

12-1-2004

Lo! How a Rose E'er Blooming

Jeffrey L. Pappas

Marshall University, pappas@marshall.edu

Follow this and additional works at: http://mds.marshall.edu/music_faculty



Part of the [Music Performance Commons](#), and the [Other Music Commons](#)

Recommended Citation

Pappas, Jeffrey L., "Reviews." *Notations* (Winter 2004 -2005): 14.

This Book Review is brought to you for free and open access by the Music at Marshall Digital Scholar. It has been accepted for inclusion in Faculty Research by an authorized administrator of Marshall Digital Scholar. For more information, please contact zhangj@marshall.edu.

Jeffrey Pappas

Lo! How a Rose E'er Blooming

Arr. Doug Andrews
SATB, keyboard
Gentry Publications JG2303, \$1.60

For any choir looking for a refreshing arrangement of this timeless text, arranger Doug Andrews has created it. Filled with luscious jazz-like harmonies, beautiful voice-leading, and an unexpected ending, this composition is sure to please singer and listener alike. Although the piano part is not terribly difficult, it will require someone comfortable with the jazz style for the piece to reach its fullest potential.

Keep Silence

Arr. John Helgen
SATB, keyboard, tenor recorder,
optional wind chime
Neil A. Kjos 8891, \$1.40

Although certainly a wonderful text for the advent season, one could certainly (as the publisher's notes indicate) use this anthem for a communion service. John Helgen has crafted an ethereal, reflective composition that through differing vocal textures, a simple, but effective piano part, and the use of a tenor recorder all highlight the plaintive character of the 17th-century Picardy melody everyone is familiar with. If your church doesn't have a tenor recorder player, a flutist can also play the part comfortably. The wind chimes are a must!

I Got a Robe

Arr. Nina Gilbert
SATB, unaccompanied
Oxford University Press 95.321,
\$1.20

For anyone looking for an up-tempo and energetic spiritual only set for SATB voices with no divisi, this arrangement is for you. It's not terribly demanding, but effective, and Gilbert includes all of the "traditional" spiritual musical characteristics (the walking bass parts will surely be enjoyed by those who sing it), but also add some other elements, most notably scat singing, to spice up this arrangement. Some fun harmonies and lively, yet manageable, rhythms are also included.

Mary at the Tomb

Bradley Ellingboe
SATB, keyboard
Augsburg Fortress 11-10833, \$1.30

Bradley Ellingboe has paraphrased the Gospels to create a moving text telling the story of Mary visiting the empty tomb and then Jesus' subsequent appearance before her. The "story" is told by the women and men of the choir each taking a short phrase of text and having the melodies of each overlap. This dialogue idea is quite creative and effective. The true pay-off in the composition is Ellingboe's setting of "Peace," which becomes the overriding theme for this anthem. The vocal writing and piano part are not demanding, and

all level of church choirs should be able to present this lovely anthem.



We Praise You, O God

Arr. Carolyn Jennings
SATB, organ, and optional trumpet
Augsburg Fortress 11-10948, \$1.75

Any church choir director looking for an easy but effective setting of this famous *Kremsler* tune will surely want to look at this arrangement. The choral writing is predominately hymn-like, with the alto, tenor and bass singing the last verse in unison with a soprano descant. The organ part is highly supportive of the voices, and the trumpet part adds much to this arrangement. Although the text is suitable for praise situations throughout the year, this anthem might be really good for that week of Thanksgiving when church choirs sometimes find themselves in need of a nice anthem with little rehearsal time for preparation!

As Director of Choral Activities at Ball State University, Jeffrey Pappas is a new addition to the ICDA board, serving at R&S Chair for Music and Worship.

Stark continued . . .

(Continued from page 13)

on your program: "Light, Warm and heavy as pure gold..." Whitacre's (again) sensitive and original treatment of the text, and the choral instrument, make this a must sing. The piece contains some tricky part writing, but the effect is sumptuously rewarding.

Ah, Dearest Jesu, Holy Child

Phillip Lawson
SSAATTBB unaccompanied
Roger Dean 10/1863R

This is it...my personal favorite of the three listed

(Continued on page 24)