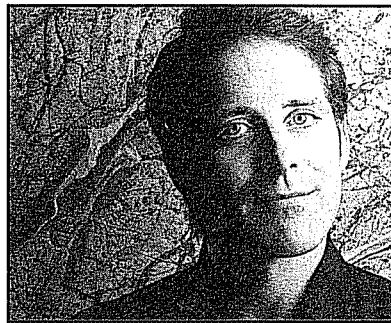


Musical Influence and Style in the Choral Music of Steven Sametz

by Douglas R. Boyer



Interactive Article - www.acdaonline.org/cj/interactive/may2002

Editors note: Many of the musical figures for this article and additional sound clips can be viewed and heard on our Web site <www.acdaonline.org/cj/interactive/may2002/>.

Perhaps best known for his composition *I Have Had Singing*, made famous by the male vocal ensemble Chanticleer, Steven Sametz is becoming recognized as a composer of considerable depth and creativity. His compositions have been heard throughout the world: the Tanglewood, Ravinia, Salzburg, Schleswig-Holstein, and Santa Fe music festivals. Such ensembles as Chanticleer, the Dale Warland Singers, the Santa Fe Desert Chorale, the Philadelphia Singers, the Pro Arte Chamber Choir, and the Princeton Singers, among others, have commissioned his works. His first symphony, *Carmina amoris*, premiered the spring of 2001 to rave reviews¹ and immediately captured the attention of one of his publishers, Oxford University Press.

Sametz is an active educator and conductor. He is professor of music and director of choral arts at Lehigh University, Bethlehem, Pennsylvania. He recently established a summer choral school at Lehigh with Oxford University Press, which focuses on composition and choral conducting and allows student interaction with such composers as Chen Yi, Alberto Grau, and Libby Larsen. He serves as artistic director of the

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Princeton Singers, and has been guest conductor for such groups as the Netherlands National Radio Choir, Taipei Philharmonic, Santa Fe Desert Chorale, Berkshire Festival, and the New York Chamber Symphony.²

Sametz's substantial output includes fifty choral works, fifteen solo vocal works, a choral symphony, a chamber opera and numerous orchestral and instrumental works. This article explores his musical influences and compositional style as seen in his choral music.

Musical Influences

Sametz (b.1954) grew up in Westport, Connecticut, in a home filled with piano music. His father and older brother played the piano. The six-year-old Steven began imitating his older brother at the keyboard. He recalls this memory:

I started playing and writing on my own early in life. Lessons didn't start until I was ten, but I was writing pieces before then. So much of what I learned was from having good examples: I had a very good education, but much of it was absorbing the respect and diligence my teachers showed for the making of the music rather than the talking about it. And it ended up being fun. How could one possibly not want to spend one's life doing this?³

He also started singing early in his life. He remembers the impact this made on his life, which eventually influenced his music:

I am a poster child for giving good literature to school children. When I was in the fifth and sixth grade choir, I can

remember being endlessly fascinated by the overlapping imitative lines in singing Purcell's *Sound the Trumpet*—all that weaving in and out and no crashes! And the rhythmic drive of the words that union of language and counterpoint set me up for a lifelong love of choral polyphony.⁴

By the sixth grade Sametz was accompanying the choir and by the ninth grade he was arranging pieces for the group. He credits the excellent public music school program in Westport and his teachers for the numerous opportunities he experienced in high school. Arranging Bach inventions for strings, arranging carols for the choir, and writing woodwind pieces for his friends were just a few of the opportunities he experienced in the ninth grade. By the eleventh grade, he was composing original pieces for the choir and serving as student conductor.⁵

His music education continued at Yale University, where he earned a BA follow-

ing a year abroad studying conducting with Helmuth Rilling. During his years at Yale, he worked as assistant choirmaster at St. Paul's Episcopal Church in Norwalk, Connecticut. He didn't know at the time how much this experience would influence his music. It was in this post that he was introduced to high church Christian liturgy for the first time. This young, Jewish man found himself fascinated by the theatre of the Christian church: the music, incense, bells, raiment, and fire.⁶

From Yale he followed his mentor, Robert Fountain, to the University of Wisconsin—Madison, where he received an MM and DMA degrees in choral conducting. Sametz learned much of what he knows about conducting from Fountain by singing in his ensembles. Singing under Fountain was a revelation for Sametz, because he was able to experience the exceptional sense of line in his conducting, the real independence of hands and his beautiful left-hand technique.⁷

Another influential teacher he encoun-

tered at the University of Wisconsin was Catherine Comet. His orchestral conducting studies with Comet shaped his approach to score study and preparation. She required an in-depth and detailed analysis of a work before they were allowed to step near the podium. Every week Sametz and his fellow students would be up in front of the orchestra conducting the works of Stravinsky and Ravel from memory. Comet's integrity and thoroughness of preparation were an inspiration to Sametz. He still does analyses based on the study methods instilled by Comet.⁸

Sametz's compositional training includes a brief study at Yale and with private teachers during his stays in Europe. Similar to his piano and conducting experiences, composition is another musical area he believes he learned more by observing, studying, and osmosis than by classroom training or compositional mentors. Sametz views himself foremost as a conductor. Starting in high school, he began composing and arranging out of



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Figure 1. *Wonderous Love*

bliss to send so great a gift? O my soul, O my soul! What won-drous love is this, O my soul!

send so great a gift? O my soul, O my soul! What won-drous love is this, O my soul!

caused the Lord of bliss to send so great a gift? O my soul, O my soul, what won-drous love is this, O my

sing! While mil - lions join the psalm I will sing!

necessity for specific performances:

I think there is something important in the fact that I've never written a piece that I haven't heard. And I almost always write for a performance. I'm conducting, I have a program with a hole in it and I need a piece, then I will just write the piece. I've never thought of it as what I do principally. It's an interesting thing that these days people are beginning to think of me as a composer, because I just think that I'm a practicing musician that writes for the performance.⁹

Now that some thirty years have passed since those first high school compositions, Sametz has developed a unique compositional voice supported by an underlying desire to convey meaning, understanding, and emotional experience to listeners.

Compositional Style

Many of the musical influences discussed above have become an integral part of Sametz's compositional style. His fascination with line, which began with his first choral singing experience, is evident in many of his pieces. He seems far more concerned about the horizontal nature of the line than the resulting vertical sonorities, or harmonic palette. The most straightforward and clearest example of this approach is his arrangement of the Southern American hymn *Wonderous Love*

Sametz has developed a unique compositional voice supported by an underlying desire to convey meaning, understanding, and emotional experience to listeners.

for SSATB choir and handbells, with op-

tional harp and optional congregational participation. He structures the piece as a four-voice canon with the unison men and optional congregation, singing an augmented version of the melody. Following a handbell introduction stating the full tune, he sets the first stanza for first sopranos and handbells. With each subsequent stanza Sametz adds an additional layer of melody until the full combination of the voices sounds like the pealing of bells as in figure 1 <www.acdaonline/cj/interactive/may2002>. Although the resulting harmonies created by this layering of voices are beautiful, the ear is drawn to the linear melodic statements.

The influence of his liturgical experience is displayed in many of his compositions. He is drawn to setting medieval and early texts (e.g., *Two Medieval Lyrics*,



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♩=64 (Hushed and still throughout, very sustained)
Small soprano group

Figure 3. Peace on Earth

S
 cross a field in still-ness of win-ter do they run towards the em - brace of the wood,
 Two deer in still - - ness, oh do they run towards the em - brace of the wood, a -

A
 Two deer in still - - ness, oh do they run towards the em - brace of the wood, a -

T
 Two deer in still - - ness, oh do they run towards the em - brace of the wood, a -

ingly, also present in these measures is a bell-like motive on the syllable “din” in the baritone, tenor, and alto parts. It is present as a rhythmic ostinato and a vocal ornament.

In addition to these musical influences from his past, Sametz displays unique traits that define his compositional voice. Many of his works possess a stillness that he achieves largely through a minimal harmonic palette. He withholds specific pitches until a word or idea prompts the need for those pitches. An example of this approach is found in *I Have Had Singing*. Following the opening measure, a pentatonic palette colors the first two-thirds of the piece. On the text “here I lie,” he writes a G-major chord for the first time, providing a sense of stillness, warmth, and peace.

Another approach is the simple, relaxed oscillation between chords or pitches. *Peace on Earth* exemplifies this trait, as does his chant-based *Magnificat*. In *Peace on Earth* the sopranos, altos, and tenors oscillate between B minor and G major by a simple half-step movement of the soprano line. (Figure 3) Their movement is slow and sustained to communicate an atmosphere of stillness as defined by the text. Above this oscillation a small group of sopranos provide another layer of sound, expanding on the text, but never interfering with the calm or peacefulness of the other voices.

The two vocal layers of the *Magnificat* example in figure 4 <www.acdaonline/cj/interactive/may2002> are firmly grounded in B^b major. Only once in these three measures do the voices leave B^b to touch C major and return to B^b. When asked about these compositional traits, Sametz responded:

Many of his works possess a stillness that he achieves largely through a minimal harmonic palette.

The beauty of music is its ability to communicate what is beyond words. For me, that frequently lies in something quite still. There is an ineffable element of the compositional process—shaping sound over time—which courts the line between contrast (providing something for your ear to grasp) and no contrast (which would very likely

put you to sleep). It’s a dance with the intangible to see how minimally you can create contrast and still keep people completely with you.¹²

An examination of *in time of* reveals other features of Sametz’s choral style. The work has been written for performance by a number of different forces. Chanticleer performed and recorded a version for twelve voices without accompaniment.¹³ The version used in this discussion will be the one published by Oxford University Press for double mixed chorus, double children’s chorus, harp, violins, and organ.

in time of

Text

E. E. Cummings’s *in time of daffodils (who know)* is the sixteenth poem found in his 1958 collection *95 Poems*. Each stanza of this five-stanza poem contains three lines structured in iambic tetrameter.

Figure 4. Magnificat

S, A
 men - te cor - dis su - i De - po - su - it po -

T, B
 men - te cor - dis su - i

* The printed B-flats in the organ should be sounded by adding a 16' stop to the 8' stop at those pitches.

Internal rhymes and end-rhymes are present throughout with half-rhymes in stanzas three and four. In addition to the meter and rhymes, phrase and word repetition are also important syntactic elements of the poem. The phrase "in time of" begins each stanza with the exception of the last, where a release from the constraints of time occurs in the second line

"(when time from time shall set us free)." The words "forgetting" and "remember," found in line three of each stanza, alternate with each presentation, creating a haunting sense of memory to the sound structure of the poem.

in time of daffodils (who know the goal of living is to grow)

forgetting why, remember how

in time of lilacs who proclaim the aim of waking is to dream, remember so (forgetting seem) in time of roses (who amaze our now and here with paradise) forgetting if, remember yes

in time of all sweet things beyond whatever mind may comprehend, remember seek (forgetting find)

and in a mystery to be (when time from time shall set us free) forgetting me, remember me¹⁴

Form

The overall musical form is defined by the meaning of the poem. A metaphor of flowers blooming at their appointed time is used in the first three stanzas to convey the different stages of our lives. The fourth stanza dispenses with the flower metaphor; however, it retains the text "in time

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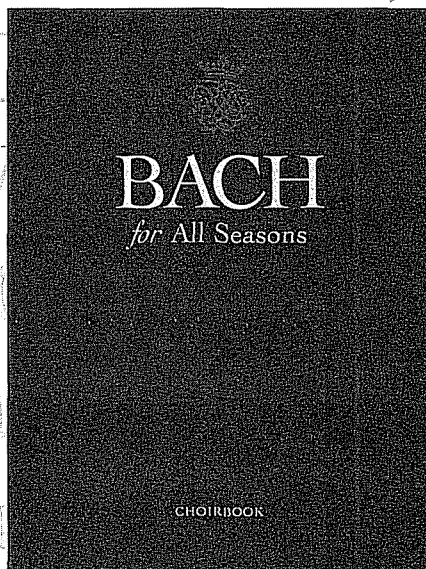


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Figure 5. *in time of*

in time of daf - fo - dils (who know)

Figure 6. *in time of*

in time of ro - ses (who a - maze)

G Major; however, the horizontal nature of the choral phrases suggests an alternate approach to analysis. The insistent B sustained in the antiphonal organ throughout the first and third sections, combined with the repetition of B in the voices, establish it as the tonal center by means of assertion. In fact, B is the only pitch presented by the instruments within the first eight measures. Structurally, the B serves as an axis on which the chordal

of." This may be seen as the moment of transition, a mature realization and understanding of our life on this earth. Dispensing with the constraints of time, the poet uses the final stanza to look toward the mystery of the afterlife.

The overall form of the work can be seen in three sections. The first section (mm. 1-76) presents a full statement of the poem. The second section (mm. 77-143) is a setting of the fourth and fifth stanzas. The third section (mm. 144-180) uses the final line of stanza five to create a musical soundscape of the text repetition found within the poem. Within this memory soundscape the composer places a single statement of each flower metaphor, that is, the first line of each of the first three verses. Each line is given to a different choir, incorporating a spatial element to the memory and soundscape. Naturally, each section can be broken down further; however, for the purpose of this article, no attempt will be made to do so.

Harmonic Structure

in time of is a prime example of Sametz's courting the line between stillness and contrast. The choral phrase is structured by the oscillation between G major and B minor, a subtle movement since they both share the pitches B and D and movement to B minor involves only a half-step movement from G to F# like in figure 5 <www.acdaonline/cj/interactive/may2002>. The strongest movement away from this oscillation is the D-major chord,

that colors the words "dream," "amaze," and "paradise" as in figure 6 <www.acdaonline/cj/interactive/may2002>.

The chords are obviously tertian and could be analyzed in the indicated key of



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Table 1. Chordal movement on B Axis, *in time of*

			A		A	
		F#	F#		F#	
	D	D	D		D	
B Axis	----- B	----- B	----- (B)	----- B	----- B	----- B Axis
			G			
			E			
	G major	B minor	D major	E minor	B-minor 7	
			(B in instruments)			
			B minor 7			



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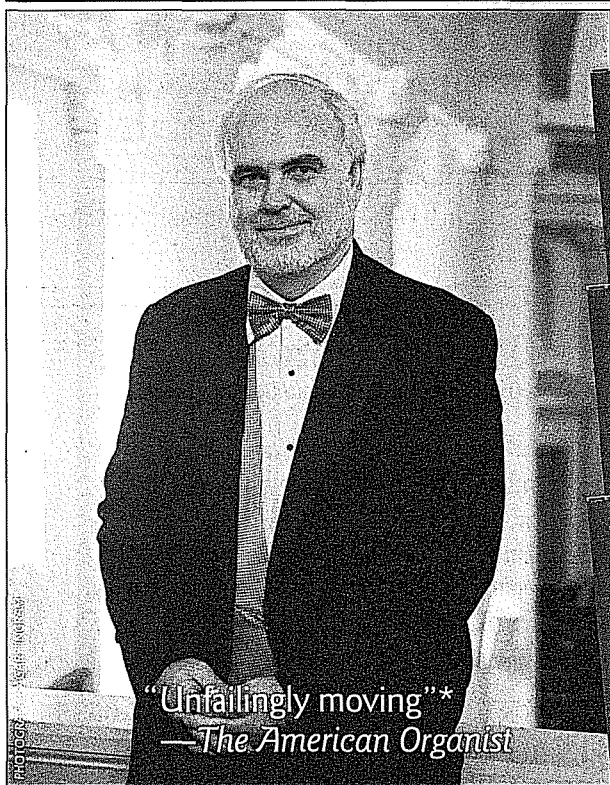
oscillations move. (Table 1)

The work begins with the instrumental presentation of B, the axis. Voices enter on G major and travel on this axis, as the piece unfolds, through the chords shown in Table 1. As the piece develops, these phrases, or blocks of sound, appear in the different choirs creating variations of texture and compelling aural and spatial effects.

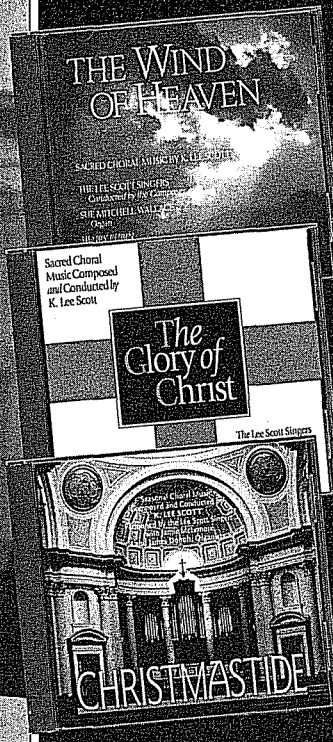
Sametz combines his love of line with his desire to express an intangible sense of stillness effectively in the second part of this piece. Here he writes a canon that travels among the treble voices of three choirs. This is the only instance throughout the work where all the instruments are silent, leaving the unaccompanied treble voices to aptly express the text of stanza four. This is the stanza of transi-

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tion; the flower metaphor is abandoned and the poet speaks of "all sweet things beyond." The horizontal structure of this portion of the composition supersedes any vertical discussion of harmony. The prominence of the pitch B, this time in

the voices, continues here, as does the use of B as an axis.

This limited harmonic palate and repetitive phrase structure walk the line between stillness and contrast; however, they do so effectively, bringing a deeper mean-

ing and experience to the text. Especially effective is the repetition of the text "forgetting me remember me," shared among the choirs in part three, as in figure 7 <www.acdaonline/cj/interactive/may2002>. In live performance, when the

Figure 7. *in time of*

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SA1
re - mem - ber me for - get - ting me re - mem - ber me for - get - ting me re - mem - ber me

TB1
re - mem - ber me for - get - ting me re - mem - ber me for - get - ting me re - mem - ber me

SA2
mem - ber me for - get - ting me re - mem - ber me

TB2
re - mem - ber me re - mem - ber me re -

CC1
to be for - get - ting me re - mem - ber me

CC2
for - get - ting me re - mem - ber me

Vn.1
Vn.2
Vn.3
Vn.4

Hp.

Ant. Org.

Org.

choirs are separated, this traveling statement is like a memory returning again and again from different places in the mind. Text, meaning, and music have been closely wed with great skill and care.

When asked about that line between stillness and contrast with regard to *in time of*, Sametz responded:

I think *in time of* finds that line be-

tween movement and stillness. There is very little compositionally in terms of notes and contrast. The layering of sounds and texture and the balance of structure over eight or nine minutes provide a sense of entering, dwelling in, and coming through an experience that, I hope, reflects the life journey of the poetry.¹⁵

This elusive search for stillness through music is a recurring theme for Sametz. He finds power in stillness. He frequently travels to the East to explore the introspective, meditative aspects of the Eastern culture. It is through this exploration and, ultimately, the discovery of our inner selves that has the power to lead to a sense of peace. Music and this search for stillness are closely related for Sametz. In creating and recreating music, he believes we have the opportunity to sense our inner lives.¹⁶ Sametz speaks about the power of music:

It ties in to Dryden's line about music as the "Soul of the World." As soon as you try to talk about it, though, it evaporates: describing the experience is wholly different from having the experience. Which is probably why I learned about music by making it. Making music is an exploration of the spirit. The power of sound leads us inward. I think what we discover there is a

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NOTES

- ¹ W.J. Fenza, "Zoellner Throng Loves Sametz" Songs of Love," The Morning Call, May 8, 2001, "Arts and Entertainment," D4.
- ² Steven Sametz, interview by the author, Bethlehem, Pennsylvania, August 13 and 14, 2001.
- ³ Ibid.
- ⁴ Ibid.
- ⁵ Ibid.
- ⁶ Ibid.
- ⁷ Ibid.
- ⁸ Ibid.
- ⁹ Ibid.
- ¹⁰ Steven Sametz, ¡Oh llama de amor viva!— A Mystical Vision of St. John of the Cross (Bethlehem: Steven Sametz, 1987), preface.
- ¹¹ Ibid.
- ¹² Sametz, interview.
- ¹³ This version of *in time of* can be heard on the Grammy winning Chanticleer recording Colors of Love. (Teldec Classic — 3984-24570-2)
- ¹⁴ E. E. Cummings, *Complete Poems 1904-1962*, ed. George J. Firmage (New York: Liveright Publishing Corporation, 1991), 688.
- ¹⁵ Sametz, interview.
- ¹⁶ Ibid.
- ¹⁷ Ibid.

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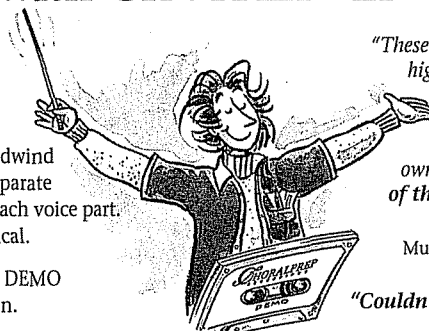
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The Chesapeake Bay Choral Workshop is designed to encourage self-examination of conducting technique and to explore ways to take advantage of the commonly accepted meaning of specific physical movements. It includes lectures, reading sessions of newly published music, rehearsals and master class conducting. Movement activities designed to assist in the development of musicianship and vocal skills for choirs of all ages and ability levels are an integral part of the workshop program. Up to two graduate credits are available for participation in the workshop.
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Featuring Rodney Eichenberger, Professor of Choral Music at Florida State University

Works of Steven Sametz

Chorus and Orchestra

American Songs – Sacred and Profane (2002)

SATB, baritone solo, orchestra
Text: Jeremy Driscoll, Peter Elliot
Manuscript

cent fois plus ombre... (1987)

SSAA, orchestra
Text: Robert Desnos
Manuscript

muji no makotoba (Scripture without words) (1991)

SATB, soprano solo, orchestra
Text: Hakuin Ekaku
Manuscript

in time of (1995)

SATB, SATB soli, 2 SSA children's choirs
Orchestra, organ
Text: e.e. cummings
Oxford University Press (Rental)

Carmina amoris (2001)

SATB, soprano, tenor, orchestra
Text: compiled by Steven Sametz
Six Movements

1. Quo fugis, amabo?
 2. Tarantella (Veni, dilectissime)
 3. Planctus
 4. Letter One - Philomela
 5. Letter Two – Ego per te
 6. Finale: Invehar in Venerem
- Oxford University Press (Rental)

Works for Chorus and Small Instrumental Ensembles

Alleluia Canon (1993)

SATB, organ, brass (harp, optional)
Manuscript

The Demon King (1996)

SATB, Indian ensemble, narrator, puppet
Text: Traditional Sanskrit
Manuscript

Desert Voices (1993)

SATB, soprano, chamber ensemble
Text: Native American, compiled by Steven Sametz

Seven movements

1. Old Ghost
2. At Blue Nightfall (Datur Song)
3. My Morning Star
4. Sleepy Bird Lullabye
5. Lullabye of the Cannibal Giants
6. Now Sleep the Old Ones
7. Skyloom

Manuscript

Echoes (1988)

SATB/SATB, water glasses, harp, percussion
Text: Gerard Manley Hopkins
Manuscript

in time of (1995)

SATB/SATB/SSA/SSA, 4 violins, harp, antiphonal organ, organ
Text: e.e. cummings
Oxford University Press
Choral Score 386310-3
Children's Choral Score 386326-X
Full Score/Parts (Rental)

Laudare (1999)

SATB, string quartet, piano (opt. SATB off-stage choir)
Text: Constance Carrier
Manuscript

The Maji (1995)

SATB, brass quintet
Text: Steven Sametz
Manuscript

Nevermore Will the Wind (Dedicated to the victims of Sept. 11) (2002)
SSAT-SATB, horn, cup gongs
Text: Hilda Doolittle, Latin Requiem Mass

Manuscript

Nunc Dimittis (He Gives Us Joy) (1997)

SATB, tenor, baritone, strings, harp, percussion, organ
Text: Luke 2:25-32, William Blake
Manuscript

Processional Sanctus (1997)

SATB/SATB, brass quintet, percussion, organ
Manuscript

The Return (1997)

SA, soprano, oboe, violin, cello, harp, piano, percussion
Text: Gordon Edwards
Manuscript

Sanctus (1997)

SATB/SATB, SSA solos, 3 violins, cello, bass, organ, percussion
Manuscript

Choir and Organ

del nacimiento (1987)

Unison soprano choir, harmonium, optional harp and violin
Text: Saint John of the Cross
Oxford University Press (386538-6)

Magnificat (1996)

SSAATTBB, organ
Text: Luke 1: 47-55
Oxford University Press (386307-3)

Works of Steven Sametz continued

Unless the Lord Build the House (2000)
SATB, treble choir, treble solo,
handbells
Text: Psalm 31: 1-2; 22-24 and Psalm
127: 1, 3-4
Manuscript

Unaccompanied Choir

The Crocodile (1986)
TB
Text: Lewis Carroll
Manuscript

*Dudaryku—A Ukrainian Village
Scene* (2001)
SATB - SATB
Text: Ukrainian folk texts
Manuscript

Everyone Sang (2001)
SATB
Text: Siegfried Sassoon
Manuscript

Five Sandburg Settings (1989)
SATB
Text: Carl Sandburg
Five Movements
1. Vaudeville Dancer
2. Baby Face
3. Joy
4. The Junk Man
5. Alone and Not Alone
Manuscript

*Gabriel! A Tennessee Christmas Can-
tata* (1987)
SATB, soprano
Text: Deborah Sakarakis
Manuscript

I Have Had Singing (1993)
SSAATTBB
Text: Ronald Blythe
Hinshaw Music Company (HMC-1330)

in time of (1997)
SAAATTTTBBB
Text: e.e. cummings
Oxford University Press (Rental)

Love Was Born Here in a Child (1982)
SSAAATTB
Text: Deborah Sacarakis
Manuscript

Noell! (1995)
TTBB
Text: Medieval Carol, adapted by
Steven Sametz
Alliance Music Publications (AMP-0089)

Seal (1994)
SATB, baritone
Text: Jeremy Driscoll
Manuscript

*¡O llama de amor viva!
A Mystical Vision of Saint John of the
Cross* (1987)
Two versions: SATBB and ATBBB
Text: Saint John of the Cross; tradi-
tional villancico, *Liber usualis*
Manuscript

On the Death of a Friend (1997)
Two Versions: TTBB, baritone, and
SATB, baritone
Text: H.S. Holland
Manuscript (projected)
Oxford University Press

Peace on Earth (2000)
SATB
Text: Edward Gordon
Oxford University Press (386537-8)

The Simple Heart (2000)
SATB
Text: Odes of Solomon
Manuscript

Two Medieval Lyrics (1995)
There Is No Rose of Such Virtue
SSAATTBB, soprano
Text: 15th century
Oxford University Press (386308-1)

Gaudete
SSAATTBB
Text: Jistebnice, 1420, and Pia
Cantiones, 1582
Oxford University Press (386309-X)

Two poems of John Igo (1985)
SATB (#2 with harp)
Text: John Igo
1. Will I Love You?
2. I Was Drowning in Grass
Manuscript

When He Shall Die (1999)
SATB
Text: William Shakespeare
Oxford University Press (386183-6)

*While Listening to the Singing of the
Sanctus in St. James Cathedral* (1999)
SATB
Text: Barbara Sigmund, from An
Unfinished Life
Manuscript

*y berenjenas con queso ("and eggplants
with cheese")* (1995)
SATB
Text: Spanish Renaissance (Baltasar del
Alcazar)
Manuscript

You Stepped Out of Heaven (1990)
SATB
Text: Steven Sametz
Manuscript

Works of Steven Sametz continued

Arrangements

The Guiding Light (1999)
SATB with Orchestra
Text: Traditional Thai
Manuscript

*Kein Feuer, Keine Kohle kann brennen
so heiss* (1999)
SATB
Text: German folk song
Oxford University Press (386181-X)

Los Pastores (The Shepherds) (1993)
SATB
Text: Chicano Christmas songs
Oxford University Press (386545-9)

*The Heroine Triumphant—Medley
of 1890's Melodies* (2000)
SATB
Text: 1890's parlor songs
Oxford University Press (386184-4)

*Ne-Sedi, Djemo (Don't Sit There
Djemo)* (2001)
Text: Bosnian folk song
Oxford University Press (projected)

Shenandoah (2001)
SATB
Text: American folk song
Oxford University Press (projected)

Irish Lullaby for the Christ Child
(1995)
SSAA, soprano solo, optional harp
Text: Gaelic poem
Alliance Music Publications (AMP-0088)

Ngam Sang Duan (Shining Moon)
(2000)
SATB
Text: Thai folk song
Oxford University Press (386312-X)

La Villanella (1999)
SATB
Text: Italian folk song
Oxford University Press (386182-8)

Kas Tie Tadi (1995)
SATB
Text: Latvian folk song
Alliance Music Publications (AMP-0087)

Pai duli (2000)
SATB
Text: Russian Folksong
Oxford University Press (386242-5)

Wondrous Love (2000)
SSAB, handbells, optional harp,
optional congregation
Southern American folk song
Oxford University Press (386306-5)

Choral Discography

I Have Had Singing
Chanticleer
Joseph Jennings, Conductor
Chanticleer CR 8810
Contact: Chanticleer
Web: <www.chanticleer.org>
Telephone: 1-800-950-1177

Out Of This World
Chanticleer
Joseph Jennings, Conductor
Teldec 4509-96515-2

Reflections
Chanticleer
Joseph Jennings, Conductor
Teldec 0630-18443-2

Sing We Christmas
Chanticleer
Joseph Jennings, Conductor
Teldec 4509-94563-2

With A Poet's Eye
Chanticleer
Joseph Jennings, Conductor
CR 8804

Wondrous Love
Chanticleer
Joseph Jennings, Conductor
Teldec 16676-2

Colors of Love
Chanticleer
Joseph Jennings, Music Director
Teldec 3984-24570-2

Christmas with the Princeton Singers
The Princeton Singers
Steven Sametz, conductor
Contact: The Princeton Singers
Web site: <www.princetoningers.org>
Telephone: (609) 924-4180

Reincarnations
The Princeton Singers
Steven Sametz, conductor
Ethereal Recordings, ER-121
Contact: The Princeton Singers

What Wondrous Love Is This
Lehigh University Choral Arts
Steven Sametz, conductor
Contact: <sps0@lehigh.edu>

Old New Borrowed blues
The Princeton Singers
Steven Sametz, conductor
Contact: The Princeton Singers
Web site: <www.princetoningers.org>
Telephone: (609) 924-4180

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