the students could aurally comprehend harmonically and melodically. Two of the participants explained that the repertoire intended to fulfill learning objectives had to satisfy the student appetite for challenging repertoire in the more advanced ensembles. Repertoire had to highlight the vocal strengths of the singers and their music reading abilities.

Research Question 5. *How do conductors at nationally recognized, religiously-affiliated, undergraduate-focused institutions believe the learning objectives of each ensemble at their school contribute to the development of their students' vocal and musicianship abilities?*

The curricular objectives of all ensembles examined in this study were to continually develop music reading, vocal skills, ensembleship, and musicianship starting with the entry-level training ensembles and continuing through the flagship touring ensembles. Dr. Staheli described the acquisition of such skills as an "unending journey." All five participants mentioned that their institutions incorporated solmization systems in the teaching of music literacy with tonal solfege being adopted by all five institutions.

Other less complicated systems such as numbered scale degrees were used with beginner choirs. Two of the five participants mentioned that they believed students benefited from working with the conductor of the flagship ensemble before auditioning to participate in his/her ensemble. This was done either by continually rehearsing other faculty's ensembles or by creating an ensemble in which all music-degree seeking students were required to enroll. Collaboration in performance was viewed as one approach to transmit advanced ensemble expectations to entry-level singers. Collaboration took place with all five schools though the merging of ensembles in performance of choral-orchestral large works. Four of the five participants cited joint Christmas performances as another avenue for group collaboration. All five participants explained the necessity of faculty collaboration in the choral audition or student placement process. Two participants indicated that communication about each student was critical in ensuring student success.

Summary of Interview Prompts

Interview Prompt 1. *Explain the role of each curricular choral ensemble in your students' development as musicians? What are the learning objectives of each ensemble as they correspond to the musicianship skills necessary to successfully audition into higher-level ensembles?*

All five institutions noted that their programs possessed a structural hierarchy of ensembles. Belmont University and Wheaton College explained that while a flagship ensemble was recognized, participation in University Chorale and Concert Choir respectively was not necessarily a driving force for students. Brigham Young University, Luther College, and Pacific Lutheran's flagship ensembles were recognized as an

experiential goal of students in seeking degrees at their institution. All institutions separated their entry-level ensembles into gender-based ensembles except Belmont University. Belmont University had an all-women's ensemble for underclassmen students but not an all-male choir.

Vocal development, music reading skills, musicianship, and ensemble skills were acknowledged by all participants as the primary learning objectives of their entry-level and/or non-auditioned ensembles. Repertoire choices by conductors of those ensembles centered on providing opportunities to develop these skills. Both tonal and rhythm solmization systems were utilized for building music literacy. Vocal development was achieved through daily warm-up exercises and in various vocal techniques encountered through the ensembles' performance literature. All conductors insisted that providing repertoire that appealed to non-music degree-seeking students in those ensembles was a priority. The learning objectives of each institution's advanced ensembles, including their flagship ensemble, were simply to provide students a breadth of repertoire styles and genres through performance.

The mark for advancement into higher-level choirs via audition was entirely subjective. All institutions, except Belmont University, cited faculty collaboration in the audition process as the primary reason for effectively placing students in the best ensemble for both student and program needs. Wheaton College, in particular, considered the personnel needs of each ensemble in creating sectional balance when making placement decisions. Luther College and Pacific Lutheran University cited the importance of the overwhelming majority of their choral singers taking weekly private

applied voice lessons as a means for the rapid vocal growth of their underclassmen singers.

Interview Prompt 2. *Do you believe the structural hierarchy of ensembles in your choral program contributes to the success of your program? If so, how? If not, why not?*

All study participants cited the importance of the entry-level choirs as vehicles in the development of singers that would eventually sing in their top-level ensemble(s). Luther College and Wheaton College noted that a current downfall of their hierarchical structure was that they did not have a place for many upperclassmen singers who were not placed into the advanced ensembles.

The Brigham Young University participant explained his view that the collaborative relationship of the choral faculty was the leading factor in the success of BYU's feeder program. Conducting faculty were constantly conducting each other's ensembles and observing each other's rehearsals, which provided opportunities for students to learn what was expected of them at the next level. Belmont University thought the dual tract nature of the commercial versus traditional vocal ensemble offerings muddled the structural hierarchy of its fourteen-ensemble choral program. Students were permitted to audition for any ensemble of their choice once they reached their sophomore year.

Interview Prompt 3. *In your view, how does the repertoire you choose contribute to the success of your program?*

All participants believed the repertoire they chose was the largest contributor to the success of their program from the entry-level up to the flagship ensembles. It was

believed that repertoire selection had an impact on student engagement and that such engagement enhanced student motivation, which was necessary for student vocal and musicianship growth derived through daily rehearsal. Three of the five participants specified that the bulk of the repertoire, if not all, had to be music with which the student could personally connect. According to Dr. Nance, "they have to buy into it no matter how difficult it is, no matter how hard it is to get a hold of at the beginning." Dr. Staheli added that music specifically needed to be of "good substance."

Luther College and Pacific Lutheran University's curriculum for its advanced choirs centered largely on their annual performance tours. Repertoire selection was based largely on when repertoire would be introduced to the choir for ensemble tour preparation. Dr. Hightower noted, "for me, the repertoire is about challenging us as musicians in different ways." Belmont University, Luther College, and Pacific Lutheran all mentioned that the abilities of their singers on a year-to-year basis had a large impact on the repertoire they selected for performance.

Interview Prompt 4. *Explain your philosophy/rationale for choosing repertoire. Does it differ from ensemble to ensemble? If so, how?*

Participants generally agreed that entry-level choirs required repertoire that would be appealing to them. By engaging students in the repertoire, they could more easily facilitate musical growth through the repertoire. Dr. Hightower explained that he was more focused on choosing literature for his flagship choir that featured the ensemble's strengths rather than choosing repertoire he knew his students would enjoy. He believed students would gravitate toward repertoire they performed successfully even if they did not at first enjoy it. At Belmont University their entry-level ensembles did choral

arrangements that combined well-known traditional classical repertoire with popular music in order to create greater student appeal. Dr. Ames referred to this practice as "mashup" music. Three of the five institutions noted they often found the most difficult music on the program was that which students enjoyed most. Pacific Lutheran University noted that music had to be something students could aurally comprehend, explaining that some music was easily read but not easily heard harmonically. Two participants explained that they sometimes underestimated the level of difficulty their students could perform. Two of the five institutions also mentioned that repertoire selection hinged on the personnel of their choirs and specifically the ratio of juniors and seniors to sophomores. Dr. Ames added that he strove for a ratio of 50 percent of the program literature being at the choir's level, 25 percent being easy literature, and 25 percent being difficult or challenging literature.

Specifically, two participants described their repertoire selection procedure as beginning with an overall program concept in mind and picking literature that adhered to that concept. All five participants mentioned that the repertoire they chose had to be literature they loved and to which they had a personal connection. Similarly, they did not believe they could convey the passion necessary to engage students in the repertoire if they did not have passion for the work themselves. All participants noted that variety in historical era, style, language, key center, modality, and tempo were essential criteria in repertoire selection.

Interview Prompt 5. *Do you regularly program thematic concert programs? If so how does this impact learning objectives for the various ensembles?*

Responses to this prompt were mixed. Two primary types of thematic programming were cited in participant' responses – conceptual thematic programming and thematic programming that was based on a composer or genre type. Many of the participants said they regularly used conceptual themes in their programming. A few of the participants suggested that there were other conductors at their institution that frequently programmed by specific composer or genre type. Dr. Ames offered that he did not regularly program thematically, but on occasion, based an entire semester's worth of performances on a single theme. Both Luther College and Pacific Lutheran University used thematic concepts for their combined Christmas concerts where each ensemble conductor chose repertoire that aligned with the given theme. Sometimes these themes were based on a significant work or two on the program. Two participants noted that they found themes to be too constricting and hampered necessary variety and balance on their programs.

Interview Prompt 6. *Do your choral ensembles ever collaborate on a performance? How does this tie in to your process for preparing students for the more advanced ensembles of your program?*

All five institutions responded that collaborative performances between their choral ensembles as well as their institution's instrumental ensembles were important to them and a regular part of their year-long curriculum. Collaborations typically took place as either joint performances, where each ensemble provided concert selections by themselves with one or two combined numbers or by merging their ensembles in performance of a major choral-orchestral work. Dr. Staheli pointed out that he viewed collaboration in his choral department to be even more about the faculty working together

than having the students sing together. Choral faculty at Brigham Young University regularly observed each other's rehearsals and occasionally conducted each other's groups. Dr. Ames mentioned that in addition to collaborations with other ensembles within Belmont University's school of music, he sought collaborations with other collegiate institutions in the area. He also encouraged singers in his entry-level choirs to listen to his flagship ensemble's rehearsals and performances. Both Luther College and Pacific Lutheran University combined to perform highly visible, well-attended Christmas performances each year.

Interview Prompt 7. *What are your main criteria in choosing repertoire for each of your ensembles?*

The primary response to this prompt was whether or not the participant enjoyed the selection as a conductor. Creating variety on a program was the second most mentioned criteria when selecting repertoire. All five participants mentioned that they considered what literature music students should be exposed to during their degree program. Dr. Ames said he intentionally cycled through literature to ensure students were experiencing the major composers and historically significant works during their years at Belmont University. Two of the five participants stressed the importance of regularly programming living composers. Dr. Nance explained that he felt compelled to program literature that constantly challenged his students whereas Dr. Ames had a specific ratio for easier and more difficult repertoire when he made his repertoire selections. Three of the five participants specifically stated that the repertoire had to guarantee student success. In his response, Dr. Hightower explained that he selected a focus piece or two for his programs and then chose shorter pieces to complement those

focus works. He took audience appeal into consideration just as much as student appeal. He desired repertoire where at least one piece connected with every person in the performance space – singers and audience members alike.

Interview Prompt 8. *How does the consideration of variety present itself on your concert programs?*

Participants considered a number of technical criteria in ensuring their concert programs had variety. This included:

- a variety of historical eras and style periods
- a variety of tempi (slower and faster)
- a variety of tonal centers/tonic based on different pitch classes
- a variety of modes and harmonies (major-minor, modal, non-tonal)
- utilizing texts in a variety of different languages
- a variety of genres and forms
- a variety of textual messages
- a variety of tonal colors
- a variety of sonorities/sounds
- a variety of accompanimental forces and instrumental timbres

Dr. Hightower suggested that choosing to program secular repertoire added variety in itself given the general expectation that faith-based institutions would have overwhelmingly sacred repertoire selections on their concert programs.

Interview Prompt 9. *Do you feel that being a Christian school constrains the repertoire available to program for your ensembles' performances? If so, how?*

Only one of the five participants believed that by being a faith-based institution they were limited in the repertoire selection choices. Dr. Hopper believed the music had to coincide with the specific theological tenants of Wheaton College. However, she thought that freed her to consider even more secular repertoire if it had "no Christian allusion" that might conflict with the school's beliefs. The remaining four participants actually believed that being a faith-based institution gave them more freedom to choose any repertoire they desired than their colleagues employed by public state schools who were limited in the amount of sacred music they could perform. Dr. Hightower explained that all secular music his institution performed was of historical significance and the need for students to be exposed to it during their degree program. All five participants echoed that exposing their students to secular music was an essential part of their choral curriculum.

Interview Prompt 10. *Explain how your educational and post-educational experiences have shaped how you select choral repertoire.*

All participants suggested that repertoire selection as conductors was an ever-evolving learning process. Dr. Staheli suggested that a formal degree program only prepared him to start learning about repertoire selection and his professional experience taught him "what works and what doesn't." Two of the five professors said that the drive to program repertoire they loved came from observing teachers during their own degree programs. Dr. Nance cited his undergraduate experience as his inspiration for programming so much unaccompanied repertoire with his choirs at Pacific Lutheran University. He added that his colleagues had a huge impact on pursuing new styles of music. Dr. Hopper explained that to keep interest in a never-ending quest for great

repertoire, she moved from aleatoric contemporary preferences early in her career to music of different cultures in recent years. Dr. Hightower noted his lack of formal education in a faith-based institution limited his knowledge of repertoire appropriate to a Lutheran school, which resulted in his being even more thoughtful about how he made repertoire selections.

Interview Prompt 11. *What sources do you rely on in seeking new repertoire?*

All five participants cited the internet as the primary means of discovering new repertoire. Having gone through their formal education experiences in an era prior to the internet, they marveled at the ease of accessing new repertoire and hearing other ensembles' performances of this repertoire in today's age of technology. YouTube and iTunes were the most often mentioned web resources for listening to choral music when programming concerts. All five participants referenced Walton Music as one of their favorite publishers with Earthsongs being the second most referenced publisher. With the ease of global communications, all participants noted they were in direct contact with many of the living composers they programmed. Additionally, three of the five participants mentioned that they frequently received unsolicited perusal scores and recordings. All five participants explained that their exposure to new repertoire was enhanced by their participation in professional organizations such as American Choral Directors Association and Chorus America as well as through their personal networks of colleagues and former students.

CHAPTER 10

CONCLUSIONS

The purpose of this study was to discover and analyze the criteria and rationale for selecting choral repertoire performance at the top undergraduate-focused, religiously-affiliated collegiate choral programs nationally recognized for performance excellence as seen in the number of invitational performances at the national conferences of the American Choral Directors Association (see Appendix A). Five institutions were identified and a member of the faculty at each institution most closely identified as the Director of Choral Activities was invited to participate in the study. The study involved a document examination of the concert programs of each of the curricular choral ensembles of that institution's choral program for ten academic semesters for the period Fall 2010 to Spring 2015 (see Appendices C and D). Additionally, participant interviews were conducted to discuss the concert program data and the criteria and rationale for repertoire selection as applied to the ensembles at their institution. An interview questionnaire, or survey instrument, guided this interview (see Appendix B) and the participants' responses were recorded (see Appendix C) and analyzed.

The findings of this study represent over 130 years of combined experience in selecting repertoire at such institutions. Although the schools in this study were all faith-based institutions, the participants at each school provided details and an approach to repertoire selection that were each unique. The individuals participating in this study included:

1. Dr. Jeffery Ames, Belmont University
2. Dr. Ronald Staheli, Brigham Young University

3. Dr. Allen Hightower, Luther College
4. Dr. Richard Nance, Pacific Lutheran University
5. Dr. Mary Hopper, Wheaton College

Connections with Previous Research

As detailed in Chapter 2, Review of Literature, few individuals have examined the selection practices of collegiate choral conductors and the application of their selection criteria to specific repertoire within the context of a comprehensive tiered choral arts organization, such as a collegiate choral program, and specifically in regard to nationally recognized, undergraduate-focused, religiously-affiliated institutions. Many commonalities in the repertoire selection were identified in this study. These commonalities support the scholarly literature on the topic of repertoire selection particularly in terms of quality and variety.

The participants of this study agreed unanimously that the repertoire shaped the entire educational and performing experience of the choral ensemble. Haasemann & Jordan (1991) and Brinson (1996) explained the need for repertoire to serve as the curriculum and in so doing provide opportunities for developing vocal and musicianship skills. All five participants offered that they used their repertoire as the curriculum to facilitate vocal development, improved reading skills, musicianship, and ensembleship.

All five participants cited variety as their primary consideration in selecting repertoire and sought to create variety through a list of criteria, which included tempi, key center, modality, language, and historical era or style. Evanston (1929), Robinson & Winold (1967), Richmond (1990), Rucker (1992), Kolb (Webb, 1993), Johnson (2003),

and Spillane (2004) all provided the same considerations in selecting repertoire. All study participants agreed tempi, key center, modality, language, and historical era or style were essential considerations in making repertoire selections. One participant added that text and textual message, meter, accompanimental forces, and mood were also important considerations when selecting repertoire.

The authors of the scholarly literature and the study participants agreed that such criteria facilitate selection of the repertoire and that students should be exposed literature that conductors thought contained appropriate these musical elements during their baccalaureate studies. Participants believed tempi, key center, modality, language, and historical era or style criteria were required for achieving the learning objectives stated in their syllabus/course catalog as well as for achieving positive student baccalaureate educational experiences. Programming in all historical eras and styles was evident in the concert program data examined but the balance of repertoire was not equal.

All five participants stated that the repertoire they programmed had to be something they liked and literature with which they were capable of forming a personal connection. Likewise, they explained that they would not, as conductors, be able to effectively teach repertoire they did not personally enjoy. These claims were supported in the scholarly literature of Decker & Herford (1973), Gordon (1989), and Kolb (Webb, 1993), and Hunsaker (2007). All five conductors mentioned that they selected repertoire that highlighted the strengths of the ensemble and ensured success. Evanson (1929), Cain (1932), Lamb (1974), Robinson & Winold (1976), and Hunsaker (2007) also stated that an important consideration in repertoire selection was that works chosen must highlight the strengths of the individuals within the ensembles.

Professional Implications

The collegiate choral experience is perhaps the most influential force in maintaining the American tradition of choral singing beyond time spent in formal education. The importance for delivering meaningful instruction is critical and that meaningful instruction largely hinges on the repertoire, or content, of that educational experience. Given the essential role repertoire selection plays in an undergraduate student's collegiate choral experience, it is this researcher's hope that this study has shed light on the repertoire selection practices that effectively develop students as vocalists and musicians as well as facilitate choral performance traditions nationally recognized for excellence. While there are many paths to creating successful choral programs at the collegiate level, this study was intended to serve as a guiding framework to model the growth of new programs and/or reform pre-existing programs through effective repertoire selection practices. From the study participants' total of over 133 years of experience teaching at the collegiate level, one point that became abundantly clear in this research was the need for the conductor to exhibit visionary leadership and creativity. Developing and maintaining a collegiate choral program, nationally recognized for excellence, relies heavily on the repertoire programmed. Repertoire selection must center on student needs to facilitate growth. Determining the repertoire best suited to meet students' needs while meeting the aesthetic requirements of continued performances at the highest level is a constant balancing act. Conductors must incorporate music from a variety of historical eras, styles, and genres in their concert programs. The repertoire must both consider the singers' abilities and challenge them to further develop musically and vocally. These

recommendations apply to ensembles at all levels of a collegiate choral programs hierarchical ensemble structure.

Suggestions for Further Research

This study begins, what must become, a critical area of scholarly research — choral repertoire selection for the purposes of students’ vocal and musicianship growth. Even more research is needed to detail how institutions choose repertoire to facilitate growth through the hierarchical ensemble structure of their collegiate choral program. Examining such a topic would be useful research for the field. Questions of such a study may include:

1. What were the educational objectives behind programming this piece of literature?
2. What were the conceptual connections in various repertoire selections on your concert program as pertaining to the overall concert theme?
3. How do the educational objects behind a specific piece of literature aid in the musicianship and vocal development growth of the student?

Replication of this study should consider the specific pedagogical implications of individual repertoire titles as suggested above. The guiding research questions of the present study could elicit more specific pedagogical techniques utilized in achieving the learning objectives that facilitate growth and the skills necessary to place students into more advanced ensembles within the institution’s choral program. One of the delimitations of this study was not asking the participants about the specific pedagogical implications of individual pieces of repertoire they had programmed. The interviews

with participants did not involve detailing the pedagogical purposes behind specific titles they selected but rather provided an overall thought process of how they went about selecting repertoire for their ensembles and how that thought process was then associated with the goals of individual choral programs.

Further research would hopefully delve deeper into pedagogical objective analyses than the scope of this present study was capable. Additional avenues for research may include studies that develop resources for choosing repertoire similar to that of the Mehaffey & Buchanan series that feature such findings on the pedagogical uses of specific repertoire. Of course, similar studies should be pursued with different types of institutions and student populations. While this study focused on undergraduate-focused, religiously-affiliated institutions, examining the repertoire selection practices of other category distinctions of the Carnegie Classification would be beneficial to the field. Specifically, the impact of student populations within a collegiate institution on repertoire selection practices could be studied.

APPENDIX A

NATIONAL ACDA CONFERENCE HISTORY & INSTITUTIONAL INVITATION FREQUENCY TABLE

Chronology of the American Choral Directors Association National Conferences

Washington, D.C. (1995)	March 8-11, 1995
San Diego, California (1997)	March 5-8, 1997
Chicago, Illinois (1999)	February 24-27, 1999
San Antonio, Texas (2001)	March 14-17, 2001
New York, New York (2003)	February 12-15, 2003
Los Angeles, California (2005)	February 2-5, 2005
Miami, Florida (2007)	March 7-10, 2007
Oklahoma City, Oklahoma (2009)	March 4-7, 2009
Chicago, Illinois (2011)	March 9-12, 2011
Dallas, Texas (2013)	March 13-16, 2013
Salt Lake City, Utah (2015)	February 25-28, 2015

Frequency Table for ACDA National Conference Invited Collegiate Choirs

(Institution, Number of Conference Invites, Years Attended)

Appalachian State University	1	(2005)
Auburn University	1	(2005)
Austin Peay State University	1	(1997)
Bakersfield College	1	(2001)
Baylor University	2	(1997, 2015)
Belmont University	1	(2005)
Bemidji State University	1	(2003)
Brigham Young University	3	(2005, 2011, 2015)
California Polytechnic State University	1	(2015)
California State University at Fullerton	2	(2003, 2013)
California State University at Long Beach	1	(2015)
California State University at Northridge	2	(2001, 2005)
Calvin College	3	(2003, 2007, 2011)
Centenary College	1	(2011)
Central Washington University	1	(1995)
Chapman University	2	(1999, 2007)
College of Charleston	1	(2005)
College of the Sequoias	1	(2005)
Concordia College	2	(2001, 2003)
Cornell University	1	(2009)
Duquesne University	1	(2003)
East Carolina University	1	(2007)

East Tennessee State University	2	(1999, 2007)
East Texas Baptist University	1	(2001)
Eastern New Mexico State University	1	(2009)
Emory University	2	(2003, 2011)
Florida Community College	1	(2005)
Florida State University	2	(2007, 2013)
Fullerton College	1	(2013)
Furman University	1	(1999)
Gonzaga University	2	(2001, 2005)
Harvard University	2	(1995, 2005)
Idaho State University	1	(2005)
Indiana University	1	(2005)
Iowa State University	4	(2005, 2009, 2013, 2015)
Kennesaw State University	1	(2013)
Lawrence University	2	(2009, 2011)
Louisiana State University	2	(1995, 2005)
Luther College	3	(2005, 2009, 2011)
Michigan State University	4	(1999, 2001, 2007, 2009)
Millikin University	2	(2007, 2011)
Mississippi College	1	(2005)
Morehouse College	1	(1999)
Mount San Antonio College	3	(2001, 2005, 2013)
Nebraska Wesleyan University	1	(1999)
North Dakota State University	1	(2001)
Northwestern University	1	(1999)
Ohio State University	2	(1999, 2001)
Oklahoma City University	1	(2009)
Oklahoma State University	4	(1997, 1999, 2009)
Pacific Lutheran University	3	(2001, 2005, 2013)
Penn State University	4	(1999, 2003, 2005, 2011)
Pierce College	1	(2003)
Portland State University	2	(1997, 2003)
Ricks College	1	(1999)
Riverside City College	1	(2011)
Roosevelt University	1	(2011)
Rutgers University	1	(2001)
Saint Mary's College	1	(2005)
Sam Houston State University	1	(2007)
San Jose State University	2	(1995, 2005)
Seattle Pacific University	1	(2001)
Southern Nazarene University	1	(2013)
Southwest Missouri State University	1	(2005)
St. Olaf College	5	(1999, 2001, 2005, 2011)
Temple University	1	(1995)
Texas Christian University	3	(1997, 1999, 2001)
Texas State University	1	(2011)

Texas Tech University	2	(1997, 2005)
University of Alabama	1	(1995)
University of California Los Angeles	1	(1997)
University of Central Arkansas	1	(2005)
University of Chicago	1	(2003)
University of Cincinnati Conservatory of Music	1	(2001)
University of Colorado-Boulder	1	(1997)
University of Dayton	1	(1999)
University of Delaware	2	(2005, 2013)
University of Houston Moores School	1	(2007)
University of Illinois-Urbana-Champaign	2	(1997, 1999)
University of Kansas	1	(2001)
University of Kentucky	3	(2003, 2011, 2015)
University of Louisville	6	(2001, 2005, 2009, 2011, 2013)
University of Miami	3	(1997, 2003, 2007)
University of Michigan	4	(1997, 1999, 2003, 2015)
University of Mississippi	3	(1999, 2001, 2007)
University of Missouri-Columbia	2	(1995, 2011)
University of Nebraska	1	(2009)
University of North Dakota	1	(1997)
University of North Texas	3	(1999, 2005, 2013)
University of Northern Iowa	2	(1997, 2007)
University of Notre Dame	1	(2001)
University of Oklahoma	1	(2009)
University of Southern California	4	(1997, 2001, 2005, 2015)
University of Southern Mississippi	2	(1999, 2005)
University of St. Thomas	1	(2011)
University of Texas-Arlington	1	(1997)
University of Texas-Austin	2	(2005, 2009)
University of Wisconsin-Eau Claire	2	(1997, 2003)
University of Wisconsin-Madison	1	(1999)
Utah State University	2	(1997, 2015)
Western Illinois University	2	(1997, 2007)
Western Michigan University	1	(2003)
Western Washington University	1	(2005)
Westminster Choir College	1	(2013)
Wheaton College	2	(2003, 2007)
Yale University	1	(2007)

APPENDIX B
SURVEY INSTRUMENT

Preliminary Biographical Data Collection Form

Preliminary Biographical Data Collection Form

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Preliminary Biographical Data Collection Form

"Programming for Success: A Study of Repertoire Selection Practices of Undergraduate-Focused Religiously-Affiliated Collegiate Choral Programs Nationally Recognized for Performance Excellence"

Thomas E. Lerew - Doctoral Student, The University of Arizona

Thank you for agreeing to participate in this research! Please complete the form below as thoroughly as possible. With the exception of your phone number, email address, and mailing addresses, all information you provide will be published in my research.

* Required

Research participant's name *

e.g. Thomas Lerew

Participant's earned degrees (provide institution name) *

e.g. BMus (Houghton College), MMus (Syracuse University), DMA Student (The University of Arizona)

Participant's present institution of employment (location) *

e.g. The University of Arizona (Tucson, AZ)

Participant's official job title *

e.g. Associate Professor of Music, Director of Choral Activities

Participant's preferred phone number (this will remain confidential) *

e.g. [REDACTED]

Participant's preferred email address (this will remain confidential) *

e.g. [REDACTED]

Participant's preferred SUMMER mailing address (this will remain confidential) *

Participant's preferred SCHOOL YEAR mailing address (this will remain confidential) *

How many years have you taught at your present institution of employment? *

e.g. 9 years

How many years total have you taught in higher education? (excluding courses you may have taught as part of your own degree program) *

e.g. 14 years

Approximately how many students attend your present institution of employment? *

e.g. 8,000 students

Approximately what percentage of your institution's student population are undergraduate students? *

e.g. 75% of the student population are undergraduate students

Approximately how many music degree-seeking students (music majors) are in your institution's music program? *

e.g. 280 students

Approximately how many student singers do you have in your choral program? (note: this excludes non-student, community member singers) *

e.g. 400 students

Approximately what percentage of students in your choral program are music degree-seeking students? *

Approximately what percentage of the music degree-seeking students in your choral program are Music Performance majors? *

Approximately what percentage of the music degree-seeking students in your choral program are Music Education majors? *

Approximately what percentage of the music degree-seeking students in your choral program are majoring in a music concentration other than Music Performance or Music Education? *

e.g. music therapy, music business, etc.

Please list the name of each of the curricular choral ensembles at your institution and the number of singers (total; including both student & non-student) in those ensembles. *

e.g. University Singers (50 singers), Women's Choir (70 singers), College Chorale (40 singers), Chamber Singers (16 singers), etc.

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Interview Prompts/Questionnaire

1. Explain the role of each curricular choral ensemble in your students' development as musicians? What are the learning objectives of each ensemble as they correspond to the musicianship skills necessary to successfully audition into higher-level ensembles?
2. Do you believe the structural hierarchy of ensembles in your choral program contributes to the success of your program? If so, how? If not, why not?
3. In your view, how does the repertoire you choose contribute to the success of your program?
4. Explain your philosophy/rationale for choosing repertoire. Does it differ from ensemble to ensemble? If so, how?
5. Do you regularly program thematic concert programs? If so, how does this impact learning objectives for the various ensembles?
6. Do your choral ensembles ever collaborate on a performance? How does this tie in to your process for preparing students for the more advanced ensembles of your program?
7. What are your main criteria in choosing repertoire for each of your ensembles?
8. How does the consideration of variety present itself on your concert programs?
9. Do you feel that being a Christian school constrains the repertoire available to program for your ensembles' performances? If so, how?
10. Explain how your educational and post-educational experiences have shaped how you select choral repertoire.
11. What sources do you rely on in seeking new repertoire?

APPENDIX C

INTERVIEW TRANSCRIPTS

Interview with Dr. Jeffery Ames, Belmont University

LEREW: Explain the role of each curricular choral ensemble in your students' development as musicians? What are the learning objectives of each ensemble as they correspond to the musicianship skills necessary to successfully audition into higher-level ensembles?

AMES: On the entry level we basically have two ensembles. One is the Women's Choir, and the other is University Singers. Those are primarily freshman and sophomore music majors and also quite a few non-majors. So, just like at any other university, your entering undergrads, the talent and skills that they have vary from year to year. We just take them where they are and push them forward. Some years they can read anything on the page and their aural skills are strong, and some years it's just the opposite. Some years they are just wonderful gems. With all of our beginning choral ensembles, music literacy is an important factor that we focus on in these ensembles. That includes using solfege in rehearsals, using Curwen hand signs, in addition to the "takadimi" system of count-singing or rhythm. One of the designers of this count-singing system is Richard Hoffman, a theory professor here at Belmont. Nashville is "takadimi" city. Even in Chorale or Oratorio Chorus, if something's not working, we will go right to solfege, or we'll clean up the rhythm using "takadimi." They've been 'brainwashed' into those systems, and it really works for us. So music literacy is our top priority. The second is building musicianship — phrasing, dynamics, articulations, and also developing different colors for various repertoire. That will encompass both University Singers and the

Women's Choir. With Oratorio Chorus, I can tell you that this is a huge chorus. The smallest it's ever been is 175; the largest that I have ever had was last semester when it was at 283. This Oratorio Chorus is comprised of every single music major in the school of music regardless of instrument or emphasis. We have opera singers, classical voice majors, as well as commercial drummers. Again, music literacy is very, very important. Some of them are trying to find their voice, some of them are just kind of fitting within the groove. Others are really enjoying the choral experience for the first time. We teach for transfer so what they do in aural skills or theory class, we also apply in all our ensembles to reinforce music literacy.

LEREW: Do you believe the structural hierarchy of ensembles in your choral program contributes to the success of your program? If so, how? If not, why not?

AMES: Belmont is very unique in that it is non-traditional, and the comprehensive school of music encompasses both classical and commercial music. One thing that is very different from traditional schools and their hierarchy of choral ensembles is that in their sophomore year, students may audition for any ensemble that we have. Here at Belmont, we have 14 choral/vocal ensembles that pertain to everything from bluegrass to opera. So, our students have the ability to audition for any type of ensemble. Even if they're a classical major, they can audition for certain commercial ensembles, and if they're commercial, they can audition for classical ensembles. I would say within the hierarchy of classical ensembles, people recognize that Chorale is kind of the flagship choral ensemble. Our dean likes to say Chorale is the oldest choral ensemble *and* the touring ensemble here at Belmont. We share a lot of students in the school of music. I have some students in Chorale who are wonderful instrumentalists and are a vital part of

an instrumental ensemble. There are a lot of commercial majors who also sing in a cappella groups. Opera singers sing in Chamber Singers — from orchestral accompaniment to just singing with tuning forks. Women's Choir and University Singers are our entry level ensembles, and Chorale is at the top. Everything else is in the middle. I think our structure works well.

LEREW: You had said that Oratorio Chorus has all students in the school of music. So do you have to be in both Chorale and Oratorio Chorus at the same time?

AMES: Yes. So, if you're a voice major, you sing four semesters in the Oratorio Chorus, either your freshman and junior year, or your sophomore and senior years.

LEREW: So, really, the function of Oratorio Chorus is to get them exposed to larger works?

AMES: Exactly.

LEREW: In your view, how does the repertoire you choose contribute to the success of your program?

AMES: Well, it varies from ensemble to ensemble. I think all of our choral directors on the classical side really try to have balanced programs. For Chorale, we will consistently do something heavy like Bach, Brahms, or Beethoven, and balance that with some world music, spirituals, or concert gospel. It will be the same with our Women's Choir and also University Singers. With University Singers, their director likes to do a mash-up, if you will, that encompasses both traditional choral music or octavos, along with something like "Duel of the Fates" or something from "Star Wars" or "The Hunger Games." One year the theme was "Apocalypse," so there were some video game choral pieces. There was also *John the Revelator, Revelation* by Stroope, and a setting of the *Dies Irae*. That's

what I mean when I say a mash-up. I think, for our student body, that approach works well — we kind of tickle the senses of different styles and genres.

LEREW: It seems that some of those mash up pieces are touching on more of the commercial side. Would you say you're trying to engage your student composer/arrangers in doing that?

AMES: Sometimes, yes. Engaging student composers in our ensembles is something we do deliberately. This gives them the opportunity to explore a little bit with orchestration such as writing some string parts or an instrumental obbligato or something like that.

LEREW: Explain your philosophy/rationale for choosing repertoire. Does it differ from ensemble to ensemble? If so, how?

AMES: I'll speak to Chorale. Typically, when choosing repertoire for Chorale, like most every choir I work with, fifty percent of the rep is going to be on their level, 25 percent will be challenging, and 25 percent will be easy. Depending on the level of musicianship in the ensemble for that year — I did just graduate half my choir, so now I have mainly young sophomores and juniors — we can do some Bach double choir stuff. I do like that formula, but I think that each director has to ask themselves "yeah, this is hard" or "this is good for them" or "we've got a lot of hard stuff, so let me throw them something that's really easy or something we really don't have to put a lot of time into." That balance is important, and I think all of our ensemble directors do a good job of maintaining that program balance. Obviously, it is going to differ a little bit more with University Singers doing their mash-up approach, but, all in all, there is still quality choral octavi in each ensemble's programming.

LEREW: Do you regularly program thematic concert programs? If so how does this impact learning objectives for the various ensembles?

AMES: At first, I was doing a themed program about once a year. In the past couple years I have been doing one each semester, and sometimes I theme the entire semester. A lot of that depends on what kind of choir I expect to have this year. One program that we did, I actually had the student come up with the title, was "The Woven Word." It was all sacred music and some pieces' texts were direct quotes from scripture. We had students give reflections as well. I think thematic programs can really impact the students' minds and spirits. I'm always thinking about the musical objectives for this concert — what are they going to learn, what's good for them, but I also think about what the music can capture in spirit or character or essence. I really try to consider how the music transfers to their own lives.

LEREW: Do your choral ensembles ever collaborate on a performance? How does this tie in to your process for preparing students for the more advanced ensembles of your program?

AMES: Yes, we often collaborate with other ensembles. Chorale and Women's Choir have done performances together. We've had University Singers and the chamber string orchestra do a concert together. There's always going to be groups doing some type of collaboration in the school of music. Also, since Vanderbilt is only three blocks away from us, we're finally doing a collaboration concert next spring. I am for collaboration with instrumental ensembles like percussion ensemble, string quartet, brass, and organ just as much as I am for merging choirs together.

LEREW: Does the idea of preparing the younger singers for the more advanced ensembles go into your planning at all?

AMES: My graduate student teaching experience was at a truly top program. With my first high school teaching job, I really felt like I was going through withdrawal. It was just so different — more about developing choirs and individual student voices. It was a small program. A mentor in the county I was working in told me that they would find great recordings and play them for their choirs and then lead a group discussion of what they heard — what's good and what they like, what the tone and articulation are like. I've always kept that idea with me when working with my younger students here at Belmont to get their ears exposed to an ensemble like Chorale. It really increases their knowledge, ear, and musicality. Then they will usually go to their directors and say, "Oh, I really liked how Chorale did this or that or the other," and those directors will share that with me. It's very affirming.

LEREW: What are your main criteria in choosing repertoire for each of your ensembles?

AMES: The main thing is "do I like it?" Is it something that will engage the students? Is it material that they *should* sing? Should they sing a Bach motet? Should they do it two times in their college career? Possibly. Should they do it at least once — absolutely! Do they need to be exposed to Romanticism and sing works of Brahms? Yes. Do they need something off the wall like some Penderecki? Yes. Is it likable? I think that's the big thing. Does it speak to me? Yes. Then it definitely will speak to my students.

LEREW: How does the consideration of variety present itself on your concert programs?

AMES: We definitely try to have a little bit of everything. I want something early. That's not to say that I do something from the Renaissance or Baroque or even medieval every single concert, but if I realize, "Oh last year, I didn't do any baroque" or "I haven't done any madrigals in awhile," then I know I need to circle back around and include that this year. Assessing what's been done recently and what's needed yet for their undergraduate education is important. I feel strongly that students need to be exposed to the music of our time — living composers. Even something that's off the wall or from a drastically different culture that challenges them. So, I do feel that variety is very, very important.

LEREW: Do you feel that being a Christian school constrains the repertoire available to program for your ensembles' performances? If so, how?

AMES: Oh no! Not at all! At Belmont, we view the repertoire and literature we do as being in a box. For the most part everything's going to be cool in that box. But we are also comfortable stepping out of that box to do something that's a little risky in order to expose our students to material that they may have to do in the real world. I don't think we're limited in what we can do by being a Christian school. They need to sing secular repertoire. They need to sing Christian repertoire. They need to sing things that are more evangelical, but that's not to say I will never program something that is a secular madrigal that deals with mythology or anything like that.

LEREW: Explain how your educational and post-educational experiences have shaped how you select choral repertoire.

AMES: Well, I think from an educational standpoint, each of my undergraduate choral directors and graduate choral directors all programmed music that was appealing to them

personally. It was music that really spoke to the heart. Even if you didn't realize it was speaking to your heart, by the time you finished it, you found out "ah, okay, that's why we sang that piece." I think I program the same way. That's how I select my repertoire.

LEREW: What sources do you rely on in seeking new repertoire?

AMES: Websites, YouTube, and mailings from publishing companies are all helpful. I remember when I first got to Belmont. I received a packet of music and a CD from someone I didn't know. I put it in a pile, and I let it stay there for five years. I just pulled it out two years ago and thought "oh my gosh, there's so much wonderful music in here!" Conferences, both divisional and national, are really helpful too. Finally, word of mouth — social media is a really useful tool for finding literature, especially when you are looking for something in particular.

LEREW: Do you have any favorite publisher houses that are a go-to for you?

AMES: I would say Walton Music has been one of my very favorites and Earthsongs. I am very, very pleased with Earthsongs because they have done a wonderful thing for choral music in terms of world music. I usually only dabble in others like Alliance. I don't do Hal Leonard too much unless I'm looking for something specific by a composer like Rollo Dilworth. But I'm also starting to find some quality literature by GIA. Walton is now under their umbrella. Just like every other choral conductor, you have your folder of music that you want to do, and then you go through that music and you're like, "nope, not this year." But you keep the music in there that speaks to you or that really has great musical qualities.

Interview with Dr. Ronald Staheli, Brigham Young University

LEREW: Explain the role of each curricular choral ensemble in your students' development as musicians? What are the learning objectives of each ensemble as they correspond to the musicianship skills necessary to successfully audition into higher-level ensembles?

STAHELI: We begin with University Chorale, which is open enrollment choir, two sections, probably about 200 students in each section. The goals are first and foremost to give them a rich musical experience because many of them will never move on. They just want to have a good choral experience and their idea is not rigid. Many others will move on to other choral ensembles. So, we do a lot of music training, of course — tone building, music theory, etc. It's not nearly as intense as we do in our auditioned choirs. Our men's and women's choruses are auditioned, and we call them "select" choirs. We have both men's and women's who are very happy to stay in those choirs the whole time they're at BYU. But, nevertheless, we give them a lot of training so that those who do want to move into the higher and more select mixed ensembles can do so. So, there's a lot of vocal work and a lot of musicianship skills building in those as well. Then, we have our Concert Choir and BYU Singers, and they are our highly select ensembles. The process simply continues in these choirs. We're always working on tone production and good musical skills. That's just sort of part of the game always. I think in any choir we should work to improve the sound and skills of our singers, etc.

LEREW: Do you believe the structural hierarchy of ensembles in your choral program contributes to the success of your program? If so, how? If not, why not?

STAHELI: Yes, this because so many of them have experience in Concert Choir or Men's/Women's Chorus, and very few of them are coming from Chorale that would come into our higher groups. By the time they're ready for auditions for BYU singers, they've had a pretty good initiation into the BYU sound and the way we do things. So, yes, I think our structure plays a large role into the success of our groups.

LEREW: Do you have a lot of conversations with your colleagues that are conducting these other groups that feed into BYU Singers?

STAHELI: Always! We're always conducting each other's ensembles throughout the year, and that is intentional. We're always talking, and we're always attending each other's concerts. We have a wonderful relationship where we can talk about tone, etc.

LEREW: In your view, how does the repertoire you choose contribute to the success of your program?

STAHELI: Well, we always think that if you're going to have a good program, you're going to have good literature. That doesn't mean you can't do a wide variety of literature, including the light things we do in Chorale and Men's/Women's Chorus and even to an extent in Concert Choir and BYU Singers. But, when you do it, it is to be of highest quality performance. Something that has musical essence and substance no matter how simple it may be. It still needs to have good substance. Of course, you know as well as I do, there is so much literature that is available that lacks substance.

LEREW: Explain your philosophy/rationale for choosing repertoire. Does it differ from ensemble to ensemble? If so, how?

STAHELI: I think [Prof. Rosalind Hall] and I are able to choose more difficult things for BYU Singers and Concert Choir. She and I can choose that because we get the pick

of the singers that are to be in those choirs. I think, though, in choosing repertoire, we always begin with a program in mind that has something to say. It's not just to be a smorgasbord of a little of this and that but instead is composed of a set of pieces that have something to say and greater meaning. Then, from that point, I like to always begin with the focal point of the program whether it's one piece or a group of pieces and then build the program from there so that the program has good variety but also a lot of unity as well so that it's a program that will flow. I'm always trying to fill out the program. Finding the core of the program is not hard for me. It's always finding those pieces that complement what I've already decided is the core that will make a logical unified program. Of course, you're trying to serve many masters because you want to please your audience. You're working with students who need to be well trained and be exposed to the best choral music even though your audience may not be so excited about that kind of music. It's still a requirement that we address that and that programs be full of the best sorts of music that our art has to offer. I want everybody in our audience to have easy access to at least one, if not more, of the pieces on our program. But, I also want to challenge our audiences as well by the repertoire that we have. So finding that "shape" of a program takes hours and hours of programming as you yourself well know.

LEREW: You had talked about coming up with the core and then developing those outer pieces. Do you regularly program thematic concert programs? If so, how does this impact learning objectives for the various ensembles?

STAHELI: Thematic in a general way, yes, but, specifically, no. To do a whole program of settings of *O Magnum Mysterium*, no, but the core of the program may have a theme, and it will have a lot of flexibility. It will still have a real sense of unity about it.

LEREW: Do your choral ensembles ever collaborate on a performance? How does this tie into your process for preparing students for the more advanced ensembles of your program?

STAHELI: We do. We do one large major work at least once a year in the spring assuming the orchestra schedule jives with ours. At the very beginning of the year, we do a showcase concert combining the choirs. We do a combined Christmas concert that includes combined repertoire. Then, in the spring, we do combined things based on what we can schedule. Sometimes that's a major work or a combination of minor and major works. But, we are together all the time. We think that's really important in building the *esprit de corps* of the entire choral area. We must sing together. We must perform together, and we just take turns where we sing many pieces together. We are always on stage trading back and forth. We think that's good for our students to see and to experience, and then they get to see that we are a great team as a faculty.

LEREW: Beyond sharing conductors and performing together, are there any specific activities that you do for BYU Singers to model to the less musically proficient choirs what the expectations are for moving up?

STAHELI: Well, most of the time those students are in our audience, which I'm really happy about. Most of those students care enough that they want to hear and support other choirs just like we go hear their choirs. That's really a wonderful bit of teaching that occurs there as they hear the very kinds of things that they're working on in their ensembles as well. We are always working with each other's choirs. For example, I will invite [Prof. Jean Applonie] or [Prof. Rosaline Hall] into our rehearsal, and they will watch, listen, and make wonderful comments right in the rehearsal. I will do the same so

that the students are exposed to the way we work and think – not that it's really that different, but they're at least exposed to it. We are very open which is a wonderful luxury, and the students can see that we take things from each other so well. There are no defenses. We just work really well together, and our choirs benefit from that.

LEREW: What are your main criteria in choosing repertoire for each of your ensembles?

STAHELI: It has something to say musically and textually — something to say. It has to have the ability to make life richer. I don't care if it's a two-minute piece or a 22-minute piece. It needs to have real musical integrity and textual integrity and be able to be something that will feed our audiences in all sorts of ways. I don't choose a piece just because it's difficult. There are plenty of difficult pieces in our repertoire that I don't think are worth much. But, I think the piece has to have its own integrity. If it does, then I'm interested. Musical and textual integrity – if it does, then I'm interested.

LEREW: How does the consideration of variety present itself on your concert programs?

STAHELI: I'm always looking at varied stylistic periods. I'm always looking at variety in accompaniment. I'm always looking for changes in pace and tempo. We need to have good hors d'oeuvres, a good salad, good soup, a wonderful main dish, and a great dessert.

LEREW: Do you feel that being a Christian school constrains the repertoire available to program for your ensembles' performances? If so, how?

STAHELI: No, I don't. We're not Catholic by any means, but we can sing an Ave Maria easily. We can sing any part of the mass, and there are never any raised eyebrows over anything like that.

LEREW: Explain how your educational and post-educational experiences have shaped how you select choral repertoire.

STAHELI: Oh, boy. That's a big question! I think my three degree programs prepared me to learn. I was Charles Hirt's last graduate student at USC, and I remember as I finished my exams, he took me into his office and spoke wonderfully to me, and the last thing he said to me as I left his office was "now your education begins." That was really the truth! I had been prepared for education, and then it's happened in the 30 years since then — all the things that I've learned — Especially with repertoire. That sort of sense of repertoire is very difficult to teach students. You can sort of give guidelines and expose them, but that sense of feel for repertoire is something every conductor has to learn on her or his own. So, I think a lot of what I believe I have learned is because of my own choosing of a program, rehearsing it, and then performing it. Coming to know the kinds of things that will work and won't work is all a matter of experience. But, I couldn't have had that experience without my three degrees to prepare me to do that well.

LEREW: What sources do you rely on in seeking new repertoire?

STAHELI: That's a really good question. Of course, colleagues, recordings, and keeping track of new music and who's writing what is important. Keeping track of new composers that I like very much and what they're doing is something I do. That's not always easily done except thank heaven for the internet where we can keep track of a lot of really fine composers and what's being published and when. I've got my eyes open and am hungry for new literature all the time.

LEREW: Any favorite publishers?

STAHELI: No. I'm honestly disappointed with what's happening with a lot of publishers. Both British and American publishers are saturating the market with literature that doesn't have integrity. Therefore, I'm on the trail for composers and work with colleagues in the field to find the music I want to do. The publishers just aren't filtering music for us like they should.

Interview with Dr. Allen Hightower, Luther College

LEREW: Explain the role of each curricular choral ensemble in your students' development as musicians? What are the learning objectives of each ensemble as they correspond to the musicianship skills necessary to successfully audition into higher-level ensembles?

HIGHTOWER: The structure that has been in place at Luther for quite some time is that we have our first-year students involved in gender-based choirs. Norsemen is where our first-year men sing, and that group varies from the mid-70s to as big as almost 100 depending on the year. Aurora is the first-year women's choir. Almost all the first-year women go in there, and that usually sits between 90 and 100 roughly. Those groups meet three days each week for an hour, and their performance schedule is fairly minimal. They sing for chapel, and they sing in Sunday morning worship services. The big focus for them in the fall is *Christmas at Luther*. There is a lot of skill building that goes on in those years. My colleagues, [Dr.] Andrew Last and [Dr.] Jennaya Robison conduct those two groups respectively; both of whom are very fine singers and very fine technicians. I think solfege tools are used a great deal as the music reading skills are honed in those choirs. From a vocal technique standpoint, there's a big emphasis on vocal development. You walk in at the beginning of rehearsal, and there's a pretty extensive warm-up sequence going on to build the voices. Just the fact that they are gender-based choirs, I think, allows philosophically for more intentional development of the singing voice than an SATB ensemble would allow in terms of time and focus. So, they're singing repertoire that's challenging but age appropriate, etc. You hope that by the time they move to the sophomore year that they have strengthened their reading skills and that their

sense of ensemble singing has been strengthened through the experience. Not to mention that just the sense of morale and community that's established in those ensembles is like a fraternity or sorority in the most health way — without any hazing! We tend to retain about 85% out of the first-year choirs into the sophomore year. I should also mention that the vast majority of those first-year students are studying voice privately. At Luther, we tend to have 500-540 people singing in choir every year. Of that, roughly about 400 of the students are studying voice with a private instructor. All of those are taught by faculty members, but many take only a half hour lesson weekly rather than a full hour. As they move then from the first-year to the sophomore year, the students have more options for which ensemble they can audition. They can audition for the Nordic Choir, which is sophomores, juniors, and seniors. They can audition for the Cathedral Choir, which is all sophomores, and a number of sophomore women will also sing in Cantorei. Cantorei is technically our all-level women's choir though there aren't very many first-year women in it mostly sophomores, juniors, and seniors. The 20 or so sophomores of the 75 singers in Nordic Choir, tend to be the most vocally advanced sophomores. For me, I think it's important to have a healthy number of sophomores so that they're in the groove and learning the system to be the future leaders of the choir. The all sophomore choir is really a unique Luther College thing. Many of our peer schools have an ensemble in that sort of strata in terms of having a third mixed ensemble. But, I think ours is special in that the singers have gone from being in their gender choirs to now singing in an SATB ensemble but with their peers that are now in the sophomore year is really special. [Dr.] Jennaya Robison does a great job with them. Much like the first-year choirs, they're singing in chapel and Sunday morning services and as part of

Christmas at Luther. So, again, in that group they aim for further vocal development and further sense of ensemble singing. Cantorei, as I mentioned, is the all-women's choir that's kind of the ensemble that most colleges have that where it's maybe the least-skilled singers in the program. We all do our very, very best to build that ensemble up. They sang in chapel Monday, and I was their accompanist, and I was delighted to do so. We find that all the choirs are stronger because we have Cantorei and there are women singers all across campus that want to be a part of *Christmas at Luther*, and that's the ensemble that's most appropriate for their skill set. So, moving then from the sophomore year to the junior year, a junior can audition for Nordic Choir and be considered for the Collegiate Chorale, and again Cantorei. The Collegiate Chorale then enters the picture at this stage. Collegiate Chorale is a choir of 106 singers this semester. We couldn't put anymore in there because that's all the robes we own! You'll find in that choir that it's very competitive. As you go up through the system, it becomes more and more competitive. They rehearse three days a week as opposed to Nordic's five. What's really remarkable in my experience here at Luther is that the level of singer in that group is just pretty impressive. You have some more average singers in there too, but then you have a number of people who could very easily sing in Nordic Choir, Westminster's choir, St. Olaf Choir, or whatever. It's simply that their life doesn't have the space for the demands that Nordic Choir requires. In the old days, not so much now, because I think [Dr.] Andrew Last and I have a fairly consistent tonal concept, there might have been singers who were more operatically oriented for whom Nordic Choir was not the most comfortable place for them.

LEREW: Is that an emphasis of the voice faculty? Are they trying to prepare future professional opera singers?

HIGHTOWER: You know, one of the things I feel I can say truthfully when I'm recruiting high school students for Luther is that I think of all our peer schools, Luther has the most consistently outstanding vocal performance and opera experience for our singers. We have a full-scale opera in the spring with orchestra, costuming, and the whole thing. We have a distinctly first-year opera program, which is unique to Luther so that during the January term that the first-year students are here they can audition to be a part of the first-year opera while the other choirs are touring. Since I've been here, we've sent nine students to North Texas to study vocal performance. We've sent kids to Cincinnati as well, so I think we tend to attract and prepare quite a few kids who are vocal performance focused. I think that is somewhat unique among the Lutheran schools, in my limited exposure. Getting back to the choral structure question, coming into the junior and senior years, they can sing in Cantorei, Collegiate Chorale, or Nordic Choir. I don't know that the objectives of Collegiate Chorale are all that different from Nordic Choir. They do have a brief tour in the spring — a four-day tour. Cathedral Choir has a three-day tour in the spring that they're working toward most of the whole year. Nordic Choir, as you know, rehearses in January. We tour toward the end of January term into February. Most years, we miss the first couple days of classes. There is a cycle of oratorio that is done every other spring, balancing the opera in terms of the symphony orchestra's commitment. In my role as Director of Choral Activities, I conduct that in rotation with the symphony conductor.

LEREW: Do you believe the structural hierarchy of ensembles in your choral program contributes to the success of your program? If so, how? If not, why not?

HIGHTOWER: Well, if it ain't broke, don't fix it, and I think it ain't broke. We have toyed with the idea of whether it would be helpful to have an upperclassmen men's choir. It's always been our priority past the freshman year to ensure all the mixed choirs have the men they need to function. There are always upperclassmen men that don't make a choir. I think having the first-year experience and having about 85% retention in both the men and women is pretty outstanding. I also think there's a sense of dues paid in singing in those ensembles, and there's a sense of allowing us as faculty to be able to more carefully evaluate the students not only from a musical standpoint but also from a work ethic standpoint. My colleagues may say, "Wow, I really like this bass. Tell me a little more about him." I may have to say, "Well, he missed rehearsal often, and he had an attitude problem." I think that's really a good part of the structure. We have a really wonderful choral faculty, and we work well together as a team. Having taught other places, one of the things I notice here is that all three of the mixed choirs could be vying for the same repertoire. I think there could be more definition between the choirs. Our sister school, St. Olaf, has an ensemble more specifically functioning to sing in chapel and worship. I think their second ensemble is more about large-scale, choral-orchestral repertoire. But, ours are all sort of mainstream. I think it manifests itself more specifically in that each of us has a bent toward certain repertoire that we love. There are some students who take pride in saying, "in four years, I sang in four different choirs." That allows them to experience a wide variety of approaches. For the music education kid, to sing with at least two different conductors is a really healthy thing.

LEREW: In your view, how does the repertoire you choose contribute to the success of your program?

HIGHTOWER: First, I'll say over my six years here, I've become extremely intentional that everything I've planned for the whole year can contribute to the tour. I don't have a lot of time to spend on repertoire that can't be folded into the tour. It really drives everything for Nordic Choir. I think I'm probably accurate in saying that because my background is not rooted in the Lutheran choral tradition, I probably bring other repertoires. I love the Anglo-Episcopal tradition. On different years you may see Howells, Byrd, and those kinds of guys, which aren't necessarily at the core of the Lutheran tradition repertoire. I think my colleague, Dr. Last, has a real heartbeat for the African repertoire and non-western music. I do some of that with Nordic Choir, but that's not really the main thrust of my passion. For me, it's important that the students of Nordic have done some of that other repertoire and have done it well and that we've given them a wide palette and variety. I think one of the things that was most telling when I first came here was when one of my really gifted basses, who was a junior at the time, came to me after a rehearsal and said, "Now, let me get this right, you want me to sing with this tone on this piece but a different tone on that piece?" I think that was a real eye-opening experience for some that we would want the sound to grow out of the piece to some degree. Clearly, every conductor has a basic sound in their ear that they're working toward. But, part of my desire in coming to Luther has been to loosen up the somewhat stringent approach that every piece sounds exactly the same. For me, the repertoire is about challenging us as musicians in different ways. When we sing Debussy, how does that sound different than when we sing Brahms or Christiansen.

LEREW: Explain your philosophy/rationale for choosing repertoire. Does it differ from ensemble to ensemble? If so, how?

HIGHTOWER: I'm not all that concerned with Nordic Choir as to whether they're entertained or not. I try to choose repertoire that is varied and is engaging and shows off the various strengths of the ensemble. But, I'm not thinking much in terms of, "Oh, I hope there's buy-in on this piece." I had a friend who was sitting in on a rehearsal, and we were working on a Bach motet, and the friend said, "Allen, they were dancing and moving more in the Bach motet than they did in anything else." So, it's not as though the headier, intellectual music is less engaging to those students. I think building up from the first-year perspective, I would assume that my colleagues are very interested in ensuring that the repertoire has broad appeal for the most part. Consequently, for *Christmas at Luther*, Norsemen is likely going to sing an African piece, and the crowd is going to love it. There's that broad profile appeal to the non-music major student. We have lots of those. The same thing goes with Aurora. There are going to be pieces, which are more intentional to buy-in. From a pedagogical standpoint, I'm sure they're choosing pieces that are building the skill sets and tonal concepts, intonation, etc., which revolves around a fair amount of a cappella singing in those first-year choirs. In the college age, as you well know, it's kind of a season of activism and questioning everything. I think sometimes there's repertoire that maybe addresses some of these issues of peace and justice and that sort of thing — particularly in the ELCA [Evangelical Lutheran Church of America] world in which Luther lives. I think with Cantorei, again which is a women's group and the least skilled, I think [Dr. Jill Wilson] is very thoughtful to find pieces on which they can be very successful and get a great buzz from the experience.

My philosophy goes back to my high school teaching days which is to program for success. That means that the kids, at the end of the day, feel really great about what they've just done. So, how do you find a piece in a certain genre that comes off very well, and they're able to sing it. I think pedagogically that's at the heart of what our conductors are doing here. With Nordic Choir, in some ways the sky's the limit. I say that with great humility. The choir has sectionals every week in addition to rehearsing five days a week. They definitely want to be challenged, but on the other hand, it's my goal to present the widest variety, which includes languages and intellectual challenges for the group. I think, again with the triangle, there's probably less and less intentionality at the top of the triangle, but at the same time are they experiencing meaty repertoire at the bottom as well.

LEREW: How would you contrast the two ensembles closest to each other — the Collegiate Chorale and Nordic Choir?

HIGHTOWER: I still think with Collegiate Chorale there's a necessity because of the non-majors in there that it needs to be a feel good experience most of the time. [Dr. Andrew Last] is a brilliant rehearsal technician and a taskmaster, and I don't mean to diminish anything they do by what I just said because I think they sing impressively well consistently. There are a lot of voice and music majors in there. We all work intentionally for a sense of community. I think that manifests itself differently in each of the choirs. Because Nordic Choir spends more time together, it may evolve in a less calculated way. I think we all sing relatively similar repertoire as I said before. I work very closely with [Dr. Last], and I think we work things very similarly and so to draw a distinction between the two choirs is really causing me to scratch my head. I think that

what really drives it is the time commitment expectation and the longer tour expectation. Of course, Nordic Choir records to make a new CD album every year. So, I think in some ways, we're more similar than what you find at other institutions.

LEREW: Do you regularly program thematic concert programs? If so, how does this impact learning objectives for the various ensembles?

HIGHTOWER: Well, obviously the *Christmas at Luther* project is very thematic in that it's based on celebrating Christmas. Otherwise, I've noticed with Cathedral Choir and Collegiate Chorale and their shorter tours, that particularly [Dr. Jennaya Robison] is more tightly thematic than what I tend to be. I think last year's [program theme] was something along the lines of "I Believe," and so she had readings in between pieces, which contributed to people's faith journeys, etc., sort of pulling together different pieces that were in some ways a confession of faith. For me, I tend to group small sets together. To open the second half of our tour program, I just titled it "Alleluia," and we start with Jake Runestad's new *Alleluia*, and then we go into the 15th century Tavener *Dum Transisset* which ends with "Alleluia." So, I'm about pairing things which have a thematic thread yet some kind of contrasting interest. I don't try to make the whole tour program all about one thing because I want there to be something for everybody. I want to focus on the diversity of experiences for the singer as well as the diversity of colors and sounds for the listener. But, I am very intentional about what comes here and what comes next.

LEREW: Do your choral ensembles ever collaborate on a performance? How does this tie in to your process for preparing students for the more advanced ensembles of your program?

HIGHTOWER: Besides the annual *Christmas at Luther*, when we do oratorio, we typically merge the three mixed choirs for that project. I think there was a time when Craig Arnold was here that it might have been the first-year choirs and Nordic Choir because the first-year choirs don't tour in the spring and have the most open schedule. But, now, typically it's the three mixed choirs that combine.

LEREW: What are your main criteria in choosing repertoire for each of your ensembles?

HIGHTOWER: Because we are historically a college of the church, there's a natural expectation of a preponderance of sacred repertoire. As a person who loves sacred music myself, that's not a challenge. I typically start with the general expectation of doing an all sacred program for tour knowing that no one would question that. When I do throw in a Brahms quartet or something secular, it just enhances variety. I do most of my planning in the early summer, and there's this on-going stack of pieces on the piano in the "I-would-love-to-program-this" and "it's-been-a-long-time-since-I've-done-this-piece-and-I-would-love-to-do-it-again." I'm always thinking "would this be a good year for Copland, *In the Beginning*, or what would be a center piece that would be really exciting for the choir? Then I also begin to acquire a number of smaller pieces that would be really functional in a tour program. Here's a wonderful setting of "All Creatures of Our God and King" that we could sing in chapel or that we could sing in the second or third week of school for family weekend or what have you. I begin to gather some of those, and then it becomes a patchwork of performance driven rather than pedagogy driven. Perhaps that's shallow to say.

LEREW: I wouldn't say that's shallow when we're talking at the Nordic Choir level.

HIGHTOWER: Yeah, so I'm thinking what's missing in this unfolding program? From a curricular standpoint, it has as much to do with the audience as the singers. It's kind of a healthy 50-50. Obviously, if I don't like the piece, we're not going to continue with it. I don't look at that as being the number one priority, but I do think that if I'm not passionate about it, there's no point in pursuing it. So, I'm building the program based on three or four pieces that I really want to do this year. What would make some lovely contrasts, and how do we begin the first half? How do we end the first half? How do we begin the second half, and how do we end the program? Is there something for everybody? One thing I had to deal with this year was that we had too much Latin. Last year, we had up to six different languages on our program. This year, it's more like four. So, repertoire selection largely comes out of building the tour program.

LEREW: How does the consideration of variety present itself on your concert programs?

HIGHTOWER: I think about things as simple as fast-slow contrast, major-minor keys, happy songs versus sad songs, sacred versus secular, and a cappella versus accompanied. Is there an opportunity for an extra instrument such as a flute, violin, or cello? Are we using organ? Are we using piano? This is the first year since I've been here that we don't have a really great organist in the choir. I was anticipating doing a Herbert Howells piece with organ on tour, but it didn't sort out that I had a strong organist in the choir. So, we're doing more piano driven things. Those are certainly the criteria for contrast and perhaps variety of languages. It sounds so cut and dry when you say it, but it is such an evolutionary process.

LEREW: Do you feel that being a Christian school constrains the repertoire available to program for your ensembles' performances? If so, how?

HIGHTOWER: Definitely, no. The students' expectation is one thing. My colleagues' expectations in the music faculty is another. The general base of alumni and fans of the choir might be yet another. I have told the choir many times that I have never sung or conducted one piece of Christiansen before coming to Luther College. But, every year, we've done of the big Lutheran "sugar sticks" because there's always someone in our audience for whom that is a special connection to their roots. I think being in a public or state school arena, one would have to be sensitive to the amount of sacred music they program. I don't think that it limits us. It's interesting, based on my predecessor's interests and strengths, it was a little weird to me when I found more Christiansen than Brahms in the choral library. I come from a tradition where there was lots of that Romantic repertoire. On our upcoming tour, we're doing the Brahms, *An die heimat*, which is like a treat for these singers because they don't get to sing much full bodied, release your vibrato kind of repertoire. If anything, being a Christian school seems more like a protective shield for me in that I know it's going to be OK regardless of what I program. In the choral repertoire, there's not much that we're going to sing that's going to be offensive to anyone.

LEREW: You made the comment about the public schools needing to be concerned about doing too much sacred music. You don't feel any need to be concerned about what secular repertoire you program?

HIGHTOWER: I really don't. It's such a small portion and it's all historically significant music. I think about the things that go on in the theater department, and

they're much more often controversial things that maybe some wouldn't attend, and I certainly wouldn't take my young children to, but the repertoire we sing is all filtered through "would my grandmother be comfortable hearing and singing this?" At times, I may do a little more secular repertoire than some of my predecessors, but it's not as though I'm trying to make a statement that this is secular repertoire. Rather, it's simply a tremendous piece of music that we should be exposing our students to. We did some Debussy, *Trois Chansons*, last year, which is sort of sacred and secular, but not for a moment did I worry that it would be a problem. The interesting thing about our student body is that just like a large state university, we have kids that are atheists in the choir. We have agnostic students and hard-core Lutheran students. Some are Evangelical as well. We really meet at the gathering place of great music and great singing. The issue of sacred music or lack thereof is in many ways almost secondary, interestingly.

LEREW: Explain how your educational and post-educational experiences have shaped how you select choral repertoire.

HIGHTOWER: As for my own education, just look at my vitae. I'm a state university and conservatory sort of guy. As I've said before, many of these Lutheran tradition "sugar sticks" are fairly new to me. They're a lot of fun. I'm enjoying finding out why people want to sing "Praise to the Lord, the Almighty" or whatever. I think I bring a much more broad repertoire than perhaps someone who had come through this tradition. Although, as I think about my colleagues, they all did graduate work in state universities in other parts of the country. I think I may be more passionate about the choral-orchestral repertoire than some peers or colleagues in that I did a degree in orchestral conducting. I was a horn player and a pianist before I came to choral music. So, I try to create as much

of that as I can. I was also a little surprised when I came here that there was not more Bach being done, being the Lutheran school that it is. I've been very intentional to program a Bach motet every year since I've been here, and the students now know to expect it. We assign what we call "Bachtets" which mean you're in a small group, and you rehearse and prepare the notes and rhythms together in your "Bachtet." Because I'm an endowed chair here, I have access to money that I wouldn't have otherwise. So, we're going to do the Haydn *Lord Nelson Mass* and Lauridsen *Lux Aeterna* with just Nordic Choir and hire professional orchestral players from the Twin Cities because there's a big space between the end of our tour and our final concert in May. Usually in March or April in these off years when we don't do an oratorio at the school, I try to find something else to do. We did Bach's *St. John Passion* about four years ago.

LEREW: What sources do you rely on in seeking new repertoire, and do you have any favorite publishers?

HIGHTOWER: Over the last few years, I've come to know a lot of the publishers personally. We have a really modest series with Morning Star Publishers, so Mark Lawson, who runs that, sends me lots of stuff. Certainly, if something is in our series, we try to include it with the choirs. I have a good relationship with the editor at Walton music, and they are a really strong publisher. Like most choral conductors, I keep a pretty extensive set of individual copies of works. I have a filing cabinet full in my office and plenty of junk at home as well. That's not necessarily for new repertoire, but if I'm sent a packet of new music and I play through it, I'll write my thoughts on the cover including if or how I think it could be used. Much of it goes in the recycling can. Occasionally, Dale Warland will send me music and say, "Allen, these are pieces you

should really think about for Nordic Choir." So, probably the least effective way for me is this ton of music that people send me. It comes with recordings, and they don't help me much. Honestly, YouTube has a great deal to do with introducing new music to us — myself and my colleagues. Hearing other conductors' concerts and attending conferences is very helpful to learn what our peers and sister schools are doing that I really like. So, it's not particularly scientific. I also have a bevy of students who are choral nerds like you and I. I will often put out a call to students saying, "OK, send Hightower an email with four or five pieces that you'd love to hear us sing." We also have a number of recent grads who are aficionados, many of whom are singing in esteemed groups in the Twin Cities such as The Singers, and they will send me notes like, "Oh, we're singing such and such which was just published, and we think Nordic Choir would sing it well." It's like I have my minions, my feelers, out in the world, and they love to send suggestions to me. I have a former student doing a master's degree over with Paul Mealor, so I'm among the first to know about anything new he's doing. Since my early days at Sam Houston State, I've been working with a company based in Houston called AMC Music. They also publish Alliance. There's a woman there whom I've been working with for 15 years, and she now knows my tastes. Every now and then she'll send me a package of pieces to say, I think you would enjoy these pieces. I see her at conventions, and she says, "Allen you have to take this and look at it." I have several people in my life pushing things my way.

Interview with Dr. Richard Nance, Pacific Lutheran University

LEREW: Explain the role of each curricular choral ensemble in your students' development as musicians? What are the learning objectives of each ensemble as they correspond to the musicianship skills necessary to successfully audition into higher-level ensembles?

NANCE: Well, I know you're most familiar with our top choirs, so let me start with the training choirs — University Singers and Men's Chorus. University Singers is a women's ensemble comprised of mostly freshmen and sophomores. There are juniors and seniors in that group as well, and a lot of those students are not music majors. Many of the freshmen and sophomores are vocal performance or music education majors. Then we have a Men's Chorus that is made up of primarily raw beginners, combined with a few men from other choirs. We have two mixed choirs, [Dr. Brian Galante's] choir [University Chorale] and my choir [Choir of the West]. Chorale is an accomplished ensemble, made up of students from many different majors – many of them are not music majors. Their sight-reading and listening skills are not developed enough yet to be in the top choir. My group, Choir of the West, is made up of primarily music majors, and those students are getting ear training on a daily basis. Plus, they are already more advanced musicians. We have a pretty exacting audition process that determines which choir the students are placed in. The role of the training choirs is to build the students' confidence, develop their vocal ability and musicality, and expose them to great repertoire that is appropriate for their development. [Dr. Galante's] job is challenging because he has students in University Singers that are advanced singers but who do not have developed musical skill, while he also has some women that don't really know a lot

about singing at all, and he has to bring them all together at the same time. It's challenging, but he's really great at choosing repertoire that helps them develop both vocally and musically. He regularly uses solfege in his teaching, and many of the students learn to sight sing for the first time. He doesn't use piano much in rehearsal – neither of us do. We prefer doing unaccompanied works and we accordingly expect the kids to read. I conduct the Men's Chorus this year, and there are 13 guys in that group. We're doing pieces like Shaw/Parker, *Aura Lee*, and the Richardson spiritual, *The Morning Trumpet*. I have enough leadership in each section that they make that music work, and the other guys quickly follow along. We started out the year learning to read using scale degrees— not solfege, but simply, 1, 2, 3, 4, 5, 6, 7, 8. It has really helped the singers be more confident, and the music has fallen together rather quickly. So, the whole function of those lower training choirs is to give them great repertoire to work on and make them thrive by learning how to bring the rep to life. There is *some* performance pressure, although not too much for University Singers and Men's Chorus. For Chorale, there is quite a lot of performance pressure because of our highly visible Christmas concert series (5 concerts) and in most years they tour. [Dr. Galante] pushes this choir with high-level repertoire. I know he is currently doing a John Meuhleisen piece with them; he's doing some of his own music with them as well, which can be really advanced. So, he really pushes them to the limit that he believes is healthy for them. He trains them well for what I expect of them because when they get to me, they have experienced some advanced dissonance and rhythm, and they have started to listen well. It takes an immense amount of patience and time on his part to get that done.

LEREW: Do you believe the structural hierarchy of ensembles in your choral program contributes to the success of your program? If so, how? If not, why not?

NANCE: Oh, absolutely. I think there are two main reasons — it's the way we've laid out the program and the fact that most of the students that sing take private lessons. And we can do that because we recruit well, and we have a good scholarship program. Part of the scholarship requirement is to take private lessons and sing in an ensemble. So, that structure helps a lot. Our voice faculty is very supportive of the choral program. Jim Brown, our chair of vocal studies, sits in on all of the choral auditions. Of course, when a student comes in who has never thought of taking voice lessons, we say "Hey, you've got a great voice! Ever thought of taking lessons?" We sign them up on the spot. Even the students in the training choirs are all taking voice lessons and many of them for two credits. Once the students start studying voice, they usually stay with it, and their vocal growth is very exciting.

LEREW: In your view, how does the repertoire you choose contribute to the success of your program?

NANCE: Well, it's a very important factor. I mean, you know how it is if you choose the wrong stuff. You have to choose music to teach concepts effectively as you grow the choir, it has to motivate the students, it has to be within their reach, but also challenging for them. It has to be appropriate for our audience and fit into a well-rounded concert program — all that goes into selecting repertoire. I select music that is appealing to me. I never want to conduct something that I don't truly love and that I don't think the students would love as well. I think that if they don't really buy it, you can't sell it to them. It's not going to work. They have to buy into it no matter how difficult it is, no matter how

hard it is to get a hold of at the beginning. It's important for the singers to see the direction the piece will eventually take them. You've got to be able to sell it to them that it's going to be worth the effort in the long run. I think you have to have a hierarchy for choosing repertoire and have a plan that follows a direction from the development of the ensemble at the beginning of the year to the end of the year when you're singing at your highest level on tour. Some repertoire selection depends on what is in your present library and what budget constraints you have to deal with. I always tend to put aside a big chunk of my budget for that foreign publication I'm going to buy that may cost six bucks a score. I try to stay away from using too many pieces from CPDL [Choral Public Domain Library]. I'd rather have a well-edited piece if from a historical genre.

Sometimes you may have the opportunity to use new pieces by local composers to flesh out your program. That's what happened with [Dr. Galante's], *Exsultate*, the piece Choir of the West opened our ACDA [American Choral Directors Association] program with. I could not find a good opening piece to fit the program, and I wanted to showcase something by [Dr. Galante], so I asked him to write a three and a half minute fanfare to open this concert. It didn't cost me anything, and, of course, it turned out to be a fantastic piece. The conference performance was great exposure for [Dr. Galante] as well. If you're doing something in the fall that you are going to take on tour later on, it better be something that wears well. The students won't be able to pick it up in the spring and do well with it if they're really not in love with it. I often completely change literature in the spring for that reason. I just throw away everything I've done in the fall and just start over.

LEREW: When you look at the repertoire that's being done with University Chorale versus the repertoire that's being done with your group, do you view it as more difficult repertoire or repertoire that's just performed at a much higher level?

NANCE: In general, I do think Choir of the West takes on music of higher complexity. However, both choirs sing with a very high level of expression. I think, honestly, it depends on the year. If the members of Choir of the West have really bonded and there's great group cohesion, there's nothing they can't do. If they fight each other for one reason or another, ego or personality conflicts, it can really affect their performance. Every choir experiences this issue.

LEREW: Explain your philosophy/rationale for choosing repertoire. Does it differ from ensemble to ensemble? If so, how?

NANCE: Yes, depending on the ensemble. For the men that I have right now, I chose rep that I knew they could hear. Reading's not so much the issue, but holding their parts can be a problem. Baritones and second tenors — if they don't have the melody, they tend to migrate. So, I had to be very careful about the mix I came up with for them—finding music that they would love and feel successful with, but that would also help them develop. Thank goodness they're well motivated. But, it's going to take them a while to grow and be able to latch onto things. For Choir of the West, Simon Carrington (who guest-conducted the group at the National Collegiate Choral Organization Conference in the fall of 2015) and I picked the fall program together. Because of the conference performance, it's all high-level literature that we normally might not pursue in a fall semester but might do on tour later in the spring. However, they've done so well with this harder rep, it's made me think that perhaps I have been selling them short in the

fall. Maybe they are more capable than I thought they were. This year's choir is a really special group. They are young, very hungry and motivated to do well. Hugh Sanders was my collegiate conductor back in my West Texas days. He didn't do thematic programs. He wanted us to experience as many styles as possible, in particular for his music ed kids — we were a big music education school. He thought his students needed to experience all the various eras and genres. Every program was a real mix of all kinds of repertoire. [Dr. Galante] tends to do more thematic programming than I do, especially with University Chorale. I tend to do a mixture of literature from various periods that I think works well together. One year, we sang in eleven languages in the spring semester. It was phenomenal. The kids thought I was off the wall, but it was really a great experience for them, and the program flowed well. I like to program in sets, instead of a series of shorter, unrelated works. I prefer to use pieces that work well together in a variety of tempo, moods, and key relationships. It really bothers me to listen to a program where the key is constantly shifting and you have to re-think things harmonically from piece to piece. It's not that I want to shift dominant to tonic back to dominant between pieces, but I want them to go well together. I don't want shocking changes to the ear unless there's a break, and the audience can handle the shift. Using iTunes, I can compile sample programs a playlist so that I can create different programming scenarios and move things around so you can experience key relationships, moods, and such. It's really helpful to me and I use that a lot as a tool.

LEREW: Do you regularly program thematic concert programs? If so how does this impact learning objectives for the various ensembles?

NANCE: I would say this mostly happens with our Christmas festival program, which is shared by Chorale and Choir of the West. We always have a central theme for that program, which usually comes from a larger, featured work, and we try to find music that fits into that theme.

LEREW: Do your choral ensembles ever collaborate on a performance? How does this tie into your process for preparing students for the more advanced ensembles of your program?

NANCE: We always do a fall concert that is shared by all the ensembles. This year, it's a little bit different in that Choir of West isn't going to sing with the Chorale, University Singers and the Men's Chorus on that program because we're doing this separate program with Simon Carrington that is taking all our focus. But, those other ensembles will each do 15-20 minutes of music that's a mixture and not at all intended to go together as a programmatic group. We normally gather all the groups together on stage at the end of that program to sing F. Melius Christiansen's, *Beautiful Savior*. That piece shows the tradition of our program, which is important to us and important to alumni. We invite the alumni to come up on stage with us, everyone from recent grads to the tottering 95 year old. The Lutheran college tradition of choral excellence is alive and well at PLU, and we regularly program music of that tradition. Each December, Chorale and Choir of West do the Christmas Festival together. Each choir performs a brief set of music, we do a number of pieces together with orchestra, and the orchestra plays a brief featured work. For example, we might have an opening set where the two choirs are combined with orchestra. Then we'll do a carol with the audience while Choir of the West goes offstage, and Chorale will stay on stage and do their own set of music. Then there will be another

carol and Choir of the West will come back, and we'll do something mixed together after which Chorale will leave, and Choir of the West will do their own thing before Chorale comes back to do a combined finale. That's all planned to be thematic as well. This year the concert is called, "A Christmas Invitation" and JAC-Redford, a well-known composer from Los Angeles, has written a piece with that title just for us. It's a stunning 15-minute work for choir and orchestra. Sometimes we do major choral/orchestral works that require combined choirs. This year, we're doing Sven-David Sandström's, *St. Matthew Passion* in March, which will be with Choir of the West and Choral Union combined. Choir of the West students have been asked to spend time with that piece over the holiday to work out their own parts — Choral Union will start working on it first thing in January. They'll also have scores over break. Sometimes Chorale and Choir of the West will combine to do a large work with orchestra, but it all has to work around each ensemble's tour schedule.

LEREW: What are your main criteria in choosing repertoire for each of your ensembles?

NANCE: I have three choirs, and they are very different. Choir of the West is comprised of the finest choral musicians (mostly music majors) at our university. That group meets four days each week for 90 minutes of rehearsal, so there is a lot of time for learning and perfecting complex literature. The University Men's Chorus is primarily a beginning-level ensemble, made up of men who just love to get together and sing, and some that need further vocal and musical development in order to progress as music majors. They only have two hours of rehearsal each week, so the repertoire must be more limited in difficulty, and they obviously cannot handle larger programs. Choral Union

has advanced, auditioned singers, many of whom sang in collegiate choral programs and are now teaching music in the schools. That group loves to sing challenging repertoire, but they only meet one night each week for two hours. It can be a challenge to find repertoire that is appropriately challenging for them but that can be prepared in a short amount of time. In spite of the differences of these groups, the criteria I use for selecting repertoire is basically the same. My goal is to choose high quality literature that will develop each ensemble musically and vocally along a year-long continuum. I try to vary styles and genres, moods, tempos in my selections, and fit music into sets so that the overall program will have a nice flow. I want to select music that will ultimately make each choir feel successful, even though there may be challenges to work through along the way—that process is important. I try to choose music that will be motivating and emotionally fulfilling for the ensemble, and that will appeal to the heart of the listener. It should be repertoire that makes both the singer and listener think, but it's also good to add pieces that are effective and beautiful in their simplicity. Whenever possible, I try to include newly composed music in my programs. I am in constant search of new works by composers who are friends or who approach me with samples of their repertoire, and in recent years I have conducted a number of premieres, ranging from music by well-known composers to new student works. I find the process of working on and performing new music to be stimulating and emotionally powerful.

LEREW: How does the consideration of variety present itself on your concert programs? Try to speak for Dr. Galante as you feel comfortable as well.

NANCE: Well, he's probably the better one to answer that. I think he comes from a different tradition than I do — he tends to do more accompanied works. I would say that

[Dr. Galante] likes linear, lush, harmonic things more than he does contrapuntal and active rhythms. That's not to say he doesn't do contrapuntal music; it just depends on the program he's working on. I know on this trip the Chorale is taking in January, our trumpet instructor and faculty pianist will travel with them. They're doing the Dello Joio, *Song of the Open Road* along with some of John Muehleisen's music with trumpet accompaniment. But, Brian almost always includes an early piece in his repertoire. He does a lot of Monteverdi and other madrigals and motets. On the other hand, he does plenty of folk settings, stuff with some complicated languages and intricate rhythms too. Somehow, he always manages to keep everything within the theme he's created. I find that to be difficult, personally, I have to admit. I find it a bit restricting too because if you lock yourself into being really thematic, you may have to leave things out that you might really think fit well. They just don't necessarily fit the theme. For me, it's better to make programs that flow well together, and that way it's easier to provide variety.

LEREW: Do you feel that being a Christian school constrains the repertoire available to program for your ensembles' performances? If so, how?

NANCE: I actually think we have more freedom than public institutions. I really do. It's nothing for me to do a sacred work in a sacred context. I can go sing in a church and do a mass literally within a worship service if I want to — I can show the students how it actually works within a church service. It's not that I'm trying to influence their religious beliefs, but I don't have problems performing sacred music like I know some of my colleagues in public schools really struggle with. I don't believe PLU is as conservative as some of our sister schools in the Midwest. I think we can do a little more variety in our repertoire. Maybe I'm speaking out of turn here, but it seems like we can do that, and

our alums and church audiences seem to be accepting of that. Along with regularly programming sacred music, we do quite a bit of secular literature, we do a lot of foreign languages, and we try to experience music of different cultures. So it seems to me like we have freedom to do basically whatever we want to try.

LEREW: Explain how your educational and post-educational experiences have shaped how you select choral repertoire.

NANCE: I was greatly influenced by Hugh Sanders when I was an undergraduate student. In his choirs, I was able to experience a lot of different literature in various styles, languages, and different major composers. We sang a lot of a cappella rep in those days, and I was influenced by that. It's great for training the ear and musicality. Certainly, doing Brahms with piano is amazing, and a piece with brass or percussion can be very exciting. But, when you get into really high-level a cappella rep, there's just nothing like it. So for me, Dr. Sanders's influence as a programmer was very important. I taught in the public schools for a few years, then when I went to Arizona State, I worked with Doug McEwen and David Stocker. I think McEwen had a broad sense of repertoire, and I learned a lot from my fellow grad students there. In my work at Amarillo College, I was new to the college level, and it was a community college. It seemed like I had a different choir every quarter or semester. One year, I turned over the entire men's section at the semester, and it was better the second semester. I had to tailor the rep to what those students could do, but I still tried to push them and expose them to a lot of different styles. We had a good library. Dale Roller had been choir director there for many, many years, and he was a good musician and enjoyed literature. Dale had built a really nice library there, so we had a lot of good music to work with. When I came to

PLU, I started working with Richard Sparks, and he introduced me to a lot of contemporary repertoire, in particular Scandinavian music. Richard has the best ears I've ever seen in a conductor. He can analyze and prepare the most complex repertoire and find ways to logically present it to a choir. Richard has such great score knowledge and listening skills that he easily hears precisely which voice needs pitch correction or balance in large, dissonant chords. He's an expert in Scandinavian repertoire, and I had never known any of it before coming to PLU. It was not part of the choral tradition where I was brought up. Richard taught me ways to approach this repertoire and not be intimidated by it. I've developed my own love of Baltic music. In 2014, I took a sabbatical trip to the Baltics and had a chance to meet and spend time with some prominent composers and conductors. I think that area of the world has a lot of exciting things going on, with many innovative composers, and fantastic choirs.

LEREW: What sources do you rely on in seeking new repertoire?

NANCE: I have my cadre of publishers that I trust, and I'll go to their websites and look for what's new. If they send out mailers, I usually get copies of music that way. I like Walton, obviously (the primary publisher of my works), and they do a fantastic job of consistently putting together a great catalogue. They're picky about what they publish. I like a lot of the things E. C. Schirmer publishes, especially if I'm looking for sacred works or multicultural things. Earthsongs does a good job with that too, especially if I'm looking for multicultural. You know, I think too that there's a lot of good self-publishing going on now. There's a boatload of great young composers in the upper Midwest that are working together – people like Abbie Betinis and Jocelyn Hagen. Those folks are really impressive. Jake Runestad, that's another one. My colleague, [Dr. Galante] – he's

a fantastic composer. Ēriks Ešenvalds and I are good friends, and I've grown to really love his music as well as that of other Baltic composers like Dubra, Vasks and Miškinis. Like Ivo Antognini, Ēriks introduced himself to me and said, "would you like to look at some of my music?" and that's happening to me more and more. There are so many great choirs that I admire – I spend a lot of time poking around on the web trying to find their recordings. I'm always surprised at what people are doing and find I really learn a lot that way. I attend division and national ACDA [American Choral Directors Association] conferences, and I am a member of NCCO [National Collegiate Choral Organization]. Hearing great choirs sing wonderful repertoire at those events is a huge influence for me. I spend an enormous amount of time programming. I used to make big stacks of repertoire around the house, which would drive my wife crazy. One big issue for me is agonizing over the perfect collection of music for a program and dealing with the pieces I have to cut. It's like a good friend of yours that you can't use. You keep pushing it aside, hoping that the right time for it will come along. As I get older, I recognize I'm only going to have so many years left to do some of this great rep. I have my pet pieces that I want to try and get to – some of the repertoire that I haven't done before or maybe a piece I did years ago that I want to try to do again and maybe do it better this time around. That's important to me to. But, I spend a lot of time with it, and I dig and dig and dig. I look around the internet a lot and contact composers asking, "what do you have that's new?" I have a lot of friends who are composers now, and that is a lot of fun. The internet is a wonderfully useful tool.

LEREW: In going through your catalogue of pieces you've programmed, do you push student composers to write for you, or does it just happen naturally?

NANCE: I wouldn't say I push them, but I encourage them. I want to try to do a student composition at least once every year because we have some fantastically talented people. It's amazing what these kids can do. I have one right now – Jesús Gomez. He has fantastic ideas, and he's writing something for to do in the spring. He wrote a piece that we did last year, we did it on tour in Europe, and I asked him to conduct it, which gave him that experience as well. I always try to help get these new works published because that's a huge step in their lives – getting their foot in the door the very first time. For me, it's really fun to see if I can help composers get their music out there.

Interview with Dr. Mary Hopper, Wheaton College

LEREW: Explain the role of each curricular choral ensemble in your students' development as musicians? What are the learning objectives of each ensemble as they correspond to the musicianship skills necessary to successfully audition into higher-level ensembles?

HOPPER: So, I direct the Men's Glee Club and the Women's Chorale, and [Dr. John Trotter] conducts the Concert Choir. He's only been here a few years, and in that short period of time, things have changed quite a bit. You maybe can sense that in the programming when you look at previous to five years ago, the kinds of music that happened then as opposed to now. Our Concert Choir is a SATB choir, and the way we describe it is mostly upper class music majors. There are liberal arts students in there, there are some freshmen in there also, but the majority of the group is upper class music majors. The makeup of that group has varied over the years; I think he has 55 this year. It's been as large as 68, depending on what the conductor wants in terms of size and balance. For that group in particular, balance is important. "Do we have enough tenors to make it work?" Then, we have the two single-sex choirs, which I conduct — the Women's Chorale and the Men's Glee Club. All three groups are auditioned. The Women's Chorale is about 60 percent music majors and 40 percent liberal arts majors. In the Men's Glee Club, I have between 52-60 usually. That group is about 30 percent music majors and 70 percent non-majors or liberal arts majors. If I were going to be really honest, I'd say that the Glee Club does good work, but they're the least musically prepared. The Women's Chorale is pretty highly prepared — it varies from year to year. The Concert Choir is the group that reads the best and has the most musicianship to bring

to the music. So that, of course, says something about the repertoire we can do because for the Men's Glee Club, repertoire has to be something that is appealing to them, especially as non-majors. For the Women's Chorale, I have a little more responsibility in education to give them the kind of repertoire that I think is going to challenge them musically. The Concert Choir, I think I can speak for my colleague, is really working at some major themes. If you looked at two years ago, he did an all Brahms portion of the year, and he tends to do quite a bit of Baroque music with them. They're doing Messiah this year. He tends to take a topic and work in depth on it, rather than a broad overview. For my groups, I'm trying to give them a broad overview. I try to balance that we are an educational institution; at least philosophically that's what I believe. I want to give them a taste of everything and help them understand the breadth of music. We also want to balance the idea that we're a Christian college and what it means to be in ministry. It doesn't mean that we do all sacred music, but we want them to understand that we're singing about the fullness of life and how we make choices within the context of a Christian education.

LEREW: Do you have a "y'all come" choir?

HOPPER: We do not at the moment.

LEREW: So every choir is auditioned? Are you turning a lot away for the Men's Glee Club?

HOPPER: [Dr. Trotter] and I do all of our auditions together. That's a change from the past prior to five years ago. We didn't share a lot of the same ideas about repertoire and planning, but he did great work and the choir was fabulous. As I know you know, they sang at national ACDA, so you can't argue that. We did have a "y'all come" choir about

fifteen years ago, which I conducted for several years. These days, I would say, we turn away enough that we could have a non-auditioned choir. This year I don't think I turned away any guys. For the girls I probably turned 30-40 singers away. We also have a gospel choir on campus, which is not connected to the conservatory, which I don't think has an audition process. It's kind of fledgling right now. We talk about this issue of having a non-auditioned curricular choir a lot. One of the issues for us is scheduling and the busyness of our students. Our students are so involved in a lot of things, and the demands of their academic responsibilities makes it difficult to find a time when we could have a "y'all come" choir. We've talked about it. We still are talking about it.

LEREW: Do you believe the structural hierarchy of ensembles in your choral program contributes to the success of your program? If so, how? If not, why not?

HOPPER: That's a really tricky issue because we're different. We're odd compared to a lot of other schools, and this was always a bone of contention with my previous colleague because of our rehearsal schedules. Up until the last few years, it wasn't possible to be in two choirs. Now it's possible, although this year we only have one person who is in two choirs. It's also very demanding vocally to be in two choirs. This goes way back, but historically, there has been competition between the choirs for who wants to be in a choir, and how they make their choir choice. [Dr. Trotter] and I have a really good working relationship and are really trying to honor each other and our students. We give the students a chance to state their preference at the time of their audition. We say we try to but can't always honor their preference. That could be because of the students' ability. It could be because of which choir needs tenors, basses, or altos as well. For non-majors, we feel strongly that we should honor their preference if we can. For music majors, we

try to explain to them that they need to have multiple choral experiences during their degree. We had a tenor this year who loves Men's Glee Club — it's like a fraternity, which can be a problem at times. He was in the glee club for two years. He's a leader, he's a music education major, he's a decent tenor, and we said, "you need to be in the concert choir this year." He was despondent. He came and plead his case, and now he's in my male a cappella group that's a subset of glee club. He's singing in Concert Choir, and I said to him "you need this experience." Men's Glee Club has had a kind of "ra-ness," historically. When you have freshman 18-year-old women, their preference is to be with 18-year-old men, so they try to get into Concert Choir. Almost all the women put that down as their first choir preference. 18-year-old men like to be with 18-year-old guys. It's such a cool concept, particularly given their likely high school choral experience. The guys make Men's Glee Club look attractive — it's fun, and it's popular. It quickly becomes a hard line to walk without letting it take over your college choral experience. So, Tom, all this to say, we don't really have a hierarchy in writing. It's more implied. Some of the Concert Choir kids think they're better than everybody else. That mentality is much better than it used to be. It used to be really awful, but now it's better.

LEREW: In your view, how does the repertoire you choose contribute to the success of your program?

HOPPER: Oh, well, I think it's huge! You have to have kids that want to sing this music. That doesn't mean you're giving them all popular things necessarily. But it has to be rep that you know they will love singing. Choosing repertoire is something I spend a lot of time thinking about and working at. Having done this for over 40 years now, though, it becomes more and more difficult to find new things. Even though I've only

been conducting the men 13 to 14 years, there isn't a huge amount of repertoire available. For the women, it's much easier to find new and fresh things. But for the men, to find music that's written well for them, it's a real challenge. I think the choice of repertoire can make or break a choir, and it can make or break an audience. It has to be something that will be meaningful to them — that speaks to them.

LEREW: Explain your philosophy/rationale for choosing repertoire. Does it differ from ensemble to ensemble? If so, how?

HOPPER: I think with the Men's Glee Club, it has to largely be something that is fun and gets a little showy occasionally. I love doing Paul Rardin things with them. We did his *Under the Sea* a few years ago, and we're going to do *The Pirate Song* this year. Last year, we did some "around the world" concept works. Men's Glee Club just has a little more element of show than other ensembles — that's just kind of what they do. At the same time, giving them really quality repertoire is also important. We just did a piece this fall called *Sweet*, which is an Isaac Watts piece by an Italian composer whose name I am forgetting. It's gorgeous! That was their favorite piece to sing. I'm convinced that they will enjoy quality pieces just as much as showy pieces. With the women, I'm really intentional about giving them a breadth of literature historically. Yes, I think about that with the men, but there aren't as many historical things to do with the men. Women's Choir did the duet from Bach Cantata 78 this fall, and again, that's a piece they just end up loving. Also, it's important to find music that presents them as strong. I never do anything in 6/8 about butterflies and birds and flowers. It has to be something strong — that makes a statement and has meaning as opposed to being sappy. For my colleague, as I said, I think he's interested historically in going in depth into repertoire and really

working on style. Last year, they did a Baroque piece, and he brought in one of our cello teachers who does a lot of early music to coach them on style and such. [Dr. Trotter] also tends to do a lot of using the space in movement with his group. I've done some of that too, but I think that's become more of a signature of the Concert Choir.

LEREW: Do you regularly program thematic concert programs? If so, how does this impact learning objectives for the various ensembles?

HOPPER: I almost always do thematic programs. It's hard, but I think it's worth it. In the summer, I have a table full of music. I use a spreadsheet and go out with a goal of needing to find something from the Renaissance, the Baroque, in a variety of styles and so on. For the women this year, I'm doing a portion of the spring semester of music by women authors. So I'll start my considerations with text. One of my graduates, who's become a well known jazz pianist in New York City, has written a piece for us by Deanna Witkowski, a contemporary poet. So I knew I wanted to do this and then just had to decide how to surround it in the program. Then I found these pieces by Jane Austen and Cassandra Austen. We're going to do some settings of Amy Carmichael poems that were written for us as well. That gets some sacred, but contemporary stuff in there, so then you decide how to tie all that together. We did the Bach I mentioned earlier, and there's a Schütz piece I'm planning too. With the men, for tour, I didn't do as well thematically, though we're doing a "Life of Christ" section and a section of psalm settings. But, yes, I find it easier to program when I have a theme or subject, and then I can look at the repertoire and see how things fit together. It doesn't always work, and then I have to abandon it and find something else. [Dr. Trotter] did a Lenten concert last

year, and he did a Baroque setting of Peter's denials and semi-staged it and built some other Lenten pieces around it.

LEREW: A lot of your singers are music majors, but a lot of them are also non-majors. Through the rehearsal process, how are you developing students in terms of both vocal ability and musicianship through the literature?

HOPPER: Vocal development is really important to me, so we spend a good deal of time on vocal warm-ups and developing vocal tone. Another big thing for me, especially with the women, is to talk about the fact that we're going to sound different when we sing Brahms than when we sing Palestrina, than when we sing something contemporary. We're going to use our full voice. I'm highly influenced by the pre-James Jordan vocal development resources. I start every rehearsal with some sort of relaxation. I've stolen from Jeff Johnson and modified his work on vowels. I have my own set of signals that we use for vowels, and we spend a lot of time, particularly at the beginning of the year, on vowels. I use solfege a lot in warm-ups as well. We use it a lot for tuning and singing scales with drones. I believe in using it as a means to an end as opposed to an end in itself. With my previous colleague, I felt a responsibility to ensure my women knew solfege because some of those girls were going to be singing for him in another year in Concert Choir. My men don't read well, so I will use solfege with them occasionally but not with every piece that we learn — only if I feel it will speed up the learning process. They use movable "do" and they use do-based minor because that's what they're using in their theory classes — which I don't like. I like la-based minor. I go "do"-based because, with the music majors, they get confused if I'm not doing what they're doing in class. Half my girls know solfege really well, and the other half don't. It's something I really

wrestle with — whether or not to spend a lot of time teaching it. I know there are people who would just swear that you've got to get your choir singing on solfege — that you can take anybody from anywhere and get them going. But, I only have two rehearsals a week, and time wise, I feel a little strapped. So, I take them where they are and go from there. The men — a lot less solfege. I use it in warm-ups, so they've at least had some connection with it.

LEREW: Do your choral ensembles ever collaborate on a performance? How does this tie into your process for preparing students for the more advanced ensembles of your program?

HOPPER: Yes, we collaborate a fair amount. I always wish we could do a little more. Time is always a factor. This Saturday, my two choirs are doing the four sacred songs of Duke Ellington with our jazz ensemble. So, they're singing together in that sense. On the Christmas Festival, we always do several things together. Last year, and about every three or four years, John Nelson comes back and does a major work with us. Nelson is a Wheaton graduate. We've done the Brahms *Requiem* and Mendelssohn's *Elijah* with our orchestra. We did Mozart's *Requiem* a couple years ago, which [Dr. Trotter] conducted with our orchestra and all three choirs, so they got a chance to work with him. I did the Handel *Coronation Anthems* and Thompson's *Testament of Freedom* with all three choirs, so we do try to collaborate. Our biggest dilemma is that we don't rehearse at the same time. Nobody rehearses at the same time, so it's really hard to get extra rehearsals. I had a rehearsal last night with my choirs and the jazz ensemble because they rehearse on Tuesday and Thursday nights. I probably had a dozen kids who had evening classes. They can't really miss a class that only meets once a week, so it's tough.

LEREW: What are your main criteria in choosing repertoire for each of your ensembles?

HOPPER: For me, I think it's finding some breadth of style so that not everything is the same. This can be hard to find with the men sometimes. I create a spreadsheet and I enter the keys on all my pieces so that you avoid everything being in the same key! I've learned that with the men, I really don't know what's going to work for them ahead of time. I'll bring a piece in that I think is going to work with them and quickly find the tessitura or something just doesn't work. It doesn't click. The voicing is wrong. I had a student write a piece for Men's Glee Club a few years back, and it turned out to be a phenomenal piece and the boys loved singing it. But, I told him ahead of time, "here's the chord" - B flat, F, B flat, D - that's the chord that works for the Men's Glee Club. He went away and built his piece on that chord. It's all about finding that voicing. You get some pieces where you can't tell that until we sing it, and then quickly realize, "Oh, this isn't working." So, in addition to that, I'm really trying to find quality texts, quality music, and quality in a breadth of styles. That's what I'm looking for.

LEREW: Can you speculate what Dr. Trotter's criteria might be?

HOPPER: I think mostly the same. He comes from a little bit more focused background. I love what he chooses, but the breadth is not always there. It's certainly quality. He tends to choose a lot of sacred things. That's important to him.

LEREW: How does the consideration of variety present itself on your concert programs?

HOPPER: Well, I hope it shows up. I remember someone took over for me for a sabbatical a long time ago. He chose all these pretty, slow pieces for the women. You

don't want to have a whole program of pretty, slow pieces. Yes, they're pretty but also very boring. I'm looking for variety in tempos and in the overall feel of pieces. I love those moments when you find a piece that follows another one really well, and the kids go "Oh, wow, that makes sense!" You don't do a bunch of slow pieces or a bunch of fast pieces or a bunch of high pieces in a row. You want to have variety for the audience.

LEREW: Do you feel that being a Christian school constrains the repertoire available to program for your ensembles' performances? If so, how?

HOPPER: I've been waiting for this question! What do you think I think?! I actually wrote my faith learning paper 30 years ago, pre-tenure, and it was on programming and the choices that I make. The answer is yes; there are some choices that I would make, and they may not be what people would think they would be, but there are choices that I would make to do on campus, to do with my students. I feel like we have a responsibility to be true to our faith and to our theology. An example is singing an Ave Maria. In the real strong evangelical tradition, 30 years ago we wouldn't have sung an Ave Maria, and I didn't for a long time. Then I did a concert where I programmed a whole series — I think three settings — of Ave Maria. I've never done the Holst, *Hymns from the Rig Veda*, with the women, which is probably the most beautiful piece ever written for women's choir. I don't agree with the theology of the Ave Maria. It's interesting that the Holst leaves out the "mother of God" statement and often many Ave Maria settings leave out the "mother of God" text, which is also an issue. I probably would not choose to do an Ave Maria on our Christmas festival — a big public community event. My colleagues may feel differently about that. But I believe there are some choices that I have to make. In my paper, I also used an example of the Dello Joio setting of the Walt Whitman text,

Jubilant Song, which is a great piece. I would do that in a public setting any day but probably not here on campus. It uses a phrase "rulers of our destiny," and I don't think we should be singing that on campus. There's another text, a Carter piece, that I haven't done for a long time, but I use that as another example of secular music with no Christian allusion to it. I think it has the images of moving forward. There was nothing in it that was so humanistic that I couldn't in good conscious program it, so I did. I make those choices. As I've said, I've never done the *Hymns from the Rig Veda* with the women, and I doubt that I'm ever going to do those at Wheaton. They're Hindu scripture. They're not what we believe. If I was teaching in a secular school, I probably would for educational purposes. Yet, I don't think it hurts my students here not to do those if we can do other things. I will do secular things. I've done a lot of Kodaly pieces, some of which are about gypsies and murder and such because that's a part of life. When you're singing work about death or love, that's a part of life that God made.

LEREW: Explain how your educational and post-educational experiences have shaped how you select choral repertoire.

HOPPER: This year, we're doing a lot with female poets. That's become something I really want to learn about. I didn't know most of them. I don't read enough poetry. That's something we should all be trained in early on in our careers — reading poetry. I'm always interested in what's new, what's out there, and what's going to be interesting. Back in the 1970s or the 80s, I did more avant garde types of aleatoric music. I haven't done as much of that recently. The world music influence, such as doing Korean, South American, and Indian music, has been new for me. I've never done any Bollywood

music before. I just love figuring these new concepts out. It's good when you don't get tired of something.

LEREW: What sources do you rely on in seeking new repertoire?

HOPPER: Tom, you are in a whole different world than I was. It's so different with the internet! I collect things. I don't know if you can see these boxes behind me. I collect stuff when I go to ACDA [American Choral Directors Association] conferences. They're one of my biggest sources, and I think in today's world, that's why those conferences are so important. I used to go to the music store, Carl Fischer, in Chicago to look through new things, but that doesn't exist anymore. Now, I do a lot of online searching. I go to the publishers that I like and that I trust, and try to find worthwhile rep that way. Santa Barbara, Music Press, Oxford, Pavane and Alliance I all use a lot. Treble Clef Music Press, which is out of business now, is another good one. Someone just bought them and will hopefully bring them back into business. I've done a lot from Earthsongs. Some of the sacred rep publishers like Morning Star, I might use for my church but not as much for school. It's really just listening and hearing stuff. I've ordered from Kurt Knecht's online site, Music Spoke, for my men this year. Composers are always putting their stuff out there directly. I'm doing this Michael Engelhardt piece with my men that Jeff Johnson's group did in Salt Lake City and I downloaded a piece for them for Christmas from that website also. Boosey [& Hawkes], of course, for women's choir stuff is great. And, certainly, who doesn't love Walton? I love Walton.

APPENDIX D
COMPILED REPERTOIRE LISTS BY INSTITUTION

INSTITUTION	ENSEMBLE NAME	TITLE OF COMPOSITION	COMPOSER	DATE PERFORMED
Belmont University	Oratorio Chorus	Mass in G	Franz Schubert	November 2010
Belmont University	Oratorio Chorus & University Chorale	Make Our Garden Grow (from <i>Candide</i>)	Leonard Bernstein	November 2010
Belmont University	University Chorale	Gloria	Greg Knauf	November 2010
Belmont University	University Chorale	He Never Failed Me Yet	Robert Ray	November 2010
Belmont University	University Chorale	Wanting Memories	Ysaye Barnwell	November 2010
Belmont University	Chamber Singers	Ev'ry Time I Feel the Spirit	arr. Moses Hogan	April 2011
Belmont University	Chamber Singers	Exultate Justi	Ludovico Da Viadana	April 2011
Belmont University	Chamber Singers	In the Evening	Deen Entsminger	April 2011
Belmont University	Chamber Singers	Kyrie (from <i>Missa Secunda</i>)	Hans Leo Hassler	April 2011
Belmont University	Chamber Singers	Now is the Cool of the Day	Jean Ritchie/arr. James Erb	April 2011
Belmont University	Chamber Singers	O Quam Gloriosum	Tomás Luis de Victoria	April 2011
Belmont University	Chamber Singers	Shenandoah	arr. James Erb	April 2011
Belmont University	Oratorio Chorus	Requiem, Op. 48	Maurice Duruflé	April 2011
Belmont University	University Singers	Consecrate the Place and Day	Lloyd Pfausch	April 2011
Belmont University	University Singers	Hlonofatsa	Arr. April Hohne	April 2011
Belmont University	University Singers	Laudate Pueri (from <i>Vesperae solennes de confessor K.</i>)	Wolfgang Amadeus Mozart	April 2011
Belmont University	University Singers	Nunc Dimittis	György Orbán	April 2011
Belmont University	University Singers	Ritmo	Dan Davison	April 2011
Belmont University	University Singers	Saints Bound for Heaven (from <i>Four American Folk</i>)	Mack Wilberg	April 2011
Belmont University	University Singers	Sanctus No. III	Johann Sebastian Bach/arr. David Stocker	April 2011
Belmont University	University Singers	Song of Triumph	Dal Grotenhuis	April 2011
Belmont University	University Singers	Sure on this Shining Night	Morten Lauridsen	April 2011
Belmont University	University Singers	Water Night	Eric Whitacre	April 2011
Belmont University	Women's Choir	A Jubilant Song	Norman Dello Joio	April 2011
Belmont University	Women's Choir	Africa	David Paich & Jeff Porcaro/arr. Jessie Boyle & Svea Salchert	April 2011
Belmont University	Women's Choir	Ain't No Grave Can Hold My Body Down	arr. Paul Caldwell & Sean Ivory	April 2011
Belmont University	Women's Choir	Jerusalem	arr. Michael McGlynn	April 2011
Belmont University	Women's Choir	Jerusalem Luminosa	Abbie Betinis	April 2011
Belmont University	Women's Choir	Svete Tihy	Pavel Tschonokov	April 2011

Belmont University	Women's Choir	There is Sweet Music Here	Daniel Gawthrop	April 2011
Belmont University	Women's Choir	Wie Lieblich Sind Deine Wohnungen	Svea Slachart	April 2011
Belmont University	Women's Choir	Will You Be There	Michael Jackson/arr. Sara Hissner & Stephen Aber	April 2011
Belmont University	University Chorale	Come, Sweet Death	Johann Sebastian Bach/arr. Rhonda Sanberg	May 2011
Belmont University	University Chorale	Doxology	arr. James Pethel	May 2011
Belmont University	University Chorale	Helehlooyuh: A Joyful Expression	James Furman	May 2011
Belmont University	University Chorale	Kalinda	Sydney Guillaume	May 2011
Belmont University	University Chorale	Light of a Clear Blue Morning	arr. Craig Hella-Johnson	May 2011
Belmont University	University Chorale	O magnum mysterium	Morten Lauridsen	May 2011
Belmont University	University Chorale	Romeo and Juliet at Parting, Op. 75, no. 10	Sergei Prokofiev	May 2011
Belmont University	University Chorale	Schaffe in mir, Gott, Op. 29, no. 2	Johannes Brahms	May 2011
Belmont University	University Chorale	Surely the Lord Is In This Place	Herbert Colvin	May 2011
Belmont University	University Chorale	The Last Words of David	Randall Thompson	May 2011
Belmont University	University Chorale	There Will Be Rest	Frank Ticheli	May 2011
Belmont University	University Chorale	Traveling Mercies	Kurt Kaiser/arr. Jeffery Ames	May 2011
Belmont University	University Chorale	War Song	arr. Shin-ichiro Ikebe	May 2011
Belmont University	University Chorale	When I Survey the Wondrous Cross	arr. Beryl Vick	May 2011
Belmont University	University Chorale	You Must Have That True Religion	Roland Carter	May 2011
Belmont University	Oratorio Chorus	Messiah (Part I)	George Frideric Handel	October 2011
Belmont University	University Chorale	Adam Lay Ybounden	Carson Cooman	November 2011
Belmont University	University Chorale	Fanfare	Jacques-Nicolas Lemmens	November 2011
Belmont University	University Chorale	Fix Me, Jesus	arr. Robert Morris	November 2011
Belmont University	University Chorale	Signs of the Judgment	arr. Mark Butler	November 2011
Belmont University	University Chorale	Sussex Carol	arr. Barlow Bradford	November 2011
Belmont University	University Chorale	There Is No Rose	Melinda Bargreen	November 2011
Belmont University	Chamber Singers	Death Be Not Proud	Christopher Matthews	April 2012
Belmont University	Chamber Singers	Festival Te Deum	Benjamin Britten	April 2012
Belmont University	Chamber Singers	Harvester's Song	Jean Berger	April 2012
Belmont University	Chamber Singers	If You Remember Me	Deen Entsminger	April 2012
Belmont University	Chamber Singers	Jesus Loves Me	William Bradbury/arr. Doris Nelson	April 2012
Belmont University	Chamber Singers	Little Tree	Deen Entsminger	April 2012
Belmont University	Chamber Singers	The Blue Bird	Charles Stanford	April 2012

Belmont University	Oratorio Chorus	The Armed Man: A Mass for Peace	Karl Jenkins	April 2012
Belmont University	University Chorale	Balleilakka	arr. Ethan Sperry	April 2012
Belmont University	University Chorale	Hold On!	arr. Moses Hogan	April 2012
Belmont University	University Chorale	Hvalite ímia Ghospódñe (no. 8 from <i>All Night Vigil</i>)	Sergei Rachmaninoff	April 2012
Belmont University	University Chorale	I Can Feel the Spirit	Jeffery Ames	April 2012
Belmont University	University Chorale	La Lumiere	René Clausen	April 2012
Belmont University	University Chorale	MLK	arr. Bob Chilcott	April 2012
Belmont University	University Singers	Achieved is the Glorious Work (from <i>The Creation</i>)	Franz Joseph Haydn	April 2012
Belmont University	University Singers	David's Lamentation	Joshua Shank	April 2012
Belmont University	University Singers	Dawn	Eric William Barnum	April 2012
Belmont University	University Singers	Desh	arr. Ethan Sperry	April 2012
Belmont University	University Singers	Five Hebrew Love Songs	Eric Whitacre	April 2012
Belmont University	University Singers	Good Night Dear Heart	Dan Forrest	April 2012
Belmont University	University Singers	If Music Be the Food of Love	David Dickau	April 2012
Belmont University	University Singers	O My Luve's Like a Red, Red Rose	René Clausen	April 2012
Belmont University	University Singers	Véniki	arr. Feodosiy Rubtsov	April 2012
Belmont University	Women's Choir	Aeternum	Cody Fry	April 2012
Belmont University	Women's Choir	Audi Voces	György Orbán	April 2012
Belmont University	Women's Choir	Ave Maria	Efrem Podgaitis	April 2012
Belmont University	Women's Choir	Deeper Well	Emmylou Harris/arr. Jane Bryant	April 2012
Belmont University	Women's Choir	Flying	Rachel Fogarty	April 2012
Belmont University	Women's Choir	Psalm 23	Srul Irving Glick	April 2012
Belmont University	Women's Choir	Revelation	Z. Randall Stroope	April 2012
Belmont University	Women's Choir	Rockin' Jerusalem	arr. Tawn Thomas	April 2012
Belmont University	Women's Choir	Spiritual Musick	David Brunner	April 2012
Belmont University	Oratorio Chorus	Hodie: A Cantata for Christmas	Ralph Vaughan Williams	November 2012
Belmont University	Chamber Singers	Agnus Dei	William Byrd	April 2013
Belmont University	Chamber Singers	Beautiful River	Robert Lowry/arr. Hawley	April 2013
Belmont University	Chamber Singers	Cantate Domino	Hans Leo Hassler	April 2013
Belmont University	Chamber Singers	God Be In My Head	John Rutter	April 2013
Belmont University	Chamber Singers	God Be With You	Andal Sowithu	April 2013
Belmont University	Chamber Singers	Hold On!	Jester Hairston	April 2013
Belmont University	Chamber Singers	Mon Coeur se Recommande a Vous	Orlando di Lasso	April 2013
Belmont University	Chamber Singers	Prayer of the Cat	Ivor Davies	April 2013
Belmont University	Chamber Singers	Surrexit Pastor Bonus	Orlando di Lasso	April 2013

Belmont University	Chamber Singers	The Best of All	Deen Entsminger	April 2013
Belmont University	Chamber Singers	Weep O Mine Eyes	John Bennett	April 2013
Belmont University	Oratorio Chorus	Let Thy Hand Be Strengthened, HWV 259	George Frideric Handel	April 2013
Belmont University	Oratorio Chorus	My Heart is Inditing, HWV 260	George Frideric Handel	April 2013
Belmont University	Oratorio Chorus	The King Shall Rejoice, HWV 261	George Frideric Handel	April 2013
Belmont University	Oratorio Chorus	Zadok the Priest, HWV 258	George Frideric Handel	April 2013
Belmont University	University Chorale	Suite de Lorca	Einojuhani Rautavaara	April 2013
Belmont University	University Chorale	Clap Your Hands (Psalm 47)	Edwin Fissinger	April 2013
Belmont University	University Chorale	I Shall See	Michael John Trotta	April 2013
Belmont University	University Chorale	Les Chansons des Roses	Morten Lauridsen	April 2013
Belmont University	University Chorale	Locus iste	Paul Mealar	April 2013
Belmont University	University Chorale	Magnificat I	Giles Swayne	April 2013
Belmont University	University Chorale	My Flight for Heaven	Blake Henson	April 2013
Belmont University	University Chorale	Prelude	Ola Gjeilo	April 2013
Belmont University	University Chorale	Ride On, King Jesus	Moses Hogan	April 2013
Belmont University	University Singers	Awake Dragonborn	Jeremy Soule/arr. Christopher Gentle	April 2013
Belmont University	University Singers	Cells Planets	Erika Lloyd/arr. Vince Peterson	April 2013
Belmont University	University Singers	Earth Song	Frank Ticheli	April 2013
Belmont University	University Singers	Pater Noster	Albert de Klerk	April 2013
Belmont University	University Singers	The Heavens are Telling (from <i>The Creation</i>)	Franz Joseph Haydn	April 2013
Belmont University	University Singers & Women's Choir	Baba Yetu	Christopher Tin	April 2013
Belmont University	University Singers & Women's Choir	Cosmology	arr. Jane Bryant, Leia Goodpaster, Timothy Rosko	April 2013
Belmont University	Women's Choir	Ad Amore	Lee Kesselman	April 2013
Belmont University	Women's Choir	Choose Something Like a Star (from <i>Frostiana</i>)	Randall Thompson	April 2013
Belmont University	Women's Choir	Moon Goddess	Jocelyn Hagen	April 2013
Belmont University	Oratorio Chorus	A Hoffnung Fanfare	Malcolm Arnold	October 2013
Belmont University	Oratorio Chorus	Canzon 26	Pietro Lappi	October 2013
Belmont University	Oratorio Chorus	Magnificat	Jonathan Willcocks	October 2013
Belmont University	University Chorale	Gjendines bådnlåt	arr. Gunnar Eriksson	October 2013
Belmont University	University Chorale	Glory Hallelujah to the New Born King	Mark Butler	October 2013
Belmont University	University Chorale	Jauchzet dem Herrn, alle Welt BWV 160 Anhang	Johann Sebastian Bach	October 2013
Belmont University	University Chorale	Northern Lights	Ēriks Ešenvalds	October 2013

Belmont University	University Chorale	Tennessee Waltz	arr. John Arnn	October 2013
Belmont University	University Chorale	The Seal Lullaby	Eric Whitacre	October 2013
Belmont University	University Chorale	Weeping Mary	Brad Holmes	October 2013
Belmont University	University Chorale	Amazing Grace	arr. Ēriks Ešenvalds	February 2014
Belmont University	University Chorale	Himne	Roelof Temmingh	February 2014
Belmont University	University Chorale	La nuit en mer (from Trois Chansons Bretonnes)	Henk Badings	February 2014
Belmont University	University Chorale	Witness	arr. Damon Dandridge	February 2014
Belmont University	Chamber Singers	A Lullaby	Deen Entsminger	April 2014
Belmont University	Chamber Singers	Au Joly Jeu	Clément Jannequin	April 2014
Belmont University	Chamber Singers	Ave Verum Corpus	William Byrd	April 2014
Belmont University	Chamber Singers	Choral Dances from Gloriana	Benjamin Britten	April 2014
Belmont University	Chamber Singers	Cool of the Day	Jean Ritchie	April 2014
Belmont University	Chamber Singers	E'en so, Lord Jesus, Quickly Come	Paul Manz	April 2014
Belmont University	Chamber Singers	Kyrie Eleison	Hans Leo Hassler	April 2014
Belmont University	Chamber Singers	Rise Up My Love	Deen Entsminger	April 2014
Belmont University	Chamber Singers	Walking on the Green Grass	Michael Hennagin	April 2014
Belmont University	Chamber Singers	Wanting Memories	Ysaye Barnwell	April 2014
Belmont University	Oratorio Chorus	Mass in C major, K. 317	Wolfgang Amadeus Mozart	April 2014
Belmont University	University Singers	Dies Irae	(Liber Usualis)	April 2014
Belmont University	University Singers	Incantations	Michael McGlynn	April 2014
Belmont University	University Singers	Lamentations of Jeremiah	Z. Randall Stroope	April 2014
Belmont University	University Singers & Women's Choir	Apocalyptica	arr. Cole Thannisch & Alex Roby	April 2014
Belmont University	University Singers & Women's Choir	Vivos Voco	Joan Szymko	April 2014
Belmont University	Women's Choir	Eatnemen Vuelie	Frode Fjellheim	April 2014
Belmont University	Women's Choir	No Time	arr. Susan Brumfield	April 2014
Belmont University	Women's Choir	Revelation (part 1)	Z. Randall Stroope	April 2014
Belmont University	Women's Choir	Revelation (part 2)	Z. Randall Stroope	April 2014
Belmont University	Women's Choir	Storm Comin'	Ruth Moody	April 2014
Belmont University	24, Oratorio Chorus, University Chorale,	The Call of Wisdom	Will Todd	October 2014
Belmont University	University Singers	Mass in Blue	Will Todd	October 2014
Belmont University	Oratorio Chorus	Gospel Mass	Robert Ray	October 2014
Belmont University	University Chorale			

Belmont University	University Chorale	John the Revelator	arr. Paul Caldwell & Sean Ivory	October 2014
Belmont University	University Chorale	Peze Kafé	arr. Sten Källman	October 2014
Belmont University	University Chorale	Song to the Moon (La Luna)	Z. Randall Stroope	October 2014
Belmont University	University Chorale	Vidi Speciosam	Will Todd	October 2014
Belmont University	University Chorale	You Are the Music	Dan Forrest	October 2014
Belmont University	University Singers	This Place	Will Todd	October 2014
Belmont University	Women's Choir	Letter From a Girl to the World	Andrea Ramsey	October 2014
Belmont University	University Chorale	A Better Resurrection	Craig Courtney	February 2015
Belmont University	University Chorale	Cantate Domino	Claudio Monteverdi	February 2015
Belmont University	University Chorale	Daniel, Servant of the Lord	arr. Stacey Gibbs	February 2015
Belmont University	University Chorale	Do Not Let Your Hearts Be Troubled	Paul McKay	February 2015
Belmont University	University Chorale	In Slumber, Peaceful Slumber	Christian Gregor	February 2015
Belmont University	University Chorale	Incantations	Michael McGlynn	February 2015
Belmont University	University Chorale	Os justi meditabitur	Anton Bruckner	February 2015
Belmont University	University Chorale	Psalm 150	Andrew Bleckner	February 2015
Belmont University	University Chorale	Salmo 150	Ermani Aguiar	February 2015
Belmont University	University Chorale	Wayfaring Stranger	arr. Michael Engelhardt	February 2015
Belmont University	24 & University Singers	Global Chant	None	April 2015
Belmont University	24 & University Singers	Home	Ingrid Michaelson/arr. Allie Senyard, Patrick Dunnevant	April 2015
Belmont University	24 & University Singers	Panem	arr. Cole Thannisch & Jake Handy	April 2015
Belmont University	Chamber Singers	Ain'a that Good News	William Dawson	April 2015
Belmont University	Chamber Singers	Blow the Candles Out	arr. Gregg Smith	April 2015
Belmont University	Chamber Singers	Come in and Stay a While	Rhonda Polay	April 2015
Belmont University	Chamber Singers	I Got Shoes	arr. Alice Parker	April 2015
Belmont University	Chamber Singers	In Your Voice	Deen Entsminger	April 2015
Belmont University	Chamber Singers	O Lord, Increase My Faith	Orlando Gibbons	April 2015
Belmont University	Chamber Singers	Psalm 134, 23 & 111	Deen Entsminger	April 2015
Belmont University	Chamber Singers	Rejoice in the Lamb	Benjamin Britten	April 2015
Belmont University	Oratorio Chorus	Psalm 42	Felix Mendelssohn	April 2015
Belmont University	University Singers	A Boy and a Girl	Eric Whitacre	April 2015
Belmont University	University Singers	Antiphon	Ralph Vaughan Williams	April 2015
Belmont University	University Singers	Everybody Imagine	arr. Sam Robson	April 2015
Belmont University	Women's Choir	American Anthem	Gene Scheer/arr. Purifoy	April 2015

Belmont University	Women's Choir	El Vito	arr. Joni Jensen	April 2015
Belmont University	Women's Choir	How Can I Cry?	Moira Smiley	April 2015
Belmont University	Women's Choir	Letter From A Girl to the World	Andrea Ramsey	April 2015
Belmont University	Women's Choir	Light of a Clear Blue Morning	Dolly Parton	April 2015
Belmont University	Women's Choir	May It Be	arr. Mark Brymer	April 2015
Belmont University	Women's Choir	Now I Walk In Beauty	Traditional Native American	April 2015
Belmont University	Women's Choir	Songbird	Sarah Quartel	April 2015
Belmont University	Chamber Singers	Sicut Cervus	Giovanni Pierluigi da Palestrina	April 2011, April 2012, April 2013, April 2014, April 2015
Belmont University	Chamber Singers	That Lonesome Road	James Taylor/arr. Deen Entsminger	April 2011, April 2012, April 2013, April 2014, April 2015
Belmont University	Chamber Singers	Alleluia	Randall Thompson	April 2011, April 2013
Belmont University	Chamber Singers	Confirma Hoc Deus	Gregor Aichinger	April 2011, April 2014
Belmont University	Chamber Singers	Praise Ye the Lord	Alan Hovahness	April 2011, April 2014
Belmont University	Chamber Singers	Speak to One Another of Psalms	Jean Berger	April 2011, April 2015
Belmont University	Chamber Singers	A Prayer	Deen Entsminger	April 2012, April 2013
Belmont University	Chamber Singers	Hold Me Rock Me	Brian Tate	April 2012, April 2014
Belmont University	Chamber Singers	Light	Deen Entsminger	April 2012, April 2014
Belmont University	Chamber Singers	Bless the Broken Road	arr. Deen Entsminger	April 2013, April 2014
Belmont University	University Chorale	I've Been in the Storm So Long	arr. Jeffery Ames	May 2011, February 2015
Belmont University	University Chorale	Cantus gloriosus	Józef Świder	November 2010, May 2011

Belmont University	University Chorale	O Lord God	Paul Tschesnokoff	November 2010, May 2011
Belmont University	University Chorale	Prayer for Grace	Daniel Gawthrop	November 2010, May 2011
Belmont University	University Chorale	Tshotsholoza	arr. Jeffery Ames	November 2010, May 2011
Belmont University	University Chorale	An die Heimat, Op. 64, no. 1	Johannes Brahms	November 2011, April 2012
Belmont University	University Chorale	Ave maris stella	Trond Kverno	November 2011, April 2012
Belmont University	University Chorale	Lux Aeterna	Brian Schmidt	November 2011, April 2012
Belmont University	University Chorale	My Spirit Is Uncaged	Paul Rardin	November 2011, April 2012
Belmont University	University Chorale	Past Life Melodies	Sarah Hopkins	November 2011, April 2012
Belmont University	University Chorale	Angele Dei	Susan LaBarr	October 2013, February 2014
Belmont University	University Chorale	Beati quorum via, Op. 38, no. 3	Charles Villiers Stanford	October 2013, February 2014
Belmont University	University Chorale	God Be With You Till We Meet Again	William Tomer/arr. Joseph Graham	October 2013, February 2014
Belmont University	University Chorale	Nyon Nyon	Jake Runestad	October 2013, February 2014
Belmont University	University Chorale	Ring Out, Wild Bells	Jonathan Dove	October 2013, February 2014
Belmont University	University Chorale	Sehnsucht, Op. 112, no. 1	Johannes Brahms	October 2013, February 2014
Belmont University	Women's Choir	Nigra Sum	Pablo Casals	October 2014, April 2015
Brigham Young University	BYU Singers, Men's Chorus, Women's Chorus	How Shall I Sing That Majesty?	Ken Naylor/arr. Alistair Warwick	September 2010
Brigham Young University	Concert Choir	Another Spring	Howard Helvey	September 2010
Brigham Young University	Concert Choir	O Praise God in His Holiness	Malcolm Archer	September 2010
Brigham Young University	Men's Chorus	On Jordan's Stormy Banks	Howard Helvey	September 2010

Brigham Young University	Men's Chorus	Deep River	arr. Howard Helvey	November 2010
Brigham Young University	Men's Chorus	I Know an Old Woman	Rose Bonne & Alan Mills/arr. Daryl Runswick	November 2010
Brigham Young University	Men's Chorus	Silent Noon	Ralph Vaughan Williams/arr. Ronald Kauffman	November 2010
Brigham Young University	Men's Chorus	Sometimes I Feel Like a Motherless Child	arr. Fenno Heath	November 2010
Brigham Young University	Women's Chorus	How Do I Love Thee?	Nathan Christensen	November 2010
Brigham Young University	Women's Chorus	I Know That My Redeemer Lives	Lewis Edwards/arr. Laurence Lyon	November 2010
Brigham Young University	Women's Chorus	Jeanie with the Light Brown Hair	arr. David Dusing	November 2010
Brigham Young University	Women's Chorus	Jehovah Hear Our Prayer	Ron Nelson	November 2010
Brigham Young University	Women's Chorus	Skylark	Hoagy Carmichael/arr. Kirby Shaw	November 2010
Brigham Young University	BYU Singers	Lullay Alleluia	arr. Ruth Elaine Schram	December 2010
Brigham Young University	BYU Singers	Pat-a-pan	arr. Mark Burrows	December 2010
Brigham Young University	BYU Singers, Men's Chorus, Women's Chorus	Ding! Dong! Merrily on High	arr. Mack Wilberg	December 2010
Brigham Young University	BYU Singers, Men's Chorus, Women's Chorus	Nativity Carol	John Rutter	December 2010
Brigham Young University	BYU Singers, Men's Chorus, Women's Chorus	Still, Still, Still	arr. Mack Wilberg	December 2010
Brigham Young University	Concert Choir	God Rest Ye Merry, Gentlemen	arr. Stephen Oliver	December 2010
Brigham Young University	Concert Choir	In the Bleak Mid-Winter	Gustav Holst/arr. Harold Darke	December 2010
Brigham Young University	Men's Chorus	Masters in This Hall	arr. Mark Hayes	December 2010
Brigham Young University	University Chorale	Ai, nama mamina	Andreijs Jansons	December 2010
Brigham Young University	University Chorale	Angels We Have Heard on High	arr. Drew Collins	December 2010
Brigham Young University	University Chorale	Emmanuel	Dennis Friesen-Carper	December 2010
Brigham Young University	University Chorale	In dulci jubilo	Johann Sebastian Bach	December 2010
Brigham Young University	University Chorale	In Judah's Land	arr. Michael Eglin	December 2010
Brigham Young University	University Chorale	Jubilate Deo	Benjamin Britten	December 2010
Brigham Young University	University Chorale	Mary, What You Gonna Name that Pretty Little Baby?	arr. Laurie Betts Hughes	December 2010
Brigham Young University	University Chorale	Nightingale Carol	Andrew Carter	December 2010
Brigham Young University	University Chorale	O Come, All Ye Faithful	John Wade/arr. Richard Elliot	December 2010
Brigham Young University	University Chorale	Puer natus	Samuel Scheidt	December 2010

Brigham Young University	University Chorale	Rise Up, Shepherd!	arr. Ken Berg	December 2010
Brigham Young University	University Chorale	Shepherd's Pipe Carol	John Rutter	December 2010
Brigham Young University	University Chorale	The Lord Is My Shepherd	Randall Thompson	December 2010
Brigham Young University	Women's Chorus	Angels We Have Heard on High	arr. Philip Kern	December 2010
Brigham Young University	BYU Singers	Surrexit Christus hodie	Samuel Scheidt	February 2011
Brigham Young University	Concert Choir	Chantez à Dieu	Jan Pieterszoon Sweelink	February 2011
Brigham Young University	Concert Choir	Everyone Sang	Dominick Argento	February 2011
Brigham Young University	Concert Choir	I Have Had Singing	Steven Sametz	February 2011
Brigham Young University	Concert Choir	In paradisum	Matthew Nielsen	February 2011
Brigham Young University	Concert Choir	Rest	Timothy Jon Tharaldson	February 2011
Brigham Young University	Men's Chorus	Angelae Dei	Lindsay Goodson	February 2011
Brigham Young University	Men's Chorus	Laudate pueri	Felix Mendelssohn-Bartholdy	February 2011
Brigham Young University	Women's Chorus	Chichester Psalms	Leonard Bernstein	February 2011
Brigham Young University	Women's Chorus	Song to the Moon	Antonín Dvořák	February 2011
Brigham Young University	BYU Singers	Chantez à Dieu	Jan Pieterszoon Sweelink	March 2011
Brigham Young University	BYU Singers	Each Day	Stephen Paulus	March 2011
Brigham Young University	Men's Chorus	Agnus Dei (from <i>Mass for Five Voices</i>)	William Byrd	March 2011
Brigham Young University	Men's Chorus	Breathe on Me, Breath of God	Aaron David Miller	March 2011
Brigham Young University	Men's Chorus	Brightly Beams Our Father's Mercy	Philip Paul Bliss/arr. Lane Johnson	March 2011
Brigham Young University	Men's Chorus	Brothers, Sing On!	Edvard Grieg	March 2011
Brigham Young University	Men's Chorus	Feng Yang Hua Gu	arr. Jing Ling Tam	March 2011
Brigham Young University	Men's Chorus	Kua Rongo Mai Koe	arr. Eddie Quald	March 2011
Brigham Young University	Men's Chorus	Rise Up, O Men of God	William Walter/arr. Mack Wilberg	March 2011
Brigham Young University	Men's Chorus	Sanctus (from <i>Messe Basse</i>)	Gabriel Fauré	March 2011
Brigham Young University	Men's Chorus	Sárga csizmát	arr. Ronald Staheli	March 2011
Brigham Young University	Men's Chorus	There Was an Old Woman	Rose Bonne & Alan Mills/arr. Daryl Runswick	March 2011
Brigham Young University	University Chorale	Barter	Michael Eglin	April 2011
Brigham Young University	University Chorale	Carpenters of God	Vijay Singh	April 2011
Brigham Young University	University Chorale	Christ the Lord Is Risen Today	arr. Joseph Hoffman	April 2011
Brigham Young University	University Chorale	False Sir John	Daniel Burton	April 2011
Brigham Young University	University Chorale	Gloria (from <i>Missa in Tempore Belli</i>)	Franz Josef Haydn	April 2011
Brigham Young University	University Chorale	High Barbary	arr. Gregg Smith	April 2011

Brigham Young University	University Chorale	Liebeslieder Walzer (Nos. 9, 11, & 15)	Johannes Brahms	April 2011
Brigham Young University	University Chorale	Love Never Ends	Eleanor Daley	April 2011
Brigham Young University	University Chorale	Magnificat (from <i>The Glory of His Majesty</i>)	Jackson Berkey	April 2011
Brigham Young University	University Chorale	My Spirit is Uncaged	Paul Rardin	April 2011
Brigham Young University	University Chorale	O nata lux	Thomas Tallis	April 2011
Brigham Young University	University Chorale	O Thou that Art the Light	Gabriel Jackson	April 2011
Brigham Young University	University Chorale	Somebody's Runnin' from God	Henry Hinnant	April 2011
Brigham Young University	University Chorale	This Is My Father's World	Mack Wilberg	April 2011
Brigham Young University	Women's Chorus	Angele Dei	Lindsay Goodson	April 2011
Brigham Young University	Women's Chorus	Antonio	Jay Broeker	April 2011
Brigham Young University	Women's Chorus	Cradle Song	Daniel Kallman	April 2011
Brigham Young University	Women's Chorus	Grace	arr. Mark Hayes	April 2011
Brigham Young University	Women's Chorus	Softly and Tenderly	arr. Jean Applonie	April 2011
Brigham Young University	Concert Choir	Father in Heaven	arr. Robert Cundick	September 2011
Brigham Young University	Concert Choir	Laudate Nomen	Carlyle Sharpe	September 2011
Brigham Young University	Concert Choir	Pilgrims' Hymn	Stephen Paulus	September 2011
Brigham Young University	Women's Chorus	Nearer My God to Thee	arr. David Zabriskie	September 2011
Brigham Young University	Men's Chorus	Cantique de Jean Racine	Gabriel Fauré/arr. K. Lee Scott	October 2011
Brigham Young University	Men's Chorus	High Word of God, Eternal Light	arr. David Willcocks	October 2011
Brigham Young University	Men's Chorus	Mariah (from <i>Paint Your Wagon</i>)	Alan Jay Lerner & Frederick Lowe/arr. Lyle Durland	October 2011
Brigham Young University	Men's Chorus	On My Way (from <i>Paint Your Wagon</i>)	Alan Jay Lerner & Frederick Lowe/arr. Lyle Durland	October 2011
Brigham Young University	Men's Chorus	Tching-Tchinga-Raya	David Maddux	October 2011
Brigham Young University	Men's Chorus	There's a Coach Coming In (from <i>Paint Your Wagon</i>)	Alan Jay Lerner & Frederick Lowe/arr. Lyle Durland	October 2011
Brigham Young University	Women's Chorus	Benedictus (from <i>Concerto for Cello & Orchestra</i>)	Luigi Boccherini/arr. Robert Sieving	October 2011
Brigham Young University	Women's Chorus	I Want Jesus to Walk with Me	arr. Richard Nance	October 2011
Brigham Young University	Women's Chorus	Jesus Once of Humble Birth	Giacomo Meyerbeer/arr. Christopher Downard	October 2011
Brigham Young University	Women's Chorus	The Beauty of Your Dreams	Joan Szymko	October 2011
Brigham Young University	BYU Singers	Come With Thy Sweet Voice Again	Stephen Collins Foster	November 2011
Brigham Young University	BYU Singers	Gloria (from <i>Mass</i> , Op. 84)	Vincent Persichetti	November 2011
Brigham Young University	BYU Singers	Jennie Kiss'd Me	Eric William Barnum	November 2011

Brigham Young University	BYU Singers	Sanctus (from <i>Mass</i>)	Leonard Bernstein	November 2011
Brigham Young University	BYU Singers	Simple Gifts	Aaron Copland/arr. Bob Chilcott	November 2011
Brigham Young University	BYU Singers	The Ol' Chisholm Trail	Libby Larsen	November 2011
Brigham Young University	BYU Singers & Concert Choir	Laudate Nomen	Carlyle Sharpe	November 2011
Brigham Young University	BYU Singers BYU Singers, Concert	Angels We Have Heard on High	arr. Craig Courtney	December 2011
Brigham Young University	Choir, Men's Chorus, Women's Chorus BYU Singers, Concert	A Star Shall Rise Up out of Jacob	Felix Mendelssohn-Bartholdy	December 2011
Brigham Young University	Choir, Men's Chorus, Women's Chorus	There Is a Star	Joseph Martin	December 2011
Brigham Young University	Concert Choir	Away in a Manger	arr. Bob Chilcott	December 2011
Brigham Young University	Concert Choir	Rejoice and Be Merry	John Rutter	December 2011
Brigham Young University	Men's Chorus	Little Drummer Boy	Katherine Davis	December 2011
Brigham Young University	University Chorale	Alexander's Feast: The Many	George Frideric Handel	December 2011
Brigham Young University	University Chorale	Angels We Have Heard on High	arr. Jackson Berkey	December 2011
Brigham Young University	University Chorale	Angels, from the Realms of Glory	Malcolm Archer	December 2011
Brigham Young University	University Chorale	Autumn	Jussi Chydenius	December 2011
Brigham Young University	University Chorale	Ave Maria	John Rutter	December 2011
Brigham Young University	University Chorale	Bring a Torch, Jeanette, Isabella	arr. Howard Helvey	December 2011
Brigham Young University	University Chorale	Down By the Sally Gardens	arr. John Rutter	December 2011
Brigham Young University	University Chorale	Go Tell It On the Mountain	arr. Thurlow Steffy	December 2011
Brigham Young University	University Chorale	Mairi's Wedding	arr. Dave & Jean Perry	December 2011
Brigham Young University	University Chorale	O Come Divine Messiah	Howard Helvey	December 2011
Brigham Young University	University Chorale	Shivna	Bill Whelan	December 2011
Brigham Young University	University Chorale	Sing We Now of Christmas	arr. Howard Helvey	December 2011
Brigham Young University	University Chorale	Snowflakes	Seth Houston	December 2011
Brigham Young University	University Chorale	Sweet Little Jesus Boy	Robert MacGimsey/arr. Earlene Rentz	December 2011
Brigham Young University	University Chorale	Tenebrae factae sunt	Michael Haydn	December 2011
Brigham Young University	University Chorale	The Storm Is Passing Over	arr. Larry Nickel	December 2011
Brigham Young University	Women's Chorus	Candlelight Carol	John Rutter	December 2011
Brigham Young University	Women's Chorus	The Twelve Days of Christmas	arr. Peter Harvey	December 2011

Brigham Young University	BYU Singers & Concert	Pilgrims' Hymn	Stephen Paulus	January 2012
Brigham Young University	Concert Choir	Alleluia (from <i>Lobet den Herrn</i> , BWV 230)	Johann Sebastian Bach	January 2012
Brigham Young University	Concert Choir	How Can I Keep from Singing?	arr. Ronald Staheli	January 2012
Brigham Young University	BYU Singers	Children Will Listen (from <i>Into the Woods</i>)	Stephen Sondheim	February 2012
Brigham Young University	BYU Singers	Glory to God in the Highest	Randall Thompson	February 2012
Brigham Young University	BYU Singers	Kittery	William Billings	February 2012
Brigham Young University	BYU Singers	O Lord, I Would Hear Thy Word (from <i>The Restoration</i>)	Merril Bradshaw	February 2012
Brigham Young University	BYU Singers	Psalm 42	George Chadwick	February 2012
Brigham Young University	BYU Singers	A Poor Wayfaring Man of Grief	arr. Ronald Staheli	March 2012
Brigham Young University	BYU Singers	Come, Come, Ye Saints	arr. Mack Wilberg	March 2012
Brigham Young University	BYU Singers	Con amores, la mi madre	Juan de Anchieta	March 2012
Brigham Young University	BYU Singers	How Can I Keep from Singing?	arr. Ronald Staheli	March 2012
Brigham Young University	BYU Singers	Sure on this Shining Night	Morten Lauridsen	March 2012
Brigham Young University	Concert Choir	Lobet den Herrn, alle Heiden, BWV 230	Johann Sebastian Bach	March 2012
Brigham Young University	Concert Choir	Requiem in D minor, Op. 48	Gabriel Fauré	March 2012
Brigham Young University	Men's Chorus	Bashana haba'ah	Nurit Hirsch/arr. John Leavitt	March 2012
Brigham Young University	Men's Chorus	Bless This House	May Brae/arr. Rosalind Hall	March 2012
Brigham Young University	Men's Chorus	Contradiction	Franz Schubert	March 2012
Brigham Young University	Men's Chorus	El yivneh hagalil	arr. Peter Sozio	March 2012
Brigham Young University	Men's Chorus	Hava nagila	arr. Bryan Davies	March 2012
Brigham Young University	Men's Chorus	How Lovely is Thy Dwelling Place	John Leavitt	March 2012
Brigham Young University	Men's Chorus	Isaiah 44:3	Jackson Berkey	March 2012
Brigham Young University	Men's Chorus	Kyrie (from <i>Messe cum júbilo</i>)	Maurice Duruflé	March 2012
Brigham Young University	Men's Chorus	La cucaracha	arr. Robert Sund	March 2012
Brigham Young University	Men's Chorus	Pie Jesu (from <i>Requiem</i>)	Gabriel Fauré	March 2012
Brigham Young University	Men's Chorus	Praise Him	Michael Cox	March 2012
Brigham Young University	Men's Chorus	The Vagabond	Ralph Vaughan Williams	March 2012
Brigham Young University	Women's Chorus	Hark, I Hear the Harps Eternal	arr. Alice Parker	March 2012
Brigham Young University	Women's Chorus	It Was a Lover and His Lass	John Rutter	March 2012
Brigham Young University	Women's Chorus	Orpheus with His Lute	Ralph Vaughan Williams/arr. Archibald McDowell	March 2012
Brigham Young University	Women's Chorus	Palmetto	William Hauser/arr. Marsha Genensky & Susan Hellauer	March 2012
Brigham Young University	Women's Chorus	Prayers for the Gifts	Kinley Lange	March 2012
Brigham Young University	Women's Chorus	Sigh No More, Ladies	Ralph Vaughan Williams	March 2012

Brigham Young University	Women's Chorus	Sing Creation's Music On (from <i>Songs Eternity</i>)	Stephen Paulus	March 2012
Brigham Young University	University Chorale	A Celtic Blessing	Simon Lole	April 2012
Brigham Young University	University Chorale	At the Name of Jesus	René Clausen	April 2012
Brigham Young University	University Chorale	Cantate tuba	Giovannia Pierluigi da Palestrina	April 2012
Brigham Young University	University Chorale	Come unto Jesus	S. Gordon Jessop	April 2012
Brigham Young University	University Chorale	Goin' Home (from <i>New World Symphony</i>)	Antonin Dvorak/arr. William Fisher	April 2012
Brigham Young University	University Chorale	He Is Risen!	Joachim Neander/arr. David Zabriskie	April 2012
Brigham Young University	University Chorale	Jesu, dulcis memoria	Tomás Luis de Victoria	April 2012
Brigham Young University	University Chorale	Justorum animae	Gabriel Jackson	April 2012
Brigham Young University	University Chorale	Kyrie (from <i>Kleine Orgelmesse</i>)	Franz Josef Haydn	April 2012
Brigham Young University	University Chorale	Kyrie (from <i>Mass in C Major</i> , Op. 86)	Ludwig van Beethoven	April 2012
Brigham Young University	University Chorale	Long Ago and Far Away (from <i>Cover Girl</i>)	George Gershwin/arr. Mark Hayes	April 2012
Brigham Young University	University Chorale	My Lord, What a Mornin'	arr. Harry Burleigh	April 2012
Brigham Young University	University Chorale	O Savior	Hans Leo Hassler/arr. Johann Sebastian Bach	April 2012
Brigham Young University	University Chorale	Revey venir du printans	Claude Le Jeune	April 2012
Brigham Young University	University Chorale	Shout for Joy	Dan Davison	April 2012
Brigham Young University	University Chorale	Balia Di Sehu	Eduard Toppenberg/arr. Rufo Odor	August 2012
Brigham Young University	University Chorale	Bonzorno Madonna	Antonio Scandello	August 2012
Brigham Young University	University Chorale	Come Pretty Love	arr. Joan Szymko	August 2012
Brigham Young University	University Chorale	I Will Not Leave You Comfortless	William Byrd	August 2012
Brigham Young University	BYU Singers	Always Singing	Dale Warland	September 2012
Brigham Young University	BYU Singers	Lord, My God, I Trust in Thee	Johann Heinrich Lützel	September 2012
Brigham Young University	BYU Singers, Concert Choir, Men's Chorus, Women's Chorus	The Lord's Prayer	B. Cecil Gates	September 2012
Brigham Young University	Concert Choir	Come Follow Me	Samuel McBurney/arr. Robert Manookin	September 2012
Brigham Young University	Concert Choir	O Magnum Mysterium	Tomás Luis de Victoria	September 2012
Brigham Young University	Concert Choir	Simona MiDimona	arr. Josh Jacobson	September 2012
Brigham Young University	Men's Chorus	I Wanna Be Like You (from <i>The Jungle Book</i>)	arr. Lyle Durland	September 2012

Brigham Young University	Men's Chorus	Buffalo Gals	Traditional	November 2012
Brigham Young University	Men's Chorus	Dona nobis pacem	Giulio Caccini/arr. James Moore	November 2012
Brigham Young University	Men's Chorus	Dry Bones	arr. Livingston Gearhart	November 2012
Brigham Young University	Men's Chorus	Home on the Range	Daniel Kelley/arr. Paul Pert	November 2012
Brigham Young University	Men's Chorus	Jesu, Joy of Man's Desiring	Johann Sebastian Bach/arr. Archibald Davison	November 2012
Brigham Young University	Men's Chorus	O Bury Me Not	arr. Norman Luboff	November 2012
Brigham Young University	Men's Chorus	Riders in the Sky	arr. Norman Luboff	November 2012
Brigham Young University	Men's Chorus	The Morning Trumpet	arr. Mack Wilberg	November 2012
Brigham Young University	Women's Chorus	A Jubilant Song	Norman Dello Joio	November 2012
Brigham Young University	Women's Chorus	Amazing Grace	arr. Cherie Hall	November 2012
Brigham Young University	Women's Chorus	Missa brevis	Gabriel Fauré	November 2012
Brigham Young University	Women's Chorus	Missa Brevis Pacem	Edward Gregson	November 2012
Brigham Young University	Women's Chorus	Raindrops Keep Fallin' on My Head	Burt Bacharach	November 2012
Brigham Young University	BYU Singers	And Can this Newborn Mystery	Alan Bullard	December 2012
Brigham Young University	BYU Singers	He Is Born!	arr. Dan Forrest	December 2012
Brigham Young University	BYU Singers, Concert	Once in Royal David's City	arr. David Willcocks	December 2012
Brigham Young University	Choir, Men's Chorus, Women's Chorus	Coventry Carol	arr. Thomas Durham	December 2012
Brigham Young University	Concert Choir	Estampie Natalis	Vaclav Nelhybel	December 2012
Brigham Young University	Concert Choir	Come Lord Jesus (from <i>The Savior of the World</i>)	arr. Daniel McDavitt	December 2012
Brigham Young University	Men's Chorus	I Saw Three Ships	arr. Mark Riese	December 2012
Brigham Young University	Men's Chorus	Alleluia	Philip Hayes	December 2012
Brigham Young University	University Chorale	Amani	Audrey Snyder	December 2012
Brigham Young University	University Chorale	Blow, Blow Thou Winter Wind	John Rutter	December 2012
Brigham Young University	University Chorale	El Desembre congelat	arr. Robert Sieving	December 2012
Brigham Young University	University Chorale	En une seule fleur	Morten Lauridsen	December 2012
Brigham Young University	University Chorale	Eternal Rose	David Lantz III	December 2012
Brigham Young University	University Chorale	In the Bleak Mid-Winter	Gustav Holst	December 2012
Brigham Young University	University Chorale	Joy to the World	arr. Michael Culloton	December 2012
Brigham Young University	University Chorale	Noel	Brad Holmes	December 2012
Brigham Young University	University Chorale	O Come, All Ye Faithful	arr. Mack Wilberg	December 2012
Brigham Young University	University Chorale	Order My Steps	Jack Shrader	December 2012
Brigham Young University	University Chorale	People, Look East	Drew Collins	December 2012

Brigham Young University	University Chorale	Rejoice!	Jeffery Ames	December 2012
Brigham Young University	University Chorale	See, We Assemble (from <i>King Arthur</i>)	Henry Purcell	December 2012
Brigham Young University	Women's Chorus	Ding! Dong! Merrily on High	arr. Howard Cable	December 2012
Brigham Young University	Women's Chorus	Midwinter	Bob Chilcott	December 2012
Brigham Young University	BYU Singers	Three Nocturnes	Dan Forrest	February 2013
	BYU Singers, Concert			
Brigham Young University	Choir, Men's Chorus, Women's Chorus	More Holiness Give Me	arr. Ronald Staheli	February 2013
Brigham Young University	Concert Choir	Cum sanctis tuis in aeternum (from <i>Requiem</i> , K. 626)	Wolfgang Amadeus Mozart/arr. Carl Czerny	February 2013
Brigham Young University	Concert Choir	Sanctus (from <i>Requiem</i> , K. 626)	Wolfgang Amadeus Mozart/arr. Carl Czerny	February 2013
Brigham Young University	Concert Choir	Tell My Ma When I Go Home	arr. Jon Washburn	February 2013
Brigham Young University	Men's Chorus	Sweet is the Peace the Gospel Brings	Alfred Durham/arr. Lane Johnson	February 2013
Brigham Young University	Men's Chorus	Called to Serve Him	Adam Geibel/arr. David Zabriskie	March 2013
Brigham Young University	Men's Chorus	Hernando's Hideaway	Richard Adler & Jerry Ros/Arr. Rosalind Hall & Gary Madsen	March 2013
Brigham Young University	Men's Chorus	Onward Christian Soldiers	Arthur Sullivan/arr. Lane Johnson	March 2013
Brigham Young University	Men's Chorus	Press Forward, Saints	Vanja Watkins	March 2013
Brigham Young University	University Chorale	Ain'-a That Good News (from <i>Three Spirituals</i>)	K. Scott Warren	April 2013
Brigham Young University	University Chorale	Famine Song	Matthew Culloton	April 2013
Brigham Young University	University Chorale	Go, Tell It On the Mountain (from <i>Three Spirituals</i>)	K. Scott Warren	April 2013
Brigham Young University	University Chorale	Grant Us Thy Peace (Verleih uns Frieden)	Felix Mendelssohn-Bartholdy	April 2013
Brigham Young University	University Chorale	I Am the Rose of Sharon	William Billings	April 2013
Brigham Young University	University Chorale	If Ye Then Be Risen	Daniel Moe	April 2013
Brigham Young University	University Chorale	In Humility, Our Savior	Rowland Prichard/arr. Patrick Tatman	April 2013
Brigham Young University	University Chorale	Kala Kalla (from <i>Five Hebrew Love Songs</i>)	Eric Whitacre	April 2013
Brigham Young University	University Chorale	Now Our Meeting's Over	Jocelyn Hagen	April 2013
Brigham Young University	University Chorale	O nata lux	Tom Porter	April 2013
Brigham Young University	University Chorale	O Taste and See	Douglas Wagner	April 2013
Brigham Young University	University Chorale	Panis angelicus	Richard Wappel	April 2013

Brigham Young University	University Chorale	Parce Domine	Jeremy Young	April 2013
Brigham Young University	University Chorale	The Master Shepherd	S. Gordon Jessop	April 2013
Brigham Young University	Women's Chorus	A Poor Wayfaring Stranger	arr. Jonathan Rodgers	April 2013
Brigham Young University	Women's Chorus	Choral Hymns from the Rig Veda	Gustav Holst	April 2013
Brigham Young University	Women's Chorus	Columba aspexit	Tarik O'Regan	April 2013
Brigham Young University	Women's Chorus	Hey Jude	John Lennon & Paul McCartney/arr. Lane Johnson	April 2013
Brigham Young University	Women's Chorus	I Carry Your Heart	David Zabriskie	April 2013
Brigham Young University	Women's Chorus	Loch Lomond	arr. Anne-Marie Hildebrandt	April 2013
Brigham Young University	University Chorale	Acclamation (from <i>Gospel Mass</i>)	Robert Ray	August 2013
Brigham Young University	University Chorale	Blow Ye the Trumpet, Blow	arr. Paul Cary	August 2013
Brigham Young University	University Chorale	Credo (from <i>Gospel Mass</i>)	Robert Ray	August 2013
Brigham Young University	University Chorale	Der Abend	Johannes Brahms	August 2013
Brigham Young University	University Chorale	There Was a Time	Donna Schultz	August 2013
Brigham Young University	BYU Singers	Gloria (from <i>Missa Brevis</i>)	Richard Rodney Bennett	September 2013
Brigham Young University	BYU Singers, Concert Choir, Men's Chorus, Women's Chorus	Come, We That Love the Lord	Isaac Watts/arr. David Zabriskie	September 2013
Brigham Young University	Concert Choir	Andlinger sånger	August Söderman	September 2013
Brigham Young University	Concert Choir	Be Still My Soul	Jean Sibelius/arr. Joseph Hoffman	September 2013
Brigham Young University	BYU Singers	First You Have a Dream	K. Newell Dayley & Kander & Ebb	November 2013
Brigham Young University	BYU Singers	Home in-a dat Rock	arr. Moses Hogan	November 2013
Brigham Young University	BYU Singers	My Old Kentucky Home	Stephen Foster/arr. Donald Moore	November 2013
Brigham Young University	BYU Singers	O sacrum convivium	Steven Stucky	November 2013
Brigham Young University	BYU Singers	O sacrum convivium	Thomas Tallis	November 2013
Brigham Young University	BYU Singers	Pure Imagination	L. Bricusse & A. Newley/arr. Matthew D. Nielsen	November 2013
Brigham Young University	BYU Singers	Reap What You Sow	Petter Choplin	November 2013
Brigham Young University	BYU Singers	The Music of Home	Frank Loesser	November 2013
Brigham Young University	BYU Singers	This Little Light of Mine	arr. Nicholas Vangeloff	November 2013
Brigham Young University	Concert Choir	Across the Vast, Eternal Sky	Ola Gjeilo	November 2013
Brigham Young University	Concert Choir	All Night, All Day	arr. Lela Anderson	November 2013

Brigham Young University	Concert Choir	Jubilant Song	Mark Hayes	November 2013
Brigham Young University	Concert Choir	Jubilate Deo (from <i>Tres Cantus Laudendi</i>)	Mack Wilberg	November 2013
Brigham Young University	Concert Choir	Little Elegy	Stephen Paulus	November 2013
Brigham Young University	Concert Choir	Magnificat	Franscesco Durante	November 2013
Brigham Young University	Concert Choir	Mitten wir im Leben sind	Felix Mendelssohn-Bartholdy	November 2013
Brigham Young University	Concert Choir	Oculi omnium	Bob Chilcott	November 2013
Brigham Young University	Concert Choir	Psalm 150	Howard Hanson	November 2013
Brigham Young University	Concert Choir	Sanctus and Benedictus (from <i>Mass for a Sacred Place</i>)	Stephen Paulus	November 2013
Brigham Young University	Men's Chorus	O fortuna (from <i>Carmina burana</i>)	Carl Orff	November 2013
Brigham Young University	Men's Chorus	O Light of Life	Mack Wilberg	November 2013
Brigham Young University	Women's Chorus	Jesus Lover of My Soul	Joseph Holbrook/arr. Jean Applonie	November 2013
Brigham Young University	Women's Chorus	Lay Me Low	arr. Kevin Siegfried	November 2013
Brigham Young University	Women's Chorus	Merrick	arr. Marsha Genensky & Susan Hellauer	November 2013
Brigham Young University	Women's Chorus	My Shepherd Will Supply My Need	arr. Mack Wilberg	November 2013
Brigham Young University	BYU Singers	December the 25th	Leslie Bruicusse	December 2013
Brigham Young University	BYU Singers	Still, Still, Still	arr. Joey Hoelscher	December 2013
Brigham Young University	BYU Singers, Concert Choir, Men's Chorus, Women's Chorus	Far, Far Away on Judea's Plains	John Macfarlane	December 2013
Brigham Young University	BYU Singers, Concert Choir, Men's Chorus, Women's Chorus	Hallelujah Chorus (from <i>Christ on the Mount of Olives</i> , Op. 85)	Ludwig van Beethoven	December 2013
Brigham Young University	BYU Singers, Concert Choir, Men's Chorus, Women's Chorus	I Wonder As I Wander	John Jacob Niles/arr. Matthew Nielsen	December 2013
Brigham Young University	Concert Choir	Infant Holy	arr. Penny Rodriguez	December 2013
Brigham Young University	Concert Choir	Swedish Dance Carol	arr. Katherin Davis	December 2013
Brigham Young University	University Chorale	Adoramus te, Christe	Eric William Barnum	December 2013
Brigham Young University	University Chorale	Agnus Dei (from <i>Gospel Mass</i>)	Robert Ray	December 2013
Brigham Young University	University Chorale	Away in a Manger	Peter Gritton	December 2013
Brigham Young University	University Chorale	Cry No More	Dan Forrest	December 2013
Brigham Young University	University Chorale	Gloria (from <i>Gospel Mass</i>)	Robert Ray	December 2013

Brigham Young University	University Chorale	Heaven	André Thomas	December 2013
Brigham Young University	University Chorale	Hodie Christus natus est	Paul Basler	December 2013
Brigham Young University	University Chorale	Hold Me, Rock Me	Brian Tate	December 2013
Brigham Young University	University Chorale	I Saw Three Ships	Michael Harrison	December 2013
Brigham Young University	University Chorale	Make We Joy Now in This Feast	Malcolm Archer	December 2013
Brigham Young University	University Chorale	O magnum mysterium	Giovanni Gabrieli	December 2013
Brigham Young University	University Chorale	Sanctus (from <i>Gospel Mass</i>)	Robert Ray	December 2013
Brigham Young University	University Chorale	Shut de Do'	Mark Hayes	December 2013
Brigham Young University	Women's Chorus	For Him All Stars Have Shown	Bob Chilcott	December 2013
Brigham Young University	BYU Singers	Home	Aaron Jay Kernis	February 2014
Brigham Young University	BYU Singers	Home is a Special Kind of Feeling	John Rutter	February 2014
Brigham Young University	BYU Singers	Homeward Bound	Marta Keen	February 2014
Brigham Young University	BYU Singers	Journey Home	Abbie Betinis	February 2014
Brigham Young University	BYU Singers	Long Road	Ēriks Ešenvalds	February 2014
Brigham Young University	BYU Singers	O sacrum convivium	Steven Stucky	February 2014
Brigham Young University	BYU Singers	O They Tell Me of a Home	arr. Shawn Kirchner	February 2014
Brigham Young University	BYU Singers	The Long Road	Ēriks Ešenvalds	February 2014
Brigham Young University	BYU Singers	They Tell Me of a Home (Unclouded Day)	arr. Shawn Kirchner	February 2014
Brigham Young University	BYU Singers, Concert Choir, Men's Chorus, Women's Chorus	Hail to the Brightness of Zion's Glad Morning	Edwin Parry/arr. Ronald Staheli	February 2014
Brigham Young University	Concert Choir	I Need Thee Every Hour	Robert Lowry/arr. Gilbert Martin	February 2014
Brigham Young University	Concert Choir	The One Hundred Fiftieth Psalm	Howard Hanson	February 2014
Brigham Young University	Men's Chorus	Far Over the Misty Mountains Cold (from <i>The Hobbit</i>)	Howard Shore	February 2014
Brigham Young University	Women's Chorus	The Breath of Kindness	Lane Johnson	February 2014
Brigham Young University	Men's Chorus	Misty Mountains Cold	Howard Shore/arr. Tom Anderson	March 2014
Brigham Young University	University Chorale	All Creatures of Our God and King	arr. Mack Wilberg	March 2014
Brigham Young University	University Chorale	Grace Before Sleep	Susan LaBarr	March 2014
Brigham Young University	University Chorale	Love is Come Again	arr. Jody Lindh	March 2014
Brigham Young University	University Chorale	Misericordias Domini	Wolfgang Amadeus Mozart (ed. Decker)	March 2014
Brigham Young University	University Chorale	The Reapers All with Their Sharp Sickles	arr. Seth Houston	March 2014
Brigham Young University	Women's Chorus	A Cradle Song	Daniel Kallman	April 2014
Brigham Young University	Women's Chorus	Ave Maria	Johannes Brahms	April 2014

Brigham Young University	Women's Chorus	I Thank You God	Gwyneth Walker	April 2014
Brigham Young University	Women's Chorus	I'm Wishing/One Song (from <i>Snow White</i>)	Larry Morey & Frank Churchill	April 2014
Brigham Young University	Women's Chorus	Lay Me Low (from <i>Five Shaker Songs</i>)	Kevin Siegfried	April 2014
Brigham Young University	Women's Chorus	Let It Go (from <i>Frozen</i>)	Robert & Kristen Lopez/arr. Lyle Durland	April 2014
Brigham Young University	University Chorale	All Night, All Day	arr. Lela Anderson	August 2014
Brigham Young University	University Chorale	Ecce sacerdos magnus	Johan Michael Haydn (ed. Martin Banner)	August 2014
Brigham Young University	University Chorale	Jubilate Deo	Peter Anglea	August 2014
Brigham Young University	University Chorale	Long, Long Ago	arr. Dan Forrest	August 2014
Brigham Young University	University Chorale	My Heart Is Like a Singing Bird	Gary Smart	August 2014
Brigham Young University	University Chorale	Neckereien	Johannes Brahms	August 2014
Brigham Young University	BYU Singers, Concert Choir, Men's Chorus, Women's Chorus	For the Strength of the Hills	Evan Stephens/arr. Ronald Staheli	September 2014
Brigham Young University	Concert Choir	I Know That My Redeemer Lives	Lewis Edward/arr. Crawford Gates	September 2014
Brigham Young University	Concert Choir	Ave verum corpus	Wolfgang Amadeus Mozart	November 2014
Brigham Young University	Concert Choir	Ecce concipies	Mark Sirett	November 2014
Brigham Young University	Concert Choir	I've Been in the Storm So Long	arr. Mark Hayes	November 2014
Brigham Young University	Concert Choir	Inter natos mulierum	Wolfgang Amadeus Mozart	November 2014
Brigham Young University	Concert Choir	Jesus I Adore Thee	Stephen Caracciolo	November 2014
Brigham Young University	Concert Choir	Kyrie (from <i>Mass in G Minor</i>)	Johann Sebastian Bach	November 2014
Brigham Young University	Concert Choir	Mon coeur se recommande á vous	Orlando di Lasso	November 2014
Brigham Young University	Concert Choir	My Heart Is Longing for Your Love	Gregg Smith	November 2014
Brigham Young University	Concert Choir	Not One Sparrow Is Forgotten	arr. William Hawley	November 2014
Brigham Young University	Concert Choir	O God Our Help in Ages Past	arr. Rhonda Woodward	November 2014
Brigham Young University	Men's Chorus	Coronation Anthem No. 1	George Frideric Handel	November 2014
Brigham Young University	Men's Chorus	Freedom Song	arr. Rollo Dilworth	November 2014
Brigham Young University	Men's Chorus	Sanctus	Randall Johnson	November 2014
Brigham Young University	BYU Singers	Sing We Now of Christmas	arr. Fred Prentice	December 2014
Brigham Young University	BYU Singers	The Baby Softly Stills	Vanja Watkins	December 2014
Brigham Young University	BYU Singers, Concert Choir, Men's Chorus,	Angels We Have Heard on High	arr. Howard Helvey	December 2014

Brigham Young University	BYU Singers, Concert Choir, Men's Chorus, Women's Chorus	Carol of Joy	Dan Forrest	December 2014
Brigham Young University	BYU Singers, Concert Choir, Men's Chorus, Women's Chorus	Hallelujah Chorus (from <i>Messiah</i>)	George Frideric Handel	December 2014
Brigham Young University	BYU Singers, Concert Choir, Men's Chorus, Women's Chorus	Oh, Come All Ye Faithful	arr. Dan Forrest	December 2014
Brigham Young University	Concert Choir	Gesú Bambino	Pietro A. Yon	December 2014
Brigham Young University	Men's Chorus	Nowell	Randall Thompson & Fenno	December 2014
Brigham Young University	Men's Chorus	The Goslings	arr. Rosalind Hall	December 2014
Brigham Young University	University Chorale	Angels We Have Heard on High	arr. Philip Kern	December 2014
Brigham Young University	University Chorale	Annie Laurie	arr. Robert Shaw & Alice Parker	December 2014
Brigham Young University	University Chorale	Down to the River to Pray	arr. Philip Lawson	December 2014
Brigham Young University	University Chorale	Eternal Light	John Erickson	December 2014
Brigham Young University	University Chorale	Ett Nyfött Barn (A Newborn Child)	Robert Sund	December 2014
Brigham Young University	University Chorale	I Wonder As I Wander	arr. J. Aaron McDermid	December 2014
Brigham Young University	University Chorale	Lead, Kindly Light	arr. David Zabriskie	December 2014
Brigham Young University	University Chorale	Noël Ayisyen (A Haitian Noël)	Emile Desamours	December 2014
Brigham Young University	University Chorale	O Be Joyful in the Lord	Howard Helvey	December 2014
Brigham Young University	University Chorale	O Radiant Dawn	James MacMillan	December 2014
Brigham Young University	University Chorale	Song of Thanks to God	Franz Joseph Haydn	December 2014
Brigham Young University	University Chorale	Sweet Hour of Prayer	arr. William Bradbury	December 2014
Brigham Young University	University Chorale	The Road to the Isles	arr. Stuart Calvert	December 2014
Brigham Young University	Women's Chorus BYU Singers, Concert	Sussex Carol	arr. Clifton Noble Jr.	December 2014
Brigham Young University	Choir, Men's Chorus, Women's Chorus	Blessings	arr. Benjamin Harlan	February 2015
Brigham Young University	BYU Singers	Ain't That News	arr. Stephen Hatfield	March 2015
Brigham Young University	BYU Singers	Ballade to the Moon	Daniel Elder	March 2015
Brigham Young University	BYU Singers	Dryads' Bells	Stephen Chatman	March 2015
Brigham Young University	BYU Singers	Ghost Riders in the Sky (from <i>American Cowboy Song</i>)	arr. Ronald Staheli	March 2015
Brigham Young University	BYU Singers	Maila	arr. Ronald Staheli	March 2015

Brigham Young University	BYU Singers	Oh Danny Boy	arr. Ronald Staheli	March 2015
Brigham Young University	BYU Singers	Placido é il mar	Wolfgang Amadeus Mozart	March 2015
Brigham Young University	BYU Singers	The Colorado Trail (from <i>American Cowboy Song</i>)	arr. Ronald Staheli	March 2015
Brigham Young University	Men's Chorus	Death Shall Not Destroy My Comfort	arr. Mack Wilberg	March 2015
Brigham Young University	Men's Chorus	Deliver Us (from <i>The Prince of Egypt</i>)	Stephen Schwartz	March 2015
Brigham Young University	Men's Chorus	For the Strength of the Hills	Evan Stephens/arr. Thomas Durham	March 2015
Brigham Young University	Men's Chorus	In Flanders Fields	Paul Aitken	March 2015
Brigham Young University	Men's Chorus	Johnny Comes Marching Home	arr. David Zabriskie	March 2015
Brigham Young University	Men's Chorus	Jordan's Angels	arr. Rollo Dilworth	March 2015
Brigham Young University	Men's Chorus	Old MacDonald Had a Farm	arr. Derric Johnson	March 2015
Brigham Young University	Men's Chorus	The Plagues (from <i>The Prince of Egypt</i>)	Stephen Schwartz	March 2015
Brigham Young University	Men's Chorus	There Is a Balm	arr. Larry Fletcher	March 2015
Brigham Young University	Men's Chorus	Through Heaven's Eyes (from <i>The Prince of Egypt</i>)	Stephen Schwartz	March 2015
Brigham Young University	Women's Chorus	As I Search the Holy Scriptures	C. Marianne Fisher/arr. David Naylor	March 2015
Brigham Young University	Women's Chorus	Best Day of My Life	arr. McKay Crockett	March 2015
Brigham Young University	Women's Chorus	Everybody's Got Somebody but Me	Hunter Hayes/arr. Keith Evans	March 2015
Brigham Young University	Women's Chorus	Eye to Eye (from <i>The Goofy Movie</i>)	Tevin Campbell/arr. McKay Crockett & Keith Evans	March 2015
Brigham Young University	Women's Chorus	Happy	Pharell Williams/arr. Mark Brymer	March 2015
Brigham Young University	Women's Chorus	In Caelum Fero (from <i>Songs of Sanctuary</i>)	Karl Jenkins	March 2015
Brigham Young University	Women's Chorus	Song of the Plains (from <i>Cantate Mundi</i>)	Karl Jenkins	March 2015
Brigham Young University	University Chorale	Be Thou My Vision	arr. Mack Wilberg	April 2015
Brigham Young University	University Chorale	Behold the Wounds in Jesus' Hands	arr. Joseph Hoffman	April 2015
Brigham Young University	University Chorale	Fear Not	Todd Syswerda	April 2015
Brigham Young University	University Chorale	Geistliches Lied, Op. 30	Johannes Brahms	April 2015
Brigham Young University	University Chorale	Great Day	arr. Stacey Gibbs	April 2015
Brigham Young University	University Chorale	O Sing Joyfully	Adrian Batten	April 2015
Brigham Young University	University Chorale	O vos omnes	Blake Henson	April 2015
Brigham Young University	University Chorale	O Whistle and I'll Come to Ye	arr. Mack Wilberg	April 2015
Brigham Young University	University Chorale	Precious Lord, Take My Hand	arr. Howard Helvey	April 2015
Brigham Young University	University Chorale	Take Time To Be Holy	arr. John Longhurst	April 2015
Brigham Young University	University Chorale	The Eastertide with Joy was Bright	arr. Howard Helvey	April 2015

Brigham Young University	University Chorale	The Water is Wide	arr. René Clausen	April 2015
Brigham Young University	University Chorale	The Morning Trumpet	arr. Howard Helvey	August 2013, March 2014
Brigham Young University	University Chorale	Cantate Domino	Guiseppe Pitoni	December 2010, December 2012
Brigham Young University	Women's Chorus	Silent Night	Franz Gruber/arr. Christopher Downard	December 2010, December 2013
Brigham Young University	Men's Chorus	Fum, Fum, Fum	arr. Mack Wilberg	December 2011, December 2013
Brigham Young University	BYU Singers	The Rune of Hospitality	Alf Houkom	December 2011, February 2012, March 2012
Brigham Young University	BYU Singers, Concert Choir, Men's Chorus, Women's Chorus	The First Noel	arr. Dan Forrest	December 2012, December 2014
Brigham Young University	University Chorale	Erev Shel Shoshanim	Josef Hadar/arr. Jack Klebanow	December 2012, November 2014, March 2015
Brigham Young University	Men's Chorus	O Magnum Mysterium	Morten Lauridsen	December 2013, March 2014
Brigham Young University	University Chorale	Rejoice, the Lord Is King	Malcolm Archer	December 2014, April 2015
Brigham Young University	Women's Chorus	Psalm 96	Jared Oaks	February 2011, April 2011
Brigham Young University	Men's Chorus	How Firm a Foundation	arr. Emma Lou Diemer	February 2011, February 2011
Brigham Young University	Women's Chorus	He's Gone Away	arr. Cathy DeRousse	February 2013, April 2013
Brigham Young University	Women's Chorus	O aula nobilis	William Mathias	February 2013, April 2013
Brigham Young University	Men's Chorus	I'll Go Where You Want Me to God	Carrie Rounsefall/arr. Matthew Nielsen	February 2013, February 2013
Brigham Young University	Men's Chorus	Gloria in excelsis Deo	Paul Halley	February 2013, March 2013

Brigham Young University	Men's Chorus	Jonah's Song	Peter Schickele	February 2013, March 2013
Brigham Young University	Men's Chorus	Let Zion in Her Beauty Rise	Edward Partridge/arr. James Kasen	February 2013, March 2013
Brigham Young University	Men's Chorus	O Magnum Mysterium	Tom Council	February 2013, March 2013
Brigham Young University	Men's Chorus	Sing unto God (from <i>Judas Maccabaeus</i>)	George Frideric Handel	February 2013, March 2013
Brigham Young University	Men's Chorus	Sway	Pablo Beltran Ruiz/arr. Rosalind Hall & Gary Madsen	February 2013, March 2013
Brigham Young University	Women's Chorus	Ave Maria	David MacIntyre	February 2014, April 2014
Brigham Young University	Women's Chorus	Breath of Kindness	Lane Johnson	February 2014, April 2014
Brigham Young University	Women's Chorus	I Won't Say (I'm in Love) (from <i>Hercules</i>)	Alan Menken	February 2014, April 2014
Brigham Young University	Men's Chorus	Brotherhood of Man (from <i>How to Succeed in Business Without Really Trying</i>)	Frank Loesser	February 2014, March 2014
Brigham Young University	Men's Chorus	Dies Irae (from <i>Requiem</i>)	Wolfgang Amadeus Mozart	February 2014, March 2014
Brigham Young University	Men's Chorus	The Lord Is My Light	John Hatton/arr. James Kasen	February 2014, March 2014
Brigham Young University	Men's Chorus	Kia Hora Te Marino	Christopher Tin	February 2014, March 2014,
Brigham Young University	Men's Chorus	Baba Yetu (from <i>Civilization IV</i>)	Christopher Tin	February 2014, March 2014,
Brigham Young University	BYU Singers	Steal Away	arr. Bob Chilcott	February 2015, March 2015
Brigham Young University	Men's Chorus	Master the Tempest Is Raging	H.R. Palmer/arr. Ronald Staheli	February 2015, March 2015
Brigham Young University	Men's Chorus	Reconciliation	Stephen Chatman	February 2015, March 2015
Brigham Young University	Men's Chorus	Saints Bound for Heaven	arr. Mack Wilberg	February 2015, March 2015

Brigham Young University	Women's Chorus	Brave	Sarah Bareilles & Jack Antonoff/arr. Audrey Snyder	February 2015, March 2015
Brigham Young University	BYU Singers	Crucifixion (He Never Said a Mumblin' Word)	Adolphus Hailstork	January 2012, February 2012
Brigham Young University	BYU Singers	Duo Seraphim	Francisco Guesposo	January 2012, February 2012
Brigham Young University	BYU Singers	O vis aeternitatis (from <i>Hildegard Triptych</i>)	Frank Ferko	January 2012, February 2012
Brigham Young University	BYU Singers	Let Singing Lift Our Hearts Above	George Frideric Handel/arr. Ronald Staheli	January 2012, February 2012, March 2012
Brigham Young University	BYU Singers	Northern Lights	Ola Gjeilo	January 2012, September 2014, November 2013, March 2012,
Brigham Young University	BYU Singers, Concert Choir, Men's Chorus,	I Stand All Amazed	Charles Gabriel/arr. David Zabriskie	February 2012, November 2014, March 2012,
Brigham Young University	BYU Singers	Sing a Song	Joe Rapozo	September 2014, March 2012, November 2013, March 2012,
Brigham Young University	Men's Chorus	Come Thou Fount of Every Blessing	John Wyeth/arr. Daniel McDavitt	November 2013, February 2013, March 2012,
Brigham Young University	Women's Chorus	Reflections from Yad Vashem	Daniel Hall	November 2014, February 2015, March 2012, September 2014,
Brigham Young University	Women's Chorus	Amazing Grace	arr. Michael Hanawalt	November 2014, February 2015, March 2015, November 2010,
Brigham Young University	Women's Chorus	Hallelujah	William Walker/arr. Jean Applonie	April 2011, February 2014, April 2014

Brigham Young University	Men's Chorus	Love's Philosophy	Roger Quilter/arr. Rosalind Hall	November 2010, March 2011
Brigham Young University	Men's Chorus	The Hippopotamus Song	Donald Swann & Michael Flanders/arr. William Stickles	November 2010, March 2011
Brigham Young University	Men's Chorus	The Preacher and the Bear	arr. Daniel McDavitt	November 2010, March 2011
Brigham Young University	BYU Singers	Art Thou Troubled	William Billings	November 2011, February 2012
Brigham Young University	BYU Singers	Hold On (from <i>The Secret Garden</i>)	arr. Ronald Staheli	November 2011, February 2012
Brigham Young University	BYU Singers	Laudate Dominum omnes gentes	Tomás Luis de Victoria	November 2011, February 2012
Brigham Young University	Concert Choir	Denn alles Fleisch, es ist wie Gras (from <i>Ein Deutsches Requiem</i>)	Johannes Brahms	November 2011, January 2012
Brigham Young University	Men's Chorus	Jungle Rhythm	arr. Lyle Durland	November 2012, February 2013
Brigham Young University	Men's Chorus	Jacob's Ladder	arr. Gilbert Martin	November 2012, February 2013, March 2013
Brigham Young University	Men's Chorus	Didn't My Lord Deliver Daniel	arr. Moses Hogan	November 2012, February 2013, March 2013, March 2015
Brigham Young University	Women's Chorus	My God Is a Rock	arr. Daniel Kallman	November 2013, April 2014
Brigham Young University	BYU Singers	Glorificamus Te!	Daniel Kallman	November 2013, February 2014
Brigham Young University	BYU Singers	Glory to God on High (from <i>Missa Brevis</i>)	Richard Rodney Bennett	November 2013, February 2014
Brigham Young University	BYU Singers	Pilgrim Song	Ryan Murphy	November 2013, February 2014
Brigham Young University	Concert Choir	Hold On	arr. Marques Garrett	November 2013, February 2014
Brigham Young University	Men's Chorus	He Ain't Heavy, He's My Brother	Bobby Scott/arr. Jay Althouse	November 2013, March 2014

Brigham Young University	Men's Chorus	Lean on Me	Bill Withers	November 2013, March 2014
Brigham Young University	Men's Chorus	Miserere mei, Deus	Gregorio Allegri	November 2013, March 2014
Brigham Young University	Men's Chorus	The Iron Rod	William Clayson/arr. Ronald Staheli	November 2013, March 2014
Brigham Young University	Concert Choir	Gaudete	arr. Karl Jenkins	November 2014, December 2014
Brigham Young University	Concert Choir	Let All the World in Every Corner Sing	Sven Lekberg	November 2014, February 2015
Brigham Young University	BYU Singers	Stars Over Snow	Matthew Nielsen	November 2014, February 2015, March 2015
Brigham Young University	Women's Chorus	Adon Olam/From All That Dwell Below the Skies	arr. David Zabriskie	November 2014, February 2015, March 2015
Brigham Young University	BYU Singers	Amor quando fioria	Giovanna Pierluigi da Palestrina	November 2014, March 2015
Brigham Young University	BYU Singers	Ave verum corpus	Colin Mawby	November 2014, March 2015
Brigham Young University	BYU Singers	Cantate Domino canticum novum	Arvo Pärt	November 2014, March 2015
Brigham Young University	BYU Singers	Die Warnung	Franz Josef Haydn	November 2014, March 2015
Brigham Young University	BYU Singers	Fields of Gold	Sting	November 2014, March 2015
Brigham Young University	BYU Singers	Leonardo Dreams of His Flying Machine	Eric Whitacre	November 2014, March 2015
Brigham Young University	BYU Singers	Os justi meditabitur	Anton Bruckner	November 2014, March 2015
Brigham Young University	BYU Singers	Peace Like a River	arr. Ronald Staheli	November 2014, March 2015
Brigham Young University	BYU Singers	Seinn O	arr. J. David Moore	November 2014, March 2015

Brigham Young University	BYU Singers	Sfogava con le stelle	Claudio Monteverdi	November 2014, March 2015
Brigham Young University	Men's Chorus	Let Me Fly	arr. Rollo Dilworth	November 2014, March 2015
Brigham Young University	Men's Chorus	Jesus the Very Thought of Thee	Bernard of Clairvaux/arr. Daniel McDavitt	October 2011, March 2012
Brigham Young University	Women's Chorus	Eatnemen Vuelie (Fairest Lord Jesus)	Frode Fjellheim/arr. Archibald McDowell	October 2011, March 2012
Brigham Young University	BYU Singers, Men's Chorus, Women's Chorus	Now Glad of Heart	Keaton Lee Scott	September 2010, December 2010
Brigham Young University	BYU Singers	I Have Had Singing	Steven Sametz	September 2010, March 2011
Brigham Young University	BYU Singers	There Is Sweet Music Here	L.J. White	September 2010, March 2011
Brigham Young University	BYU Singers	Everyone Sang	Dominick Argento	September 2010, November 2010, November 2010, April 2011,
Brigham Young University	Women's Chorus	Shoo Fly Pie and Apply Pan Dowdy	arr. Kirby Shaw	March 2011, September 2012 September 2010, November 2010, September 2010, November 2010, April 2011,
Brigham Young University	Women's Chorus	Psalm 100	René Clausen	September 2014, November 2014, February 2015, March 2015
Brigham Young University	Men's Chorus	The Pasture (from <i>Frostiana</i>)	Randall Thompson	September 2010, November 2010, March 2011
Brigham Young University	Men's Chorus	O Be Joyful in the Lord	John Rutter	September 2010, November 2010, March 2011, November 2012

Brigham Young University	Concert Choir	Psalm 23	Fredrik Sixten	September 2010, September 2011, February 2012
Brigham Young University	BYU Singers, Concert Choir, Men's Chorus, Women's Chorus	Of the Father's Love Begotten	arr. John Ness Beck	September 2011, December 2011
Brigham Young University	BYU Singers	So I'll Sing with My Voice	Dominick Argento	September 2011, November 2011, February 2012
Brigham Young University	BYU Singers	Amor con fortuna	Juan del Encina	September 2011, November 2011,
Brigham Young University	BYU Singers	The Coolin (from <i>Reincarnations</i> , Op. 16)	Samuel Barber	September 2011, November 2011,
Brigham Young University	Men's Chorus	All Creatures of our God and King	arr. James Kasen	September 2011, October 2011
Brigham Young University	Men's Chorus	Hand Me Down That Can of Beans (from <i>Paint Your Wagon</i>)	Frederick Lowe/arr. Lyle Durland	September 2011, October 2011
Brigham Young University	Men's Chorus	The Impossible Dream (from <i>Man of La Mancha</i>)	Mitch Leigh/arr. Nathan Hoffeins	September 2011, October 2011
Brigham Young University	Women's Chorus	Awake My Heart to Sing	Mark Patterson	September 2011, October 2011
Brigham Young University	Women's Chorus	Over the Rainbow (from <i>The Wizard of Oz</i>)	Harold Arlen/arr. Russell Robinson	September 2011, October 2011
Brigham Young University	Women's Chorus	Ave Maria	Michael Head	September 2011, October 2011, March 2012
Brigham Young University	BYU Singers, Concert Choir, Men's Chorus, Women's Chorus	Come, Thou Long Expected Jesus	Allen Koepke	September 2012, December 2012
Brigham Young University	Men's Chorus	Hallelujah, Amen (from <i>Judas Maccabaeus</i>)	George Frideric Handel/arr. Archibald Davison	September 2012, November 2012
Brigham Young University	Men's Chorus	Red River Valley	arr. Miles Ramsay	September 2012, November 2012
Brigham Young University	Women's Chorus	Poor Wayfaring Stranger	arr. Jonathan Rodgers	September 2012, November 2012

Brigham Young University	Women's Chorus	Sanctus (from <i>Mass for Three Voices</i>)	William Byrd	September 2012, November 2012 September 2012,
Brigham Young University	Women's Chorus	Here Comes the Sun	George Harrison/arr. Deke Sharon	November 2012, April 2013, September 2013
Brigham Young University	BYU Singers, Concert Choir, Men's Chorus, Women's Chorus	Lost in Wonder	W.P. Rowlands/arr. Claude Bass	September 2013, December 2013
Brigham Young University	Concert Choir	An Old Irish Blessing	Ryan Gee	September 2013, November 2013
Brigham Young University	Women's Chorus	Ain't No Grave	Paul Caldwell & Sean Ivory	September 2013, November 2013
Brigham Young University	Women's Chorus	Come Thou Fount (from <i>Three Early American Hymn Tunes</i>)	arr. Bob Burroughs	September 2013, November 2013
Brigham Young University	BYU Singers	Gloria in excelsis Deo	Thomas Weelkes	September 2013, November 2013, February 2014
Brigham Young University	Men's Chorus	O Sing to the Lord	Dan Davison	September 2013, November 2013, March 2014
Brigham Young University	Men's Chorus	The Lord Is My Shepherd	Thomas Koshat/arr. K. Newell Dayley	September 2013, November 2013, March 2014
Brigham Young University	Concert Choir	Ave Maria (from <i>Vespers</i>)	Sergei Rachmaninoff	September 2014, November 2014
Brigham Young University	Concert Choir	Didn' My Lord Deliver Daniel	arr. Stacey Gibbs	September 2014, November 2014
Brigham Young University	Men's Chorus	Benedictus (from <i>The Armed Man</i>)	Karl Jenkins	September 2014, November 2014
Brigham Young University	Men's Chorus	Ke Alaula (Hawaiian)	Louis "Moon" Kauakahi/arr. Carl Hammer	September 2014, November 2014
Brigham Young University	Women's Chorus	Hamisha Asar	Flory Jagoda/arr. Nick Page	September 2014, November 2014

Brigham Young University	BYU Singers	Marie (from <i>Sept Chansons</i>)	Francis Poulenc	September 2014, November 2014, March 2015
Luther College	Cathedral Choir	A Boy and a Girl	Eric Whitacre	April 2010
Luther College	Cathedral Choir	Blue Skies	Irving Berlin arr. Melba Williamson	April 2010
Luther College	Cathedral Choir	Coelos ascendit hodie, Op. 38, no. 2	Charles Villiers Stanford	April 2010
Luther College	Cathedral Choir	Hope, Faith, Life, Love	Eric Whitacre	April 2010
Luther College	Cathedral Choir	Lay Up Your Treasures	Pepper Choplin	April 2010
Luther College	Cathedral Choir	O Lilizela	arr. Molly Stone	April 2010
Luther College	Cathedral Choir	Requiem	Eliza Gilkyson/arr. Craig Hella Johnson	April 2010
Luther College	Cathedral Choir	Sing We Merrily unto God Our Strength	Martin Shaw	April 2010
Luther College	Cathedral Choir	Skombia	Traditional Caprivi song	April 2010
Luther College	Cathedral Choir	The One	Ola Gjeilo	April 2010
Luther College	Cathedral Choir	The Silence	Andrew Bleckner	April 2010
Luther College	Cathedral Choir	Very Soon	Eric Whitacre	April 2010
Luther College	Cathedral Choir	When David Heard	Eric Whitacre	April 2010
Luther College	Collegiate Chorale	Baba wethu	Anders Nyberg	April 2010
Luther College	Collegiate Chorale	Bereden väg för Herran	arr. Anders Nyberg	April 2010
Luther College	Collegiate Chorale	Der er et Yndigt Land	Hans Ernst Krøyer	April 2010
Luther College	Collegiate Chorale	Finlandia Hymn	Jean Sibelius	April 2010
Luther College	Collegiate Chorale	He's Got the Whole World in His Hands	arr. Keith Hampton	April 2010
Luther College	Collegiate Chorale	I Want Jesus to Walk With Me	arr. Byron Smith	April 2010
Luther College	Collegiate Chorale	In Heaven Above	arr. Daniel Kallman	April 2010
Luther College	Collegiate Chorale	Jesu, Meine Freude	Johann Sebastian Bach	April 2010
Luther College	Collegiate Chorale	Our Father	Alexander Gretchaninoff	April 2010
Luther College	Collegiate Chorale	Psalm 95	Maurice Monhardt	April 2010
Luther College	Collegiate Chorale	Quittez, pasteurs	arr. John Rutter	April 2010
Luther College	Cathedral Choir, Collegiate Chorale, Norsemen	Psalm 23	Mark Zobel	October 2010
Luther College	Collegiate Chorale	Blagoslovi, Dushé Moya, Ghospoda	Mikhail Ippolitov-Ivanov	October 2010
Luther College	Collegiate Chorale	Da Pacem	Jeff Enns	October 2010

Luther College	Collegiate Chorale	Give peace, O Lord, in our time	Jeff Enns	October 2010
Luther College	Collegiate Chorale	Pilgrims' Hymn	Stephen Paulus	October 2010
Luther College	Aurora	Ring Out, Wild Bells!	Bradley Ellingboe	December 2010
Luther College	Aurora, Cantorei Aurora, Cantorei, Cathedral Choir, Collegiate Chorale,	Angels' Carol	John Rutter	December 2010
Luther College	Nordic Choir, Norsemen Aurora, Cantorei, Cathedral Choir, Collegiate Chorale,	Gloria	Randol Alan Bass	December 2010
Luther College	Nordic Choir, Norsemen Aurora, Cantorei, Cathedral Choir, Collegiate Chorale,	Gloria in Excelsis (from <i>Gloria</i>)	Antonio Vivaldi	December 2010
Luther College	Nordic Choir, Norsemen Aurora, Cantorei, Cathedral Choir, Collegiate Chorale,	Hope for Resolution	arr. Paul Caldwell & Sean Ivory	December 2010
Luther College	Nordic Choir, Norsemen Aurora, Cantorei, Cathedral Choir, Collegiate Chorale,	The First Nowell	arr. Mack Wilberg	December 2010
Luther College	Nordic Choir, Norsemen Aurora, Cantorei, Cathedral Choir, Collegiate Chorale,	There Shall a Star From Jacob Come Forth (from <i>Christus</i> , Op 97)	Felix Mendelssohn-Bartholdy	December 2010
Luther College	Nordic Choir, Norsemen Collegiate Chorale	What Shall We Give?	arr. Mack Wilberg	December 2010
Luther College	Nordic Choir	What Sweeter Music	John Rutter	December 2010
Luther College	Norsemen	Choral Fanfare for Christmas	Ron Nelson	December 2010
Luther College	Norsemen	Wana Baraka	arr. Shawn Kirchner	December 2010
Luther College	Nordic Choir	Autumn Landscapes (nos. 5 & 7)	Veljo Tormis	February 2011
Luther College	Nordic Choir	Caritas et Amor	Z. Randall Stroope	February 2011
Luther College	Nordic Choir	Danny Boy	arr. Roger Wagner	February 2011
Luther College	Nordic Choir	Ezekiel Saw de Wheel	arr. Moses Hogan	February 2011
Luther College	Nordic Choir	Festival Te Deum	Benjamin Britten	February 2011
Luther College	Nordic Choir	God Thou Art Love	Craig Courtney	February 2011
Luther College	Nordic Choir	Here I Am Lord	arr. Ovid Young	February 2011

Luther College	Nordic Choir	Hosanna to the Son of David	Orlando Gibbons	February 2011
Luther College	Nordic Choir	Lass dich nur nichts nicht dauren	Johannes Brahms	February 2011
Luther College	Nordic Choir	Like as the hart desireth the waterbrooks	Herbert Howells	February 2011
Luther College	Nordic Choir	Love divine, all loves excelling	arr. Mack Wilberg	February 2011
Luther College	Nordic Choir	O Sacrum Convivium	Thomas Tallis	February 2011
Luther College	Nordic Choir	Os Justi meditabitur sapientiam	Anton Bruckner	February 2011
Luther College	Nordic Choir	Richte mich Gott (Op. 78)	Felix Mendelssohn-Bartholdy	February 2011
Luther College	Nordic Choir	Sing Unto God	Paul Fetler	February 2011
Luther College	Nordic Choir	Sinner Man	arr. Howard Roberts	February 2011
Luther College	Nordic Choir	The Lamb	Ken Neufeld	February 2011
Luther College	Cathedral Choir	Fürchte dich nich, ich bin bei dir, BWV 228	Johann Sebastian Bach	April 2011
Luther College	Cathedral Choir	Infant Holy, Infant Lowly	arr. Paul Christiansen	April 2011
Luther College	Cathedral Choir	Jubilate Deo	Agneta Sköld	April 2011
Luther College	Cathedral Choir	Pilgrims' Hymn (from <i>The Three Hermits</i>)	Stephen Paulus	April 2011
Luther College	Cathedral Choir	Vinea mea electa	Francis Poulenc	April 2011
Luther College	Cathedral Choir, Collegiate Chorale	Hope for Resolution	arr. Paul Caldwell & Sean Ivory	April 2011
Luther College	Cathedral Choir, Collegiate Chorale, Nordic Choir	Luther Mass	Stephen Paulus	April 2011
Luther College	Cathedral Choir, Collegiate Chorale, Nordic Choir	Missa In Angustiis (Lord Nelson Mass)	Franz Joseph Haydn	April 2011
Luther College	Collegiate Chorale	Ave Maria, Op. 37, no. 6	Sergei Rachmaninoff	April 2011
Luther College	Collegiate Chorale	O beatum et sacrosanctum Diem	Peter Philips	April 2011
Luther College	Collegiate Chorale	Psalm 23	Mark Zobel	April 2011
Luther College	Collegiate Chorale	Surely He hath borne our griefs	Carl Heinrich Graun	April 2011
Luther College	Collegiate Chorale	Twa Tanbou	Sydney Guillaume	April 2011
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Norsemen	Eatnemen Vuelie	Forde Fjellheim	October 2011

Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Norsemen	Hark, I Hear the Harps Eternal	arr. Craig Carnahan	October 2011
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Norsemen	I Sing as I arise, today	James Fritschel	October 2011
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Norsemen	Ubi Caritas	Maurice Duruflé	October 2011
Luther College	Aurora	Love Came Down at Christmas	Edwin Fissinger/arr. Mary Geston	December 2011
Luther College	Aurora	O lux beatissima	Joan Szymko	December 2011
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Nordic Choir, Norsemen	Arise, Your Light Has Come	David Danner	December 2011
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Nordic Choir, Norsemen	Finale (from <i>King David</i>)	Arthur Honegger	December 2011
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Nordic Choir, Norsemen	O Holy Night	Adolphe Adam/arr. John Rutter	December 2011
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Nordic Choir, Norsemen	O nata lux de lumine (from <i>Canticles of Light</i>)	Bob Chilcott	December 2011
Luther College	Cantorei	Cantemos a María	arr. Juan Tony Guzmán	December 2011
Luther College	Cantorei	Shepherd's Pipe Carol	John Rutter	December 2011
Luther College	Cathedral Choir	Jeg er saa glad	arr. Sandra Peter	December 2011

Luther College	Cathedral Choir, Collegiate Chorale, Nordic Choir	For Unto Us a Child Is Born (from <i>Messiah</i>)	George Friedrich Handel	December 2011
Luther College	Collegiate Chorale	Noél Ayisyen	Emile Desamours	December 2011
Luther College	Collegiate Chorale	Run, Ye Shepherds, To the Light	Michael Haydn	December 2011
Luther College	Norsemen	Ave Maria	Franz Biebl	December 2011
Luther College	Norsemen	Tomorrow Shall Be My Dancing Day	arr. Howard Helvey	December 2011
Luther College	Nordic Choir	Dan-u-el	Kirke Mechem	February 2012
Luther College	Nordic Choir	Kyrie (from <i>Luther Mass</i>)	Stephen Paulus	February 2012
Luther College	Nordic Choir	Liebeslieder Walzer (Nos. 8 & 9)	Johannes Brahms	February 2012
Luther College	Nordic Choir	Lobet den Herrn, alle Heiden, BWV 230	Johann Sebastian Bach	February 2012
Luther College	Nordic Choir	Sigalagala (Let there be ululation!)	arr. S. A. Otieno	February 2012
Luther College	Cathedral Choir	Amazing Grace	arr. Amy Engelsdorfer	April 2012
Luther College	Cathedral Choir	Excerpts from <i>Requiem</i> (I, II, IV)	Herbert Howells	April 2012
Luther College	Cathedral Choir	Exultate Deo	Giovanni Pierluigi de Palestrina	April 2012
Luther College	Cathedral Choir	Ezekiel Saw the Wheel	arr. William Dawson	April 2012
Luther College	Cathedral Choir	I Sing as I Arise Today	James Fritschel	April 2012
Luther College	Cathedral Choir	I'm Gonna Sing 'Til the Spirit Moves in my Heart	arr. Moses Hogan	April 2012
Luther College	Cathedral Choir	The Earth Adorned	Waldemar Ahlén	April 2012
Luther College	Cathedral Choir	There Will Be Rest	Frank Ticheli	April 2012
Luther College	Cathedral Choir	Voice Dance	Greg Jasperse	April 2012
Luther College	Cathedral Choir	Weeping Mary	arr. Brad Holmes	April 2012
Luther College	Nordic Choir	Beati Quorum Via	Charles Villiers Stanford	May 2012
Luther College	Nordic Choir	Christ the Apple Tree	Stanford Scriven	May 2012
Luther College	Nordic Choir	Dum Transisset Sabbatum	John Taverner	May 2012
Luther College	Nordic Choir	Faithful Over a Few Things	Glenn Burleigh	May 2012
Luther College	Nordic Choir	Sanctus	Ola Gjeilo	May 2012
Luther College	Nordic Choir	Three Kings	Healey Willan	May 2012
Luther College	Nordic Choir	Tonight, Eternity Alone	René Clausen	May 2012
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Norsemen	Consecrate the Place and Day	Lloyd Pfautsch	October 2012

Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Norsemen	He'll Make a Way	Byron Smith	October 2012
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Norsemen	Nada te Turbe	Joan Szymko	October 2012
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Norsemen	The King of Love	arr. Paul Christiansen	October 2012
Luther College	Aurora	Hodie Christus Natus Est	arr. Agneta Sköld	December 2012
Luther College	Aurora	Patapan	arr. Sandra Peter	December 2012
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Nordic Choir, Norsemen	Angels We Have Heard On High	arr. Mack Wilberg	December 2012
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Nordic Choir, Norsemen	Christmas Day	Gustav Holst	December 2012
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Nordic Choir, Norsemen	In the Bleak Midwinter	arr. Harold Darke	December 2012
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Nordic Choir, Norsemen	Prologue (from <i>Hodie</i>)	Ralph Vaughan Williams	December 2012
Luther College	Cantorei	Sussex Carol	arr. Bob Chilcott	December 2012
Luther College	Cantorei	Who is the Baby?	Rosephanye Powell	December 2012
Luther College	Cathedral Choir	Ding Dong! Merrily on High	arr. Carolyn Jennings	December 2012
Luther College	Cathedral Choir	O Magnum Mysterium	Morten Lauridsen	December 2012
Luther College	Nordic Choir	Sing We Now of Christmas	arr. Fred Prentice	December 2012

Luther College	Nordic Choir	Wexford Carol	arr. Dale Warland	December 2012
Luther College	Norsemen	A King is Born	arr. Tim Sarsany	December 2012
Luther College	Norsemen	O Come, O Come Emmanuel	arr. Mark Templeton	December 2012
Luther College	Nordic Choir	All Hail the Power of Jesus' Name	arr. James Mulholland	February 2013
Luther College	Nordic Choir	Benedicto	Urmars Sisask	February 2013
Luther College	Nordic Choir	Christ Is Arisen (from <i>Three Pre-Reformation Choral Motets</i>)	Ledwig Lendel	February 2013
Luther College	Nordic Choir	E'en So, Lord Jesus, Quickly Come	Paul Manz	February 2013
Luther College	Nordic Choir	Go, Lovely Rose	Eric Whitacre	February 2013
Luther College	Nordic Choir	Hosanna to the Son of David	Thomas Weelkes	February 2013
Luther College	Nordic Choir	Jauchzet dem Herrn alle Welt, BWV Anhang 160	Johann Sebastian Bach	February 2013
Luther College	Nordic Choir	Joshua Fit the Battle of Jericho	arr. Edwin Fissinger	February 2013
Luther College	Nordic Choir	My Romance	Rogers and Hart, arr. Roy Ringwald	February 2013
Luther College	Nordic Choir	O Vos Omnes	Pablo Casals	February 2013
Luther College	Nordic Choir	The Lord is the Everlasting God	Kenneth Jennings	February 2013
Luther College	Nordic Choir	Verbum caro factum est	Z. Randall Stroope	February 2013
Luther College	Collegiate Chorale	David's Lamentation	Joshua Shank	April 2013
Luther College	Collegiate Chorale	Even Such Is Time	Bob Chilcott	April 2013
Luther College	Collegiate Chorale	He'll Make a Way	Byron Smith	April 2013
Luther College	Collegiate Chorale	Let Your Eye Be to the Lord (No. 3 of <i>William Penn Reflections</i>)	Daniel Moe	April 2013
Luther College	Collegiate Chorale	Pater Noster	Jacob Handl	April 2013
Luther College	Collegiate Chorale	Selig sind die Toten (from <i>Three Motets</i>)	Heinrich Schütz	April 2013
Luther College	Collegiate Chorale	Sure on This Shining Night (from <i>Nocturnes</i>)	Morten Lauridsen	April 2013
Luther College	Collegiate Chorale	Take Not Thy Holy Spirit from Me	Ralph Williams	April 2013
Luther College	Collegiate Chorale	The Creation	Willy Richter	April 2013
Luther College	Collegiate Chorale	Water Night	Eric Whitacre	April 2013
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Norsemen	Agnus Dei	Gabriel Faure	October 2013

Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Norsemen	Baba Yetu	Christopher Tin	October 2013
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Norsemen	I Will Lift Mine Eyes	Jake Runestad	October 2013
Luther College	Aurora	And Suddenly	Michael Engelhardt	December 2013
Luther College	Aurora	Gabriel's Oboe (from the motion picture <i>The Mission</i>)	Ennio Morricone/arr. Jennaya Robison	December 2013
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Nordic Choir, Norsemen	And the Word Became Flesh	Brian Pfofner	December 2013
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Nordic Choir, Norsemen	And Then Shall Your Light Break Forth (Finale from <i>Elijah</i> , Op. 70)	Felix Mendelssohn-Bartholdy	December 2013
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Nordic Choir, Norsemen	Climb To the Top of the Highest Mountain	Carolyn Jennings	December 2013
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Nordic Choir, Norsemen	Hark, the Herald Angels Sing	Felix Mendelssohn-Bartholdy/arr. Mack Wilberg	December 2013
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Nordic Choir, Norsemen	How Lovely is Thy Dwelling Place (from <i>Ein Deutches Requiem</i>)	Johannes Brahms	December 2013
Luther College	Cantorei	Christmas in the Straw	Lloyd Pfausch	December 2013
Luther College	Cantorei	Il Este Né, Le Divin Enfant	arr. Nicholas Burt	December 2013
Luther College	Norsemen	Gaudete!	arr. Michael Engelhardt	December 2013
Luther College	Norsemen	How Great Our Joy	arr. Craig Courtney	December 2013

Luther College	Nordic Choir	Cool of The Day	arr. John Ratledge	February 2014
Luther College	Nordic Choir	Der Abend, Op. 64, no. 2	Johannes Brahms	February 2014
Luther College	Nordic Choir	Haec Dies	William Byrd	February 2014
Luther College	Nordic Choir	Magnificat	William Walton	February 2014
Luther College	Nordic Choir	Nunc Dimittis	Alexander Gretchaninoff	February 2014
Luther College	Nordic Choir	Song for Athene	John Tavener	February 2014
Luther College	Nordic Choir	The Majesty and Glory of Your Name	Tom Fettke	February 2014
Luther College	Nordic Choir	When I Survey the Wondrous Cross	arr. Gilbert Martin	February 2014
Luther College	Cathedral Choir	Abide with Me	William Monk/arr. Moses Hogan	April 2014
Luther College	Cathedral Choir	Amor de mi alma	Z. Randall Stroope	April 2014
Luther College	Cathedral Choir	Break Forth, O Beauteous, Heavenly Light, BWV 248	Johann Sebastian Bach	April 2014
Luther College	Cathedral Choir	Exsultate Deo	Hans Leo Hassler	April 2014
Luther College	Cathedral Choir	I Will Lift Mine Eyes	Jake Runestad	April 2014
Luther College	Cathedral Choir	Light Everlasting	Olaf Christiansen	April 2014
Luther College	Cathedral Choir	O Clap Your Hands	Ralph Vaughan Williams	April 2014
Luther College	Cathedral Choir	O Jesu Christ, meus Lebens Licht, BWV 118	Johann Sebastian Bach	April 2014
Luther College	Cathedral Choir	O Light of Life	Mack Wilberg	April 2014
Luther College	Cathedral Choir	O Praise to Thee, My God This Night	Thomas Tallis/arr. Jennaya Robison	April 2014
Luther College	Cathedral Choir	Stars	Ēriks Ešenvalds	April 2014
Luther College	Cathedral Choir	True Light	Keith Hampton	April 2014
Luther College	Cathedral Choir	Ubi Caritas	Ola Gjeilo	April 2014
Luther College	Collegiate Chorale	Calling My Children Home	Doyle Lawson, Charles Waller, & Robert Yates/arr. Joseph Jennings	April 2014
Luther College	Collegiate Chorale	Exultation (from <i>Celestial Spring</i>)	F. Melius Christiansen	April 2014
Luther College	Collegiate Chorale	Gaudete Omnes (from <i>Cantiones Sacrae</i>)	Jan Pieterszoon Sweelinck	April 2014
Luther College	Collegiate Chorale	Kyrie	Nick Dahlquist	April 2014
Luther College	Collegiate Chorale	O Vos Omnes	Connor Koppin	April 2014
Luther College	Collegiate Chorale	Rain Is Over and Gone	Paul Halley	April 2014
Luther College	Collegiate Chorale	Requiem	Eliza Gilkyson arr. Craig Hella Johnson	April 2014
Luther College	Collegiate Chorale	Richte mich Gott, Op. 78	Felix Mendelssohn-Bartholdy	April 2014
Luther College	Collegiate Chorale	The Ground (from <i>Sunrise Mass</i>)	Ola Gjeilo	April 2014

Luther College	Collegiate Chorale	The Pasture (No. 2 from <i>Where the Earth Meets the Sky</i>)	Z. Randall Stroope	April 2014
Luther College	Collegiate Chorale	To Luther	G.B. Wollan	April 2014
Luther College	Collegiate Chorale	Vivida In Tempore	Joshua Himes	April 2014
Luther College	Nordic Choir	Sleep	Eric Whitacre	April 2014
Luther College	Nordic Choir	Suite in D, HWV 341	George Friedrich Handel	April 2014
Luther College	Nordic Choir	The King Shall Rejoice, HWV 260	George Friedrich Handel	April 2014
Luther College	Nordic Choir Aurora, Cantorei, Cathedral Choir, Collegiate Chorale,	The Road Home	Stephen Paulus	April 2014
Luther College	Norsemen Aurora, Cantorei, Cathedral Choir, Collegiate Chorale,	All Will be Well	Amanda Weber	October 2014
Luther College	Norsemen Aurora, Cantorei, Cathedral Choir, Collegiate Chorale,	Even When He is Silent	Kim Andre Arnesen	October 2014
Luther College	Norsemen Aurora, Cantorei, Cathedral Choir, Collegiate Chorale,	I Will Praise Thee, O Lord	Knut Nysted	October 2014
Luther College	Norsemen Aurora, Cantorei, Cathedral Choir, Collegiate Chorale,	Os Justi	Eleanor Daley	October 2014
Luther College	Norsemen Aurora, Cantorei, Cathedral Choir, Collegiate Chorale,	Ride the Chariot	arr. Stacey Gibbs	October 2014
Luther College	Norsemen	Sicut Cervus	Giovanni Pierluigui da Palestrina	October 2014
Luther College	Aurora	Hodie	Joan Szymko	December 2014
Luther College	Aurora	Mary's Lullaby	Carl Balle, Mike Hegeman, & Mike Mazzatenta	December 2014

Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale,	Agnus Dei (from <i>Dona Nobis Pacem</i>)	Ralph Vaughan Williams	December 2014
Luther College	Nordic Choir, Norsemen Aurora, Cantorei, Cathedral Choir, Collegiate Chorale,	And On Earth, Peace	Daniel Kallman	December 2014
Luther College	Nordic Choir, Norsemen Aurora, Cantorei, Cathedral Choir, Collegiate Chorale,	Gloria (from <i>Missa in tempore belli</i> , Hob. XXII:9)	Franz Joseph Haydn	December 2014
Luther College	Nordic Choir, Norsemen Aurora, Cantorei, Cathedral Choir, Collegiate Chorale,	Glory to God in the Highest (from <i>Messiah</i>)	George Friedrich Handel	December 2014
Luther College	Nordic Choir, Norsemen Aurora, Cantorei, Cathedral Choir, Collegiate Chorale,	Silent Night	Franz Gruber/arr. John Rutter	December 2014
Luther College	Nordic Choir, Norsemen Cantorei	The Star Carol	Alfred Burt/arr. Hawley Ades	December 2014
Luther College	Cantorei	The Virgin Mary Had a Baby Boy	arr. Stephen Hatfield	December 2014
Luther College	Cathedral Choir	In the Bleak Midwinter	Gustav Holst/arr. Ola Gjeilo	December 2014
Luther College	Cathedral Choir	Machet Die Tore Weit	Andreas Hammerschmidt	December 2014
Luther College	Collegiate Chorale	Noel	Todd Smith	December 2014
Luther College	Collegiate Chorale	There Is No Rose	Connor Koppin	December 2014
Luther College	Norsemen	Child of God	arr. Emily Crocker	December 2014
Luther College	Norsemen	Come, Lord Jesus	Daniel McDavitt	December 2014
Luther College	Nordic Choir	All the Things You Are	Jerome Kern	April 2015
Luther College	Nordic Choir	Psalm 50	F. Melius Christiansen	April 2015
Luther College	Nordic Choir	Ride in the Chariot	arr. Brandon Waddles	April 2015
Luther College	Nordic Choir	Sure On This Shining Night (from <i>Nocturnes</i>)	Morten Lauridsen	April 2015
Luther College	Nordic Choir	Beautiful River	arr. William Hawley	May 2015
Luther College	Nordic Choir	Only in Sleep	Ēriks Ešenvalds	May 2015
Luther College	Nordic Choir	Pilgrims' Hymn (from <i>The Three Hermits</i>)	Stephen Paulus	May 2015

Luther College	Nordic Choir	Soon I Will Be Done	arr. Stacey Gibbs	May 2015
Luther College	Nordic Choir	Super Flumina Babylonis	Giovanni Pierluigui da Palestrina	May 2015
Luther College	Cathedral Choir	Beautiful Savior	F. Melius Christiansen	April 2012, April 2014
Luther College	Nordic Choir	Ave Verum Corpus	Wiliam Byrd	April 2015, May 2015
Luther College	Nordic Choir	Come, Thou Fount of Every Blessing	arr. Lynne Pickett	April 2015, May 2015
Luther College	Nordic Choir	Dieu! Qu'il la fait bon regarder (from <i>Trois Chansons</i>)	Claude Debussy	April 2015, May 2015
Luther College	Nordic Choir	Grace Before Sleep	Susan LaBarr	April 2015, May 2015
Luther College	Nordic Choir	I was glad when they said unto me	C. Hubert Parry	April 2015, May 2015
Luther College	Nordic Choir	Otche Nash	Alexander Gretchaninoff	April 2015, May 2015
Luther College	Nordic Choir	Sanctus (from <i>Mass for Double Choir</i>)	Frank Martin	April 2015, May 2015
Luther College	Nordic Choir	Singet dem Herrn ein neues Lied	Johann Sebastian Bach	April 2015, May 2015
Luther College	Nordic Choir	Spirit, Moving Over Chaos	David Ashley White	April 2015, May 2015
Luther College	Collegiate Chorale	Veni, Veni Emmanuel	arr. Allen Koepke	December 2010, April 2011
Luther College	Cathedral Choir	I Believe This Is Jesus	arr. Undine Smith Moore	December 2010, April 2011, April 2014
Luther College	Nordic Choir	Sanctus (from <i>Messe en Sol Majeur</i>)	Francis Poulenc	December 2010, February 2011
Luther College	Cathedral Choir	Let All Mortal Flesh Keep Silent	Edward Bairstow	December 2011, April 2012
Luther College	Nordic Choir	The Three Kings	Healey Willan	December 2011, February 2012

Luther College	Nordic Choir	Holy, Radiant Light	Alexander Gretchaninov	December 2011, February 2012, May 2012
Luther College	Collegiate Chorale	Lo, How a Rose E'er Blooming	arr. Allen Koepke	December 2012, April 2013
Luther College	Collegiate Chorale	Sistah Mary	Rollo Dilworth	December 2012, April 2013
Luther College	Nordic Choir	A Spotless Rose (from <i>Now Sleeps the Crimson Petal</i>)	Paul Mealor	December 2012, February 2013
Luther College	Cathedral Choir	And Every Stone Shall Cry	Bob Chilcott	December 2013, April 2014
Luther College	Cathedral Choir	Gloria Dios (from <i>Misa Criolla</i>)	Ariel Ramirez	December 2013, April 2014
Luther College	Collegiate Chorale	Midnight Clear	arr. Matthew Neilsen	December 2013, April 2014
Luther College	Collegiate Chorale	Oba Ti De	arr. Jeffery Ames	December 2013, April 2014
Luther College	Nordic Choir	In the Bleak Midwinter	Gustav Holst/arr. Abbie Betinis	December 2013, February 2014
Luther College	Nordic Choir	My Lord Has Come	Will Todd	December 2014, April 2015, May 2015
Luther College	Nordic Choir	Our Father	Alexander Gretchaninov	February 2011, December 2014
Luther College	Nordic Choir	O Lord God	Pavel Chesnokov	February 2011, February 2012, May 2012, February 2013, February 2014, April 2015, May 2015
Luther College	Nordic Choir	Love Is the Key	Zebulon Highben	February 2012, April 2012
Luther College	Nordic Choir	An Expression of Gratitude	David Schwoebel	February 2012, February 2013

Luther College	Nordic Choir	Abendlied	Josef Rheinberger	February 2012, May 2012
Luther College	Nordic Choir	Ave Maria	Morten Lauridsen	February 2012, May 2012
Luther College	Nordic Choir	Hold On!	arr. Moses Hogan	February 2012, May 2012
Luther College	Nordic Choir	I Sat Down Under His Shadow	Edward Bairstow	February 2012, May 2012
Luther College	Nordic Choir	In the Still of the Night	Cole Porter/arr. Roy Ringwald	February 2012, May 2012
Luther College	Nordic Choir	Mary, Molly, and June	Vaclav Nelhybel	February 2012, May 2012
Luther College	Nordic Choir	O Clap Your Hands	Orlando Gibbons	February 2012, May 2012
Luther College	Nordic Choir	Praise to the Lord	arr. F. Melius Christiansen	February 2013, May 2015
Luther College	Nordic Choir	Der Geist hilft unsrer Schwachheit auf, BWV 226	Johann Sebastian Bach	February 2014, April 2014
Luther College	Nordic Choir	Entreat me not to leave you	Dan Forrest	February 2014, April 2014
Luther College	Nordic Choir	I Have Called You by Name	Stephen Paulus	February 2014, April 2014
Luther College	Nordic Choir	Kyrie eleison (from <i>Missa Rigensis</i>)	Ugis Praulinš	February 2014, April 2014
Luther College	Nordic Choir	Prayer	René Clausen	February 2014, April 2014
Luther College	Nordic Choir	Psalm 67	Ēriks Ešenvalds	February 2014, April 2014
Luther College	Nordic Choir	Way Over in Beulah Lan'	arr. Stacey Gibbs	February 2014, April 2014
Luther College	Nordic Choir	Sigalagala	arr. S. A. Otieno	May 2012, April 2015

Luther College	Nordic Choir	O Day Full of Grace	F. Melius Christiansen	May 2012, December 2013, February 2014, April 2014
Luther College	Nordic Choir	Shenandoah	arr. James Erb	May 2012, May 2015
Luther College	Collegiate Chorale	My Soul's Been Anchored in the Lord	arr. Moses Hogan	October 2010, April 2011, October 2013, April 2014
Luther College	Collegiate Chorale	Psalm 108	David von Kampen	October 2012, April 2013
Luther College	Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Norsemen	Benediction	Kathleen Skinner	October 2013, April 2014
Pacific Lutheran University	Choir of the West	Quis est Deus (from <i>Aililiü, ó Íosa</i>)	Abbie Betinis	October 2010
Pacific Lutheran University	Choir of the West	Unicornis Captivatur	Ola Gjeilo	October 2010
Pacific Lutheran University	University Chorale	Geistliches Lied, Op. 30	Johannes Brahms	October 2010
Pacific Lutheran University	University Chorale	My Spirit Sang All Day	Gerald Finzi	October 2010
Pacific Lutheran University	University Chorale	Sing Joyfully	William Byrd	October 2010
Pacific Lutheran University	University Chorale	Veniki	arr. Fredesiy Rubtsov	October 2010
Pacific Lutheran University	University Singers	I Will Be Earth	Gwyneth Walker	October 2010
Pacific Lutheran University	University Singers	Lay Earth's Burden Down	Paul Caldwell & Sean Ivory	October 2010
Pacific Lutheran University	Choral Union	A Heart In Hiding	Gwyneth Walker	November 2010
Pacific Lutheran University	Choral Union	Cum Sancto Spiritu (from <i>Petite Messe Solenne</i>)	Gioachino Rossini	November 2010

Pacific Lutheran University Choral Union	Die Nacht, Op. 17, no. 4	Franz Schubert	November 2010
Pacific Lutheran University Choral Union	Six Songs for Treble Voices, Op. 15	Sergei Rachmaninov	November 2010
Pacific Lutheran University Choral Union	Ständchen, D. 920	Franz Schubert	November 2010
Pacific Lutheran University Choral Union	The Passing of the Year	Jonathan Dove	November 2010
Pacific Lutheran University Choir of the West	Angels We Have Heard On High	arr. Gabriel Dumitrescu	December 2010
Pacific Lutheran University Choir of the West	Hark! The Herald Angels Sing	arr. David Wilcocks	December 2010
Pacific Lutheran University Choir of the West	Hodie Christus Natus Est	Jan Pieterszoon Sweelinck	December 2010
Pacific Lutheran University Choir of the West	Long, Long Ago	Herbert Howells	December 2010
Pacific Lutheran University Choir of the West, Men's Choir, University Chorale, University Singers	Good Christian Friends Rejoice	arr. Hal Hopson	December 2010
Pacific Lutheran University Choir of the West, Men's Choir, University Chorale, University Singers	Wonderful Peace	Gustav Nordquist	December 2010
Pacific Lutheran University University Chorale	In the Bleak Midwinter	arr. Brian Edward Galante	December 2010
Pacific Lutheran University University Chorale	O Nata Lux	Morten Lauridsen	December 2010
Pacific Lutheran University University Chorale	Resonet In Laudibus	arr. Chester Alwes	December 2010
Pacific Lutheran University University Singers	Procession and Carols	James Bingham	December 2010
Pacific Lutheran University Choir of the West	Gloria in Excelsis (from <i>Mass in B-minor</i> , BWV 232)	Johann Sebastian Bach	March 2011
Pacific Lutheran University Choral Union/Choir of the West	Mass in B-minor, BWV 232	Johann Sebastian Bach	March 2011

Pacific Lutheran University Men's Chorus	Fuji	David Childs	April 2011
Pacific Lutheran University Men's Chorus	In dat Great Gittin' Up Mornin'	Jester Hairston	April 2011
Pacific Lutheran University Men's Chorus	Last Letter Home	Lee Hoiby	April 2011
Pacific Lutheran University Men's Chorus	Mogami Gawa Funa Uta	arr. Osamu Shimizu	April 2011
Pacific Lutheran University Men's Chorus	Requiem aeternam	Bryan Hiroto Stenson	April 2011
Pacific Lutheran University Men's Chorus	Two New Italian Madrigals	Jason Michael Saunders	April 2011
Pacific Lutheran University Men's Chorus	Umi Sono Ai	Kousaku Dan/arr. Rachel Stenson	April 2011
Pacific Lutheran University University Singers	Cor meum	Orlando di Lasso	April 2011
Pacific Lutheran University University Singers	From Behind the Caravan: Songs of Hâfez	Abbie Betinis	April 2011
Pacific Lutheran University University Singers	Heaven-Haven (A Nun takes the Veil)	Samuel Barber	April 2011
Pacific Lutheran University University Singers	In paradisum	Michael Mendoza	April 2011
Pacific Lutheran University University Singers	Incantations	Michael McGlynn	April 2011
Pacific Lutheran University University Singers	Psalm 23	Z. Randall Stroope	April 2011
Pacific Lutheran University Choir of the West	Artsa alinu	arr. Nina Gilbert	May 2011
Pacific Lutheran University Choir of the West	Ave Maria a 8	Tomás Luis de Victoria	May 2011
Pacific Lutheran University Choir of the West	Down to the River to Pray	arr. Philip Lawson	May 2011
Pacific Lutheran University Choir of the West	Jubilate Deo	Ko Matsushita	May 2011

Pacific Lutheran University Choir of the West	La cucaracha	arr. Robert Sund	May 2011
Pacific Lutheran University Choir of the West	Laudate Dominum	Egil Hovland	May 2011
Pacific Lutheran University Choir of the West	Mata del anima sola (Tree of the lonely soul)	Antonio Estévez	May 2011
Pacific Lutheran University Choir of the West	Missa Brevis	James MacMillan	May 2011
Pacific Lutheran University Choir of the West	Mondnacht, Op. 22, no. 5	Alexis Hollaender	May 2011
Pacific Lutheran University Choir of the West	Nachtgesang, WoO 21	Felix Mendelssohn-Bartholdy	May 2011
Pacific Lutheran University Choir of the West	Oh, Shenandoah	arr. Alf Houkom	May 2011
Pacific Lutheran University Choir of the West	Petites Voix	Francis Poulenc	May 2011
Pacific Lutheran University Choir of the West	Sweet By and By	J.P. Webster/arr. Aaron Humble	May 2011
Pacific Lutheran University Choir of the West	The Lightener of the Stars	J. Michael Saunders	May 2011
Pacific Lutheran University Choir of the West	The Log Driver's Waltz	Wade Hemsworth/arr. Ron Small	May 2011
Pacific Lutheran University Choral Union	Alleluia	Stephen Paulus	May 2011
Pacific Lutheran University Choral Union	Aura Lee	arr. Robert Shaw & Alice Parker	May 2011
Pacific Lutheran University Choral Union	Ave Maris Stella	Edvard Grieg	May 2011
Pacific Lutheran University Choral Union	De Animals A'Comin	arr. Marshall Bartholomew	May 2011
Pacific Lutheran University Choral Union	Down Among the Dead Men	Ralph Vaughan Williams	May 2011
Pacific Lutheran University Choral Union	Ecco mormorar l'onde	Claudio Monteverdi	May 2011

Pacific Lutheran University Choral Union	Gloria in Excelsis Deo	Thomas Weelkes	May 2011
Pacific Lutheran University Choral Union	I Can Tell The World	arr. Moses Hogan	May 2011
Pacific Lutheran University Choral Union	Osanna	Henrik Colding-Jørgensen	May 2011
Pacific Lutheran University Choral Union	Si ch'io vorrei morire	Claudio Monteverdi	May 2011
Pacific Lutheran University Choral Union	The Road Home	arr. Stephen Paulus	May 2011
Pacific Lutheran University Choral Union	To Those Who See	Dede Duson	May 2011
Pacific Lutheran University Choral Union	Tre körvisor	Wilhelm Stenhammar	May 2011
Pacific Lutheran University Choral Union	Zefiro torna, e'l bel tempo rimena	Claudio Monteverdi	May 2011
Pacific Lutheran University University Chorale	Arma Lucis	Jackson Berkey	May 2011
Pacific Lutheran University University Chorale	Ave Maria	J. Michael Saunders	May 2011
Pacific Lutheran University University Chorale	I Would Live in Your Love	Nathan Jones	May 2011
Pacific Lutheran University University Chorale	Sestina Lagrime d'Amante al Sepolcro dell'Amata	Claudio Monteverdi	May 2011
Pacific Lutheran University University Chorale	Sing ye praises to our King	Aaron Copland	May 2011
Pacific Lutheran University University Chorale	The Old Church	Stephen Paulus	May 2011
Pacific Lutheran University Choir of the West	Machet die Tore weit	Gottfried August Homilius	October 2011
Pacific Lutheran University Choir of the West	O sacrum convivium	Vytautas Miškinis	October 2011
Pacific Lutheran University Choir of the West	Sing We Merrily Unto God our Strength	Martin Shaw	October 2011

Pacific Lutheran University Men's Chorus	Aura Lee	George R. Poulton/arr. Alice Parker & Robert Shaw	October 2011
Pacific Lutheran University Men's Chorus	Gentle Annie	Stephen Foster/arr. Alice Parker & Robert Shaw	October 2011
Pacific Lutheran University Men's Chorus	How Can I Keep from Singing	Robert Wadsworth Lowry/arr. Bradley Ellingboe	October 2011
Pacific Lutheran University University Chorale	Give Me Jesus	arr. Larry L. Fleming	October 2011
Pacific Lutheran University University Chorale	I've Been in the Storm So Long	arr. Jeffery Ames	October 2011
Pacific Lutheran University University Chorale	Jauchzet dem Herrn	Felix Mendelssohn-Bartholdy	October 2011
Pacific Lutheran University University Chorale	love is the every only god	J.A.C. Redford	October 2011
Pacific Lutheran University University Chorale	Te Deum	Franz Joseph Haydn	October 2011
Pacific Lutheran University University Chorale	The Word was God	Rosephanye Powell	October 2011
Pacific Lutheran University University Singers	Bring Me Little Water, Silvy	Huddie W. Ledbetter, arr. Moira Smiley	October 2011
Pacific Lutheran University University Singers	Hark, I Hear the Harps Eternal	arr. Alice Parker	October 2011
Pacific Lutheran University University Singers	Lauliku lapsepõli	arr. Veljo Tormis	October 2011
Pacific Lutheran University University Singers	Missa Brevis	Nancy Telfer	October 2011
Pacific Lutheran University Choral Union	Amor de mi alma	Z. Randall Stroope	November 2011
Pacific Lutheran University Choral Union	I Hate And I Love	Dominick Argento	November 2011
Pacific Lutheran University Choral Union	Lydia's Romance	Kirke Mechem	November 2011
Pacific Lutheran University Choral Union	Madrigali (Six "Fire Songs" on Italian Renaissance Poems)	Morten Lauridsen	November 2011

Pacific Lutheran University Choral Union	Neue Liebeslieder Walzer, Op. 65	Johannes Brahms	November 2011
Pacific Lutheran University Choral Union	The Lighthearted Lovers	Kirke Mechem	November 2011
Pacific Lutheran University Men's Chorus	Messe cum júbilo	Maurice Duruflé	November 2011
Pacific Lutheran University University Singers	Sirènes (No. 3 from <i>Nocturnes</i>)	Claude Debussy	November 2011
Pacific Lutheran University Choir of the West	Bring A Torch, Jeannette, Isabella	arr. Stephen Paulus	December 2011
Pacific Lutheran University Choir of the West	Carol of the Angels	Eric William Barnum	December 2011
Pacific Lutheran University Choir of the West	Niño de Rosas	Steven Sametz	December 2011
Pacific Lutheran University Choir of the West	O Be Joyful	Jeffrey Van	December 2011
Pacific Lutheran University Choir of the West, Men's Choir, University Chorale, Arise, Your Light Has Come		David Danner	December 2011
Pacific Lutheran University University Singers Choir of the West, Men's Choir, University Chorale, Magnificat		Jonathan Willcocks	December 2011
Pacific Lutheran University University Singers Choir of the West, Men's Choir, University Chorale, Veni, Veni Emmanuel		Robert H. Young	December 2011
Pacific Lutheran University University Singers			
Pacific Lutheran University University Chorale	Cantate Domino	Claudio Monteverdi	December 2011
Pacific Lutheran University University Chorale	Dormi Jesu	Abbie Betinis	December 2011
Pacific Lutheran University University Chorale	Gabriel's Message	arr. Joshua Shank	December 2011
Pacific Lutheran University University Singers	Gloria (from <i>Missa Brevis</i>)	Nancy Telfer	December 2011
Pacific Lutheran University University Singers	Maria Matrem Virginem	Michael McGlynn	December 2011

Pacific Lutheran University University Singers	O Magnum Mysterium	Cristobal de Morales	December 2011
Pacific Lutheran University University Singers	Où S'en vont Ces gais bergers	Claude-Bénigne Balbastre	December 2011
Pacific Lutheran University University Singers	Sanctus (from <i>Missa Brevis</i>)	Nancy Telfer	December 2011
Pacific Lutheran University University Singers	The Virgin Mary Had a Baby Boy	arr. Stephen Hatfield	December 2011
Pacific Lutheran University University Singers	Tota Pulchra Es	Maurice Duruflé	December 2011
Pacific Lutheran University University Singers	What Sweeter Music	Eleanor Daley	December 2011
Pacific Lutheran University Choir of the West	Cells Planets	Erika Lloyd/arr. Vince Peterson	March 2012
Pacific Lutheran University Choir of the West	Distance Can't Keep Us Two Apart	Chen Yi	March 2012
Pacific Lutheran University Choir of the West	Hail, Gladdening Light	Charles Wood/ed. Denis Mason	March 2012
Pacific Lutheran University Choir of the West	I Thank You God For Most This Amazing Day	Eric Whitacre	March 2012
Pacific Lutheran University Choir of the West	Lucis Creator Optime	Vytautas Miškinis	March 2012
Pacific Lutheran University Choir of the West	O Praise the Lord	Adolphus Hailstork	March 2012
Pacific Lutheran University Choir of the West	Seid Fröhlich in Hoffnung	Gottfried August Homilius	March 2012
Pacific Lutheran University Choir of the West	Trois Chansons de Charles D'Orleans	Claude Debussy/ed. Rafael Ornes	March 2012
Pacific Lutheran University Choir of the West	Weather Report	Bob Chilcott	March 2012
Pacific Lutheran University Choral Union	Passion and Resurrection	Ēriks Ešenvalds	March 2012
Pacific Lutheran University Choral Union	Requiem, Op. 48	Gabriel Fauré/ed. John Rutter	March 2012

Pacific Lutheran University	Choir of the West/University Chorale	Drum Taps: Nine Poems on Themes of War	Gregory Youtz	May 2012
Pacific Lutheran University	Choral Union	Abendlied zu Gott (Hob. xxv, C9)	Franz Joseph Haydn	May 2012
Pacific Lutheran University	Choral Union	Alles hat seine Zeit (Hob. xxv, C3)	Franz Joseph Haydn	May 2012
Pacific Lutheran University	Choral Union	An den Vetter (Hob. xxv, B1)	Franz Joseph Haydn	May 2012
Pacific Lutheran University	Choral Union	Betrachtung des Todes (Hob. xxv, B3)	Franz Joseph Haydn	May 2012
Pacific Lutheran University	Choral Union	Der Greis (Hob. xxv, C5)	Franz Joseph Haydn	May 2012
Pacific Lutheran University	Choral Union	Die Beredsamkeit (Hob. xxv, C4)	Franz Joseph Haydn	May 2012
Pacific Lutheran University	Choral Union	Die Harmonie in der Ehe (Hob. xxv, C2)	Franz Joseph Haydn	May 2012
Pacific Lutheran University	Choral Union	From Light to Light	J. Aaron McDermid	May 2012
Pacific Lutheran University	Choral Union	I Thank You God	Gwyneth Walker	May 2012
Pacific Lutheran University	Choral Union	Songs of the Lights, Set 1	Imant Raminsh	May 2012
Pacific Lutheran University	Choral Union	Three Songs for Male Voices	Sheila Bristow	May 2012
Pacific Lutheran University	Choir of the West, Men's Choir, University Chorale, University Singers	The Ground	Ola Gjeilo	May 2012
Pacific Lutheran University	Men's Chorus	Amazing Grace	arr. Julian Philip Reisenhel	May 2012
Pacific Lutheran University	Men's Chorus	I Vow to Thee, My Country	Gustav Holst/arr. Brian Edward Galante	May 2012
Pacific Lutheran University	Men's Chorus	The Ballad of Little Musgrave and Lady Barnard (1943)	Benjamin Britten	May 2012
Pacific Lutheran University	Men's Chorus	Zwei Geistliche Chöre, Op. 115	Felix Mendelssohn-Bartholdy	May 2012

Pacific Lutheran University University Chorale	Begräbnisgesang, Op. 13	Johannes Brahms	May 2012
Pacific Lutheran University University Chorale	Sure on this Shining Night	Morten Lauridsen	May 2012
Pacific Lutheran University University Singers	"Suite" de Lorca, Op. 72b	Einojuhani Rautavaara	May 2012
Pacific Lutheran University University Singers	Jesu	Andrea Ramsey	May 2012
Pacific Lutheran University University Singers	Pueri hebraeorum	Randall Thompson	May 2012
Pacific Lutheran University University Singers	Salmo 150	Ernani Aguiar	May 2012
Pacific Lutheran University University Singers	Six Choruses for Women's Voices, Op. 15	Sergei Rachmaninoff	May 2012
Pacific Lutheran University Choir of the West	Gloria in excelsis Deo	Thomas Weelkes	October 2012
Pacific Lutheran University Men's Chorus	Persischer Nachtgesang	Friedrich Silcher	October 2012
Pacific Lutheran University Men's Chorus	Pilgrim's Chorus (from <i>Tannhäuser</i>)	Richard Wagner	October 2012
Pacific Lutheran University Men's Chorus	Rise Up O Men of God	arr. Kenneth Jennings	October 2012
Pacific Lutheran University Men's Chorus	The Chorus of the Priests (from <i>The Magic Flute</i> , K. 620)	Wolfgang Amadeus Mozart	October 2012
Pacific Lutheran University Men's Chorus	With cat-like tread (from <i>The Pirates of Penzance</i>)	Arthur Sullivan	October 2012
Pacific Lutheran University University Chorale	Rejoice in the Lamb, Op. 30	Benjamin Britten	October 2012
Pacific Lutheran University University Singers	Ad amore	Lee R. Kesselman	October 2012
Pacific Lutheran University University Singers	I Am Not Yours	David N. Childs	October 2012
Pacific Lutheran University University Singers	Satamasho	Otar Taktakishvili	October 2012

Pacific Lutheran University University Singers	The Earth Sings	Stephen Paulus	October 2012
Pacific Lutheran University University Singers	Ave Maria, Op. 12	Johannes Brahms	November 2012
Pacific Lutheran University University Singers	Gloria & Agnus Dei (from <i>Missa in Fa</i>)	Jiri Laburda	November 2012
Pacific Lutheran University University Singers	Procession (from <i>Ceremony of Carols</i>)	Benjamin Britten	November 2012
Pacific Lutheran University University Singers	The Snow	Edward Elgar	November 2012
Pacific Lutheran University University Singers	This Little Babe (from <i>Ceremony of Carols</i>)	Benjamin Britten	November 2012
Pacific Lutheran University University Singers	Wolcum Yole! (from <i>Ceremy of Carols</i>)	Benjamin Britten	November 2012
Pacific Lutheran University Choir of the West	He is Born	arr. Donna Garman Schultz	December 2012
Pacific Lutheran University Choir of the West	I Saw Three Ships	arr. Edwin Fissinger	December 2012
Pacific Lutheran University Choir of the West	O beatum et sacrosanctum diem	arr. Peter Philips	December 2012
Pacific Lutheran University Choir of the West	Prepare the Way	arr. Margareta Jalkéus	December 2012
Pacific Lutheran University Choir of the West	Rise Up, Shepherd, and Follow	arr. Gordon Thornett	December 2012
Pacific Lutheran University Choral Union	Angels We Have Heard On High	arr. Alice Parker & Robert Shaw	December 2012
Pacific Lutheran University Choral Union	Arise, Shine	John Rutter	December 2012
Pacific Lutheran University Choral Union	Ave, Dulcissima Maria (from <i>Electa</i>)	Jean Belmont	December 2012
Pacific Lutheran University Choral Union	Christ Was Born on Christmas Day	arr. Alice Parker & Robert Shaw	December 2012
Pacific Lutheran University Choral Union	Go, Tell It on the Mountain	arr. John Work III	December 2012

Pacific Lutheran University Choral Union	Here 'Mid The Ass and Oxen Mild	arr. Alice Parker & Robert Shaw	December 2012
Pacific Lutheran University Choral Union	Hodie Christus natus Est	Craig Phillips	December 2012
Pacific Lutheran University Choral Union	How Like An Angel Came I Down	Rupert Lang	December 2012
Pacific Lutheran University Choral Union	Magnificat	Charles Theodore Pachelbel	December 2012
Pacific Lutheran University Choral Union	O Little Town of Bethlehem	arr. Dale Warland	December 2012
Pacific Lutheran University Choral Union	O Magnum Mysterium	Morten Lauridsen	December 2012
Pacific Lutheran University Choral Union	Quem Vidistis, Pastores Dicite (from <i>Quatre Motets pour le temps de Noël</i>)	Francis Poulenc	December 2012
Pacific Lutheran University Choral Union	Silent Night	arr. Edwin Fissinger	December 2012
Pacific Lutheran University Choral Union	Spanish Carol	arr. Andrew Carter	December 2012
Pacific Lutheran University Choral Union	The Three Kings	Peter Cornelius/arr. Ivor Atkins	December 2012
Pacific Lutheran University Choral Union	There Is No Rose	Joel Martinson	December 2012
Pacific Lutheran University Choral Union	Wake, Awake	Philipp Nicolai/arr. F. Melius Christiansen	December 2012
Pacific Lutheran University Choir of the West, Men's	Choir, University Chorale, Angels We Have Heard On High	arr. Hal Hopson	December 2012
Pacific Lutheran University University Singers Choir of the West, Men's	Choir, University Chorale, Rejoice, Rejoice, Believers	arr. John Ferguson	December 2012
Pacific Lutheran University University Singers Choir of the West, Men's	Choir, University Chorale, The Many Moods of Christmas (Suite One)	arr. Robert Shaw & Robert Russell Bennett	December 2012

Pacific Lutheran University	Choir of the West, Men's Choir, University Chorale, University Singers	Unto Us	David Deacon Joyner	December 2012
Pacific Lutheran University	University Chorale	I Wonder as I Wander	arr. Steve Pilkington	December 2012
Pacific Lutheran University	University Chorale	Sing We Now of Christmas	arr. Susan Conant	December 2012
Pacific Lutheran University	University Chorale	What Sweeter Music	John Rutter	December 2012
Pacific Lutheran University	Choir of the West	An die Heimat, Op. 64, no. 1	Johannes Brahms	January 2013
Pacific Lutheran University	Choir of the West	Bright Mansions	arr. K. Lee Scott	January 2013
Pacific Lutheran University	Choir of the West	Gloria in excelsis Deo	Thomas Weelkes	January 2013
Pacific Lutheran University	Choir of the West	Stetit Angelus	Rihards Dubra	January 2013
Pacific Lutheran University	Choral Union	Mass for a New Millennium	Richard Nance	March 2013
Pacific Lutheran University	Choral Union	Missa Quinta	György Orbán	March 2013
Pacific Lutheran University	Choral Union	Psalm 98	Fredrik Sixten	March 2013
Pacific Lutheran University	Choral Union	Seek Him That Maketh The Seven Stars	Jonathan Dove	March 2013
Pacific Lutheran University	Men's Chorus	Avenging and Bright	arr. Alice Parker	April 2013
Pacific Lutheran University	Men's Chorus	Cantate Domino	Hans Leo Hassler	April 2013
Pacific Lutheran University	Men's Chorus	God Be In My Head	Jackson Berkey	April 2013
Pacific Lutheran University	Men's Chorus	O sacrum convivium	Ludovico Viadana	April 2013
Pacific Lutheran University	Men's Chorus	She Moved Through the Fair	Timothy C. Takach	April 2013

Pacific Lutheran University Men's Chorus	Stars I Shall Find	David C. Dickau	April 2013
Pacific Lutheran University Men's Chorus	Will there Really Be a Morning?	Victor C. Johnson	April 2013
Pacific Lutheran University University Chorale	A Valediction, Forbidding Mourning	Brian Edward Galante	April 2013
Pacific Lutheran University University Chorale	Ave maris Stella	Edvard Grieg	April 2013
Pacific Lutheran University University Chorale	Benedictus (from <i>Three Motets</i> , Op. 55)	Carl Nielsen	April 2013
Pacific Lutheran University University Chorale	Bitter for Sweet	John Chorbajian	April 2013
Pacific Lutheran University University Chorale	Christus Resurgens	arr. Michael McGlynn	April 2013
Pacific Lutheran University University Chorale	Come Away to the Skies	arr. Alice Parker	April 2013
Pacific Lutheran University University Chorale	Die Deutsche Liturgie	Felix Mendelssohn-Bartholdy	April 2013
Pacific Lutheran University University Chorale	Go, Lovely Rose	Eric Whitacre	April 2013
Pacific Lutheran University University Chorale	How Can I Keep from Singing?	arr. Ronald Staheli	April 2013
Pacific Lutheran University University Chorale	My God is So High	arr. Moses Hogan	April 2013
Pacific Lutheran University University Chorale	Saints Bound for Heaven	arr. Alice Parker & Robert Shaw	April 2013
Pacific Lutheran University University Singers	Alleluia, laus et gloria	Tarik O'Regan	April 2013
Pacific Lutheran University University Singers	Early in the Spring	arr. Ralph Vaughan Williams	April 2013
Pacific Lutheran University University Singers	Lilacs and Rain	Neil Pfeifer	April 2013
Pacific Lutheran University University Singers	Missa in Fa	Jiri Laburda	April 2013

Pacific Lutheran University	University Singers	They're Red Hot	Robert Leroy Joynson/arr. Moira Smiley	April 2013
Pacific Lutheran University	Choir of the West, Choral Union	Mass in C Major, Op. 86	Ludwig van Beethoven	May 2013
Pacific Lutheran University	Choir of the West, Choral Union	Symphony No. 9 in D Minor, Op. 125	Ludwig van Beethoven	May 2013
Pacific Lutheran University	Choir of the West	Lay a Garland	Robert Lucas Pearsall	October 2013
Pacific Lutheran University	Choir of the West	O Clap Your Hands	Ralph Vaughan Williams	October 2013
Pacific Lutheran University	Choir of the West	Warum ist das Licht gegeben?, Op. 74, no. 1	Johannes Brahms	October 2013
Pacific Lutheran University	University Chorale	Gallant Weaver	James MacMillan	October 2013
Pacific Lutheran University	University Chorale	MLK	arr. Bob Chilcott	October 2013
Pacific Lutheran University	University Chorale	Prelude	Ola Gjeilo	October 2013
Pacific Lutheran University	University Chorale	Reveille (from <i>A Pushkin Wreath</i>)	Georgy Sviridov	October 2013
Pacific Lutheran University	University Chorale	Ride on, King Jesus	arr. Moses Hogan	October 2013
Pacific Lutheran University	University Singers	And Miriam Sang	Zebulon M. Highben	October 2013
Pacific Lutheran University	University Singers	In Windsor Forest	Ralph Vaughan Williams	October 2013
Pacific Lutheran University	University Singers	Lift Thine Eyes (from <i>Elijah</i>)	Felix Mendelssohn-Bartholdy	October 2013
Pacific Lutheran University	Choir of the West, Choral Union	Excerpts from <i>Messiah</i>	Georg Frideric Handel	November 2013
Pacific Lutheran University	Choir of the West/University Chorale	Harold in Italy, Op. 16	Hector Berlioz	November 2013
Pacific Lutheran University	Choral Union	Eternal Light - A Requiem	Howard Goodall	November 2013

Pacific Lutheran University Choral Union	The Armed Man: A Mass for Peace	Karl Jenkins	November 2013
Pacific Lutheran University Choir of the West	Aldeburgh Carol	Ben Parry	December 2013
Pacific Lutheran University Choir of the West	Excerpts from <i>Messiah</i>	George Frederick Handel	December 2013
Pacific Lutheran University Choir of the West	Hodie Christus Natus Est	Francis Poulenc	December 2013
Pacific Lutheran University Choir of the West	In the Bleak Midwinter	arr. Abbie Betinis	December 2013
Pacific Lutheran University Choir of the West	The First Nowell	arr. David Wilcocks	December 2013
Pacific Lutheran University Combined	Alleluia, Rejoice	J. Edmund Hughes	December 2013
Pacific Lutheran University Men's Chorus	Be Thou My Vision	arr. Robert Hunter	December 2013
Pacific Lutheran University Men's Chorus	Ceann dubh dilis	arr. Michael McGlynn	December 2013
Pacific Lutheran University Men's Chorus	Fratres in Unum	Jim Leininger	December 2013
Pacific Lutheran University Men's Chorus	Stille Nacht	Franz Gruber	December 2013
Pacific Lutheran University Men's Chorus	The Sally Gardens	arr. Benjamin Britten	December 2013
Pacific Lutheran University University Chorale	Glory to the Newborn King	Moses Hogan	December 2013
Pacific Lutheran University University Chorale	Lux Aurumque	Eric Whitacre	December 2013
Pacific Lutheran University University Chorale	The Wild Wood Carol	John Rutter	December 2013
Pacific Lutheran University University Singers	A minuit fut fait un Reveil	Jean-François Dandrieu	December 2013
Pacific Lutheran University University Singers	Away in a Manger	arr. John Rutter	December 2013

Pacific Lutheran University University Singers	Balulalow	Ruth Elaine Schram	December 2013
Pacific Lutheran University University Singers	Chantons, je vous prie, Noël	Alexandre Guilmant	December 2013
Pacific Lutheran University University Singers	Gloria (from <i>Gloria</i>)	Antonio Vivaldi	December 2013
Pacific Lutheran University University Singers	Hodie Scietis (Gregorian)	Anonymous	December 2013
Pacific Lutheran University University Singers	Lute-Book Lullaby	arr. John Rutter	December 2013
Pacific Lutheran University University Singers	Personent Hodie	John Rutter	December 2013
Pacific Lutheran University Choir of the West	Agnus Dei	Samuel Barber	April 2014
Pacific Lutheran University Choir of the West	Entreat Me Not to Leave You	Dan Forrest	April 2014
Pacific Lutheran University Choir of the West	Freedom Song	Robert Kyr	April 2014
Pacific Lutheran University Choir of the West	Intercession in Late October (from <i>Mid-winter Songs</i>)	Morten Lauridsen	April 2014
Pacific Lutheran University Choir of the West	La nuit en mer (from <i>Trois Chansons Bretonnes</i>)	Henk Badings	April 2014
Pacific Lutheran University Choir of the West	Lament for Pasiphaë (from <i>Mid-winter Songs</i>)	Morten Lauridsen	April 2014
Pacific Lutheran University Choir of the West	Like Snow (from <i>Mid-winter Songs</i>)	Morten Lauridsen	April 2014
Pacific Lutheran University Choir of the West	Lyric Pieces, Op. 57	Edvard Grieg	April 2014
Pacific Lutheran University Choir of the West	Mid-Winter Waking (from <i>Mid-winter Songs</i>)	Morten Lauridsen	April 2014
Pacific Lutheran University Choir of the West	My Flight for Heaven	Blake R. Henson	April 2014
Pacific Lutheran University Choir of the West	Soir d'été (from <i>Trois Chansons Bretonnes</i>)	Henk Badings	April 2014

Pacific Lutheran University Choir of the West	Walk Together Children	arr. Moses Hogan	April 2014
Pacific Lutheran University Choir of the West	We Shall Walk Through the Valley in Peace	arr. Moses Hogan	April 2014
Pacific Lutheran University Men's Chorus	Five Slovak Folk Songs	Béla Bartók	April 2014
Pacific Lutheran University Men's Chorus	Gloria (from <i>Missa Saõ Sebastiaõ</i>)	Heitor Villa-Lobos	April 2014
Pacific Lutheran University Men's Chorus	Hoist the Colours (from <i>Pirates of the Carribbean: At World's End</i>)	Hans Zimmer/arr. Kameron Jacobs	April 2014
Pacific Lutheran University Men's Chorus	Kyrie eleison (from <i>Missa Saõ Sebastiaõ</i>)	Heitor Villa-Lobos	April 2014
Pacific Lutheran University Men's Chorus	Misty Mountains (from <i>The Hobbit: An Unexpected Journey</i>)	Howard Shore/arr. Aonso Brizuela	April 2014
Pacific Lutheran University Men's Chorus	Soon Ah Will Be Done	William L. Dawson	April 2014
Pacific Lutheran University Men's Chorus	Two Latvian Carols	Andrejs Jansons	April 2014
Pacific Lutheran University Men's Chorus	Zion's Walls	Aaron Copland/arr. Glenn Koponen	April 2014
Pacific Lutheran University University Chorale	Abendlied	Josef Rheinberger	April 2014
Pacific Lutheran University University Chorale	Bogoroditse Djevo	Sergey Khvoshchinsky	April 2014
Pacific Lutheran University University Chorale	Come to Me My Love	Norman Dello Joio	April 2014
Pacific Lutheran University University Chorale	Lux Aeterna	Nathan Frank	April 2014
Pacific Lutheran University University Chorale	Lux Aeterna	Morten Lauridsen	April 2014
Pacific Lutheran University University Singers	Herbstlied (from <i>Six Duets for Soprano and Alto</i> , Op. 63)	Felix Mendelssohn-Bartholdy	April 2014
Pacific Lutheran University University Singers	I'm Going Up a-Yonder	arr. Martin Sirvatka	April 2014

Pacific Lutheran University University Singers	Ich wollt', meine Lieb' ergösse sich (from <i>Six Duets for Soprano and Alto</i> , Op. 63)	Felix Mendelssohn-Bartholdy	April 2014
Pacific Lutheran University University Singers	Kafal Sviri	Petar Liondev	April 2014
Pacific Lutheran University University Singers	Om Kvelden	Frank Jones	April 2014
Pacific Lutheran University University Singers	One Voice	The Wiling Jennys	April 2014
Pacific Lutheran University University Singers	Wind Song	Richard Kidd	April 2014
Pacific Lutheran University Choral Union	Amazing Grace	arr. Ēriks Ešenvalds	May 2014
Pacific Lutheran University Choral Union	Exultate Deo	Giovanni Pierluigi da Palestrina	May 2014
Pacific Lutheran University Choral Union	Great Day	arr. Moses Hogan	May 2014
Pacific Lutheran University Choral Union	Jubilate Deo	Fredrik Sixten	May 2014
Pacific Lutheran University Choral Union	Leonardo Dreams Of His Flying Machine	Eric Whitacre	May 2014
Pacific Lutheran University Choral Union	Light of a Clear Blue Morning	arr. Craig Hella Johnson	May 2014
Pacific Lutheran University Choral Union	Missa Brevis	Ruth Watson Henderson	May 2014
Pacific Lutheran University Choral Union	Nelly Bly	Stephen Foster/arr. Jack Halloran	May 2014
Pacific Lutheran University Choral Union	O quam gloriosum	Tomás Luis da Victoria	May 2014
Pacific Lutheran University Choral Union	Oculus non vidit	Rihards Dubra	May 2014
Pacific Lutheran University Choral Union	Sechs Lieder in Freien Zu Singen, Op. 59	Felix Mendelssohn-Bartholdy	May 2014
Pacific Lutheran University Chamber Singers	This Pleasant Month of May	William Beale	October 2014

Pacific Lutheran University Choir of the West	Alleluia	Eric Whitacre	October 2014
Pacific Lutheran University Choir of the West	Os Justi meditabitur sapientiam	Anton Bruckner	October 2014
Pacific Lutheran University Choir of the West	Shakespear Songs (Book IV)	Matthew Harris	October 2014
Pacific Lutheran University University Chorale	Alma Redemptoris	Giovanni Pierluigi da Palestrina	October 2014
Pacific Lutheran University University Chorale	Beati Quorum Via, Op. 38, no. 3	Charles Villiers Stanford	October 2014
Pacific Lutheran University University Chorale	Come Thou Fount of Every Blessing	arr. Mack Wilberg	October 2014
Pacific Lutheran University University Singers	Laudate Pueri Dominum, Op. 39, no. 2	Felix Mendelssohn-Bartholdy	October 2014
Pacific Lutheran University University Singers	Psalm 100	René Clausen	October 2014
Pacific Lutheran University University Singers	Wir eilen mit schwachen (from <i>Cantata No. 78</i>)	Johann Sebastian Bach	October 2014
Pacific Lutheran University Choral Union	A Dome of Many-Coloured Glass	Dominick Argento	November 2014
Pacific Lutheran University Choral Union	Cantus Missae (<i>Mass in E-flat</i>), Op. 109	Josef Rheinberger	November 2014
Pacific Lutheran University Choral Union	Hymn to St. Ceelia, Op. 27	Benjamin Britten	November 2014
Pacific Lutheran University Choral Union	Zigeunerlieder, Op. 103	Johannes Brahms	November 2014
Pacific Lutheran University Chamber Singers	Ding, Dong! Merrily on High	arr. Charles Wood	December 2014
Pacific Lutheran University Chamber Singers	Il est né le divin enfant	arr. David Wilcocks	December 2014
Pacific Lutheran University Chamber Singers	Joy Shall Be Yours in the Morning	Z. Randall Stroope	December 2014
Pacific Lutheran University Chamber Singers	Once, As I Remember	arr. Charles Wood	December 2014

Pacific Lutheran University Chamber Singers	The Twelve Days of Christmas	arr. Geoffrey Keating	December 2014
Pacific Lutheran University Chamber Singers	There Is Faint Music	Dan Forrest	December 2014
Pacific Lutheran University Choir of the West	Midnight Clear	arr. Matthew D. Nielsen	December 2014
Pacific Lutheran University Choir of the West	Quem Vidistis, Pastores?	Richard Dering	December 2014
Pacific Lutheran University Choir of the West	Rejoice and Sing This Christmas Morn	Eleanor Daley	December 2014
Pacific Lutheran University Choir of the West	Sing Lullaby	Herbert Howells	December 2014
Pacific Lutheran University Choir of the West, Men's Choir, University Chorale, Christmas Oratorio University Singers		Robert Kyr	December 2014
Pacific Lutheran University University Chorale	Angels We Have Heard On High	arr. Alice Parker & Robert Shaw	December 2014
Pacific Lutheran University University Chorale	Annua Gaudia	J. David Moore	December 2014
Pacific Lutheran University University Chorale	Ave Maria	Gustav Holst	December 2014
Pacific Lutheran University University Chorale	This Night	F. Melius Christiansen	December 2014
Pacific Lutheran University University Singers	All Men Draw Near	Peter J. Williams	December 2014
Pacific Lutheran University University Singers	Candlelight Carol	John Rutter	December 2014
Pacific Lutheran University University Singers	Magnificat	Agneta Sköld	December 2014
Pacific Lutheran University University Singers	Still, Still, Night	Jackson Berkey	December 2014
Pacific Lutheran University Choir of the West	Ehre Sei Gott in der Höhe	Felix Mendelssohn-Bartholdy	March 2015
Pacific Lutheran University Choir of the West	Goin' Home	Antonín Dvořák/arr. Michael Murray	March 2015

Pacific Lutheran University Choir of the West	L'Enfant Prodigue (The Prodigal Son)	Claude Debussy	March 2015
Pacific Lutheran University Choir of the West	Missa Brevis	Zoltán Kodály	March 2015
Pacific Lutheran University Choir of the West	Supreme Virtue	Mark Adamo	March 2015
Pacific Lutheran University Choir of the West	The Battle of Jericho	arr. Moses Hogan	March 2015
Pacific Lutheran University Choir of the West	The Prodigal Son	Arthur Sullivan	March 2015
Pacific Lutheran University Choir of the West	Tota pulchra es	Ola Gjeilo	March 2015
Pacific Lutheran University Choral Union	Be Thou My Vision	arr. John Rutter	March 2015
Pacific Lutheran University Choral Union	Dorchester Canticles	Tarik O'Regan	March 2015
Pacific Lutheran University Choral Union	Gloria	John Rutter	March 2015
Pacific Lutheran University Choral Union	Magnificat	Fredrik Sixten	March 2015
Pacific Lutheran University Choral Union	Trinity Te Deum	Ēriks Ešenvalds	March 2015
Pacific Lutheran University Chamber Singers	Beatus vir	Claudio Monteverdi	April 2015
Pacific Lutheran University Chamber Singers	Der Greis (Job. Xxv, C5)	Franz Josef Haydn	April 2015
Pacific Lutheran University Chamber Singers	Die Beredsamkeit (Hob. Xxv, C4)	Franz Josef Haydn	April 2015
Pacific Lutheran University Chamber Singers	Early One Morning	arr. David Wilcocks	April 2015
Pacific Lutheran University Chamber Singers	Giá torna a rallergrar l'aria e la terra	Luca Marenzio	April 2015
Pacific Lutheran University Chamber Singers	Glossolalia	J.A.C. Redford	April 2015

Pacific Lutheran University Chamber Singers	Greensleeves	arr. Ralph Vaughan Williams	April 2015
Pacific Lutheran University Chamber Singers	Matona mia cara	Orlando di Lasso	April 2015
Pacific Lutheran University University Chorale	Amor de mi Alma	Z. Randall Stroope	April 2015
Pacific Lutheran University University Chorale	An Hour to Dance	Gwyneth Walker	April 2015
Pacific Lutheran University University Chorale	Beat, Beat Drums	Ralph Vaughan Williams	April 2015
Pacific Lutheran University University Chorale	Dances to Life: Wonder	Mack Wilberg	April 2015
Pacific Lutheran University University Chorale	Ecco mormorar l'onde	Claudio Monteverdi	April 2015
Pacific Lutheran University University Chorale	How I came to Be	John Frederick Paul	April 2015
Pacific Lutheran University University Chorale	In Remembrance (from <i>Requiem</i>)	Eleanor Daley	April 2015
Pacific Lutheran University University Chorale	Jabberwocky	Sam Pottle	April 2015
Pacific Lutheran University University Chorale	Johnny I Hardly Knew Ye	arr. Alice Parker	April 2015
Pacific Lutheran University University Chorale	Justorum Animae	Orlandus Lassus	April 2015
Pacific Lutheran University University Chorale	O Whistle and I'll Come to Ye	arr. Mack Wilberg	April 2015
Pacific Lutheran University University Chorale	Praise to the Lord	F. Melius Christiansen	April 2015
Pacific Lutheran University University Chorale	Rytmus	Ivan Hrusovsky	April 2015
Pacific Lutheran University University Chorale	Shakespeare Songs	Jaakko Mäntyjärvi	April 2015
Pacific Lutheran University University Chorale	Verleih' uns Frieden	Felix Mendelssohn-Bartholdy	April 2015

Pacific Lutheran University University Singers	A Choral Flourish	Linda Spevacek	April 2015
Pacific Lutheran University University Singers	Hello Girls	Lloyd Pfautsch	April 2015
Pacific Lutheran University University Singers	I Will Lift Up My Eyes	Z. Randall Stroope	April 2015
Pacific Lutheran University University Singers	I Will Sing With the Spirit	John Rutter	April 2015
Pacific Lutheran University University Singers	Sclof main kind	Allan E. Naplan	April 2015
Pacific Lutheran University University Singers	Vier Lieder aus dem Jungbrunnen	Johannes Brahms	April 2015
Pacific Lutheran University University Singers	Zion's Walls	Aaron Copland/arr. Glenn Koponen	April 2015
Pacific Lutheran University Choir of the West	Kung Liljekonvalje	David Wikander	May 2015
Pacific Lutheran University Choir of the West	Lux Aeterna	Jesús Gómez	May 2015
Pacific Lutheran University Choir of the West	Se dig ud en sommerdag	Carl Nielsen/arr. Bo Holton	May 2015
Pacific Lutheran University Men's Chorus	Brothers, Sing on!	Edvard Grieg/arr. Howard D. McKinney	April 2011, May 2011
Pacific Lutheran University University Chorale	Sleep	Eric Whitacre	April 2014, April 2015
Pacific Lutheran University University Singers	El Vito	arr. Joni Jensen	April 2014, October 2014
Pacific Lutheran University Men's Chorus	I Dwell in Possibility	Brian Edward Galante	December 2010, February 2011
Pacific Lutheran University Men's Chorus	Songs of a Young Man	Richard Nance	December 2010, February 2011
Pacific Lutheran University Men's Chorus	Sovra le lucid' acque	J. Michael Saunders	December 2010, February 2011, March 2011
Pacific Lutheran University Choir of the West	Pacific Sanctus	Robert Kyr	December 2010, May 2011

Pacific Lutheran University	Choir of the West, Men's Chorus, University Chorale, University Choir of the West, Men's	Joy to the World	arr. John Rutter	December 2011, December 2012, December 2013,
Pacific Lutheran University	Choir, University Chorale, University Singers	O Come, All Ye Faithful	arr. John Rutter	December 2011, December 2013
Pacific Lutheran University	Choir of the West, Men's Chorus, University Chorale, University	O Come, All Ye Faithful	arr. David Wilcocks	December 2013, December 2014
Pacific Lutheran University	Choir of the West	Exsultate	Brian Edward Galante	January 2013, March 2013
Pacific Lutheran University	Choir of the West	No. 1, 4, & 6 (from <i>Sept Chansons</i>)	Francis Poulenc	January 2013, March 2013
Pacific Lutheran University	Choir of the West	Northern Lights	Ēriks Ešenvalds	January 2013, March 2013
Pacific Lutheran University	Choir of the West	So I'll Sing With My Voice	Dominick Argento	January 2013, March 2013
Pacific Lutheran University	Choir of the West	When David Heard	Thomas Weelkes	January 2013, March 2013
Pacific Lutheran University	Choir of the West	My Soul's Been Anchored In The Lord	arr. Moses Hogan	March 2011, May 2011
Pacific Lutheran University	University Chorale	Ave Maris Stella	Trond Kverno	March 2011, May 2011
Pacific Lutheran University	University Chorale	I Can Tell the World	arr. Moses Hogan	March 2011, May 2011
Pacific Lutheran University	University Chorale	Sleep, My Love	Brian Edward Galante	March 2011, May 2011
Pacific Lutheran University	Choral Union	Canticum Calamitatis Maritimae	Jaakko Mäntyjärvi	May 2011, May 2012
Pacific Lutheran University	University Singers	Da Pacem	John Muehleisen	October 2010, December 2010
Pacific Lutheran University	Men's Chorus	Quatre petites prières de Saint François d'Assise	Francis Poulenc	October 2010, December 2010, February 2011

Pacific Lutheran University Men's Chorus	The Sally Gardens	Herbert Hughes/arr. Phillip Serino	October 2010, December 2010, February 2011
Pacific Lutheran University Men's Chorus	Shenandoah	arr. Phillip Serino	October 2010, December 2010, February 2011, March 2011
Pacific Lutheran University Choir of the West	O Day Full Of Grace	arr. F. Melius Christiansen	October 2010, January 2013
Pacific Lutheran University Choir of the West	Amazing Grace	arr. John Rutter	October 2010, March 2011
Pacific Lutheran University University Chorale	Sanctus	Ola Gjeilo	October 2010, May 2011
Pacific Lutheran University University Chorale	This Little Light of Mine	arr. Moses Hogan	October 2010, May 2011
Pacific Lutheran University Choir of the West	A Mighty Fortress Is Our God	Martin Luther/arr. W.B. Olds	October 2010, May 2011, May, 2011, October 2011, October 2012, January 2013, October 2013, April 2014, March 2015

Pacific Lutheran University	Choir of the West, Men's Chorus, University Chorale, University Singers	Beautiful Savior	arr. F. Melius Christiansen	October 2010, December 2010, October 2011, December 2011, March 2012, October 2012, December 2012, January 2013, October 2013, December 2013, April 2014, October 2014, December 2014
Pacific Lutheran University	Choir of the West	A Drop In The Ocean	Ēriks Ešenvalds	October 2011, March 2012
Pacific Lutheran University	Men's Chorus	Absalon, fili mi	Josquin des Prez	October 2011, November 2011
Pacific Lutheran University	University Chorale	Pilgrims' Hymn (from <i>The Three Hermits</i>)	Stephen Paulus	October 2012, April 2013
Pacific Lutheran University	Choir of the West	Carpenters of God	Vijah Singh	October 2012, January 2013
Pacific Lutheran University	Choir of the West	Sehnsucht, Op. 112, no. 1	Johannes Brahms	October 2012, January 2013
Pacific Lutheran University	Choir of the West	The Gift	J.A.C. Redford	October 2012, January 2013
Pacific Lutheran University	Choir of the West	Ubit Caritas Hebu Upendo!	Julian Reisenethel	October 2012, January 2013
Pacific Lutheran University	Choir of the West	Look Down, Fair Moon	Brian Edward Galante	October 2013, April 2014
Pacific Lutheran University	Chamber Singers	Alles hat seine Zeit (Hob. Xxv, C3)	Franz Josef Haydn	October 2014, April 2015
Pacific Lutheran University	Chamber Singers	Le Chant des Oyseaux	Clément Janequin	October 2014, April 2015

Pacific Lutheran University	Chamber Singers	Moro, lasso, al mio duolo	Carlo Gesualdo da Venosa	October 2014, April 2015
Pacific Lutheran University	University Chorale	Blow Ye the Trumpet	Kirke Mechem	October 2014, April 2015
Pacific Lutheran University	University Chorale	Hark, I Hear the Harps Eternal	arr. Alice Parker	October 2014, April 2015
Pacific Lutheran University	University Singers	Weep No More	David N. Childs	October 2014, April 2015
Wheaton College	Concert Choir	El Hambo	Jaakko Mäntyjärvi	November 2010
Wheaton College	Concert Choir	Hodie Christus natus est	Paul Basler	November 2010
Wheaton College	Concert Choir	little tree	Eric Whitacre	November 2010
Wheaton College	Concert Choir	O Greening Branch	Daniel Kellogg	November 2010
Wheaton College	Concert Choir	Reincarnations	Samuel Barber	November 2010
Wheaton College	Concert Choir	Rejoice in the Lamb	Benjamin Britten	November 2010
Wheaton College	Concert Choir	There Is No Rose	Melinda Bargreen	November 2010
Wheaton College	Men's Glee Club	Festival Gloria	Randall Johnson	November 2010
Wheaton College	Men's Glee Club	Magnificat	Healey Willan	November 2010
Wheaton College	Women's Chorale	O Holy Night	Adolphe Adam	November 2010
Wheaton College	Women's Chorale	Rejoice! Rejoice!	William Byrd	November 2010
Wheaton College	Concert Choir	3 Motets, Op. 110	Johannes Brahms	February 2011
Wheaton College	Concert Choir	Lux Aeterna	Morten Lauridsen	February 2011
Wheaton College	Men's Glee Club	Alleluia	Ralph Manuel	March 2011
Wheaton College	Men's Glee Club	Amor de mi Alma	Z. Randall Stroope	March 2011
Wheaton College	Men's Glee Club	At the Cross	R.E. Hudson/arr. Buryl Red	March 2011
Wheaton College	Men's Glee Club	Day By Day	Oscar Ahnfelt/arr. Paul Sjolund	March 2011
Wheaton College	Men's Glee Club	Ghospodi, pomiluy	Grigory Lvovsky	March 2011
Wheaton College	Men's Glee Club	I Bought Me a Cat	arr. Aaron Copland	March 2011
Wheaton College	Men's Glee Club	Isaiah 44:3	Jackson Berkey	March 2011
Wheaton College	Men's Glee Club	Jesus Is the Song	David Danner	March 2011
Wheaton College	Men's Glee Club	Kiss the Girl	Alan Menken/arr. Kirby Shaw	March 2011
Wheaton College	Men's Glee Club	Les jeux d'eaux à la Villa d'Este	Franz Liszt	March 2011
Wheaton College	Men's Glee Club	Sound Off	Paul Rardin	March 2011
Wheaton College	Men's Glee Club	The Pasture (from <i>Frostiana</i>)	Randall Thompson	March 2011
Wheaton College	Men's Glee Club	We Shall Walk Thru the Valley in Peace	arr. William Appling	March 2011
Wheaton College	Concert Choir	Come, Thou Fount of Every Blessing	Nettleton/arr. Mack Wilberg	April 2011

Wheaton College	Concert Choir	Identity (from <i>Cantos sagrados</i>)	James MacMillan	April 2011
Wheaton College	Concert Choir	Komm, Heil'ger Geist	George Schumann	April 2011
Wheaton College	Concert Choir	O, Sacrum convivium	Olivier Messiaen	April 2011
Wheaton College	Concert Choir	Three Motets, Op. 110	Johannes Brahms	April 2011
Wheaton College	Women's Chorale	Cantique de Pâques	Arthur Honegger	April 2011
Wheaton College	Women's Chorale	Five Hebrew Love Songs	Eric Whitacre	April 2011
Wheaton College	Women's Chorale	Heart! We Will Forget Him	James Mulholland	April 2011
Wheaton College	Women's Chorale	Love is a Rain of Diamonds	Gwyneth Walker	April 2011
Wheaton College	Women's Chorale	Love Songs in the Round	John Biggs	April 2011
Wheaton College	Women's Chorale	My God, I Love Thee	Shawn E. Okpebholo	April 2011
Wheaton College	Women's Chorale	No Thank You John	Ruth Morris Gray	April 2011
Wheaton College	Women's Chorale	O Sacrum Convivium	Tomás Luis de Victoria	April 2011
Wheaton College	Women's Chorale	O Sacrum Convivium	Kenneth Leighton	April 2011
Wheaton College	Women's Chorale	What a Friend We Have in Jesus!	William Bolcom	April 2011
Wheaton College	Women's Chorale	Dixit Dominus	Michael Haydn	May 2011
Wheaton College	Concert Choir	Alpha and Omega	James MacMillan	October 2011
Wheaton College	Concert Choir	Cantus gloriosus	Joseph Swider	October 2011
Wheaton College	Concert Choir	Each Day	Stephen Paulus	October 2011
Wheaton College	Concert Choir	Now Our Meeting's Over	arr. Jocelyn Hagen	October 2011
Wheaton College	Concert Choir	The Storm is Passing Over	arr. Larry Nickel	October 2011
Wheaton College	Concert Choir	There is sweet music here	L.J. White	October 2011
Wheaton College	Concert Choir	Way Over in Beulah Lan'	arr. Stacey Gibbs	October 2011
Wheaton College	Men's Glee Club	Cantate Domino	Vytautas Miškinis	October 2011
Wheaton College	Men's Glee Club	No Night There!	Craig Curry	October 2011
Wheaton College	Concert Choir	Magnificat Gloria	Alberto Grau	December 2011
Wheaton College	Concert Choir	O Magnum Mysterium	Kevin Memley	December 2011
Wheaton College	Men's Glee Club	Divinity in a Manger Bed	Royce Eckhardt	December 2011
Wheaton College	Men's Glee Club	Gloria Fanfare	Jeffery Ames	December 2011
Wheaton College	Men's Glee Club	When the Song of the Angels is Stilled	Elizabeth Alexander	December 2011
Wheaton College	Women's Chorale	Gaudete!	arr. Michael Engelhardt	December 2011
Wheaton College	Women's Chorale, Men's Glee Club, Concert Choir	Gloria (from <i>B Minor Mass</i>)	Johann Sebastian Bach	December 2011
Wheaton College	Women's Chorale, Men's Glee Club, Concert Choir	Grosser Herr, o starker König (from <i>Christmas Oratorio</i>)	Johann Sebastian Bach	December 2011
Wheaton College	Concert Choir	Mass in B Minor, BWV 232	Johann Sebastian Bach	March 2012

Wheaton College	Women's Chorale	A Prayer for Choirs	Alice Parker	March 2012
Wheaton College	Women's Chorale	Double Shot	Stephen Hatfield	March 2012
Wheaton College	Women's Chorale	Isn't That Something?	David Brunner	March 2012
Wheaton College	Women's Chorale	O Come, Let Us Sing, Op. 87, no. 4	Egil Hovland	March 2012
Wheaton College	Women's Chorale	Pour Our Love On You	Elena Aronson/Deleyse Rowe	March 2012
Wheaton College	Women's Chorale	Psalms 150	Zoltán Kodály	March 2012
Wheaton College	Women's Chorale	Sing Creations Music On	Stephen Paulus	March 2012
Wheaton College	Women's Chorale	Ubi Caritas et Amor	Ēriks Ešenvalds	March 2012
Wheaton College	Concert Choir	Gratias agimus tibi (for HW)	David Gordon	April 2012
Wheaton College	Concert Choir	Long Time Trav'ling	Abbie Betinis	April 2012
Wheaton College	Concert Choir	Prayers of Habakkuk	Howard Whitaker	April 2012
Wheaton College	Concert Choir	The Leave-taking	Randall Thompson	April 2012
Wheaton College	Men's Glee Club	Ave Maria	Franz Biebl	April 2012
Wheaton College	Men's Glee Club	Battle Hymn of the Republic	William Steffe/arr. Roy Ringwald	April 2012
Wheaton College	Men's Glee Club	God Protect Us From War	Veljo Tormis	April 2012
Wheaton College	Men's Glee Club	If Ye Love Me	Thomas Tallis	April 2012
Wheaton College	Men's Glee Club	Little Innocent Lamb	arr. Marshall Bartholomew	April 2012
Wheaton College	Men's Glee Club	Notre Père	Denis Bédard	April 2012
Wheaton College	Men's Glee Club	Otche Nash	Nicolai Kedroff, Sr.	April 2012
Wheaton College	Men's Glee Club	Pass Me Not, O Gentle Savior	William Doane/arr. Mary McDonald	April 2012
Wheaton College	Men's Glee Club	Skye Boat Song	arr. Robert Boyd	April 2012
Wheaton College	Men's Glee Club	The Best of Doo-Wop	arr. Ed Lojeski	April 2012
Wheaton College	Men's Glee Club	There is a Redeemer	Keith Green/arr. Howard Whitaker	April 2012
Wheaton College	Men's Glee Club	Y Tangneffeddwy	Eric Jones	April 2012
Wheaton College	Women's Chorale	My Child	Howard Whitaker	April 2012
Wheaton College	Concert Choir	Begräbnisgesang	Johannes Brahms	October 2012
Wheaton College	Concert Choir	Geistliches Lied, Op. 30	Johannes Brahms	October 2012
Wheaton College	Concert Choir	In the Beginning	Aaron Copland	October 2012
Wheaton College	Concert Choir	Leonardo dreams of his flying machine	Eric Whitacre	October 2012
Wheaton College	Concert Choir	My Lord, What a Morning	arr. Harry Burleigh	October 2012
Wheaton College	Concert Choir	Vier Quartette, Op. 92	Johannes Brahms	October 2012

Wheaton College	Men's Glee Club	Come, Ye Disconsolate	Samuel Webbe, Sr./arr. Terre Johnson	October 2012
Wheaton College	Women's Chorale	Awake!	Tony Payne	October 2012
Wheaton College	Women's Chorale	Laudamus te (from <i>Gloria</i>)	Antonio Vivaldi	October 2012
Wheaton College	Women's Chorale, Men's Glee Club, Concert Choir	We Three Kings	John Henry Hopkins, Jr./arr. Jonathan Veenker	October 2012
Wheaton College	Concert Choir	Get Down to Bethlehem	John William Trotter	December 2012
Wheaton College	Concert Choir	O Magnum Mysterium	Morten Lauridsen	December 2012
Wheaton College	Men's Glee Club	Betelehemu	Via Olatunji/arr. Wendell Whalum	December 2012
Wheaton College	Men's Glee Club	Sing We Now of Christmas	arr. Craig Curry	December 2012
Wheaton College	Men's Glee Club	The Three Kings	Healey Willan	December 2012
Wheaton College	Women's Chorale	As I Sat on a Sunny Bank	David Hamilton	December 2012
Wheaton College	Women's Chorale	Christmas Lullaby	David Hamilton	December 2012
Wheaton College	Concert Choir	Empty Me	Marita Kovaric/arr. David Cramer	February 2013
Wheaton College	Concert Choir	Missa O Quam Gloriosum	Tomás Luis de Victoria	February 2013
Wheaton College	Concert Choir	O how glorious	Healey Willan	February 2013
Wheaton College	Concert Choir	O nata lux	Seth Garepy	February 2013
Wheaton College	Concert Choir	O Quam Gloriosum	Tomás Luis de Victoria	February 2013
Wheaton College	Concert Choir	Os Justi	Anton Bruckner	February 2013
Wheaton College	Women's Chorale, Men's Glee Club, Concert Choir	Requiem, K 626	Wolfgang Amadeus Mozart	February 2013
Wheaton College	Men's Glee Club	Come, Ye Disconsolate	Samuel Webbe, Sr./arr. Terre Johnson	April 2013
Wheaton College	Men's Glee Club	Der Herr segne euch (from Cantata 196)	Johann Sebastian Bach	April 2013
Wheaton College	Men's Glee Club	Down by the Riverside	Frederic Rzewski	April 2013
Wheaton College	Men's Glee Club	Home on the Range	arr. Greg Gilpin	April 2013
Wheaton College	Men's Glee Club	Manly Men	Kurt Knecht	April 2013
Wheaton College	Men's Glee Club	Quatre Petite Pière de Saint François d'Assise	Francis Poulenc	April 2013
Wheaton College	Men's Glee Club	Spaseniye sodelal	Pavel Chesnokov	April 2013
Wheaton College	Men's Glee Club	Steal Away	arr. J. Edmund Hughes	April 2013
Wheaton College	Men's Glee Club	The Morning Trumpet	arr. Michael Richardson	April 2013
Wheaton College	Men's Glee Club	Ubi Caritas	Ola Gjeilo	April 2013
Wheaton College	Men's Glee Club	What Wondrous Love is This	arr. Jacob Fuhrman	April 2013

Wheaton College	Women's Chorale	Be Our Guest	Alan Menken/arr. Raluca Bojor	April 2013
Wheaton College	Women's Chorale	Beauty and the Beast	Alan Menken/arr. Kirby Shaw	April 2013
Wheaton College	Women's Chorale	Benedictus	Jacob Handl	April 2013
Wheaton College	Women's Chorale	Bibbidi-Bobbidi-Boo	Al Hoffman/Jerry Livingston/arr. Craig Curry	April 2013
Wheaton College	Women's Chorale	Hineni	Lee Kesselman	April 2013
Wheaton College	Women's Chorale	I Won't Say I'm in Love/I'll Make a Man Out of You	Alan Menken/arr. Raluca Bojor	April 2013
Wheaton College	Women's Chorale	Lashana Haba'a BiYerushalayim	arr. Shawn Kirchner	April 2013
Wheaton College	Women's Chorale	Ohana I runga gawa	David Hamilton	April 2013
Wheaton College	Women's Chorale	Reflections from Yad Vashem	Daniel Hall	April 2013
Wheaton College	Women's Chorale	Sanctus (from <i>Messe Basse</i>)	Gabriel Fauré	April 2013
Wheaton College	Concert Choir	Bless the Lord, O my Soul	Jonathan Dove	May 2013
Wheaton College	Concert Choir	Os Justi	Anton Bruckner	May 2013
Wheaton College	Men's Glee Club	Indianas	Carlos Guastavino	October 2013
Wheaton College	Women's Chorale	Bumble Bee	Anders Edenroth	October 2013
Wheaton College	Women's Chorale	Sisters	Gwyneth Walker	October 2013
Wheaton College	Women's Chorale; Men's Glee Club	The Testament of Freedom	Randall Thompson	October 2013
Wheaton College	Concert Choir	Immortal Bach	Knut Nystedt	November 2013
Wheaton College	Concert Choir	Kyrie	William Byrd	November 2013
Wheaton College	Concert Choir	Let My Prayer Come Up	John Blow	November 2013
Wheaton College	Concert Choir	Sanctus	Dominick Argento	November 2013
Wheaton College	Concert Choir	Gloria Patri (from <i>Dixit Dominus</i>)	George Frederic Handel	December 2013
Wheaton College	Concert Choir	O Come, All Ye Faithful	arr. Tom Trenney	December 2013
Wheaton College	Men's Glee Club	A La Nanita Nana	arr. Dan Davison	December 2013
Wheaton College	Men's Glee Club	The Hands That First Held Mary's Child	Dan Forrest	December 2013
Wheaton College	Men's Glee Club	Zion Hört die Wächter Singen	Dietrich Buxtehude	December 2013
Wheaton College	Women's Chorale	And Suddenly	Michael Englehardt	December 2013
Wheaton College	Women's Chorale	Be Born in Me	Bernie Herms/Nichole Nordeman/arr. David Hamilton	December 2013
Wheaton College	Women's Chorale, Men's Glee Club, Concert Choir	Before the Marvel of this Night	Carl Schalk	December 2013
Wheaton College	Women's Chorale, Men's Glee Club, Concert Choir	Christmas Day	Gustav Holst	December 2013
Wheaton College	Concert Choir	Dixit Dominus	George Frederic Handel	March 2014

Wheaton College	Men's Glee Club	A Mighty Fortress is Our God	arr. Carl Mueller	April 2014
Wheaton College	Men's Glee Club	Cantate Domino	Giuseppe Pitoni	April 2014
Wheaton College	Men's Glee Club	Daemon irrepit callidus	György Orbán	April 2014
Wheaton College	Men's Glee Club	Do You Hear the People Sing?	Claude-Michel Schönberg	April 2014
Wheaton College	Men's Glee Club	I Got Plenty O' Nuttin'	George Gershwin/arr. William Stickles	April 2014
Wheaton College	Men's Glee Club	I'll Never Turn Back No More	R. Nathaniel Dett/arr. Edward Knight	April 2014
Wheaton College	Men's Glee Club	Pilgrim's Chorus (from <i>Tannhäuser</i>)	Richard Wagner	April 2014
Wheaton College	Men's Glee Club	Soldier's Chorus (from <i>Faust</i>)	Charles Gounod	April 2014
Wheaton College	Men's Glee Club	The Last Words of David	Randall Thompson	April 2014
Wheaton College	Men's Glee Club	What Shall We Do With a Drunken Sailor	arr. Alice Parker and Robert Shaw	April 2014
Wheaton College	Women's Chorale	As torrents in Summer	arr. E. Gunn Shepherd	April 2014
Wheaton College	Women's Chorale	Ave verum corpus	Camille Saint-Saëns	April 2014
Wheaton College	Women's Chorale	Fly, Singing Bird	Sir Edward Elgar	April 2014
Wheaton College	Women's Chorale	Gott ist mein Hirt	Franz Schubert	April 2014
Wheaton College	Women's Chorale	I Want Jesus to Walk with Me	arr. Richard Nance	April 2014
Wheaton College	Women's Chorale	I'm Goin' Up a Yonder	Walter Hawkins/arr. Martin Sirvatka	April 2014
Wheaton College	Women's Chorale	O ignee Spiritus	Hildegard von Bingen	April 2014
Wheaton College	Women's Chorale	Praise to the Lord the Almighty	arr. Tess Milby	April 2014
Wheaton College	Women's Chorale	Psalm 150	Sir David Willcocks	April 2014
Wheaton College	Women's Chorale	Selections from <i>The Sound of Music</i>	Richard Rodgers/arr. Clay Warnick, Hale Smith, and John Cacavas	April 2014
Wheaton College	Women's Chorale	The Dowry Negotiation	David Gordon	April 2014
Wheaton College	Women's Chorale	The Snow	Sir Edward Elgar	April 2014
Wheaton College	Concert Choir	Ballad of Green Broom	Benjamin Britten	October 2014
Wheaton College	Concert Choir	Musicians wrestle everywhere	Elliott Carter	October 2014
Wheaton College	Concert Choir	The Evening Primrose	Benjamin Britten	October 2014
Wheaton College	Women's Chorale, Men's Glee Club, Concert Choir	The Creation	Franz Joseph Haydn	November 2014
Wheaton College	Concert Choir	A Spotless Rose	Herbert Howells	December 2014
Wheaton College	Concert Choir	O Nata Lux	Morten Lauridsen	December 2014

Wheaton College	Men's Glee Club	In the Bleak Midwinter	Gustav Holst/arr. Abbie Betinis	December 2014
Wheaton College	Women's Chorale	Angelus ad virginem	arr. David Willcocks	December 2014
Wheaton College	Women's Chorale	Bring Your Torches	arr. Franz Wasner	December 2014
Wheaton College	Women's Chorale	Svete tihy	Pavel Chesnokov	December 2014
Wheaton College	Women's Chorale, Men's Glee Club, Concert Choir	O Light of Life!	Mack Wilberg	December 2014
Wheaton College	Women's Chorale, Men's Glee Club, Concert Choir	Praise to the Light of the World	Lee Kesselman	December 2014
Wheaton College	Concert Choir	Hear My Prayer	Henry Purcell	March 2015
Wheaton College	Concert Choir	Lamentations of Jeremiah I	Thomas Tallis	March 2015
Wheaton College	Concert Choir	Lamentations of Jeremiah II	Thomas Tallis	March 2015
Wheaton College	Concert Choir	Le Reniement de St. Pierre	Marc-Antoine Charpentier	March 2015
Wheaton College	Concert Choir	O Quam Gloriosum	Bethany Randall	March 2015
Wheaton College	Women's Chorale	Day by Day	Martin How	March 2015
Wheaton College	Women's Chorale	Deep River	arr. Shawn Okpenbholo	March 2015
Wheaton College	Women's Chorale	Gladsome Light	Pavel Chesnokov	March 2015
Wheaton College	Women's Chorale	Jesus, the Very Thought of Thee	Eric Thiman	March 2015
Wheaton College	Women's Chorale	Keep on Singing	Simon Wawer	March 2015
Wheaton College	Women's Chorale	Like As the Hart	Maurice Greene	March 2015
Wheaton College	Women's Chorale	O frondens virga	Lee Kesselman	March 2015
Wheaton College	Women's Chorale	Pseudo-Yoik Lite	Jaakko Mäntyjärvi	March 2015
Wheaton College	Women's Chorale	Tenebrae factae sunt	Tomás Luis de Victoria	March 2015
Wheaton College	Women's Chorale	The Storm is Passing Over	Charles Tindley/arr. Barbara Baker	March 2015
Wheaton College	Men's Glee Club	Der Gondelfahrer	Franz Schubert	April 2015
Wheaton College	Men's Glee Club	Gabí, Gabí	arr. William Powell	April 2015
Wheaton College	Men's Glee Club	Geographic Fugue	Ernst Toch	April 2015
Wheaton College	Men's Glee Club	Lead Me to the Cross	Brooke Fraser	April 2015
Wheaton College	Men's Glee Club	My Eyes Have Seen Holy	Bebo Norman/arr. Adam Lindgren	April 2015
Wheaton College	Men's Glee Club	Song of Peace	Vincent Persichetti	April 2015
Wheaton College	Men's Glee Club	Were It Not for Grace	David Hamilton and Phil McHugh	April 2015
Wheaton College	Women's Chorale	In the Sweet By and By	Joseph Webster/arr. Daniel Hall	May 2015
Wheaton College	Women's Chorale	Jesus Christ the Apple Tree	Elizabeth Poston	May 2015

Wheaton College	Women's Chorale, Men's Glee Club, Concert Choir	Let This Mind Be In You	Jonathan Veenker	May 2015
Wheaton College	Concert Choir	Crucifixus	Antonio Lotti	April 2011, February 2013
Wheaton College	Women's Chorale	Three Poems of Amy Carmichael	Craig Curry	April 2011, May 2011 April 2012,
Wheaton College	Men's Glee Club	Abraham Lincoln Walks at Midnight	Abbie Betinis	November 2013, April 2014
Wheaton College	Men's Glee Club	Ain' Got Time to Die	arr. Philip Duey	April 2013, May 2013
Wheaton College	Men's Glee Club	Be Still, My Soul	Jean Sibelius/arr. H. E. Singley III	April 2015, May 2015
Wheaton College	Men's Glee Club	Jesu, dulcis memoria	Connor Koppin	April 2015, May 2015
Wheaton College	Concert Choir	Pilgrim's Hymn (from <i>The Three Hermits</i>)	Stephen Paulus	April, 2011, November 2013, March 2014
Wheaton College	Women's Chorale	Tomorrow Shall Be My Dancing Day	arr. John Rutter	December 2011, March 2012
Wheaton College	Women's Chorale	What Sweeter Music	Eleanor Daley	December 2011, March 2012
Wheaton College	Women's Chorale	Gloria	Ola Gjeilo	December 2012, April 2013
Wheaton College	Concert Choir	Lobet den Herrn, alle Heiden, BWV 230	Johann Sebastian Bach	December 2012, February 2013
Wheaton College	Men's Glee Club	Hold On!	arr. Eugene Thamon Simpson	March 2011, April 2015, May 2015

Wheaton College	Men's Glee Club	Rise Up, O Men of God	Aaron Williams/arr. Buryl Red	March 2011, October 2011, April 2012, October 2012, April 2013, November, 2013, April 2014, April 2015
Wheaton College	Concert Choir	Give Ear to My Prayer, O God, Op. 26	Alexander Gretchaninov	March 2015, May 2015
Wheaton College	Concert Choir	My Prayer	arr. Bob Chilcott	March 2015, May 2015
Wheaton College	Men's Glee Club	Charged	Paul Danielson	May 2011, April 2012
Wheaton College	Women's Chorale	Ain't No Grave Can Hold My Body Down	arr. Paul Caldwell & Sean Ivory	May 2013, October 2012
Wheaton College	Women's Chorale	Wexford Carol	arr. Alice Parker	November 2010, December 2013
Wheaton College	Men's Glee Club	Riu, Riu, Chiu	arr. Jim Leininger	November 2010, December 2014
Wheaton College	Men's Glee Club	Ascendit Deus	Jacob Handl	November 2013, April 2014
Wheaton College	Concert Choir	Agnus Dei	Gregorio Allegri	November 2013, March 2014
Wheaton College	Concert Choir	En la macarenita	arr. Bob Chilcott	November 2013, March 2014
Wheaton College	Concert Choir	Indianas	Carlos Guastavino	November 2013, March 2014
Wheaton College	Women's Chorale, Men's Glee Club, Concert Choir	Ein Deutsches Requiem	Johannes Brahms	October 2010, November 2010, March 2011
Wheaton College	Men's Glee Club	Surgens Jesus	Peter Philips	October 2011, April 2012
Wheaton College	Men's Glee Club	The Lord's Prayer	David Childs	October 2011, April 2012

Wheaton College	Women's Chorale	Fanfare of Praise	Sandra Milliken	October 2011, March 2012
Wheaton College	Women's Chorale	Holy Is the Lord	Jeffery Ames	October 2011, March 2012
Wheaton College	Women's Chorale	i am a little church	Daniel Brewbaker	October 2011, March 2012
Wheaton College	Women's Chorale	Laetatus sum	Nicola Porpora	October 2011, March 2012
Wheaton College	Men's Glee Club	Jubilate Deo Omnis Terra	Flor Peeters	October 2011, May 2011
Wheaton College	Men's Glee Club	Death, I do not fear thee	J.S. Bach/arr. Charles Dawe	October 2012, April 2013
Wheaton College	Men's Glee Club	Hark! I Hear the Harps Eternal	arr. Craig Carnahan	October 2012, April 2013
Wheaton College	Women's Chorale	Agnus Dei (from <i>Missa De Beata Virgine</i>)	Josquin des Prez	October 2012, April 2013
Wheaton College	Women's Chorale	Kyrie (from <i>Missa Brevis in C minor</i>)	Imant Raminsh	October 2012, April 2013
Wheaton College	Men's Glee Club	Rejoice and Sing Out His Praises	Mark Hayes	October 2012, April 2013, May 2013
Wheaton College	Women's Chorale	Dona Nobis Pacem	Richard DeLong	October 2012, April 2013, May 2013
Wheaton College	Men's Glee Club	E'en So Lord Jesus Quickly Come	Paul Manz	October 2012, May 2013, November, 2013, April 2014, May 2015
Wheaton College	Concert Choir	Didn't My Lord Deliver Daniel?	arr. Moses Hogan	October 2012, October 2013, March 2014
Wheaton College	Concert Choir	Give me Jesus	arr. L. L. Fleming	October 2012, October 2013, March 2014
Wheaton College	Women's Chorale	Ad Amore	Lee Kesselman	October 2013, April 2014

Wheaton College	Women's Chorale	Laudate pueri Dominum	Michael Haydn	October 2013, April 2014
Wheaton College	Men's Glee Club	The Road Home	Stephen Paulus	October 2013, November 2013
Wheaton College	Men's Glee Club	Precious Lord	Thomas Dorsey/arr. David Hamilton	October 2013, November 2013, April 2014
Wheaton College	Men's Glee Club	Tshotsholoza	arr. Jeffery Ames	October 2013, November 2013, April 2014
Wheaton College	Men's Glee Club	Walk in Jerusalem	arr. Paul Rardin	October 2013, November 2013, April 2014
Wheaton College	Concert Choir	Miserere Mei, Deus	Gregorio Allegri	October 2013, November 2013, March 2014
Wheaton College	Men's Glee Club	Lauda Anima	Mark Andrews	October 2014, April 2015
Wheaton College	Men's Glee Club	Loch Lomond	arr. Jonathan Quick	October 2014, April 2015
Wheaton College	Men's Glee Club	Let There Be Light	Craig Courtney	October 2014, December 2014
Wheaton College	Concert Choir	Ave verum corpus	Wolfgang Amadeus Mozart	October 2014, March 2015
Wheaton College	Women's Chorale	Ex Ore Innocentium	John Ireland	October 2014, March 2015
Wheaton College	Women's Chorale	Prelude	Ola Gjeilo	October 2014, March 2015
Wheaton College	Women's Chorale	I See the Heaven's Glories Shine	Andrea Ramsey	October 2014, March 2015, May 2015

APPENDIX E

COMPILED REPERTOIRE LISTS BY COMPOSITION TITLE

TITLE OF COMPOSITION	COMPOSER	INSTITUTION
A minuit fut fait un Reveil	Jean-François Dandrieu	Pacific Lutheran University
Abendlied	Josef Rheinberger	Luther College, Pacific Lutheran University
Abendlied zu Gott (Hob. xxv, C9)	Franz Joseph Haydn	Pacific Lutheran University
Abide with Me	William Monk/arr. Moses Hogan	Luther College
Abraham Lincoln Walks at Midnight	Abbie Betinis	Wheaton College
Absalon, fili mi	Josquin des Prez	Pacific Lutheran University
Acclamation (from <i>Gospel Mass</i>)	Robert Ray	Brigham Young University
Achieved is the Glorious Work (from <i>The Creation</i>)	Franz Joseph Haydn	Belmont University
Across the Vast, Eternal Sky	Ola Gjeilo	Brigham Young University
Ad Amore	Lee Kesselman	Belmont University, Pacific Lutheran University,
Adam Lay Ybounden	Carson Cooman	Belmont University
Adon Olam/From All That Dwell Below the Skies	arr. David Zabriskie	Brigham Young University
Adoramus te, Christe	Eric William Barnum	Brigham Young University
Aeternum	Cody Fry	Belmont University
Africa	David Paich & Jeff Porcaro/arr.	Belmont University
Agnus Dei	Gabriel Faure	Luther College
Agnus Dei	Gregorio Allegri	Wheaton College
Agnus Dei	Samuel Barber	Pacific Lutheran University
Agnus Dei	William Byrd	Belmont University
Agnus Dei (from <i>Dona Nobis Pacem</i>)	Ralph Vaughan Williams	Luther College
Agnus Dei (from <i>Gospel Mass</i>)	Robert Ray	Brigham Young University
Agnus Dei (from <i>Mass for Five Voices</i>)	William Byrd	Brigham Young University
Agnus Dei (from <i>Missa De Beata Virgine</i>)	Josquin des Prez	Wheaton College
Ai, nama mamina	Andrejs Jansons	Brigham Young University
Ain' Got Time to Die	arr. Philip Duey	Wheaton College
Ain'-a That Good News (from <i>Three Spirituals</i>)	K. Scott Warren	Brigham Young University
Ain'a that Good News	William Dawson	Belmont University
Ain't No Grave	Paul Caldwell & Sean Ivory	Brigham Young University
Ain't No Grave Can Hold My Body Down	arr. Paul Caldwell & Sean Ivory	Belmont University, Wheaton College

Ain't That News	arr. Stephen Hatfield	Brigham Young University
Aldeburgh Carol	Ben Parry	Pacific Lutheran University
Alexander's Feast: The Many	George Frideric Handel	Brigham Young University
All Creatures of our God and King	arr. James Kasen	Brigham Young University
All Creatures of Our God and King	arr. Mack Wilberg	Brigham Young University
All Hail the Power of Jesus' Name	arr. James Mulholland	Luther College
All Men Draw Near	Peter J. Williams	Pacific Lutheran University
All Night, All Day	arr. Lela Anderson	Brigham Young University
All the Things You Are	Jerome Kern	Luther College
All Will be Well	Amanda Weber	Luther College
Alleluia	Eric Whitacre	Pacific Lutheran University
Alleluia	Philip Hayes	Brigham Young University
Alleluia	Ralph Manuel	Wheaton College
Alleluia	Randall Thompson	Belmont University
Alleluia	Stephen Paulus	Pacific Lutheran University
Alleluia (from <i>Lobet den Herrn</i> , BWV 230)	Johann Sebastian Bach	Brigham Young University
Alleluia, laus et gloria	Tarik O'Regan	Pacific Lutheran University
Alleluia, Rejoice	J. Edmund Hughes	Pacific Lutheran University
Alles hat seine Zeit (Hob. xxv, C3)	Franz Joseph Haydn	Pacific Lutheran University
Alma Redemptoris	Giovanni Pierluigi da Palestrina	Pacific Lutheran University
Alpha and Omega	James MacMillan	Wheaton College
Always Singing	Dale Warland	Brigham Young University
Amani	Audrey Snyder	Brigham Young University
Amazing Grace	arr. Amy Engeldorfer	Luther College
Amazing Grace	arr. Cherie Hall	Brigham Young University
Amazing Grace	arr. Ēriks Ešenvalds	Belmont University, Pacific Lutheran University
Amazing Grace	arr. John Rutter	Pacific Lutheran University
Amazing Grace	arr. Julian Philip Reiselthel	Pacific Lutheran University
Amazing Grace	arr. Michael Hanawalt	Brigham Young University

American Anthem	Gene Scheer/arr. Purifoy	Belmont University
Amor con fortuna	Juan del Encina	Brigham Young University
Amor de mi alma	Z. Randall Stroope	Luther College, Pacific Lutheran University,
Amor quando fioria	Giovannia Pierluigi da Palestrina	Brigham Young University
An den Vetter (Hob. xxv, B1	Franz Joseph Haydn	Pacific Lutheran University
An die Heimat (Op. 64, no. 1)	Johannes Brahms	Belmont University, Pacific Lutheran University
An Expression of Gratitude	David Schwoebel	Luther College
An Hour to Dance	Gwyneth Walker	Pacific Lutheran University
An Old Irish Blessing	Ryan Gee	Brigham Young University
And Can this Newborn Mystery	Alan Bullard	Brigham Young University
And Every Stone Shall Cry	Bob Chilcott	Luther College
And Miriam Sang	Zebulon M. Highben	Pacific Lutheran University
And On Earth, Peace	Daniel Kallman	Luther College
And Suddenly	Michael Engelhardt	Luther College, Wheaton College
And the Word Became Flesh	Brian Pfofner	Luther College
And Then Shall Your Light Break Forth (Finale from <i>Elijah</i> ,	Felix Mendelssohn-Bartholdy	Luther College
Andlinger sånger	August Söderman	Brigham Young University
Angelae Dei	Lindsay Goodson	Brigham Young University
Angele Dei	Susan LaBarr	Belmont University
Angels from the Realms of Glory	Malcolm Archer	Brigham Young University
Angels We Have Heard On High	arr. Alice Parker & Robert Shaw	Pacific Lutheran University
Angels We Have Heard On High	arr. Craig Courtney	Brigham Young University
Angels We Have Heard On High	arr. Drew Collins	Brigham Young University
Angels We Have Heard On High	arr. Gabriel Dumitrescu	Pacific Lutheran University
Angels We Have Heard On High	arr. Hal Hopson	Pacific Lutheran University
Angels We Have Heard On High	arr. Howard Helvey	Brigham Young University
Angels We Have Heard On High	arr. Jackson Berkey	Brigham Young University
Angels We Have Heard On High	arr. Mack Wilberg	Luther College
Angels We Have Heard On High	arr. Philip Kern	Brigham Young University
Angels' Carol	John Rutter	Luther College

Angelus ad virginem	arr. David Willcocks	Wheaton College
Annie Laurie	arr. Robert Shaw & Alice Parker	Brigham Young University
Annua Gaudia	J. David Moore	Pacific Lutheran University
Another Spring	Howard Helvey	Brigham Young University
Antiphon	Ralph Vaughan Williams	Belmont University
Antonio	Jay Broeker	Brigham Young University
Apocalyptica	arr. Cole Thannisch & Alex Roby	Belmont University
Arise, Shine	John Rutter	Pacific Lutheran University
Arise, Your Light Has Come	David Danner	Luther College, Pacific Lutheran University
Arma Lucis	Jackson Berkey	Pacific Lutheran University
Armed Man: A Mass for Peace, The	Karl Jenkins	Belmont University, Pacific Lutheran University
Art Thou Troubled	William Billings	Brigham Young University
Artsa alinu	arr. Nina Gilbert	Pacific Lutheran University
As I Sat on a Sunny Bank	David Hamilton	Wheaton College
As I Search the Holy Scriptures	C. Marianne Fisher/arr. David	Brigham Young University
As torrents in Summer	arr. E. Gunn Shepherd	Wheaton College
Ascendit Deus	Jacob Handl	Wheaton College
At the Cross	R.E. Hudson/arr. Buryl Red	Wheaton College
At the Name of Jesus	René Clausen	Brigham Young University
Au Joly Jeu	Clément Jannequin	Belmont University
Audi Voces	György Orbán	Belmont University
Aura Lee	George R. Poulton/arr. Alice Parker	Pacific Lutheran University
Autumn	Jussi Chydenius	Brigham Young University
Autumn Landscapes (nos. 5 & 7)	Veljo Tormis	Luther College
Ave Maria	David MacIntyre	Brigham Young University
Ave Maria	Efrem Podgaits	Belmont University
Ave Maria	Franz Biebl	Luther College
Ave Maria	Franz Biebl	Wheaton College
Ave Maria	Gustav Holst	Pacific Lutheran University
Ave Maria	J. Michael Saunders	Pacific Lutheran University

Ave Maria	Johannes Brahms	Brigham Young University
Ave Maria	John Rutter	Brigham Young University
Ave Maria	Michael Head	Brigham Young University
Ave Maria	Morten Lauridsen	Luther College
Ave Maria (from <i>Vespers</i>)	Sergei Rachmaninoff	Brigham Young University
Ave Maria a 8	Tomás Luis de Victoria	Pacific Lutheran University
Ave Maria, Op. 12	Johannes Brahms	Pacific Lutheran University
Ave Maria, Op. 37, no. 6	Sergei Rachmaninoff	Luther College
Ave Maris Stella	Edvard Grieg	Pacific Lutheran University
Ave maris stella	Trond Kverno	Belmont University, Pacific Lutheran University
Ave verum corpus	Camille Saint-Saëns	Wheaton College
Ave verum corpus	Colin Mawby	Brigham Young University
Ave Verum Corpus	William Byrd	Luther College
Ave Verum Corpus	William Byrd	Belmont University
Ave verum corpus	Wolfgang Amadeus Mozart	Brigham Young University, Wheaton College
Ave, Dulcissima Maria (from <i>Electa</i>)	Jean Belmont	Pacific Lutheran University
Avenging and Bright	arr. Alice Parker	Pacific Lutheran University
Awake Dragonborn	Jeremy Soule/arr. Christopher Gentle	Belmont University
Awake My Heart to Sing	Mark Patterson	Brigham Young University
Awake!	Tony Payne	Wheaton College
Away in a Manger	arr. Bob Chilcott	Brigham Young University
Away in a Manger	arr. John Rutter	Pacific Lutheran University
Away in a Manger	Peter Gritton	Brigham Young University
Baba wethu	Anders Nyberg	Luther College
Baba Yetu (from Civilization IV)	Christopher Tin	Belmont University, Brigham Young University,
Baby Softly Stills, The	Vanja Watkins	Brigham Young University
Balia Di Sehu	Eduard Toppenberg/arr. Rufo Odor	Brigham Young University
Ballad of Green Broom	Benjamin Britten	Wheaton College
Ballad of Little Musgrave and Lady Barnard, The (1943)	Benjamin Britten	Pacific Lutheran University

Ballade to the Moon	Daniel Elder	Brigham Young University
Balleilakka	arr. Ethan Sperry	Belmont University
Balulalow	Ruth Elaine Schram	Pacific Lutheran University
Barter	Michael Eglin	Brigham Young University
Bashana haba'ah	Nurit Hirsch/arr. John Leavitt	Brigham Young University
Battle Hymn of the Republic	William Steffe/arr. Roy Ringwald	Wheaton College
Battle of Jericho, The	arr. Moses Hogan	Pacific Lutheran University
Be Born in Me	Bernie Herms/Nichole	Wheaton College
Be Our Guest	Alan Menken/arr. Raluca Bojor	Wheaton College
Be Still My Soul	Jean Sibelius/arr. H. E. Singlety III	Wheaton College
Be Still My Soul	Jean Sibelius/arr. Joseph Hoffman	Brigham Young University
Be Thou My Vision	arr. John Rutter	Pacific Lutheran University
Be Thou My Vision	arr. Mack Wilberg	Brigham Young University
Be Thou My Vision	arr. Robert Hunter	Pacific Lutheran University
Beat, Beat Drums	Ralph Vaughan Williams	Pacific Lutheran University
Beati quorum via, Op. 38, no. 3	Charles Villiers Stanford	Belmont University, Luther College, Pacific
Beatus vir	Claudio Monteverdi	Pacific Lutheran University
Beautiful River	Robert Lowry/arr. William Hawley	Belmont University, Luther College
Beautiful Savior	F. Melius Christiansen	Luther College, Pacific Lutheran University
Beauty and the Beast	Alan Menken/arr. Kirby Shaw	Wheaton College
Beauty of Your Dreams, The	Joan Szymko	Brigham Young University
Before the Marvel of this Night	Carl Schalk	Wheaton College
Begräbnisgesang, Op. 13	Johannes Brahms	Pacific Lutheran University, Wheaton College
Behold the Wounds in Jesus' Hands	arr. Joseph Hoffman	Brigham Young University
Benediction	Kathleen Skinner	Luther College
Benedicto	Urmas Sisask	Luther College
Benedictus	Jacob Handl	Wheaton College
Benedictus (from Concerto for Cello & Orchestra)	Luigi Boccherini/arr. Robert Sieving	Brigham Young University

Benedictus (from <i>The Armed Man</i>)	Karl Jenkins	Brigham Young University
Benedictus (from Three Motets, Op. 55)	Carl Nielsen	Pacific Lutheran University
Bereden väg för Herran	arr. Anders Nyberg	Luther College
Best Day of My Life	arr. McKay Crockett	Brigham Young University
Best of All, The	Deen Entsminger	Belmont University
Best of Doo-Wop, The	arr. Ed Lojeski	Wheaton College
Betelehemu	Via Olatunji/arr. Wendell Whalum	Wheaton College
Betrachtung des Todes (Hob. xxv, B3)	Franz Joseph Haydn	Pacific Lutheran University
Better Resurrection, A	Craig Courtney	Belmont University
Bibbidi-Bobbidi-Boo	Al Hoffman/Jerry Livingston/arr.	Wheaton College
Bitter for Sweet	John Chorbajian	Pacific Lutheran University
Blagoslovi, Dushé Moya, Ghospoda	Mikhail Ippolitov-Ivanov	Luther College
Bless the Broken Road	arr. Deen Entsminger	Belmont University
Bless the Lord, O my Soul	Jonathan Dove	Wheaton College
Bless This House	May Brae/arr. Rosalind Hall	Brigham Young University
Blessings	arr. Benjamin Harlan	Brigham Young University
Blow the Candles Out	arr. Gregg Smith	Belmont University
Blow Ye the Trumpet	Kirke Mechem	Pacific Lutheran University
Blow Ye the Trumpet, Blow	arr. Paul Cary	Brigham Young University
Blow, Blow Thou Winter Wind	John Rutter	Brigham Young University
Blue Bird, The	Charles Stanford	Belmont University
Blue Skies	Irving Berlin arr. Melba Williamson	Luther College
Bogoroditse Djevo	Sergey Khvoshchinsky	Pacific Lutheran University
Bonzorno Madonna	Antonio Scandello	Brigham Young University
Boy and a Girl, A	Eric Whitacre	Belmont University, Luther College
Brave	Sarah Bareilles & Jack Antonoff/arr.	Brigham Young University
Break Forth, O Beauteous, Heavenly Light, BWV 248	Johann Sebastian Bach	Luther College
Breath of Kindness	Lane Johnson	Brigham Young University
Breath of Kindness, The	Lane Johnson	Brigham Young University

Breathe on Me, Breath of God	Aaron David Miller	Brigham Young University
Bright Mansions	arr. K. Lee Scott	Pacific Lutheran University
Brightly Beams Our Father's Mercy	Philip Paul Bliss/arr. Lane Johnson	Brigham Young University
Bring a Torch, Jeanette, Isabella	arr. Howard Helvey	Brigham Young University
Bring A Torch, Jeannette, Isabella	arr. Stephen Paulus	Pacific Lutheran University
Bring Me Little Water, Silvy	Huddie W. Ledbetter, arr. Moira	Pacific Lutheran University
Bring Your Torches	arr. Franz Wasner	Wheaton College
Brotherhood of Man (from <i>How to Succeed in Business</i>)	Frank Loesser	Brigham Young University
Brothers, Sing On!	Edvard Grieg	Brigham Young University
Brothers, Sing On!	Edvard Grieg/arr. Howard D. McKinney	Pacific Lutheran University
Buffalo Gals	Traditional	Brigham Young University
Bumble Bee	Anders Edenroth	Wheaton College
Call of Wisdom, The	Will Todd	Belmont University
Called to Serve Him	Adam Geibel/arr. David Zabriskie	Brigham Young University
Calling My Children Home	Doyle Lawson, Charles Waller, & John Rutter	Luther College
Candlelight Carol	Claudio Monteverdi	Brigham Young University, Pacific Lutheran
Cantate Domino		Belmont University
Cantate Domino	Claudio Monteverdi	Pacific Lutheran University
Cantate Domino	Guiseppe Pitoni	Brigham Young University, Wheaton College
Cantate Domino	Hans Leo Hassler	Belmont University, Pacific Lutheran University
Cantate Domino	Vytautas Miškinis	Wheaton College
Cantate Domino canticum novum	Arvo Pärt	Brigham Young University
Cantate tuba	Giovannia Pierluigi da Palestrina	Brigham Young University
Cantemos a María	arr. Juan Tony Guzmán	Luther College
Canticum Calamitatis Maritimae	Jaakko Mäntyjärvi	Pacific Lutheran University
Cantique de Jean Racine	Gabriel Fauré/arr. K. Lee Scott	Brigham Young University

Cantique de Pâques	Arthur Honegger	Wheaton College
Cantus gloriosus	Józef Świder	Belmont University, Wheaton College
Cantus Missae (<i>Mass in E-flat</i>), Op. 109	Josef Rheinberger	Pacific Lutheran University
Canzon 26	Pietro Lappi	Belmont University
Caritas et Amor	Z. Randall Stroope	Luther College
Carol of Joy	Dan Forrest	Brigham Young University
Carol of the Angels	Eric William Barnum	Pacific Lutheran University
Carpenters of God	Vijay Singh	Brigham Young University, Pacific Lutheran
Ceann dubh dílis	arr. Michael McGlynn	Pacific Lutheran University
Cells Planets	Erika Lloyd/arr. Vince Peterson	Belmont University, Pacific Lutheran University
Celtic Blessing, A	Simon Lole	Brigham Young University
Chantez à Dieu	Jan Pieterszoon Sweelink	Brigham Young University
Chantons, je vous prie, Noël	Alexandre Guilmant	Pacific Lutheran University
Charged	Paul Danielson	Wheaton College
Chichester Psalms	Leonard Bernstein	Brigham Young University
Child of God	arr. Emily Crocker	Luther College
Children Will Listen (from <i>Into the Woods</i>)	Stephen Sondheim	Brigham Young University
Choose Something Like a Star (from <i>Frostiana</i>)	Randall Thompson	Belmont University
Choral Dances from Gloriana	Benjamin Britten	Belmont University
Choral Fanfare for Christmas	Ron Nelson	Luther College
Choral Flourish, A	Linda Spevacek	Pacific Lutheran University
Choral Hymns from the Rig Veda	Gustav Holst	Brigham Young University
Chorus of the Priests, The (from <i>The Magic Flute</i> , K. 620)	Wolfgang Amadeus Mozart	Pacific Lutheran University
Christ Is Arisen (from Three Pre-Reformation Choral Motets)	Ledwig Lendel	Luther College
Christ the Apple Tree	Stanford Scriven	Luther College
Christ the Lord Is Risen Today	arr. Joseph Hoffman	Brigham Young University
Christ Was Born on Christmas Day	arr. Alice Parker & Robert Shaw	Pacific Lutheran University
Christmas Day	Gustav Holst	Luther College, Wheaton College
Christmas in the Straw	Lloyd Pfautsch	Luther College

Christmas Lullaby	David Hamilton	Wheaton College
Christmas Oratorio	Robert Kyr	Pacific Lutheran University
Christus Resurgens	arr. Michael McGlynn	Pacific Lutheran University
Clap Your Hands (Psalm 47)	Edwin Fissinger	Belmont University
Climb To the Top of the Highest Mountain	Carolyn Jennings	Luther College
Coelos ascendit hodie, Op. 38, no. 2	Charles Villiers Stanford	Luther College
Colorado Trail, The (American Cowboy Song)	arr. Ronald Staheli	Brigham Young University
Columba aspexit	Tarik O'Regan	Brigham Young University
Come Away to the Skies	arr. Alice Parker	Pacific Lutheran University
Come Follow Me	Samuel McBurney/arr. Robert	Brigham Young University
Come in and Stay a While	Rhonda Polay	Belmont University
Come Lord Jesus (from <i>The Savior of the World</i>)	arr. Daniel McDavitt	Brigham Young University
Come Pretty Love	arr. Joan Szymko	Brigham Young University
Come to Me My Love	Norman Dello Joio	Pacific Lutheran University
Come unto Jesus	S. Gordon Jessop	Brigham Young University
Come With Thy Sweet Voice Again	Stephen Collins Foster	Brigham Young University
Come, Come, Ye Saints	arr. Mack Wilberg	Brigham Young University
Come, Lord Jesus	Daniel McDavitt	Luther College
Come, Sweet Death	Johann Sebastian Bach/arr. Rhonda	Belmont University
Come, Thou Fount (from <i>Three Early American Hymn Tunes</i>)	arr. Bob Burroughs	Brigham Young University
Come, Thou Fount of Every Blessing	arr. Lynne Pickett	Luther College
Come, Thou Fount of Every Blessing	arr. Mack Wilberg	Pacific Lutheran University
Come, Thou Fount of Every Blessing	John Wyeth/arr. Daniel McDavitt	Brigham Young University
Come, Thou Fount of Every Blessing	Nettleton/arr. Mack Wilberg	Wheaton College
Come, Thou Long Expected Jesus	Allen Koepke	Brigham Young University
Come, We That Love the Lord	Isaac Watts/arr. David Zabriskie	Brigham Young University
Come, Ye Disconsolate	Samuel Webbe, Sr./arr. Terre	Wheaton College
Come, Ye Disconsolate	Samuel Webbe, Sr./arr. Terre	Wheaton College

Con amores, la mi madre	Juan de Anchieta	Brigham Young University
Confirma Hoc Deus	Gregor Aichinger	Belmont University
Consecrate the Place and Day	Lloyd Pfautsch	Belmont University, Luther College
Contradiction	Franz Schubert	Brigham Young University
Cool of The Day	arr. John Ratledge	Luther College
Cool of the Day	Jean Ritchie	Belmont University
Coolin, The (from <i>Reincarnations</i> , Op. 16)	Samuel Barber	Brigham Young University
Cor meum	Orlando di Lasso	Pacific Lutheran University
Coronation Anthem No. 1	George Frideric Handel	Brigham Young University
Cosmology	arr. Jane Bryant, Leia Goodpaster,	Belmont University
Coventry Carol	arr. Thomas Durham	Brigham Young University
Cradle Song	Daniel Kallman	Brigham Young University
Cradle Song, A	Daniel Kallman	Brigham Young University
Creation, The	Franz Joseph Haydn	Wheaton College
Creation, The	Willy Richter	Luther College
Credo (from <i>Gospel Mass</i>)	Robert Ray	Brigham Young University
Crucifixion (He Never Said a Mumblin' Word)	Adolphus Hailstork	Brigham Young University
Crucifixus	Antonio Lotti	Wheaton College
Cry No More	Dan Forrest	Brigham Young University
Cum sanctis tuis in aeternum (from <i>Requiem</i> , K. 626)	Wolfgang Amadeus Mozart/arr. Carl	Brigham Young University
Cum Sancto Spiritu (from <i>Petite Messe Solenne</i>)	Gioachino Rossini	Pacific Lutheran University
Da Pacem	Jeff Enns	Luther College
Da Pacem	John Muehleisen	Pacific Lutheran University
Daemon irrepit callidus	György Orbán	Wheaton College
Dan-u-el	Kirke Mechem	Luther College
Dances to Life: Wonder	Mack Wilberg	Pacific Lutheran University

Daniel, Servant of the Lord	arr. Stacey Gibbs	Belmont University
Danny Boy	arr. Roger Wagner	Luther College
David's Lamentation	Joshua Shank	Belmont University, Luther College
Dawn	Eric William Barnum	Belmont University
Day By Day	Martin How	Wheaton College
Day By Day	Oscar Ahnfelt/arr. Paul Sjolund	Wheaton College
De Animals A'Comin	arr. Marshall Bartholomew	Pacific Lutheran University
Death Be Not Proud	Christopher Matthews	Belmont University
Death Shall Not Destroy My Comfort	arr. Mack Wilberg	Brigham Young University
Death, I do not fear thee	J.S. Bach/arr. Charles Dawe	Wheaton College
December the 25th	Leslie Bruicusse	Brigham Young University
Deep River	arr. Howard Helvey	Brigham Young University
Deep River	arr. Shawn Okpenbholo	Wheaton College
Deeper Well	Emmylou Harris/arr. Jane Bryant	Belmont University
Deliver Us (from <i>The Prince of Egypt</i>)	Stephen Schwartz	Brigham Young University
Denn alles Fleisch, es ist wie Gras (from <i>Ein Deutsches</i>)	Johannes Brahms	Brigham Young University
Der Abend, Op. 64, no. 2	Johannes Brahms	Brigham Young University, Luther College
Der er et Yndigt Land	Hans Ernst Krøyer	Luther College
Der Geist hilft unsrer Schwachheit auf, BWV 226	Johann Sebastian Bach	Luther College
Der Gondelfahrer	Franz Schubert	Wheaton College
Der Greis (Hob. xxv, C5)	Franz Joseph Haydn	Pacific Lutheran University
Der Herr segne euch (from Cantata 196)	Johann Sebastian Bach	Wheaton College
Desh	arr. Ethan Sperry	Belmont University
Didn' My Lord Deliver Daniel	arr. Stacey Gibbs	Brigham Young University
Didn't My Lord Deliver Daniel	arr. Moses Hogan	Brigham Young University, Wheaton College
Die Beredsamkeit (Hob. xxv, C4)	Franz Joseph Haydn	Pacific Lutheran University
Die Deutsche Liturgie	Felix Mendelssohn Bartholdy	Pacific Lutheran University
Die Harmonie in der Ehe (Hob. xxv, C2)	Franz Joseph Haydn	Pacific Lutheran University
Die Nacht, Op. 17, no. 4	Franz Schubert	Pacific Lutheran University
Die Warnung	Franz Josef Haydn	Brigham Young University

Dies Irae	(Liber Usualis)	Belmont University
Dies Irae (from Requiem)	Wolfgang Amadeus Mozart	Brigham Young University
Dieu! Qu'il la fait bon regarder (from <i>Trois Chansons</i>)	Claude Debussy	Luther College
Ding! Dong! Merrily on High	arr. Carolyn Jennings	Luther College
Ding! Dong! Merrily on High	arr. Charles Wood	Pacific Lutheran University
Ding! Dong! Merrily on High	arr. Howard Cable	Brigham Young University
Ding! Dong! Merrily on High	arr. Mack Wilberg	Brigham Young University
Distance Can't Keep Us Two Apart	Chen Yi	Pacific Lutheran University
Divinity in a Manger Bed	Royce Eckhardt	Wheaton College
Dixit Dominus	George Frederic Handel	Wheaton College
Dixit Dominus	Michael Haydn	Wheaton College
Do Not Let Your Hearts Be Troubled	Paul McKay	Belmont University
Do You Hear the People Sing?	Claude-Michel Schönberg	Wheaton College
Dome of Many-Coloured Glass, A	Dominick Argento	Pacific Lutheran University
Dona nobis pacem	Giulio Caccini/arr. James Moore	Brigham Young University
Dona Nobis Pacem	Richard DeLong	Wheaton College
Dorchester Canticles	Tarik O'Regan	Pacific Lutheran University
Dormi Jesu	Abbie Betinis	Pacific Lutheran University
Double Shot	Stephen Hatfield	Wheaton College
Down Among the Dead Men	Ralph Vaughan Williams	Pacific Lutheran University
Down by the Riverside	Frederic Rzewski	Wheaton College
Down By the Sally Gardens	arr. John Rutter	Brigham Young University
Down to the River to Pray	arr. Philip Lawson	Brigham Young University, Pacific Lutheran
Dowry Negotiation, The	David Gordon	Wheaton College
Doxology	arr. James Pethel	Belmont University
Drop In The Ocean, A	Ēriks Ešenvalds	Pacific Lutheran University
Drum Taps: Nine Poems on themes of War	Gregory Youtz	Pacific Lutheran University
Dry Bones	arr. Livingston Gearhart	Brigham Young University
Dryads' Bells	Stephen Chatman	Brigham Young University
Dum Transisset Sabbatum	John Taverner	Luther College

Duo Seraphim	Francisco Guesposo	Brigham Young University
E'en So Lord Jesus Quickly Come	Paul Manz	Belmont University, Luther College, Wheaton College
Each Day	Stephen Paulus	Brigham Young University, Wheaton College
Early in the Spring	arr. Ralph Vaughan Williams	Pacific Lutheran University
Early One Morning	arr. David Wilcocks	Pacific Lutheran University
Earth Adorned, The	Waldemar Ahlén	Luther College
Earth Sings, The	Stephen Paulus	Pacific Lutheran University
Earth Song	Frank Ticheli	Belmont University
Eastertide with Joy was Bright, The	arr. Howard Helvey	Brigham Young University
Eatnemen Vuelie (Fairest Lord Jesus)	Frode Fjellheim	Belmont University, Brigham Young University,
Ecce concipies	Mark Sirett	Brigham Young University
Ecce sacerdos magnus	Johan Michael Haydn (ed. Martin	Brigham Young University
Ecco mormorar l'onde	Claudio Monteverdi	Pacific Lutheran University
Ehre Sei Gott in der Höhe	Felix Mendelssohn Bartholdy	Pacific Lutheran University
Ein Deutsches Requiem	Johannes Brahms	Wheaton College
El Desembre congelat	arr. Robert Sieving	Brigham Young University
El Hambo	Jaakko Mäntyjärvi	Wheaton College
El Vito	arr. Joni Jensen	Belmont University, Pacific Lutheran University
El yivneh hagalil	arr. Peter Sozio	Brigham Young University
Emmanuel	Dennis Friesen-Carper	Brigham Young University
Empty Me	Marita Kovaric, arr. David Cramer	Wheaton College
En la macarenita	arr. Bob Chilcott	Wheaton College
En une seule fleur	Morten Lauridsen	Brigham Young University
Entreat me not to leave you	Dan Forrest	Luther College, Pacific Lutheran University
Erev Shel Shoshanim	Josef Hadar/arr. Jack Klebanow	Brigham Young University
Estampie Natalis	Vaclav Nelhybel	Brigham Young University
Eternal Light	John Erickson	Brigham Young University
Eternal Light - A Requiem	Howard Goodall	Pacific Lutheran University

Eternal Rose	David Lantz III	Brigham Young University
Ett Nyfött Barn (A Newborn Child)	Robert Sund	Brigham Young University
Ev'ry Time I Feel the Spirit	arr. Moses Hogan	Belmont University
Even Such Is Time	Bob Chilcott	Luther College
Even When He is Silent	Kim Andre Arnesen	Luther College
Evening Primrose, The	Benjamin Britten	Wheaton College
Everybody Imagine	arr. Sam Robson	Belmont University
Everybody's Got Somebody but Me	Hunter Hayes/arr. Keith Evans	Brigham Young University
Everyone Sang	Dominick Argento	Brigham Young University
Ex Ore Innocentium	John Ireland	Wheaton College
Exsultate	Brian Edward Galante	Pacific Lutheran University
Exsultate Deo	Hans Leo Hassler	Luther College
Exultate Deo	Giovanni Pierluigi de Palestrina	Luther College, Pacific Lutheran University
Exultate Justi	Ludovico Da Viadana	Belmont University
Exultation (from <i>Celestial Spring</i>)	F. Melius Christiansen	Luther College
Eye to Eye (from <i>The Goofy Movie</i>)	Tevin Campbell/arr. McKay Crockett	Brigham Young University
Ezekiel Saw de Wheel	arr. Moses Hogan	Luther College
Ezekiel Saw the Wheel	arr. William Dawson	Luther College
Faithful Over a Few Things	Glenn Burleigh	Luther College
False Sir John	Daniel Burton	Brigham Young University
Famine Song	Matthew Culloton	Brigham Young University
Fanfare	Jacques-Nicolas Lemmens	Belmont University
Fanfare of Praise	Sandra Milliken	Wheaton College
Far Over the Misty Mountains Cold (from <i>The Hobbit</i>)	Howard Shore	Brigham Young University
Far, Far Away on Judea's Plains	John Macfarlane	Brigham Young University
Father in Heaven	arr. Robert Cundick	Brigham Young University
Fear Not	Todd Syswerda	Brigham Young University
Feng Yang Hua Gu	arr. Jing Ling Tam	Brigham Young University
Festival Gloria	Randall Johnson	Wheaton College
Festival Te Deum	Benjamin Britten	Belmont University, Luther College

Fields of Gold	Sting	Brigham Young University
Finale (from <i>King David</i>)	Arthur Honegger	Luther College
Finlandia Hymn	Jean Sibelius	Luther College
First Noel, The	arr. Dan Forrest	Brigham Young University
First Nowell, The	arr. David Wilcocks	Pacific Lutheran University
First Nowell, The	arr. Mack Wilberg	Luther College
First You Have a Dream	K. Newell Dayley & Kander & Ebb	Brigham Young University
Five Hebrew Love Songs	Eric Whitacre	Belmont University, Wheaton College
Five Slovak Folk Songs	Béla Bartók	Pacific Lutheran University
Fix Me, Jesus	arr. Robert Morris	Belmont University
Fly, Singing Bird	Sir Edward Elgar	Wheaton College
Flying	Rachel Fogarty	Belmont University
For Him All Stars Have Shown	Bob Chilcott	Brigham Young University
For the Strength of the Hills	Evan Stephens/arr. Ronald Staheli	Brigham Young University
For the Strength of the Hills	Evan Stephens/arr. Thomas Durham	Brigham Young University
For Unto Us a Child Is Born (from <i>Messiah</i>)	George Friedrich Handel	Luther College
Fratres in Unum	Jim Leininger	Pacific Lutheran University
Freedom Song	arr. Rollo Dilworth	Brigham Young University
Freedom Song	Robert Kyr	Pacific Lutheran University
From Behind the Caravan: Songs of Hâfez	Abbie Betinis	Pacific Lutheran University
From Light to Light	J. Aaron McDermid	Pacific Lutheran University
Fuji	David Childs	Pacific Lutheran University
Fum, Fum, Fum	arr. Mack Wilberg	Brigham Young University
Fürchte dich nicht, ich bin bei dir, BWV 228	Johann Sebastian Bach	Luther College
Gabí, Gabí	arr. William Powell	Wheaton College
Gabriel's Message	arr. Joshua Shank	Pacific Lutheran University
Gabriel's Oboe (from the motion picture <i>The Mission</i>)	Ennio Morricone/arr. Jennaya	Luther College
Gallant Weaver	James MacMillan	Pacific Lutheran University

Gaudete	arr. Karl Jenkins	Brigham Young University
Gaudete Omnes (from <i>Cantiones Sacrae</i>)	Jan Pieterszoon Sweelinck	Luther College
Gaudete!	arr. Michael Engelhardt	Luther College, Wheaton College
Geistliches Lied, Op. 30	Johannes Brahms	Brigham Young University, Pacific Lutheran
Gentle Annie	Stephen Foster/arr. Alice Parker &	Pacific Lutheran University
Geographic Fugue	Ernst Toch	Wheaton College
Gesú Bambino	Pietro A. Yon	Brigham Young University
Get Down to Bethlehem	John William Trotter	Wheaton College
Ghosodi, pomiluy	Grigory Lvovsky	Wheaton College
Ghost Riders in the Sky (American Cowboy Song)	arr. Ronald Staheli	Brigham Young University
Giá torna a rallergrar l'aria e la terra	Luca Marenzio	Pacific Lutheran University
Gift, The	J.A.C. Redford	Pacific Lutheran University
Give Ear to My Prayer, O God, Op. 26	Alexander Gretchaninov	Wheaton College
Give Me Jesus	arr. Larry L. Fleming	Pacific Lutheran University, Wheaton College
Give peace, O Lord, in our time	Jeff Enns	Luther College
Gjendines bådnlåt	arr. Gunnar Eriksson	Belmont University
Gladsome Light	Pavel Chesnokov	Wheaton College
Global Chant	None	Belmont University
Gloria	Greg Knauf	Belmont University
Gloria	John Rutter	Pacific Lutheran University
Gloria	Ola Gjeilo	Wheaton College
Gloria	Randol Alan Bass	Luther College
Gloria (from <i>B Minor Mass</i>)	Johann Sebastian Bach	Wheaton College
Gloria (from <i>Gospel Mass</i>)	Robert Ray	Brigham Young University
Gloria (from <i>Mass</i> , Op. 84)	Vincent Persichetti	Brigham Young University
Gloria (from <i>Missa Brevis</i>)	Nancy Telfer	Pacific Lutheran University
Gloria (from <i>Missa Brevis</i>)	Richard Rodney Bennett	Brigham Young University
Gloria (from <i>Missa in tempore belli</i> , Hob. XXII:9)	Franz Joseph Haydn	Brigham Young University, Luther College
Gloria (from <i>Missa Saõ Sebastiaõ</i>)	Heitor Villa-Lobos	Pacific Lutheran University
Gloria & Agnus Dei (from <i>Missa in Fa</i>)	Jirí Laburda	Pacific Lutheran University

Gloria Dios (from <i>Misa Criolla</i>)	Ariel Ramirez	Luther College
Gloria Fanfare	Jeffery Ames	Wheaton College
Gloria in Excelsis (from <i>Gloria</i>)	Antonio Vivaldi	Luther College, Pacific Lutheran University
Gloria in Excelsis (from <i>Mass in B-minor</i> , BWV 232)	Johann Sebastian Bach	Pacific Lutheran University
Gloria in excelsis Deo	Paul Halley	Brigham Young University
Gloria in excelsis Deo	Thomas Weelkes	Brigham Young University, Pacific Lutheran
Gloria Patri (from <i>Dixit Dominus</i>)	George Frederic Handel	Wheaton College
Glorificamus Te!	Daniel Kallman	Brigham Young University
Glory Hallelujah to the New Born King	Mark Butler	Belmont University
Glory to God in the Highest	Randall Thompson	Brigham Young University
Glory to God in the Highest (from <i>Messiah</i>)	George Friedrich Handel	Luther College
Glory to God on High (from <i>Missa Brevis</i>)	Richard Rodney Bennett	Brigham Young University
Glory to the Newborn King	Moses Hogan	Pacific Lutheran University
Glossolalia	J.A.C. Redford	Pacific Lutheran University
Go, Lovely Rose	Eric Whitacre	Luther College, Pacific Lutheran University
Go, Tell It on the Mountain	arr. John Work III	Pacific Lutheran University
Go, Tell It On the Mountain	arr. Thurlow Steffy	Brigham Young University
Go, Tell It On the Mountain (from <i>Three Spirituals</i>)	K. Scott Warren	Brigham Young University
God Be In My Head	Jackson Berkey	Pacific Lutheran University
God Be In My Head	John Rutter	Belmont University
God Be With You	Andal Sowithu	Belmont University
God Be With You Till We Meet Again	William Tomer/arr. Joseph Graham	Belmont University
God Protect Us From War	Veljo Tormis	Wheaton College
God Rest Ye Merry, Gentlemen	arr. Stephen Oliver	Brigham Young University
God Thou Art Love	Craig Courtney	Luther College
Goin' Home	Antonín Dvořák/arr. Michael Murray	Pacific Lutheran University
Goin' Home (from <i>New World Symphony</i>)	Antonin Dvorak/arr. William Fisher	Brigham Young University
Good Christian Friends Rejoice	arr. Hal Hopson	Pacific Lutheran University
Good Night Dear Heart	Dan Forrest	Belmont University
Goslings, The	arr. Rosalind Hall	Brigham Young University

Gospel Mass	Robert Ray	Belmont University
Gott ist mein Hirt	Franz Schubert	Wheaton College
Grace	arr. Mark Hayes	Brigham Young University
Grace Before Sleep	Susan LaBarr	Brigham Young University, Luther College
Grant Us Thy Peace (Verleih uns Frieden)	Felix Mendelssohn-Bartholdy	Brigham Young University
Gratias agimus tibi (for HW)	David Gordon	Wheaton College
Great Day	arr. Moses Hogan	Pacific Lutheran University
Great Day	arr. Stacey Gibbs	Brigham Young University
Greensleeves	arr. Ralph Vaughan Williams	Pacific Lutheran University
Grosser Herr, o starker König (from <i>Christmas Oratorio</i>)	Johann Sebastian Bach	Wheaton College
Ground, The (from <i>Sunrise Mass</i>)	Ola Gjeilo	Luther College, Pacific Lutheran University
Haec Dies	William Byrd	Luther College
Hail to the Brightness of Zion's Glad Morning	Edwin Parry/arr. Ronald Staheli	Brigham Young University
Hail, Gladdening Light	Charles Wood/ed. Denis Mason	Pacific Lutheran University
Hallelujah	William Walker/arr. Jean Applonie	Brigham Young University
Hallelujah Chorus (from <i>Christ on the Mount of Olives</i> , Op.	Ludwig van Beethoven	Brigham Young University
Hallelujah Chorus (from <i>Messiah</i>)	George Frideric Handel	Brigham Young University
Hallelujah, Amen (from <i>Judas Maccabaeus</i>)	George Frideric Handel/arr.	Brigham Young University
Hamisha Asar	Flory Jagoda/arr. Nick Page	Brigham Young University
Hand Me Down That Can of Beans (from <i>Paint Your Wagon</i>)	Frederick Lowe/arr. Lyle Durland	Brigham Young University
Hands That First Held Mary's Child, The	Dan Forrest	Wheaton College
Happy	Pharell Williams/arr. Mark Brymer	Brigham Young University
Hark, I Hear the Harps Eternal	arr. Alice Parker	Brigham Young University, Pacific Lutheran
Hark, I Hear the Harps Eternal	arr. Craig Carnahan	Luther College, Wheaton College
Hark, the Herald Angels Sing	Felix Mendelssohn-Bartholdy/arr.	Luther College
Hark! The Herald Angels Sing	arr. David Wilcocks	Pacific Lutheran University

Harold in Italy, Op. 16	Hector Berlioz	Pacific Lutheran University
Harvester's Song	Jean Berger	Belmont University
Hava nagila	arr. Bryan Davies	Brigham Young University
He Ain't Heavy, He's My Brother	Bobby Scott/arr. Jay Althouse	Brigham Young University
He is Born	arr. Donna Garman Schultz	Pacific Lutheran University
He Is Born!	arr. Dan Forrest	Brigham Young University
He Is Risen!	Joachim Neander/arr. David	Brigham Young University
He Never Failed Me Yet	Robert Ray	Belmont University
He'll Make a Way	Byron Smith	Luther College
He's Gone Away	arr. Cathy DeRousse	Brigham Young University
He's Got the Whole World in His Hands	arr. Keith Hampton	Luther College
Hear My Prayer	Henry Purcell	Wheaton College
Heart In Hiding, A	Gwyneth Walker	Pacific Lutheran University
Heart! We Will Forget Him	James Mulholland	Wheaton College
Heaven	André Thomas	Brigham Young University
Heaven-Haven (A Nun takes the Veil)	Samuel Barber	Pacific Lutheran University
Heavens are Telling, The (from <i>The Creation</i>)	Franz Joseph Haydn	Belmont University
Helehlooyuh: A Joyful Expression	James Furman	Belmont University
Hello Girls	Lloyd Pfautsch	Pacific Lutheran University
Herbstlied (from <i>Six Duets for Soprano and Alto</i> , Op. 63)	Felix Mendelssohn Bartholdy	Pacific Lutheran University
Here 'Mid The Ass and Oxen Mild	arr. Alice Parker & Robert Shaw	Pacific Lutheran University
Here Comes the Sun	George Harrison/arr. Deke Sharon	Brigham Young University
Here I Am Lord	arr. Ovid Young	Luther College
Hernando's Hideaway	Richard Adler & Jerry Ros/Arr.	Brigham Young University
Hey Jude	John Lennon & Paul McCartney/arr.	Brigham Young University
High Barbary	arr. Gregg Smith	Brigham Young University
High Word of God, Eternal Light	arr. David Willcocks	Brigham Young University
Himne	Roelof Temmingh	Belmont University

Hineni	Lee Kesselman	Wheaton College
Hippopotamus Song, The	Donald Swann & Michael	Brigham Young University
Hlonofatsa	Arr. April Hohne	Belmont University
Hodie	Joan Szymko	Luther College
Hodie Christus Natus Est	arr. Agneta Sköld	Luther College
Hodie Christus Natus Est	Craig Phillips	Pacific Lutheran University
Hodie Christus Natus Est	Francis Poulenc	Pacific Lutheran University
Hodie Christus Natus Est	Jan Pieterszoon Sweelinck	Pacific Lutheran University
Hodie Christus Natus est	Paul Basler	Brigham Young University, Wheaton College
Hodie Scietis (Gregorian)	Anonymous	Pacific Lutheran University
Hodie: A Cantata for Christmas	Ralph Vaughan Williams	Belmont University
Hoffnung Fanfare, A	Malcolm Arnold	Belmont University
Hoist the Colours (from <i>Pirates of the Carribean: At World's</i>)	Hans Zimmer/arr. Kameron Jacobs	Pacific Lutheran University
Hold Me Rock Me	Brian Tate	Belmont University, Brigham Young University
Hold On	arr. Marques Garrett	Brigham Young University
Hold On (from <i>The Secret Garden</i>)	arr. Ronald Staheli	Brigham Young University
Hold On!	arr. Eugene Thamon Simpson	Wheaton College
Hold On!	arr. Moses Hogan	Belmont University, Luther College
Hold On!	Jester Hairston	Belmont University
Holy Is the Lord	Jeffery Ames	Wheaton College
Holy, Radiant Light	Alexander Gretchaninov	Luther College
Home	Aaron Jay Kernis	Brigham Young University
Home	Ingrid Michaelson/arr. Allie Senyard,	Belmont University
Home in-a dat Rock	arr. Moses Hogan	Brigham Young University
Home is a Special Kind of Feeling	John Rutter	Brigham Young University
Home on the Range	arr. Greg Gilpin	Wheaton College
Home on the Range	Daniel Kelley/arr. Paul Pert	Brigham Young University
Homeward Bound	Marta Keen	Brigham Young University

Hope for Resolution	arr. Paul Caldwell & Sean Ivory	Luther College
Hope, Faith, Life, Love	Eric Whitacre	Luther College
Hosanna to the Son of David	Orlando Gibbons	Luther College
Hosanna to the Son of David	Thomas Weelkes	Luther College
How Can I Cry?	Moira Smiley	Belmont University
How Can I Keep from Singing	Robert Wadsworth Lowry/arr.	Pacific Lutheran University
How Can I Keep from Singing?	arr. Ronald Staheli	Brigham Young University
How Can I Keep from Singing?	arr. Ronald Staheli	Pacific Lutheran University
How Do I Love Thee?	Nathan Christensen	Brigham Young University
How Firm a Foundation	arr. Emma Lou Diemer	Brigham Young University
How Great Our Joy	arr. Craig Courtney	Luther College
How I came to Be	John Frederick Paul	Pacific Lutheran University
How Like An Angel Came I Down	Rupert Lang	Pacific Lutheran University
How Lovely is Thy Dwelling Place	John Leavitt	Brigham Young University
How Lovely is Thy Dwelling Place (from <i>Ein Deutches</i>)	Johannes Brahms	Luther College
How Shall I Sing That Majesty?	Ken Naylor/arr. Alistair Warwick	Brigham Young University
Hvalite ímia Ghospódñe (no. 8 from <i>All Night Vigil</i>)	Sergei Rachmaninoff	Belmont University
Hymn to St. Cecilia, Op. 27	Benjamin Britten	Pacific Lutheran University
i am a little church	Daniel Brewbaker	Wheaton College
I Am Not Yours	David N. Childs	Pacific Lutheran University
I Am the Rose of Sharon	William Billings	Brigham Young University
I Believe This Is Jesus	arr. Undine Smith Moore	Luther College
I Bought Me a Cat	arr. Aaron Copland	Wheaton College
I Can Feel the Spirit	Jeffery Ames	Belmont University
I Can Tell The World	arr. Moses Hogan	Pacific Lutheran University
I Carry Your Heart	David Zabriskie	Brigham Young University
I Dwell in Possibility	Brian Edward Galante	Pacific Lutheran University
I Got Plenty O' Nuttin'	George Gershwin/arr. William	Wheaton College

I Got Shoes	arr. Alice Parker	Belmont University
I Hate And I Love	Dominick Argento	Pacific Lutheran University
I Have Called You by Name	Stephen Paulus	Luther College
I Have Had Singing	Steven Sametz	Brigham Young University
I Know an Old Woman	Rose Bonne & Alan Mills/arr. Daryl	Brigham Young University
I Know That My Redeemer Lives	Lewis Edwards/arr. Laurence Lyon	Brigham Young University
I Need Thee Every Hour	Robert Lowry/arr. Gilbert Martin	Brigham Young University
I Sat Down Under His Shadow	Edward Bairstow	Luther College
I Saw Three Ships	arr. Edwin Fissinger	Pacific Lutheran University
I Saw Three Ships	arr. Mark Riese	Brigham Young University
I Saw Three Ships	Michael Harrison	Brigham Young University
I See the Heaven's Glories Shine	Andrea Ramsey	Wheaton College
I Shall See	Michael John Trotta	Belmont University
I Sing as I Arise Today	James Fritschel	Luther College
I Stand All Amazed	Charles Gabriel/arr. David Zabriskie	Brigham Young University
I Thank You God	Gwyneth Walker	Brigham Young University, Pacific Lutheran
I Thank You God For Most This Amazing Day	Eric Whitacre	Pacific Lutheran University
I Vow to Thee, My Country	Gustav Holst/arr. Brian Edward	Pacific Lutheran University
I Wanna Be Like You (from <i>The Jungle Book</i>)	Galante	Pacific Lutheran University
I Want Jesus to Walk With Me	arr. Lyle Durland	Brigham Young University
I Want Jesus to Walk with Me	arr. Byron Smith	Luther College
I Want Jesus to Walk with Me	arr. Richard Nance	Brigham Young University, Wheaton College
I was glad when they said unto me	C. Hubert Parry	Luther College
I Will Be Earth	Gwyneth Walker	Pacific Lutheran University
I Will Lift Mine Eyes	Jake Runestad	Luther College
I Will Lift Up My Eyes	Z. Randall Stroope	Pacific Lutheran University
I Will Not Leave You Comfortless	William Byrd	Brigham Young University

I Will Praise Thee, O Lord	Knut Nysted	Luther College
I Will Sing With the Spirit	John Rutter	Pacific Lutheran University
I Won't Say (I'm in Love) (from <i>Hercules</i>)	Alan Menken	Brigham Young University
I Won't Say I'm in Love/I'll Make a Man Out of You	Alan Menken/arr. Raluca Bojor	Wheaton College
I Wonder As I Wander	arr. J. Aaron McDermid	Brigham Young University
I Wonder as I Wander	arr. Steve Pilkington	Pacific Lutheran University
I Wonder As I Wander	John Jacob Niles/arr. Matthew	Brigham Young University
I Would Live in Your Love	Nathan Jones	Pacific Lutheran University
I'll Go Where You Want Me to God	Carrie Rounsefall/arr. Matthew	Brigham Young University
I'll Never Turn Back No More	R. Nathaniel Dett/arr. Edward	Wheaton College
I'm Goin' Up a Yonder	Walter Hawkins/arr. Martin Sirvatka	Pacific Lutheran University, Wheaton College
I'm Gonna Sing 'Til the Spirit Moves in my Heart	arr. Moses Hogan	Luther College
I'm Wishing/One Song (from <i>Snow White</i>)	Larry Morey & Frank Churchill	Brigham Young University
I've Been in the Storm So Long	arr. Jeffery Ames	Belmont University, Pacific Lutheran University
I've Been in the Storm So Long	arr. Mark Hayes	Brigham Young University
Ich wollt', meine Lieb' ergösse sich (from <i>Six Duets for Soprano and Alto</i> , Op. 63)	Felix Mendelssohn Bartholdy	Pacific Lutheran University
Identity (from <i>Cantos sagrados</i>)	James MacMillan	Wheaton College
If Music Be the Food of Love	David Dickau	Belmont University
If Ye Love Me	Thomas Tallis	Wheaton College
If Ye Then Be Risen	Daniel Moe	Brigham Young University
If You Remember Me	Deen Entsminger	Belmont University
Il est né le divin enfant	arr. David Wilcocks	Pacific Lutheran University
Il est né le divin enfant	arr. Nicholas Burt	Luther College
Immortal Bach	Knut Nystedt	Wheaton College
Impossible Dream, The (from <i>Man of La Mancha</i>)	Mitch Leigh/arr. Nathan Hoffeins	Brigham Young University
In Caelum Fero (from <i>Songs of Sanctuary</i>)	Karl Jenkins	Brigham Young University
In dat Great Gittin' Up Mornin'	Jester Hairston	Pacific Lutheran University
In dulci jubilo	Johann Sebastian Bach	Brigham Young University

In Flanders Fields	Paul Aitken	Brigham Young University
In Heaven Above	arr. Daniel Kallman	Luther College
In Humility, Our Savior	Rowland Prichard/arr. Patrick	Brigham Young University
In Judah's Land	arr. Michael Eglin	Brigham Young University
In paradisum	Matthew Nielsen	Brigham Young University
In paradisum	Michael Mendoza	Pacific Lutheran University
In Remembrance (from <i>Requiem</i>)	Eleanor Daley	Pacific Lutheran University
In Slumber, Peaceful Slumber	Christian Gregor	Belmont University
In the Beginning	Aaron Copland	Wheaton College
In the Bleak Midwinter	arr. Brian Edward Galante	Pacific Lutheran University
In the Bleak Midwinter	Gustav Holst	Brigham Young University
In the Bleak Midwinter	Gustav Holst/arr. Abbie Betinis	Luther College, Pacific Lutheran University,
In the Bleak Midwinter	Gustav Holst/arr. Harold Darke	Brigham Young University, Luther College
In the Bleak Midwinter	Gustav Holst/arr. Ola Gjeilo	Luther College
In the Evening	Deen Entsminger	Belmont University
In the Still of the Night	Cole Porter/arr. Roy Ringwald	Luther College
In the Sweet By and By	Joseph Webster/arr. Daniel Hall	Wheaton College
In Windsor Forest	Ralph Vaughan Williams	Pacific Lutheran University
In Your Voice	Deen Entsminger	Belmont University
Incantations	Michael McGlynn	Belmont University, Pacific Lutheran University
Indianas	Carlos Guastavino	Wheaton College
Infant Holy	arr. Penny Rodriguez	Brigham Young University
Infant Holy, Infant Lowly	arr. Paul Christiansen	Luther College
Inter natos mulierum	Wolfgang Amadeus Mozart	Brigham Young University
Intercession in Late October (from <i>Mid-winter Songs</i>)	Morten Lauridsen	Pacific Lutheran University
Iron Rod, The	William Clayson/arr. Ronald Staheli	Brigham Young University
Isaiah 44:3	Jackson Berkey	Brigham Young University, Wheaton College
Isn't That Something?	David Brunner	Wheaton College
It Was a Lover and His Lass	John Rutter	Brigham Young University
Jabberwocky	Sam Pottle	Pacific Lutheran University

Jacob's Ladder	arr. Gilbert Martin	Brigham Young University
Jauchzet dem Herrn	Felix Mendelssohn Bartholdy	Pacific Lutheran University
Jauchzet dem Herrn alle Welt, BWV Anhang 160	Johann Sebastian Bach	Belmont University, Luther College
Jeanie with the Light Brown Hair	arr. David Dusing	Brigham Young University
Jeg er saa glad	arr. Sandra Peter	Luther College
Jehovah Hear Our Prayer	Ron Nelson	Brigham Young University
Jennie Kiss'd Me	Eric William Barnum	Brigham Young University
Jerusalem	arr. Michael McGlynn	Belmont University
Jerusalem Luminosa	Abbie Betinis	Belmont University
Jesu	Andrea Ramsey	Pacific Lutheran University
Jesu, dulcis memoria	Connor Koppin	Wheaton College
Jesu, dulcis memoria	Tomás Luis de Victoria	Brigham Young University
Jesu, Joy of Man's Desiring	Johann Sebastian Bach/arr.	Brigham Young University
Jesu, Meine Freude	Johann Sebastian Bach	Luther College
Jesus Christ the Apple Tree	Elizabeth Poston	Wheaton College
Jesus I Adore Thee	Stephen Caracciolo	Brigham Young University
Jesus Is the Song	David Danner	Wheaton College
Jesus Lover of My Soul	Joseph Holbrook/arr. Jean Applonie	Brigham Young University
Jesus Loves Me	William Bradbury/arr. Doris Nelson	Belmont University
Jesus Once of Humble Birth	Giacomo Meyerbeer/arr. Christopher	Brigham Young University
Jesus, the Very Thought of Thee	Bernard of Clairvaux/arr. Daniel	Brigham Young University
Jesus, the Very Thought of Thee	Eric Thiman	Wheaton College
John the Revelator	arr. Paul Caldwell & Sean Ivory	Belmont University
Johnny Comes Marching Home	arr. David Zabriskie	Brigham Young University
Johnny I Hardly Knew Ye	arr. Alice Parker	Pacific Lutheran University
Jonah's Song	Peter Schickele	Brigham Young University
Jordan's Angels	arr. Rollo Dilworth	Brigham Young University
Joshua Fit the Battle of Jericho	arr. Edwin Fissinger	Luther College
Journey Home	Abbie Betinis	Brigham Young University

Joy Shall Be Yours in the Morning	Z. Randall Stroope	Pacific Lutheran University
Joy to the World	arr. John Rutter	Pacific Lutheran University
Joy to the World	arr. Michael Culloton	Brigham Young University
Jubilant Song	Mark Hayes	Brigham Young University
Jubilant Song, A	Norman Dello Joio	Belmont University, Brigham Young University
Jubilate Deo	Agneta Sköld	Luther College
Jubilate Deo	Benjamin Britten	Brigham Young University
Jubilate Deo	Fredrik Sixten	Pacific Lutheran University
Jubilate Deo	Ko Matsushita	Pacific Lutheran University
Jubilate Deo	Peter Anglea	Brigham Young University
Jubilate Deo (from <i>Tres Cantus Laudendi</i>)	Mack Wilberg	Brigham Young University
Jubilate Deo Omnis Terra	Flor Peeters	Wheaton College
Jungle Rhythm	arr. Lyle Durland	Brigham Young University
Justorum animae	Gabriel Jackson	Brigham Young University
Justorum animae	Orlandus Lassus	Pacific Lutheran University
Kafal Sviri	Petar Liondev	Pacific Lutheran University
Kala Kalla (from <i>Five Hebrew Love Songs</i>)	Eric Whitacre	Brigham Young University
Kalinda	Sydney Guillaume	Belmont University
Ke Alaula (Hawaiian)	Louis "Moon" Kauakahi/arr. Carl	Brigham Young University
Keep on Singing	Simon Wawer	Wheaton College
Kia Hora Te Marino	Christopher Tin	Brigham Young University
King is Born, A	arr. Tim Sarsany	Luther College
King of Love, The	arr. Paul Christiansen	Luther College
King Shall Rejoice, The, HWV 261	George Frideric Handel	Belmont University, Luther College
Kiss the Girl	Alan Menken/arr. Kirby Shaw	Wheaton College
Kittery	William Billings	Brigham Young University
Komm, Heil'ger Geist	George Schumann	Wheaton College
Kua Rongo Mai Koe	arr. Eddie Quald	Brigham Young University
Kung Liljekonvalje	David Wikander	Pacific Lutheran University

Kyrie	Nick Dahlquist	Luther College
Kyrie	William Byrd	Wheaton College
Kyrie (from <i>Kleine Orgelmesse</i>)	Franz Josef Haydn	Brigham Young University
Kyrie (from <i>Mass in C Major</i> , Op. 86)	Ludwig van Beethoven	Brigham Young University
Kyrie (from <i>Mass in G Minor</i>)	Johann Sebastian Bach	Brigham Young University
Kyrie (from <i>Messe cum júbilo</i>)	Maurice Duruflé	Brigham Young University
Kyrie (from <i>Missa Brevis in C minor</i>)	Imant Raminsh	Wheaton College
Kyrie (from <i>Missa Secunda</i>)	Hans Leo Hassler	Belmont University
Kyrie Eleison	Hans Leo Hassler	Belmont University
Kyrie eleison (from <i>Missa Rigensis</i>)	Ugis Praulinš	Luther College
Kyrie eleison (from <i>Missa Saõ Sebastiaõ</i>)	Heitor Villa-Lobos	Pacific Lutheran University
L'Enfant Prodigue (The Prodigal Son)	Claude Debussy	Pacific Lutheran University
La cucaracha	arr. Robert Sund	Brigham Young University, Pacific Lutheran
La Lumiere	René Clausen	Belmont University
La Nanita Nana, A	arr. Dan Davison	Wheaton College
La nuit en mer (from <i>Trois Chansons Bretonnes</i>)	Henk Badings	Belmont University, Pacific Lutheran University
Laetatus sum	Nicola Porpora	Wheaton College
Lamb, The	Ken Neufeld	Luther College
Lament for Pasiphaë (from <i>Mid-winter Songs</i>)	Morten Lauridsen	Pacific Lutheran University
Lamentations of Jeremiah	Z. Randall Stroepe	Belmont University
Lamentations of Jeremiah I	Thomas Tallis	Wheaton College
Lamentations of Jeremiah II	Thomas Tallis	Wheaton College
Lashana Haba'a BiYerushalayim	arr. Shawn Kirchner	Wheaton College
Lass dich nur nichts nicht dauren	Johannes Brahms	Luther College
Last Letter Home	Lee Hoiby	Pacific Lutheran University
Last Words of David, The	Randall Thompson	Belmont University, Wheaton College
Lauda Anima	Mark Andrews	Wheaton College
Laudamus te (from <i>Gloria</i>)	Antonio Vivaldi	Wheaton College

Laudate Dominum	Egil Hovland	Pacific Lutheran University
Laudate Dominum omnes gentes	Tomás Luis de Victoria	Brigham Young University
Laudate Nomen	Carlyle Sharpe	Brigham Young University
Laudate Pueri (from <i>Vesperae solennes de confessor</i> K. 339)	Wolfgang Amadeus Mozart	Belmont University
Laudate pueri Dominum	Michael Haydn	Wheaton College
Laudate Pueri Dominum, Op. 39, no. 2	Felix Mendelssohn-Bartholdy	Brigham Young University, Pacific Lutheran
Lauliku lapsepõli	arr. Veljo Tormis	Pacific Lutheran University
Lay a Garland	Robert Lucas Pearsall	Pacific Lutheran University
Lay Earth's Burden Down	Paul Caldwell & Sean Ivory	Pacific Lutheran University
Lay Me Low (from <i>Five Shaker Songs</i>)	arr. Kevin Siegfried	Brigham Young University
Lay Me Low (from <i>Five Shaker Songs</i>)	arr. Kevin Siegfried	Brigham Young University
Lay Up Your Treasures	Pepper Choplin	Luther College
Le Chant des Oyseaux	Clément Janequin	Pacific Lutheran University
Le Reniement de St. Pierre	Marc-Antoine Charpentier	Wheaton College
Lead Me to the Cross	Brooke Fraser	Wheaton College
Lead, Kindly Light	arr. David Zabriskie	Brigham Young University
Lean on Me	Bill Withers	Brigham Young University
Leave-taking, The	Randall Thompson	Wheaton College
Leonardo Dreams of His Flying Machine	Eric Whitacre	Brigham Young University, Pacific Lutheran
Les Chansons des Roses	Morten Lauridsen	Belmont University
Les jeux d'eaux à la Villa d'Este	Franz Liszt	Wheaton College
Let All Mortal Flesh Keep Silent	Edward Bairstow	Luther College
Let All the World in Every Corner Sing	Sven Lekberg	Brigham Young University
Let It Go (from <i>Frozen</i>)	Robert & Kristen Lopez/arr. Lyle	Brigham Young University
Let Me Fly	arr. Rollo Dilworth	Brigham Young University
Let My Prayer Come Up	John Blow	Wheaton College
Let Singing Lift Our Hearts Above	George Frideric Handel/arr. Ronald Staheli	Brigham Young University
Let There Be Light	Craig Courtney	Wheaton College

Let This Mind Be In You	Jonathan Veenker	Wheaton College
Let Thy Hand Be Strengthened, HWV 259	George Frideric Handel	Belmont University
Let Your Eye Be to the Lord (No. 3 of <i>William Penn</i>)	Daniel Moe	Luther College
Let Zion in Her Beauty Rise	Edward Partridge/arr. James Kasen	Brigham Young University
Letter From a Girl to the World	Andrea Ramsey	Belmont University
Liebeslieder Walzer (Nos. 8 & 9)	Johannes Brahms	Luther College
Liebeslieder Walzer (Nos. 9, 11, & 15)	Johannes Brahms	Brigham Young University
Lift Thine Eyes (from <i>Elijah</i>)	Felix Mendelssohn Bartholdy	Pacific Lutheran University
Light	Deen Entsminger	Belmont University
Light Everlasting	Olaf Christiansen	Luther College
Light of a Clear Blue Morning	arr. Craig Hella-Johnson	Belmont University, Pacific Lutheran University
Light of a Clear Blue Morning	Dolly Parton	Belmont University
Lightener of the Stars, The	J. Michael Saunders	Pacific Lutheran University
Lighthearted Lovers, The	Kirke Mechem	Pacific Lutheran University
Like As the Hart	Maurice Greene	Wheaton College
Like as the hart desireth the waterbrooks	Herbert Howells	Luther College
Like Snow (from <i>Mid-winter Songs</i>)	Morten Lauridsen	Pacific Lutheran University
Lilacs and Rain	Neil Pfeifer	Pacific Lutheran University
Little Drummer Boy	Katherine Davis	Brigham Young University
Little Elegy	Stephen Paulus	Brigham Young University
Little Innocent Lamb	arr. Marshall Bartholomew	Wheaton College
Little Tree	Deen Entsminger	Belmont University
little tree	Eric Whitacre	Wheaton College
Lo, How a Rose E'er Blooming	arr. Allen Koepke	Luther College
Lobet den Herrn, alle Heiden, BWV 230	Johann Sebastian Bach	Brigham Young University, Luther College,
Loch Lomond	arr. Anne-Marie Hildebrandt	Brigham Young University
Loch Lomond	arr. Jonathan Quick	Wheaton College
Locus iste	Paul Mealor	Belmont University
Log Driver's Waltz, The	Wade Hemsworth/arr. Ron Small	Pacific Lutheran University
Long Ago and Far Away (from <i>Cover Girl</i>)	George Gershwin/arr. Mark Hayes	Brigham Young University
Long Road	Ēriks Ešņvalds	Brigham Young University

Long Road, The	Ēriks Ešenvalds	Brigham Young University
Long Time Trav'ling	Abbie Betinis	Wheaton College
Long, Long Ago	arr. Dan Forrest	Brigham Young University
Long, Long Ago	Herbert Howells	Pacific Lutheran University
Look Down, Fair Moon	Brian Edward Galante	Pacific Lutheran University
Lord Is My Light, The	John Hatton/arr. James Kasen	Brigham Young University
Lord Is My Shepherd, The	Randall Thompson	Brigham Young University
Lord Is My Shepherd, The	Thomas Koshat/arr. K. Newell	Brigham Young University
Lord is the Everlasting God, The	Kenneth Jennings	Luther College
Lord, My God, I Trust in Thee	Johann Heinrich Lützel	Brigham Young University
Lord's Prayer, The	B. Cecil Gates	Brigham Young University
Lord's Prayer, The	David Childs	Wheaton College
Lost in Wonder	W.P. Rowlands/arr. Claude Bass	Brigham Young University
Love Came Down at Christmas	Edwin Fissinger/arr. Mary Geston	Luther College
Love divine, all loves excelling	arr. Mack Wilberg	Luther College
Love is a Rain of Diamonds	Gwyneth Walker	Wheaton College
Love is Come Again	arr. Jody Lindh	Brigham Young University
love is the every only god	J.A.C. Redford	Pacific Lutheran University
Love Is the Key	Zebulon Highben	Luther College
Love Never Ends	Eleanor Daley	Brigham Young University
Love Songs in the Round	John Biggs	Wheaton College
Love's Philosophy	Roger Quilter/arr. Rosalind Hall	Brigham Young University
Lucis Creator Optime	Vytautas Miškinis	Pacific Lutheran University
Lullaby, A	Deen Entsminger	Belmont University
Lullay Alleluia	arr. Ruth Elaine Schram	Brigham Young University
Lute-Book Lullaby	arr. John Rutter	Pacific Lutheran University
Luther Mass	Stephen Paulus	Luther College
Lux Aeterna	Brian Schmidt	Belmont University
Lux Aeterna	Jesús Gómez	Pacific Lutheran University

Lux Aeterna	Morten Lauridsen	Pacific Lutheran University, Wheaton College
Lux Aeterna	Nathan Frank	Pacific Lutheran University
Lux Aurumque	Eric Whitacre	Pacific Lutheran University
Lydia's Romance	Kirke Mechem	Pacific Lutheran University
Lyric Pieces, Op. 57	Edvard Grieg	Pacific Lutheran University
Machet Die Tore Weit	Andreas Hammerschmidt	Luther College
Machet die Tore weit	Gottfried August Homilius	Pacific Lutheran University
Madrigali (Six "Fire Songs" on Italian Renaissance Poems)	Morten Lauridsen	Pacific Lutheran University
Magnificat	Agneta Sköld	Pacific Lutheran University
Magnificat	Charles Theodore Pachelbel	Pacific Lutheran University
Magnificat	Francesco Durante	Brigham Young University
Magnificat	Fredrik Sixten	Pacific Lutheran University
Magnificat	Healey Willan	Wheaton College
Magnificat	Jonathan Willcocks	Belmont University
Magnificat	Jonathan Willcocks	Pacific Lutheran University
Magnificat	William Walton	Luther College
Magnificat (from <i>The Glory of His Majesty</i>)	Jackson Berkey	Brigham Young University
Magnificat Gloria	Alberto Grau	Wheaton College
Magnificat I	Giles Swayne	Belmont University
Maila	arr. Ronald Staheli	Brigham Young University
Mairi's Wedding	arr. Dave & Jean Perry	Brigham Young University
Majesty and Glory of Your Name, The	Tom Fettke	Luther College
Make Our Garden Grow (from <i>Candide</i>)	Leonard Bernstein	Belmont University
Make We Joy Now in This Feast	Malcolm Archer	Brigham Young University
Manly Men	Kurt Knecht	Wheaton College
Many Moods of Christmas, The (Suite One)	arr. Robert Shaw & Robert Russell	Pacific Lutheran University
Maria Matrem Virginem	Michael McGlynn	Pacific Lutheran University
Mariah (from <i>Paint Your Wagon</i>)	Alan Jay Lerner & Frederick	Brigham Young University
Marie (from <i>Sept Chansons</i>)	Francis Poulenc	Brigham Young University

Mary, Molly, and June	Vaclav Nelhybel	Luther College
Mary, What You Gonna Name that Pretty Little Baby?	arr. Laurie Betts Hughes	Brigham Young University
Mary's Lullaby	Carl Balle, Mike Hegeman, & Mike	Luther College
Mass for a New Millennium	Richard Nance	Pacific Lutheran University
Mass in B Minor, BWV 232	Johann Sebastian Bach	Pacific Lutheran University, Wheaton College
Mass in Blue	Will Todd	Belmont University
Mass in C major, K. 317	Wolfgang Amadeus Mozart	Belmont University
Mass in C Major, Op. 86	Ludwig van Beethoven	Pacific Lutheran University
Mass in G	Franz Schubert	Belmont University
Master Shepherd, The	S. Gordon Jessop	Brigham Young University
Master the Tempest Is Raging	H.R. Palmer/arr. Ronald Staheli	Brigham Young University
Masters in This Hall	arr. Mark Hayes	Brigham Young University
Mata del anima sola (Tree of the lonely soul)	Antonio Estévez	Pacific Lutheran University
Matona mia cara	Orlando di Lasso	Pacific Lutheran University
May It Be	arr. Mark Brymer	Belmont University
Merrick	arr. Marsha Genensky & Susan	Brigham Young University
Messe cum jubilo	Maurice Duruflé	Pacific Lutheran University
Messiah (excerpts)	George Frederick Handel	Pacific Lutheran University
Messiah (Part I)	George Frideric Handel	Belmont University
Mid-Winter Waking (from <i>Mid-winter Songs</i>)	Morten Lauridsen	Pacific Lutheran University
Midnight Clear	arr. Matthew Neilsen	Luther College, Pacific Lutheran University
Midwinter	Bob Chilcott	Brigham Young University
Mighty Fortress is Our God, A	arr. Carl Mueller	Wheaton College
Mighty Fortress Is Our God, A	Martin Luther/arr. W.B. Olds	Pacific Lutheran University
Miserere mei, Deus	Gregorio Allegri	Brigham Young University, Wheaton College
Misericordias Domini	Wolfgang Amadeus Mozart (ed.	Brigham Young University
Missa Brevis	Gabriel Fauré	Brigham Young University
Missa Brevis	James MacMillan	Pacific Lutheran University
Missa Brevis	Nancy Telfer	Pacific Lutheran University
Missa Brevis	Ruth Watson Henderson	Pacific Lutheran University
Missa Brevis	Zoltán Kodály	Pacific Lutheran University

Missa Brevis Pacem	Edward Gregson	Brigham Young University
Missa In Angustiis (Lord Nelson Mass)	Franz Joseph Haydn	Luther College
Missa in Fa	Jirí Laburda	Pacific Lutheran University
Missa O Quam Gloriosum	Tomás Luis de Victoria	Wheaton College
Missa Quinta	György Orbán	Pacific Lutheran University
Misty Mountains (from <i>The Hobbit: An Unexpected Journey</i>)	Howard Shore/arr. Aonso Brizuela	Pacific Lutheran University
Misty Mountains Cold	Howard Shore/arr. Tom Anderson	Brigham Young University
Mitten wir im Leben sind	Felix Mendelssohn-Bartholdy	Brigham Young University
MLK	arr. Bob Chilcott	Belmont University, Pacific Lutheran University
Mogami Gawa Funa Uta	arr. Osamu Shimizu	Pacific Lutheran University
Mon coeur se recommande á vous	Orlando di Lasso	Belmont University, Brigham Young University
Mondnacht (Op. 22, no. 5)	Alexis Hollaender	Pacific Lutheran University
Moon Goddess	Jocelyn Hagen	Belmont University
More Holiness Give Me	arr. Ronald Staheli	Brigham Young University
Morning Trumpet, The	arr. Howard Helvey	Brigham Young University
Morning Trumpet, The	arr. Mack Wilberg	Brigham Young University
Morning Trumpet, The	arr. Michael Richardson	Wheaton College
Moro, lasso, al mio duolo	Carlo Guesaldo da Venosa	Pacific Lutheran University
Music of Home, The	Frank Loesser	Brigham Young University
Musicians wrestle everywhere	Elliott Carter	Wheaton College
My Child	Howard Whitaker	Wheaton College
My Eyes Have Seen Holy	Bebo Norman/arr. Adam Lindgren	Wheaton College
My Flight for Heaven	Blake Henson	Belmont University, Pacific Lutheran University
My God Is a Rock	arr. Daniel Kallman	Brigham Young University
My God is So High	arr. Moses Hogan	Pacific Lutheran University
My God, I Love Thee	Shawn E. Okpebholo	Wheaton College
My Heart is Inditing, HWV 260	George Frideric Handel	Belmont University
My Heart Is Like a Singing Bird	Gary Smart	Brigham Young University
My Heart Is Longing for Your Love	Gregg Smith	Brigham Young University
My Lord Has Come	Will Todd	Luther College

My Lord, What a Mornin'	arr. Harry Burleigh	Brigham Young University, Wheaton College
My Old Kentucky Home	Stephen Foster/arr. Donald Moore	Brigham Young University
My Prayer	arr. Bob Chilcott	Wheaton College
My Romance	Rogers and Hart, arr. Roy Ringwald	Luther College
My Shepherd Will Supply My Need	arr. Mack Wilberg	Brigham Young University
My Soul's Been Anchored in the Lord	arr. Moses Hogan	Luther College, Pacific Lutheran University
My Spirit Is Uncaged	Paul Rardin	Belmont University, Brigham Young University
My Spirit Sang All Day	Gerald Finzi	Pacific Lutheran University
Nachtgesang (WoO 21)	Felix Mendelssohn Bartholdy	Pacific Lutheran University
Nada te Turbe	Joan Szymko	Luther College
Nativity Carol	John Rutter	Brigham Young University
Nearer My God to Thee	arr. David Zabriskie	Brigham Young University
Neckereien	Johannes Brahms	Brigham Young University
Nelly Bly	Stephen Foster/arr. Jack Halloran	Pacific Lutheran University
Neue Liebeslieder Walzer, Op. 65	Johannes Brahms	Pacific Lutheran University
Nightingale Carol	Andrew Carter	Brigham Young University
Nigra Sum	Pablo Casals	Belmont University
Niño de Rosas	Steven Sametz	Pacific Lutheran University
No Night There!	Craig Curry	Wheaton College
No Thank You John	Ruth Morris Gray	Wheaton College
No Time	arr. Susan Brumfield	Belmont University
No. 1, 4, & 6 (from <i>Sept Chansons</i>)	Francis Poulenc	Pacific Lutheran University
Noel	Brad Holmes	Brigham Young University
Noel	Todd Smith	Luther College
Noël Ayisyen (A Haitian Noël)	Emile Desamours	Brigham Young University, Luther College
Northern Lights	Ēriks Ešņvalds	Belmont University, Pacific Lutheran University
Northern Lights	Ola Gjeilo	Brigham Young University
Not One Sparrow Is Forgotten	arr. William Hawley	Brigham Young University
Notre Père	Denis Bédard	Wheaton College

Now Glad of Heart	Keaton Lee Scott	Brigham Young University
Now I Walk In Beauty	Traditional Native American Round	Belmont University
Now is the Cool of the Day	Jean Ritchie/arr. James Erb	Belmont University
Now Our Meeting's Over	Jocelyn Hagen	Brigham Young University, Wheaton College
Nowell	Randall Thompson & Fenno	Brigham Young University
Nunc Dimittis	Alexander Gretchaninoff	Luther College
Nunc Dimittis	György Orbán	Belmont University
Nyon Nyon	Jake Runestad	Belmont University
O aula nobilis	William Mathias	Brigham Young University
O Be Joyful	Jeffrey Van	Pacific Lutheran University
O Be Joyful in the Lord	Howard Helvey	Brigham Young University
O Be Joyful in the Lord	John Rutter	Brigham Young University
O beatum et sacrosanctum Diem	Peter Philips	Luther College, Pacific Lutheran University
O Bury Me Not	arr. Norman Luboff	Brigham Young University
O Clap Your Hands	Orlando Gibbons	Luther College
O Clap Your Hands	Ralph Vaughan Williams	Luther College, Pacific Lutheran University
O Come All Ye Faithful	arr. John Rutter	Pacific Lutheran University
O Come All Ye Faithful	arr. Tom Trenney	Wheaton College
O Come Divine Messiah	Howard Helvey	Brigham Young University
O Come, All Ye Faithful	arr. David Wilcocks	Pacific Lutheran University
O Come, All Ye Faithful	arr. Mack Wilberg	Brigham Young University
O Come, All Ye Faithful	John Wade/arr. Richard Elliot	Brigham Young University
O Come, Let Us Sing, Op. 87, no. 4	Egil Hovland	Wheaton College
O Come, O Come Emmanuel	arr. Mark Templeton	Luther College
O Day Full of Grace	arr. F. Melius Christiansen	Luther College, Pacific Lutheran University
O fortuna (from <i>Carmina burana</i>)	Carl Orff	Brigham Young University
O frondens virga	Lee Kesselman	Wheaton College

O God Our Help in Ages Past	arr. Rhonda Woodward	Brigham Young University
O Greening Branch	Daniel Kellogg	Wheaton College
O Holy Night	Adolphe Adam	Wheaton College
O Holy Night	Adolphe Adam/arr. John Rutter	Luther College
O how glorious	Healey Willan	Wheaton College
O ignee Spiritus	Hildegard von Bingen	Wheaton College
O Jesu Christ, meins Lebens Licht, BWV 118	Johann Sebastian Bach	Luther College
O Light of Life	Mack Wilberg	Brigham Young University, Luther College,
O Lilizela	arr. Molly Stone	Luther College
O Little Town of Bethlehem	arr. Dale Warland	Pacific Lutheran University
O Lord God	Paul Tschesnokoff	Belmont University, Luther College
O Lord, I Would Hear Thy Word (from <i>The Restoration</i>)	Merril Bradshaw	Brigham Young University
O Lord, Increase My Faith	Orlando Gibbons	Belmont University
O lux beatissima	Joan Szymko	Luther College
O Magnum Mysterium	Cristobal de Morales	Pacific Lutheran University
O Magnum Mysterium	Giovanni Gabrieli	Brigham Young University
O Magnum Mysterium	Kevin Memley	Wheaton College
O Magnum Mysterium	Morten Lauridsen	Belmont University, Brigham Young University,
O Magnum Mysterium	Tom Council	Brigham Young University
O Magnum Mysterium	Tomás Luis de Victoria	Brigham Young University
O My Luve's Like a Red, Red Rose	René Clausen	Belmont University
O Nata Lux	Morten Lauridsen	Pacific Lutheran University
O Nata Lux	Morten Lauridsen	Wheaton College
O nata lux	Seth Garepy	Wheaton College
O nata lux	Thomas Tallis	Brigham Young University
O nata lux	Tom Porter	Brigham Young University
O nata lux de lumine (from <i>Canticles of Light</i>)	Bob Chilcott	Luther College

O Praise God in His Holiness	Malcolm Archer	Brigham Young University
O Praise the Lord	Adolphus Hailstork	Pacific Lutheran University
O Praise to Thee, My God This Night	Thomas Tallis/arr. Jennaya Robison	Luther College
O Quam Gloriosum	Bethany Randall	Wheaton College
O Quam Gloriosum	Tomás Luis de Victoria	Belmont University, Pacific Lutheran University,
O Radiant Dawn	James MacMillan	Brigham Young University
O sacrum convivium	Kenneth Leighton	Wheaton College
O sacrum convivium	Ludovico Viadana	Pacific Lutheran University
O sacrum convivium	Olivier Messiaen	Wheaton College
O sacrum convivium	Steven Stucky	Brigham Young University
O sacrum convivium	Thomas Tallis	Brigham Young University, Luther College
O sacrum convivium	Tomás Luis de Victoria	Wheaton College
O sacrum convivium	Vytautas Miškinis	Pacific Lutheran University
O Savior	Hans Leo Hassler/arr. Johann	Brigham Young University
O Sing Joyfully	Adrian Batten	Brigham Young University
O Sing to the Lord	Dan Davison	Brigham Young University
O Taste and See	Douglas Wagner	Brigham Young University
O They Tell Me of a Home	arr. Shawn Kirchner	Brigham Young University
O Thou that Art the Light	Gabriel Jackson	Brigham Young University
O vis aeternitatis (from <i>Hildegard Triptych</i>)	Frank Ferko	Brigham Young University
O Vos Omnes	Blake Henson	Brigham Young University
O Vos Omnes	Connor Koppin	Luther College
O Vos Omnes	Pablo Casals	Luther College
O Whistle and I'll Come to Ye	arr. Mack Wilberg	Brigham Young University, Pacific Lutheran
Oba Ti De	arr. Jeffery Ames	Luther College
Oculi omnium	Bob Chilcott	Brigham Young University
Oculus non vidit	Rihards Dubra	Pacific Lutheran University
Of the Father's Love Begotten	arr. John Ness Beck	Brigham Young University

Oh Danny Boy	arr. Ronald Staheli	Brigham Young University
Oh, Come All Ye Faithful	arr. Dan Forrest	Brigham Young University
Oh, Shenandoah	arr. Alf Houkom	Pacific Lutheran University
Ohana I runga gawa	David Hamilton	Wheaton College
Ol' Chisholm Trail, The	Libby Larsen	Brigham Young University
Old Church, The	Stephen Paulus	Pacific Lutheran University
Old MacDonald Had a Farm	arr. Derric Johnson	Brigham Young University
Om Kvelden	Frank Jones	Pacific Lutheran University
On Jordan's Stormy Banks	Howard Helvey	Brigham Young University
On My Way (from <i>Paint Your Wagon</i>)	Alan Jay Lerner & Frederick	Brigham Young University
Once in Royal David's City	arr. David Willcocks	Brigham Young University
Once, As I Remember	arr. Charles Wood	Pacific Lutheran University
One Hundred Fiftieth Psalm, The	Howard Hanson	Brigham Young University
One Voice	The Wiling Jennys	Pacific Lutheran University
One, The	Ola Gjeilo	Luther College
Only in Sleep	Ēriks Ešenvalds	Luther College
Onward Christian Soldiers	Arthur Sullivan/arr. Lane Johnson	Brigham Young University
Order My Steps	Jack Shrader	Brigham Young University
Orpheus with His Lute	Ralph Vaughan Williams/arr.	Brigham Young University
Os Justi	Eleanor Daley	Luther College
Os Justi meditabitur sapientiam	Anton Bruckner	Belmont University, Brigham Young University,
Osanna	Henrik Colding-Jørgensen	Pacific Lutheran University
Otche Nash	Alexander Gretchaninoff	Luther College
Otche Nash	Nicolai Kedroff, Sr.	Wheaton College
Où S'en vont Ces gais bergers	Claude-Bénigne Balbastre	Pacific Lutheran University
Our Father	Alexander Gretchaninoff	Luther College
Over the Rainbow (from <i>The Wizard of Oz</i>)	Harold Arlen/arr. Russell Robinson	Brigham Young University
Pacific Sanctus	Robert Kyr	Pacific Lutheran University

Palmetto	William Hauser/arr. Marsha	Brigham Young University
Panem	arr. Cole Thannisch & Jake Handy	Belmont University
Panis angelicus	Richard Wappel	Brigham Young University
Parce Domine	Jeremy Young	Brigham Young University
Pass Me Not, O Gentle Savior	William Doane/arr. Mary McDonald	Wheaton College
Passing of the Year, The	Jonathan Dove	Pacific Lutheran University
Passion and Resurrection	Ēriks Ešenvalds	Pacific Lutheran University
Past Life Melodies	Sarah Hopkins	Belmont University
Pasture, The (from <i>Frostiana</i>)	Randall Thompson	Brigham Young University, Wheaton College
Pasture, The (No. 2 from <i>Where the Earth Meets the Sky</i>)	Z. Randall Stroope	Luther College
Pat-a-pan	arr. Mark Burrows	Brigham Young University
Patapan	arr. Sandra Peter	Luther College
Pater Noster	Albert de Klerk	Belmont University
Pater Noster	Jacob Handl	Luther College
Peace Like a River	arr. Ronald Staheli	Brigham Young University
People, Look East	Drew Collins	Brigham Young University
Persischer Nachtgesang	Friedrich Silcher	Pacific Lutheran University
Personent Hodie	John Rutter	Pacific Lutheran University
Petites Voix	Francis Poulenc	Pacific Lutheran University
Peze Kafé	arr. Sten Källman	Belmont University
Pie Jesu (from <i>Requiem</i>)	Gabriel Fauré	Brigham Young University
Pilgrim Song	Ryan Murphy	Brigham Young University
Pilgrim's Chorus (from <i>Tannhäuser</i>)	Richard Wagner	Pacific Lutheran University, Wheaton College
Pilgrims' Hymn (from <i>The Three Hermits</i>)	Stephen Paulus	Brigham Young University, Luther College,
Placido é il mar	Wolfgang Amadeus Mozart	Brigham Young University
Plagues, The (from <i>The Prince of Egypt</i>)	Stephen Schwartz	Brigham Young University
Poor Wayfaring Man of Grief, A	arr. Ronald Staheli	Brigham Young University
Poor Wayfaring Stranger	arr. Jonathan Rodgers	Brigham Young University
Poor Wayfaring Stranger, A	arr. Jonathan Rodgers	Brigham Young University

Pour Our Love On You	Elena Aronson/Deleyse Rowe	Wheaton College
Praise Him	Michael Cox	Brigham Young University
Praise to the Light of the World	Lee Kesselman	Wheaton College
Praise to the Lord	arr. F. Melius Christiansen	Luther College, Pacific Lutheran University
Praise to the Lord the Almighty	arr. Tess Milby	Wheaton College
Praise Ye the Lord	Alan Hovahnness	Belmont University
Prayer	René Clausen	Luther College
Prayer for Choirs, A	Alice Parker	Wheaton College
Prayer for Grace	Daniel Gawthrop	Belmont University
Prayer of the Cat	Ivor Davies	Belmont University
Prayer, A	Deen Entsminger	Belmont University
Prayers for the Gifts	Kinley Lange	Brigham Young University
Prayers of Habakkuk	Howard Whitaker	Wheaton College
Preacher and the Bear, The	arr. Daniel McDavitt	Brigham Young University
Precious Lord	Thomas Dorsey/arr. David Hamilton	Wheaton College
Precious Lord, Take My Hand	arr. Howard Helvey	Brigham Young University
Prelude	Ola Gjeilo	Belmont University, Pacific Lutheran University,
Prepare the Way	arr. Margareta Jalkéus	Pacific Lutheran University
Press Forward, Saints	Vanja Watkins	Brigham Young University
Procession (from <i>Ceremony of Carols</i>)	Benjamin Britten	Pacific Lutheran University
Procession and Carols	James Bingham	Pacific Lutheran University
Prodigal Son, The	Arthur Sullivan	Pacific Lutheran University
Prologue (from <i>Hodie</i>)	Ralph Vaughan Williams	Luther College
Psalms 100	René Clausen	Brigham Young University, Pacific Lutheran
Psalms 108	David von Kampen	Luther College
Psalms 134, 23 & 111	Deen Entsminger	Belmont University
Psalms 150	Andrew Bleckner	Belmont University
Psalms 150	Howard Hanson	Brigham Young University
Psalms 150	Sir David Willcocks	Wheaton College

Psalm 150	Zoltán Kodály	Wheaton College
Psalm 23	Fredrik Sixten	Brigham Young University
Psalm 23	Mark Zobel	Luther College
Psalm 23	Srul Irving Glick	Belmont University
Psalm 23	Z. Randall Stroope	Pacific Lutheran University
Psalm 42	Felix Mendelssohn	Belmont University
Psalm 42	George Chadwick	Brigham Young University
Psalm 50	F. Melius Christiansen	Luther College
Psalm 67	Ēriks Ešenvalds	Luther College
Psalm 95	Maurice Monhardt	Luther College
Psalm 96	Jared Oaks	Brigham Young University
Psalm 98	Fredrik Sixten	Pacific Lutheran University
Pseudo-Yoik Lite	Jaakko Mäntyjärvi	Wheaton College
Puer natus	Samuel Scheidt	Brigham Young University
Pueri hebraeorum	Randall Thompson	Pacific Lutheran University
Pure Imagination	L. Bricusse & A. Newley/arr.	Brigham Young University
Quatre petites prières de Saint François d'Assise	Francis Poulenc	Pacific Lutheran University, Wheaton College
Quem Vidistis, Pastores Dicite (from <i>Quatre Motets pour le</i>	Francis Poulenc	Pacific Lutheran University
Quem Vidistis, Pastores?	Richard Dering	Pacific Lutheran University
Quis est Deus (from <i>Aililiú, ó Íosa</i>)	Abbie Betinis	Pacific Lutheran University
Quittez, pasteurs	arr. John Rutter	Luther College
Rain Is Over and Gone	Paul Halley	Luther College
Raindrops Keep Fallin' on My Head	Burt Bacharach	Brigham Young University
Reap What You Sow	Petter Choplin	Brigham Young University
Reapers All with Their Sharp Sickles, The	arr. Seth Houston	Brigham Young University
Reconciliation	Stephen Chatman	Brigham Young University
Red River Valley	arr. Miles Ramsay	Brigham Young University
Reflections from Yad Vashem	Daniel Hall	Brigham Young University, Wheaton College
Reincarnations	Samuel Barber	Wheaton College

Rejoice and Be Merry	John Rutter	Brigham Young University
Rejoice and Sing Out His Praises	Mark Hayes	Wheaton College
Rejoice and Sing This Christmas Morn	Eleanor Daley	Pacific Lutheran University
Rejoice in the Lamb, Op. 30	Benjamin Britten	Belmont University, Pacific Lutheran University,
Rejoice, Rejoice, Believers	arr. John Ferguson	Pacific Lutheran University
Rejoice, the Lord Is King	Malcolm Archer	Brigham Young University
Rejoice!	Jeffery Ames	Brigham Young University
Rejoice! Rejoice!	William Byrd	Wheaton College
Requiem	Eliza Gilkyson/arr. Craig Hella	Luther College
Requiem (excerpts I, II, IV)	Herbert Howells	Luther College
Requiem aeternam	Bryan Hiroto Stenson	Pacific Lutheran University
Requiem in D minor, Op. 48	Gabriel Fauré	Brigham Young University
Requiem, K 626	Wolfgang Amadeus Mozart	Wheaton College
Requiem, Op. 48	Gabriel Fauré/ed. John Rutter	Pacific Lutheran University
Requiem, Op. 48	Maurice Duruflé	Belmont University
Resonet In Laudibus	arr. Chester Alwes	Pacific Lutheran University
Rest	Timothy Jon Tharaldson	Brigham Young University
Revecy venir du printans	Claude Le Jeune	Brigham Young University
Reveille (from <i>A Pushkin Wreath</i>)	Georgy Sviridov	Pacific Lutheran University
Revelation	Z. Randall Stroope	Belmont University
Revelation (part 1)	Z. Randall Stroope	Belmont University
Revelation (part 2)	Z. Randall Stroope	Belmont University
Richte mich Gott (Op. 78)	Felix Mendelssohn-Bartholdy	Luther College
Ride in the Chariot	arr. Brandon Waddles	Luther College
Ride On, King Jesus	Moses Hogan	Belmont University, Pacific Lutheran University
Ride the Chariot	arr. Stacey Gibbs	Luther College
Riders in the Sky	arr. Norman Luboff	Brigham Young University
Ring Out, Wild Bells	Jonathan Dove	Belmont University
Ring Out, Wild Bells!	Bradley Ellingboe	Luther College
Rise Up, My Love	Deen Entsminger	Belmont University

Rise Up, O Men of God	Aaron Williams/arr. Buryl Red	Wheaton College
Rise Up, O Men of God	arr. Kenneth Jennings	Pacific Lutheran University
Rise Up, O Men of God	William Walter/arr. Mack Wilberg	Brigham Young University
Rise Up, Shepherd, and Follow	arr. Gordon Thornett	Pacific Lutheran University
Rise Up, Shepherd!	arr. Ken Berg	Brigham Young University
Ritmo	Dan Davison	Belmont University
Riu, Riu, Chiu	arr. Jim Leininger	Wheaton College
Road Home, The	Stephen Paulus	Luther College, Pacific Lutheran University,
Road to the Isles, The	arr. Stuart Calvert	Brigham Young University
Rockin' Jerusalem	arr. Tawn Thomas	Belmont University
Romeo and Juliet at Parting (Op. 75, no. 10)	Sergei Prokofiev	Belmont University
Run, Ye Shepherds, To the Light	Michael Haydn	Luther College
Rune of Hospitality, The	Alf Houkom	Brigham Young University
Rytmus	Ivan Hrusovsky	Pacific Lutheran University
Saints Bound for Heaven	arr. Alice Parker & Robert Shaw	Pacific Lutheran University
Saints Bound for Heaven	arr. Mack Wilberg	Brigham Young University
Saints Bound for Heaven (from <i>Four American Folk Hymns</i>)	Mack Wilberg	Belmont University
Sally Gardens, The	arr. Benjamin Britten	Pacific Lutheran University
Sally Gardens, The	Herbert Hughes/arr. Phillip Serino	Pacific Lutheran University
Salmo 150	Ernani Aguiar	Belmont University, Pacific Lutheran University
Sanctus	Dominick Argento	Wheaton College
Sanctus	Ola Gjeilo	Luther College, Pacific Lutheran University
Sanctus	Randall Johnson	Brigham Young University
Sanctus (from <i>Gospel Mass</i>)	Robert Ray	Brigham Young University
Sanctus (from <i>Mass for Double Choir</i>)	Frank Martin	Luther College
Sanctus (from <i>Mass for Three Voices</i>)	William Byrd	Brigham Young University
Sanctus (from <i>Mass</i>)	Leonard Bernstein	Brigham Young University
Sanctus (from <i>Messe Basse</i>)	Gabriel Fauré	Brigham Young University, Wheaton College
Sanctus (from <i>Messe en Sol Majeur</i>)	Francis Poulenc	Luther College

Sanctus (from <i>Missa Brevis</i>)	Nancy Telfer	Pacific Lutheran University
Sanctus (from <i>Requiem</i> , K. 626)	Wolfgang Amadeus Mozart/arr. Carl	Brigham Young University
Sanctus and Benedictus (from <i>Mass for a Sacred Place</i>)	Stephen Paulus	Brigham Young University
Sanctus No. III	Johann Sebastian Bach/arr. David Stocker	Belmont University
Sárga csizmát	arr. Ronald Staheli	Brigham Young University
Satamasho	Otar Taktakishvili	Pacific Lutheran University
Schaffe in mir, Gott (Op. 29, no. 2)	Johannes Brahms	Belmont University
Sclof main kind	Allan E. Naplan	Pacific Lutheran University
Se dig ud en sommerdag	Carl Nielsen/arr. Bo Holton	Pacific Lutheran University
Seal Lullaby, The	Eric Whitacre	Belmont University
Sechs Lieder in Freien Zu Singen, Op. 59	Felix Mendelssohn Bartholdy	Pacific Lutheran University
See, We Assemble (from <i>King Arthur</i>)	Henry Purcell	Brigham Young University
Seek Him That Maketh The Seven Stars	Jonathan Dove	Pacific Lutheran University
Sehnsucht (Op. 112, no. 1)	Johannes Brahms	Belmont University, Pacific Lutheran University
Seid Fröhlich in Hoffnung	Gottfried August Homilius	Pacific Lutheran University
Seinn O	arr. J. David Moore	Brigham Young University
Selections from <i>The Sound of Music</i>	Richard Rodgers/arr. Clay Warnick,	Wheaton College
Selig sind die Toten (from <i>Three Motets</i>)	Heinrich Schütz	Luther College
Sestina Lagrime d'Amante al Sepolcro dell'Amata	Claudio Monteverdi	Pacific Lutheran University
Sfogava con le stelle	Claudio Monteverdi	Brigham Young University
Shakespear Songs (Book IV)	Matthew Harris	Pacific Lutheran University
Shakespeare Songs	Jaakko Mäntyjärvi	Pacific Lutheran University
She Moved Through the Fair	Timothy C. Takach	Pacific Lutheran University
Shenandoah	arr. James Erb	Belmont University, Luther College
Shenandoah	arr. Phillip Serino	Pacific Lutheran University
Shepherd's Pipe Carol	John Rutter	Brigham Young University, Luther College
Shivna	Bill Whelan	Brigham Young University
Shoo Fly Pie and Apply Pan Dowdy	arr. Kirby Shaw	Brigham Young University
Shout for Joy	Dan Davison	Brigham Young University
Shut de Do'	Mark Hayes	Brigham Young University

Si ch'io vorrei morire	Claudio Monteverdi	Pacific Lutheran University
Sicut Cervus	Giovanni Perluigi da Palestrina	Belmont University, Luther College
Sigalagala	arr. S. A. Otieno	Luther College
Sigalagala (Let there be ululation!)	arr. S. A. Otieno	Luther College
Sigh No More, Ladies	Ralph Vaughan Williams	Brigham Young University
Signs of the Judgment	arr. Mark Butler	Belmont University
Silence, The	Andrew Bleckner	Luther College
Silent Night	arr. Edwin Fissinger	Pacific Lutheran University
Silent Night	Franz Gruber/arr. Christopher	Brigham Young University
Silent Night	Franz Gruber/arr. John Rutter	Luther College
Silent Noon	Ralph Vaughan Williams/arr. Ronald	Brigham Young University
Simona MiDimona	arr. Josh Jacobson	Brigham Young University
Simple Gifts	Aaron Copland/arr. Bob Chilcott	Brigham Young University
Sing a Song	Joe Rapozo	Brigham Young University
Sing Creation's Music On (from <i>Songs Eternity</i>)	Stephen Paulus	Brigham Young University
Sing Creations Music On	Stephen Paulus	Wheaton College
Sing Joyfully	William Byrd	Pacific Lutheran University
Sing Lullaby	Herbert Howells	Pacific Lutheran University
Sing Unto God	Paul Fetler	Luther College
Sing unto God (from <i>Judas Maccabaeus</i>)	George Frideric Handel	Brigham Young University
Sing We Merrily unto God Our Strength	Martin Shaw	Luther College, Pacific Lutheran University
Sing We Now of Christmas	arr. Craig Curry	Wheaton College
Sing We Now of Christmas	arr. Fred Prentice	Brigham Young University
Sing We Now of Christmas	arr. Fred Prentice	Luther College
Sing We Now of Christmas	arr. Howard Helvey	Brigham Young University
Sing We Now of Christmas	arr. Susan Conant	Pacific Lutheran University
Sing ye praises to our King	Aaron Copland	Pacific Lutheran University
Singet dem Herrn ein neues Lied	Johann Sebastian Bach	Luther College
Sinner Man	arr. Howard Roberts	Luther College

Sirènes (from <i>Nocturnes</i>)	Claude Debussy	Pacific Lutheran University
Sistah Mary	Rollo Dilworth	Luther College
Sisters	Gwyneth Walker	Wheaton College
Six Choruses for Women's Voices, Op. 15	Sergei Rachmaninoff	Pacific Lutheran University
Six Songs for Treble Voices (Op. 15)	Sergei Rachmaninov	Pacific Lutheran University
Skombia	Traditional Caprivi song	Luther College
Skye Boat Song	arr. Robert Boyd	Wheaton College
Skylark	Hoagy Carmichael/arr. Kirby Shaw	Brigham Young University
Sleep	Eric Whitacre	Luther College, Pacific Lutheran University
Sleep, My Love	Brian Edward Galante	Pacific Lutheran University
Snow, The	Edward Elgar	Pacific Lutheran University, Wheaton College
Snowflakes	Seth Houston	Brigham Young University
So I'll Sing with My Voice	Dominick Argento	Brigham Young University, Pacific Lutheran
Softly and Tenderly	arr. Jean Applonie	Brigham Young University
Soir d'été (from <i>Trois Chansons Bretonnes</i>)	Henk Badings	Pacific Lutheran University
Soldier's Chorus (from <i>Faust</i>)	Charles Gounod	Wheaton College
Somebody's Runnin' from God	Henry Hinnant	Brigham Young University
Sometimes I Feel Like a Motherless Child	arr. Fenno Heath	Brigham Young University
Song for Athene	John Tavener	Luther College
Song of Peace	Vincent Persichetti	Wheaton College
Song of Thanks to God	Franz Joseph Haydn	Brigham Young University
Song of the Plains (from <i>Cantate Mundi</i>)	Karl Jenkins	Brigham Young University
Song of Triumph	Dal Grotenhuis	Belmont University
Song to the Moon	Antonín Dvorák	Brigham Young University
Song to the Moon (La Luna)	Z. Randall Stroepe	Belmont University
Songbird	Sarah Quartel	Belmont University
Songs of a Young Man	Richard Nance	Pacific Lutheran University
Songs of the Lights, Set 1	Imant Raminsh	Pacific Lutheran University
Soon Ah Will Be Done	William L. Dawson	Pacific Lutheran University
Soon I Will Be Done	arr. Stacey Gibbs	Luther College

Sound Off	Paul Rardin	Wheaton College
Sovra le lucid' acque	J. Michael Saunders	Pacific Lutheran University
Spanish Carol	arr. Andrew Carter	Pacific Lutheran University
Spaseniye sodelal	Pavel Chesnokov	Wheaton College
Speak to One Another of Psalms	Jean Berger	Belmont University
Spirit, Moving Over Chaos	David Ashley White	Luther College
Spiritual Musick	David Brunner	Belmont University
Spotless Rose, A	Herbert Howells	Wheaton College
Spotless Rose, A (from <i>Now Sleeps the Crimson Petal</i>)	Paul Mealor	Luther College
Ständchen, D. 920	Franz Schubert	Pacific Lutheran University
Star Carol, The	Alfred Burt/arr. Hawley Ades	Luther College
Star Shall Rise Up out of Jacob, A	Felix Mendelssohn-Bartholdy	Brigham Young University
Stars	Ēriks Ešēnvalds	Luther College
Stars I Shall Find	David C. Dickau	Pacific Lutheran University
Stars Over Snow	Matthew Nielsen	Brigham Young University
Steal Away	arr. Bob Chilcott	Brigham Young University
Steal Away	arr. J. Edmund Hughes	Wheaton College
Stetit Angelus	Rihards Dubra	Pacific Lutheran University
Still, Still, Night	Jackson Berkey	Pacific Lutheran University
Still, Still, Still	arr. Joey Hoelscher	Brigham Young University
Still, Still, Still	arr. Mack Wilberg	Brigham Young University
Stille Nacht	Franz Gruber	Pacific Lutheran University
Storm Comin'	Ruth Moody	Belmont University
Storm Is Passing Over, The	arr. Larry Nickel	Brigham Young University, Wheaton College
Storm is Passing Over, The	Charles Tindley/arr. Barbara Baker	Wheaton College
Suite de Lorca	Einojuhani Rautavaara	Belmont University, Pacific Lutheran University
Suite in D, HWV 341	George Friedrich Handel	Luther College
Super Flumina Babylonis	Giovanni Pierluigui da Palestrina	Luther College

Supreme Virtue	Mark Adamo	Pacific Lutheran University
Sure on this Shining Night	Morten Lauridsen	Belmont University, Brigham Young University,
Surely He hath borne our griefs	Carl Heinrich Graun	Luther College
Surely the Lord Is In This Place	Herbert Colvin	Belmont University
Surgens Jesus	Peter Philips	Wheaton College
Surrexit Christus hodie	Samuel Scheidt	Brigham Young University
Surrexit Pastor Bonus	Orlando di Lasso	Belmont University
Sussex Carol	arr. Barlow Bradford	Belmont University
Sussex Carol	arr. Bob Chilcott	Luther College
Sussex Carol	arr. Clifton Noble Jr.	Brigham Young University
Svete Tihy	Pavel Tschénokov	Belmont University, Wheaton College
Sway	Pablo Beltran Ruiz/arr. Rosalind Hall	Brigham Young University
Swedish Dance Carol	arr. Katherin Davis	Brigham Young University
Sweet By and By	J.P. Webster/arr. Aaron Humble	Pacific Lutheran University
Sweet Hour of Prayer	arr. William Bradbury	Brigham Young University
Sweet is the Peace the Gospel Brings	Alfred Durham/arr. Lane Johnson	Brigham Young University
Sweet Little Jesus Boy	Robert MacGimsey/arr. Earlene	Brigham Young University
Symphony No. 9 in D Minor, Op. 125	Ludwig van Beethoven	Pacific Lutheran University
Take Not Thy Holy Spirit from Me	Ralph Williams	Luther College
Take Time To Be Holy	arr. John Longhurst	Brigham Young University
Tching-Tchinga-Raya	David Maddux	Brigham Young University
Te Deum	Franz Joseph Haydn	Pacific Lutheran University
Tell My Ma When I Go Home	arr. Jon Washburn	Brigham Young University
Tenebrae factae sunt	Michael Haydn	Brigham Young University
Tenebrae factae sunt	Tomás Luis de Victoria	Wheaton College
Tennessee Waltz	arr. John Arnn	Belmont University
Testament of Freedom, The	Randall Thompson	Wheaton College
That Lonesome Road	James Taylor/arr. Deen Entsminger	Belmont University
There Is a Balm	arr. Larry Fletcher	Brigham Young University

There is a Redeemer	Keith Green/arr. Howard Whitaker	Wheaton College
There Is a Star	Joseph Martin	Brigham Young University
There Is Faint Music	Dan Forrest	Pacific Lutheran University
There Is No Rose	Connor Koppin	Luther College
There Is No Rose	Joel Martinson	Pacific Lutheran University
There Is No Rose	Melinda Bargreen	Belmont University, Wheaton College
There is Sweet Music Here	Daniel Gawthrop	Belmont University
There is Sweet Music Here	L.J. White	Brigham Young University, Wheaton College
There Shall a Star From Jacob Come Forth (from <i>Christus</i> ,	Felix Mendelssohn-Bartholdy	Luther College
There Was a Time	Donna Schultz	Brigham Young University
There Was an Old Woman	Rose Bonne & Alan Mills/arr. Daryl	Brigham Young University
There Will Be Rest	Frank Ticheli	Belmont University, Luther College
There's a Coach Coming In (from <i>Paint Your Wagon</i>)	Alan Jay Lerner & Frederick	Brigham Young University
They Tell Me of a Home (Unclouded Day)	arr. Shawn Kirchner	Brigham Young University
They're Red Hot	Robert Leroy Joynson/arr. Moira	Pacific Lutheran University
This Is My Father's World	Mack Wilberg	Brigham Young University
This Little Babe (from <i>Ceremony of Carols</i>)	Benjamin Britten	Pacific Lutheran University
This Little Light of Mine	arr. Moses Hogan	Pacific Lutheran University
This Little Light of Mine	arr. Nicholas Vangeloff	Brigham Young University
This Night	F. Melius Christiansen	Pacific Lutheran University
This Place	Will Todd	Belmont University
This Pleasant Month of May	William Beale	Pacific Lutheran University
Three Kings	Healey Willan	Luther College
Three Kings, The	Healey Willan	Luther College, Wheaton College
Three Kings, The	Peter Cornelius/arr. Ivor Atkins	Pacific Lutheran University
Three Motets, Op. 110	Johannes Brahms	Wheaton College
Three Nocturnes	Dan Forrest	Brigham Young University

Three Poems of Amy Carmichael	Craig Curry	Wheaton College
Three Songs for Male Voices	Sheila Bristow	Pacific Lutheran University
Through Heaven's Eyes (from <i>The Prince of Egypt</i>)	Stephen Schwartz	Brigham Young University
To Luther	G.B. Wollan	Luther College
To Those Who See	Dede Duson	Pacific Lutheran University
Tomorrow Shall Be My Dancing Day	arr. Howard Helvey	Luther College
Tomorrow Shall Be My Dancing Day	arr. John Rutter	Wheaton College
Tonight, Eternity Alone	René Clausen	Luther College
Tota pulchra es	Maurice Duruflé	Pacific Lutheran University
Tota pulchra es	Ola Gjeilo	Pacific Lutheran University
Traveling Mercies	Kurt Kaiser/arr. Jeffery Ames	Belmont University
Tre körvisor	Wilhelm Stenhammar	Pacific Lutheran University
Trinity Te Deum	Ēriks Ešenvalds	Pacific Lutheran University
Trois chansons de Charles D'Orleans	Claude Debussy/ed. Rafael Ornes	Pacific Lutheran University
True Light	Keith Hampton	Luther College
Tshotsholoza	arr. Jeffery Ames	Belmont University, Wheaton College
Twa Tanbou	Sydney Guillaume	Luther College
Twelve Days of Christmas, The	arr. Geoffrey Keating	Pacific Lutheran University
Twelve Days of Christmas, The	arr. Peter Harvey	Brigham Young University
Two Latvian Carols	Andrejs Jansons	Pacific Lutheran University
Two New Italian Madrigals	Jason Michael Saunders	Pacific Lutheran University
Ubi Caritas	Maurice Duruflé	Luther College
Ubi Caritas	Ola Gjeilo	Luther College, Wheaton College
Ubi Caritas et Amor	Ēriks Ešenvalds	Wheaton College
Ubit Caritas Hebu Upendo!	Julian Reisenthel	Pacific Lutheran University
Umi Sono Ai	Kousaku Dan/arr. Rachel Stenson	Pacific Lutheran University
Unicornis Captivatur	Ola Gjeilo	Pacific Lutheran University
Unto Us	David Deacon Joyner	Pacific Lutheran University
Vagabond, The	Ralph Vaughan Williams	Brigham Young University
Valediction, Forbidding Mourning, A	Brian Edward Galante	Pacific Lutheran University
Veni, Veni Emmanuel	arr. Allen Koepke	Luther College

Veni, Veni Emmanuel	Robert H. Young	Pacific Lutheran University
Véniki	arr. Feodosiy Rubtsov	Belmont University, Pacific Lutheran University
Verbum caro factum est	Z. Randall Stroope	Luther College
Verleih' uns Frieden	Felix Mendelssohn Bartholdy	Pacific Lutheran University
Very Soon	Eric Whitacre	Luther College
Vidi Speciosam	Will Todd	Belmont University
Vier Lieder aus dem Jungbrunnen	Johannes Brahms	Pacific Lutheran University
Vier Quartette, Op. 92	Johannes Brahms	Wheaton College
Vinea mea electa	Francis Poulenc	Luther College
Virgin Mary Had a Baby Boy, The	arr. Stephen Hatfield	Luther College, Pacific Lutheran University
Vivida In Tempore	Joshua Himes	Luther College
Vivos Voco	Joan Szymko	Belmont University
Voice Dance	Greg Jasperse	Luther College
Wake, Awake	Philipp Nicolai/arr. F. Melius	Pacific Lutheran University
Walk in Jerusalem	arr. Paul Rardin	Wheaton College
Walk Together Children	arr. Moses Hogan	Pacific Lutheran University
Walking on the Green Grass	Michael Hennagin	Belmont University
Wana Baraka	arr. Shawn Kirchner	Luther College
Wanting Memories	Ysaye Barnwell	Belmont University
War Song	arr. Shin-ichiro Ikebe	Belmont University
Warum ist das Licht gegeben?, Op. 74, no. 1	Johannes Brahms	Pacific Lutheran University
Water is Wide, The	arr. René Clausen	Brigham Young University
Water Night	Eric Whitacre	Belmont University, Luther College, Wheaton
Way Over in Beulah Lan'	arr. Stacey Gibbs	Wheaton College
Wayfaring Stranger	arr. Michael Engelhardt	Belmont University
We Shall Walk Through the Valley in Peace	arr. Moses Hogan	Pacific Lutheran University
We Shall Walk Through the Valley in Peace	arr. William Appling	Wheaton College
We Three Kings	John Henry Hopkins, Jr./arr.	Wheaton College
Weather Report	Bob Chilcott	Pacific Lutheran University

Weep No More	David N. Childs	Pacific Lutheran University
Weep O Mine Eyes	John Bennett	Belmont University
Weeping Mary	arr. Brad Holmes	Belmont University, Luther College
Were It Not for Grace	David Hamilton and Phil McHugh	Wheaton College
Wexford Carol	arr. Alice Parker	Wheaton College
Wexford Carol	arr. Dale Warland	Luther College
What a Friend We Have in Jesus!	William Bolcom	Wheaton College
What Shall We Do With a Drunken Sailor	arr. Alice Parker and Robert Shaw	Wheaton College
What Shall We Give?	arr. Mack Wilberg	Luther College
What Sweeter Music	Eleanor Daley	Pacific Lutheran University, Wheaton College
What Sweeter Music	John Rutter	Luther College, Pacific Lutheran University
What Wondrous Love is This	arr. Jacob Fuhrman	Wheaton College
When David Heard	Eric Whitacre	Luther College
When David Heard	Thomas Weelkes	Pacific Lutheran University
When I Survey the Wondrous Cross	arr. Beryl Vick	Belmont University
When I Survey the Wondrous Cross	arr. Gilbert Martin	Luther College
When the Song of the Angels is Stilled	Elizabeth Alexander	Wheaton College
Who is the Baby?	Rosephanye Powell	Luther College
Wie Lieblich Sind Deine Wohnungen	Svea Slachart	Belmont University
Wild Wood Carol, The	John Rutter	Pacific Lutheran University
Will there Really Be a Morning?	Victor C. Johnson	Pacific Lutheran University
Will You Be There	Michael Jackson/arr. Sara Hissner &	Belmont University
Wind Song	Richard Kidd	Pacific Lutheran University
Wir eilen mit schwachen (from Cantata No. 78)	Johann Sebastian Bach	Pacific Lutheran University
With cat-like tread (from <i>The Pirates of Penzance</i>)	Arthur Sullivan	Pacific Lutheran University
Witness	arr. Damon Dandridge	Belmont University
Wolcum Yole! (from <i>Ceremy of Carols</i>)	Benjamin Britten	Pacific Lutheran University
Wonderful Peace	Gustav Nordquist	Pacific Lutheran University
Word was God, The	Rosephanye Powell	Pacific Lutheran University

Y Tangneffeddwyr
You Are the Music
You Must Have That True Religion
Zadok the Priest, HWV 258
Zefiro torna, e'l bel tempo rimena
Zigeunerlieder, Op. 103
Zion Hört die Wächter Singen
Zion's Walls
Zwei Geistliche Chöre, Op. 115

Eric Jones
Dan Forrest
Roland Carter
George Frideric Handel
Claudio Monteverdi
Johannes Brahms
Dietrich Buxtehude
Aaron Copland/arr. Glenn Koponen
Felix Mendelssohn Bartholdy

Wheaton College
Belmont University
Belmont University
Belmont University
Pacific Lutheran University
Pacific Lutheran University
Wheaton College
Pacific Lutheran University
Pacific Lutheran University

APPENDIX F

SKETCHES OF SAMPLE COMMONLY PROGRAMMED REPERTOIRE

Inspired by Scandinavian folk music, **Ola Gjeilo's** utilizes an excitingly rhythmic, mixed meter scheme oscillating in A-B-A form between the exuberant *exultate jubilate* and the tranquil *Tu virginum corona* texts in his work ***Prelude***, composed in 2006. The A section features soprano/tenor dance-like lyrical rhythms accompanied by an alto/bass diad drone while the B section is composed with sustained, serene harmonized chant material. Gjeilo notes that the piece is a synthesis of two earlier compositions for SSAA chorus — *Nya Vägar* and *Exsultate, Jubilate*. An award winning composer, Ola Gjeilo was born in Norway in 1978 but now maintains residency in New York City. His studies have included the Norwegian Academy of Music, the Royal College of Music in London, and The Julliard School. It was discovered through examination of concert programs that *Prelude* was performed during the timeframe data were being collected by Belmont University, Pacific Lutheran University, and Wheaton College.

In the Bleak Midwinter is based on the 1872 poem of the same title by Christina Rossetti, a London-based Italian poet. The poem was originally set to music and harmonized by Gustav Holst for *The English Hymnal* of 1906. Written for SATB chorus with soprano and alto soloists, the composition is written for either piano or harp accompaniment. In addition to Betinis's unique harmonization of the traditional carol tune, the arrangement is unified by the "snow on snow" ostinato heard in the altos at the initial choral entrance. The arrangement was commissioned in 2007 by Unity Church-Unitarian of St. Paul. *In the Bleak Midwinter* was performed during the timeframe data

were being collected by Luther College, Pacific Lutheran University, and Wheaton College.

Eatnemen Vuelie is inspired by the indigenous Sámi and Norwegian culture and juxtaposes the Sámi Yoik vocal practice with the Danish advent hymn *Deilig er jorden* or *Fairest Lord Jesus*. The text was originally crafted by German Jesuits as *Schönster Herr Jesus* and published in the *Münster Gesangbuch* in 1677. In 1873, Joseph August Seiss translated the text into the English hymn *Fairest Lord Jesus*. Fjellheim provides both English and the Ingemann Norwegian translations in performance. The composition utilizes an ostinato Yoik pattern of nonsense syllables while the hymn tune is presented in the upper voices. The Yoik ostinato accompanimental component of *Eatnemen Vuelie* is likely most popularly known as the soundtrack for the opening credits of the Disney film *Frozen*. Born and currently living in Norway, Frode Fjellheim works as a freelance keyboard and vocal musician performing primarily in the traditional Sámi Yoik style. Fjellheim's 2002 composition *Eatnemen Vuelie* was performed during the timeframe data were being collected by Belmont University, Luther College, and Wheaton College.

Pilgrims' Hymn by **Stephen Paulus** comes from the final chorus of his opera *The Three Hermits* based on the 1885 short story of the same title by Russian author Leo Tolstoy. The title refers to the story's three unnamed main characters living as monks on an island. The librettist of the Paulus opera is Michael Dennis Brown, Professor of English at the University of Minnesota. *Pilgrims' Hymn* utilizes simplistic harmonic language, straightforward homophonic texture, and text-driven rhythms. Also based in Minnesota, Stephen Paulus was an award-winning composer and is one of the most frequently recorded composers of today. The opera, *The Three Hermits*, was

commissioned by and premiered at the House of Hope Presbyterian Church in St. Paul, Minnesota in 1997 and by popular demand shortly thereafter Paulus published the final chorus *Pilgrims' Hymn* separately. In addition to performances at the funerals of presidents Gerald Ford and Ronald Reagan, *Pilgrims' Hymn* was performed during the timeframe data were being collected by Brigham Young University, Luther College, Pacific Lutheran University, and Wheaton College.

Published in 1572 as part of his first collection of motets, **Tomás Luis de Victoria's *O quam gloriosum*** sets a *Magnificat* antiphon text as a close to the office of Vespers on The Feast of All Saints. The text is adapted from Revelation, chapter 7, verses 13-17 of Holy Scripture. Added to the church calendar in the fifth century by Pope Boniface, the feast day has evolved from its initial dedication to the Blessed Virgin Mary and Holy Martyrs to now include all saints. The Feast of All Saints presently occurs on November 1. The motet is through-composed with imitative counterpoint with small leaps and blocked harmonies. Compared to his contemporaries, Victoria's contrapuntal lines are much more syllabic with brief moments of homophony. Victoria was born in the province of Avila in the kingdom of Spain. He spent the majority of his professional life in church music in Rome, Italy. His output includes over 140 Latin motets in similar compositional style to tonight's selection. *O quam gloriosum* was performed during the data period this study examined by Belmont University, Pacific Lutheran University, and Wheaton College.

Sure on this Shining Night was premiered in 2005, and is the third work of Morten Lauridsen's three-piece set, *Nocturnes*, composed for SATB choir. This particular work is also available for TTBB choir, female vocal solo, and female vocal

duet. The work, in ABA form, sets American poet James Agee's 1968 poem of the same title and utilizes piano accompaniment. Lauridsen was influenced by American Broadway songwriters and in *Sure on this Shining Night* he admits that melodies were intended to replicate various Broadway melodies. An American composer, Morten Lauridsen received such honors as being named "American Choral Master" by the National Endowment for the Arts. He presently teaches composition at the University of Southern California. *Sure on this Shining Night* was performed during the timeframe data were being collected by Belmont University, Brigham Young University, Luther College, and Pacific Lutheran University.

***Baba Yetu* by Christopher Tin** was originally written as a supporting soundtrack for the video game Civilization IV designed by Soren Johnson, Tin's college roommate. The work was later recorded and marketed as part of a 2009 album of Christopher Tin works titled *Calling All Dawns* and was adapted in 2011 for SATB choir and optional percussion. In the same year, it won a Grammy in the category of Best Instrumental Arrangement Accompanying Vocalists. *Baba Yetu*, which translates to *Our Father*, is the Swahili language translation for the traditional Lord's Prayer as found in the sixth chapter of the Gospel of St. Matthew. The choir sings *Our father, who art in heaven, hallowed by Thy name* throughout the piece as tenor and alto soloists perform the remaining text in rapid, syncopated, chant-like rhythms. The work is composed of short passages of harmonic progressions with syncopations. *Baba Yetu* was performed during the timeframe data were being collected by Belmont University, Brigham Young University, and Luther College.

APPENDIX G

INDEPENDENT REVIEW BOARD MATERIALS

Independent Review Board Study Approval



Human Subjects
Protection Program

1618 E. Helen St.
P.O.Box 245137
Tucson, AZ 85724-5137
Tel: (520) 626-6721
<http://orcr.arizona.edu/hspp>

Date: June 01, 2015
Principal Investigator: Thomas Edward Lerew

Protocol Number: 1505852534
Protocol Title: Programming for Excellence: A Study of Repertoire Selection Practices of Undergraduate-Focused Collegiate Choral Programs Nationally Recognized for Performance Excellence

Level of Review: Exempt
Determination: Approved

Documents Reviewed Concurrently:

Data Collection Tools: *5_Lerew submission_Preliminary Biographical Data Collection Form_5.8.2015.docx*
Data Collection Tools: *6_Lerew submission_Study Interview Questionnaire_5.8.2015.docx*
HSPP Forms/Correspondence: *1_Lerew submission_F200 form_5.28.2015 REVISED.doc*
HSPP Forms/Correspondence: *2_Lerew Submission_Signature Sheet_5.8.2015.pdf*
HSPP Forms/Correspondence: *7_Lerew submission_F107 Verification of Training Form_5.28.2015 REVISED.doc*
HSPP Forms/Correspondence: *Re IRB #(unassigned) LEREW New Project.msg*
Informed Consent/PHI Forms: *4_Lerew submission_Informed Consent Form_5.28.2015 REVISED.pdf*
Recruitment Material: *3_Lerew submission_Participation Invitation Letter_5.28.2015 REVISED.docx*

This submission meets the criteria for exemption under 45 CFR 46.101(b). This project has been reviewed and approved by an IRB Chair or designee.

- The University of Arizona maintains a Federalwide Assurance with the Office for Human Research Protections (FWA #00004218).
- All research procedures should be conducted in full accordance with all applicable sections of the Investigator Manual.
- Exempt projects do not have a continuing review requirement.
- This project should be conducted in full accordance with all applicable sections of the IRB Investigators Manual and you should notify the IRB immediately of any proposed changes that affect the protocol.
- Amendments to exempt projects that change the nature of the project should be submitted to the Human Subjects Protection Program (HSPP) for a new determination. See the Investigator Manual, 'Appendix C Exemptions,' for more information on changes that affect the determination of exemption. Please contact the HSPP to consult on whether the proposed changes need further review.

- You should report any unanticipated problems involving risks to the participants or others to the IRB.
- All documents referenced in this submission have been reviewed and approved. Documents are filed with the HSPP Office. If subjects will be consented, the approved consent(s) are attached to the approval notification from the HSPP Office.

Study Participant Invitation Letter

<date>

<recipient name>

<recipient title>

<recipient institution>

<recipient address 1>

<recipient address 2>

Dear <recipient name>,

I am a doctoral student at the University of Arizona and am completing a research study as part of my degree document. The topic of my study is *Programming for Success: A Study of Repertoire Selection Practices of Undergraduate-Focused, Religiously-Affiliated Collegiate Choral Programs Nationally Recognized for Performance Excellence*. I have examined the national conference programs of the American Choral Directors Association for the period 1995-2015 and determined that, based on the number of occasions <institution name> has been invited to perform, your school maintains a reputation for the highest levels of performance excellence as an institution possessing a faith-based mission statement and clear religious affiliation. I would be grateful for the opportunity to study your program and your practices in selecting choral repertoire for <institution name>'s various curricular choral ensembles.

My research procedure has two primary components. First, I would like to collect concert programs for each of your school's curricular choral ensembles from the last five academic years (10 semesters) as well as preliminary information about your professional background and the institution you serve via the enclosed electronic Preliminary Biographical Information Collection Form. The concert programs may be submitted as hard copies or electronic files (whichever means is most convenient) and should include all performances between and including the Fall 2010 and Spring 2015 semesters. Should you choose to mail hard copies of the programs, you will be reimbursed your postage expenses. Electronic copies can be sent as email attachments in multiple email messages or as one mass file transfer through an upload to wetransfer.com.

Second, once those programs have been collected and the data of your programmed repertoire compiled, I would like to interview you based on the data (repertoire selections) you provide in the concert programs. Please note, you need to have been employed at your present institution for each of the last five years in order to participate. While it is certainly not expected that you serve as the primary instructor for each of the ensembles in your school's choral program, you should feel comfortable speaking to the overall learning objectives of the ensemble that the selected repertoire is intended to serve. My hope is that the upcoming summer months prove to

be more convenient for you to participate in this research than the academic semester. The interview should last approximately 45 minutes and no longer than 60. I would prefer to conduct the interview via Skype or some other video chat medium but a phone conversation is also acceptable. Additional specifics of the study are explained in the University of Arizona's required Informed Consent Form.

I believe this study is both practical and a useful culmination of insights for other leaders in our field. I would be most grateful for your participation as I deeply respect all that you and Belmont have contributed to the choral music art form. If you are willing to participate, please respond in the affirmative and complete the *Preliminary Biographical Data Collection Form* located here: https://docs.google.com/forms/d/1mFvTuTpKPSJg351LwUC_CHfzf_CdWsSQBErgAorLaiE/viewform. Once I receive your preferred mailing address in your form submission, I will promptly mail you a hard copy of the enclosed Informed Consent Form for your signature as well as a postage-paid return envelope.

Thank you for your consideration and I hope to hear from you soon.

Respectfully,

Thomas Lerew
DMA Student, Choral Conducting
The University of Arizona

Enclosures

Preliminary Biographical Information Collection Form (hyperlinked)
Study Informed Consent Form

Note: An Institutional Review Board responsible for human subjects research at The University of Arizona reviewed this research project and found it to be acceptable, according to applicable state and federal regulations and University policies designed to protect the rights and welfare of participants in research.

Informed Consent Form

Programming for Excellence: A Study of Repertoire Selection Practices of Undergraduate-Focused Collegiate Choral Programs Nationally Recognized for Performance Excellence

Principal Researcher:
Thomas E. Lerew
DMA Student, Choral Conducting
The University of Arizona

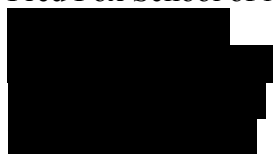


The purpose of this study is to investigate the process, criteria, and rationale that guides the repertoire selection choices of undergraduate-focused collegiate choral music programs nationally recognized for performance excellence. In addition to an interview, the study requires concert programs for each curricular choral ensemble at your institution be provided for the five-year period of Fall 2010 to Spring 2015. These data will serve as the basis for the interview. The interview will be scheduled once the concert programs have been received and the concert program data compiled. The telephone/video chat interviews will be recorded to ensure transcription accuracy. The interview should last approximately 30-60 minutes.

Participation in this study is completely voluntary and there is no penalty for withdrawing at any point. Unfortunately, there is no financial compensation for participation in the study. Your responses will be reviewed and transcribed solely by the researcher. The information you provide in the *Preliminary Biographical Data Collection Form* as well as the concert programming data will be published in full in my doctoral terminal degree document (with the exception of your contact information). Nothing will be masked or coded in an effort to conceal your identity. However, any and all personal information received outside the components listed above will remain strictly confidential. You will have the opportunity to review the interview transcript publication to ensure that nothing you provide will impact your employment standing at your institution. Upon completion of the study, the audio recordings of the interview will be destroyed. You will receive a full report of the study's findings.

If you have any questions regarding this study and/or your participation, feel free to contact me at the contact information provided. Additionally, you may contact my faculty supervisor at the University of Arizona:

Dr. Bruce Chamberlain
Director of Choral Activities
Fred Fox School of Music





I have read the information above, including the explanation of the researcher's use of the data/interview responses I provide. I formally give my consent to participate in the study.

Signature of Participant

Date

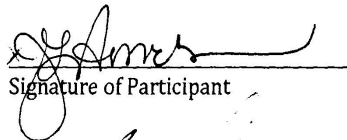
Signature of Principal Researcher

Date

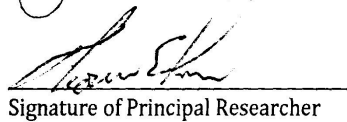
I have read the information above, including the explanation of the researcher's use of the data/interview responses I provide. I formally give my consent to participate in the study.

x Jeffery L. Ames
Printed Name of Participant

x Belmont University
Institution of Employment


Signature of Participant

x 7.29.15
Date


Signature of Principal Researcher

8/5/15
Date

Note: An Institutional Review Board responsible for human subjects research at The University of Arizona reviewed this research project and found it to be acceptable, according to applicable state and federal regulations and University policies designed to protect the rights and welfare of participants in research.

I have read the information above, including the explanation of the researcher's use of the data/interview responses I provide. I formally give my consent to participate in the study.

x Ronald Staheli x 3, U
Printed Name of Participant Institution of Employment

x Ronald Staheli x 12/31/15
Signature of Participant Date

[Signature] 12/19/15
Signature of Principal Researcher Date

Note: An Institutional Review Board responsible for human subjects research at The University of Arizona reviewed this research project and found it to be acceptable, according to applicable state and federal regulations and University policies designed to protect the rights and welfare of participants in research.

I have read the information above, including the explanation of the researcher's use of the data/interview responses I provide. I formally give my consent to participate in the study.

Allen Hestrow Luther College
Printed Name of Participant Institution of Employment

Allen Hestrow 10/7/15
Signature of Participant Date

[Signature] 10/14/15
Signature of Principal Researcher Date

Note: An Institutional Review Board responsible for human subjects research at The University of Arizona reviewed this research project and found it to be acceptable, according to applicable state and federal regulations and University policies designed to protect the rights and welfare of participants in research.

I have read the information above, including the explanation of the researcher's use of the data/interview responses I provide. I formally give my consent to participate in the study.

x Richard Nance
Printed Name of Participant

x Pacific Lutheran University
Institution of Employment

Rich. Nance
Signature of Participant

x July 10, 2015
Date

[Signature]
Signature of Principal Researcher

7/16/15
Date

Note: An Institutional Review Board responsible for human subjects research at The University of Arizona reviewed this research project and found it to be acceptable, according to applicable state and federal regulations and University policies designed to protect the rights and welfare of participants in research.

I have read the information above, including the explanation of the researcher's use of the data/interview responses I provide. I formally give my consent to participate in the study.

x Dr. Mary Hopper
Printed Name of Participant

x Wheaton College
Institution of Employment

x Dr. Mary Hopper
Signature of Participant

x 8-29-15
Date

[Signature]
Signature of Principal Researcher

9/4/15
Date

Note: An Institutional Review Board responsible for human subjects research at The University of Arizona reviewed this research project and found it to be acceptable, according to applicable state and federal regulations and University policies designed to protect the rights and welfare of participants in research.

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Institution Websites Consulted

Belmont University: <http://www.belmont.edu>

Belmont University School of Music: <http://www.belmont.edu/music/>

Belmont University Choral Program:

http://www.belmont.edu/music/ensembles/all_vocal_ensembles.html

Brigham Young University: <https://home.byu.edu/home/>

Brigham Young University School of Music: <https://cfac.byu.edu/music/>

Brigham Young University Choral Program:

<https://cfac.byu.edu/music/ensembles/choirs/>

Luther College: <http://www.luther.edu>

Luther College Department of Music: <http://www.luther.edu/music/>

Luther College Choral Program: <http://www.luther.edu/music/perform/ensembles/>

Pacific Lutheran University: <http://www.plu.edu>

Pacific Lutheran University Department of Music: <http://www.plu.edu/music/>

Pacific Lutheran University Choral Program: <http://www.plu.edu/music/ensembles/>

Wheaton College: <http://www.wheaton.edu>

Wheaton College Conservatory of Music:

<http://www.wheaton.edu/academics/departments/conservatory>

Wheaton College Choral Program:

<http://www.wheaton.edu/Academics/Departments/Conservatory/Ensembles>