"Music Down in My Soul:" Achieving a Sound Ideal for Moses Hogan Spirituals

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“MUSIC DOWN IN MY SOUL:” ACHIEVING A SOUND IDEAL FOR MOSES HOGAN SPIRITUALS

A Dissertation

Submitted to the Graduate Faculty of
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by
Loneka Wilkinson Battiste
B.A., Dillard University, 1999
M.M., University of Oklahoma, 2001
December 2014
To my family, the inspiration and force behind all I do

To Uncle Herman

To Moses Hogan, a teacher, mentor, and guide
ACKNOWLEDGMENTS

Since arriving at Louisiana State University, I have encountered a community of scholars that has consistently nurtured me in this phase of my academic journey. The first is my major professor, Dr. Sarah Bartolome, who spent countless hours reviewing my writing, providing feedback, exposing me to professional opportunities, and being a source of support and encouragement. Also, the members of my committee each in their own way contributed to my academic growth and broadened my perspective on music teaching. Those committee members are Dr. James Byo, who consistently set high standards and provided tools to meet his expectations, Dr. Melissa Brunkan, who exposed me to the research and application of voice science, Dr. Joyce Jackson, who sparked and furthered my interest in ethnomusicology, and Dr. R. Kenton Denny, who contributed openly and willingly to the committee.

Pia Betts, Richard Cheri, Kiane Davis, Larry Hylton, Joshua McGhee, Louis Davis, Jr., Alfrellyn Roberts, Rodney Vaughn, Tristian Walker, and Chandra Wise were a major resource for this study and without them it would not have been possible. Also Roland Carter, Clarence Jones, Charles Lloyd, Jr., and Everett McCorvey freely shared their insight as experts in this field. Carolyn Baumann, a member of all of Moses Hogan’s major ensembles, assisted immeasurably in connecting the dots for the biography of Moses Hogan. Kathy Romey and Portia Maultsby also contributed unedited documents of interviews they had conducted for use in this study. To all of the participants and contributors, I am forever grateful.

The administration, faculty, staff, and students of the University of Tennessee, Knoxville have gone above and beyond to not only welcome me to the institution, but to allow me enough time in my schedule to complete the dissertation. Thank you.
A special thank you goes to my new community of LSU friends – Katy Strickland, Amanda Schlegel, Abby Lyons South, Elizabeth Haynes, Christine Russell, Kelvin Jones, Colin Caldarera, and Chad Hughes. With each of you I have either participated in a thought provoking conversation, received needed feedback, or shared a much-needed laugh. I must acknowledge those teachers who each inspired me to continue pursuing a lifelong career in music education: Helen Gist, Eileen Carey, the late Mallalieu Turner, the late Carol Adams, Tom Jones, S. Carver Davenport, the late Marsha Henderson, and the late Moses Hogan.

I am fortunate to have the support of several organizations within the Baton Rouge community. The family of Greater Mount Carmel Baptist Church has been one of my main sources of support and encouragement throughout my life and I am forever grateful. The ladies of the Baton Rouge Sigma Chapter of Delta Sigma Theta Sorority, Inc. have also influenced me since childhood and in womanhood showed me greater support than I could have ever expected. The New Venture Theatre family has become my family and I appreciate their talent, humor, and encouragement of my academic goals.

My immediate and extended family has always been the force behind me, pushing me when I am weak, chiding me I am when wrong, encouraging me when I am down, and cheering me on when I succeed. I must thank Lonnie Wilkinson, Mary Wilkinson, LaEtitica Wilkinson-Joseph, LaNea Wilkinson, Edward Joseph, LaKeisha Joseph, Briana Culpepper and the numerous members of my extended family for all that they are to me.

Finally, I acknowledge the God that lives within me. Through Him all things are possible.
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ABSTRACT

In 1995, Moses Hogan ushered in a resurgence of interest in the arranged spiritual at the national conference of the American Choral Directors Association in Washington, D. C. The impact of his arrangements was so profound that today he is widely recognized as being responsible for the mid-1990’s revitalization of interest in the arranged spiritual. In a day when various opinions abound on how Moses Hogan’s spirituals should be performed, the purpose of this study was to describe and define the sound ideal for Moses Hogan spirituals. Qualitative methods were used for the collection and analysis of data relevant to this study. Approximately 90 hours were spent doing archival research at the Amistad Research Center at Tulane University in New Orleans, LA, and 14 semi-structured interviews were conducted with former members of Moses Hogan ensembles and expert choral conductors. Data analysis consisted of reviewing and organizing archival documents, transcribing and coding interviews, member checking, and examining evidence in recordings, scores, and the Moses Hogan archives for triangulation. Characteristics of Moses Hogan’s sound ideal include a warm and rich tone, dialect performed naturally, extreme pianissimos, long phrases, and attention to the relationship between text and rhythm when used in word painting. Hogan’s sound ideal is also articulated in the detail found in his scores. This study highlights influences on Moses Hogan’s sound ideal, ways in which he defined and achieved his sound ideal with his choirs, and ways in which various choral conductors believe that sound ideal can be achieved. Choral music educators may use the information contained in this document to gain a deeper appreciation for influences regarding Moses Hogan’s sound ideal and in preparing ensembles to perform Moses Hogan spirituals.
CHAPTER 1: INTRODUCTION

The arranged spiritual made its appearance during the late 19th century and provided a way for African Americans to honor their heritage while arranging and composing in the style of Western art music (Jones, 2001). Since that time, arranged spirituals have become a standard part of the repertoire of ensembles around the world and have gained a permanent place in the American choral tradition. Moses George Hogan, a pianist and choral conductor with a passion for preserving African American spirituals, was a major figure associated with the revitalization of the performance of spirituals in the mid-1990’s. It was important for Hogan’s choral ensembles, as well as all choirs undertaking the performance of arranged spirituals before and after his time, to consider conventions associated with the American choral tradition and those associated with an African American music aesthetic when performing the arranged spiritual.

Beautiful choral singing and solo singing both require a solid vocal technique for producing the desired sound, however each mode of performance has its own technical and performance considerations. There is often a contention between voice teachers and choir directors over the ways in which the same students produce different tones. Research has shown that singers change their articulation through vocal tract adjustment and sometimes through glottal adjustment in order to achieve the two different modes of performance (Daugherty, 2001; Rossing et al, 1985; Skelton, 2004). In many schools, choir directors serve a dual function as both ensemble leaders and as voice teachers in preparing students to sing solos for concerts and in solo festivals. Awareness of variations in vocal production are necessary for both performers and directors to maximize performance potential and maintain proper and consistent vocal production in solo and choral singing. Though Moses Hogan’s arrangements of spirituals for solo
voice represent an important part of his work, this document will look at the sound ideal for his choral arrangements of spirituals.

Most choral directors of the Western art tradition agree that a beautiful tone is a highly desired trait of any good choral ensemble (Bodegraven & Wilson, 1942; Davis, 1979; Emmons & Chase, 2006; Jones, 1948) and that a good choral tone depends on the director’s attention to proper training in voice production (Davis 1979; Jones, 1948). Other commonly discussed elements of choral performance include intonation, diction, articulation, expression, tempo, dynamics, rhythm, tone quality, and phrasing (Emmons & Chase, 2006).

In African American musics, there are other characteristics of sound that are deemed desirable. Olly Wilson (1999) gave five characteristics of African music that exemplify a heterogeneous sound ideal: the organization of rhythm based on the principle of rhythmic and implied metrical contrast, singing or playing an instrument in a percussive manner, the use of call and response, a high density of musical events, and the tendency to incorporate body movements in the music making process. All of these characteristics can be heard in arranged spirituals. The first four in particular are common in spirituals of Moses Hogan.

Choirs around the world perform arrangements of African American spirituals, and since they are a product of both the African American musical tradition and the American choral tradition, there are often disagreements about how they should performed. In this study, the aforementioned elements of choral performance will be explored as they relate to the sound ideal for Moses Hogan spirituals. Those findings will be used to provide teachers with a resource to use in preparing choral ensembles for the performance of Moses Hogan spirituals.
CHAPTER 2: LITERATURE REVIEW

A broad array of literature exists regarding the history of spirituals, their cultural implications, and their performance practice. In this chapter I will examine the debate on the origin of spirituals, the arranged spiritual as a descendant of the folk spiritual, research on spirituals, and writings that focus specifically on Moses Hogan’s arrangements of spirituals. The literature presented will provide a framework and justification for the study of sound ideal in Moses Hogan spirituals.

**Origin of Spirituals: The Debate**

The Negro folk-song . . . still remains as the singular spiritual heritage of the nation and the greatest gift of the Negro people. (Du Bois, 1903)

The first major collection of spirituals, *Slave Songs of the United States* (Allen, Ware, & Garrison, 1867), was the most comprehensive collection of spirituals of its time. The work sparked an interest in sociologists, folklorists, musicologists, and other scholars to analyze the pieces in a variety of ways. The transcriptions in *Slave Songs* allowed those in the United States and abroad to dissect, analyze, and theorize about the origins of the songs. Unfortunately, the nature of the music defied traditional Western notation, posing a problem for those hoping to later analyze the transcriptions.

The compilers of the collection cautioned readers about taking the transcriptions at face value. Lucy McKim Garrison (Allen, Ware & Garrison, 1867) explained that it was difficult “to express the entire character of these negro ballads by mere musical notes and signs. The odd turns made in the throat, and the curious rhythmic effect produced by single voices chiming in at different irregular intervals, seem almost as impossible to place on the score as the singing of birds or the tones of an Æolian Harp” (Allen, Ware & Garrison, 1867, p. vi).
Based on Garrison’s explanations of their problems with transcribing spirituals, one might assume that hearing spirituals in authentic practice might be necessary to fully understand and analyze them. The degree to which scholars considered Garrison’s comments affected their position regarding the origin of spirituals. To establish a foundation from which to proceed in this chapter, I will take this section to discuss the debate surrounding the origin of spirituals: are the spirituals an adaptation of White hymns, are the spirituals mainly African in origin, or is there mutual influence between the African American spirituals and White hymns?

**White Origins**

Several scholars argued that the African American spirituals were not unique creations, but were simply adaptations of Anglo-American hymns and folksongs. One of the most influential proponents of a White origin for African American spirituals was Richard Wallaschek (1970). In his book *Primitive Music*, he addressed the music of various cultures outside of the Western art tradition. In that work he also discussed his opinion of African American folksongs:

> I think I may say that, speaking generally, these negro-songs are very much overrated, and that as a rule they are mere imitations of European compositions which the negroes have picked up and served up again with slight variations. Moreover, it is a remarkable fact that one author has frequently copied his praise of negro-songs from another, and determined from it the great capabilities of the blacks, when a closer examination would have revealed the fact that they were not musical songs at all, but merely simple poems. (Wallaschek, 1970, p. 60)

He went on to heavily criticize those who had any measure of respect for the folksongs.

Although his observations were based solely on others’ descriptions and transcriptions of the music, his words were often quoted and used in later years as evidence of a White origin for the spirituals.

Guy Johnson, a musicologist, extensively studied spirituals and had a lifelong interest in them. His tone was often condescending when writing about spirituals, using the word “naïve” to
describe some of the language (Johnson, 1926). He continued that same tone when speaking of those who were interested in the study of African American spirituals. When reviewing Nicholas Ballanta’s book on the spirituals of the Saint Helena Islands, Johnson remarked that the language was too technical for “a musician to digest, much less the ordinary devotee of Negro song” (Johnson, 1926, p. 789). In the same article he spoke of the study of African American songs as “a welcome epidemic, for a field as fertile and promising as this offers almost un-limited opportunities for research, not only for the musician and student of literature, but to the sociologist and psychologist” (p. 791). Although Johnson seemed to have a certain amount of respect for the study of “Negro songs,” he did not necessarily hold them in high regard.

In a later work, he gave several reasons why the songs must be of White origin. He cited the interaction of Whites and African Americans at religious camp meetings\(^1\) of the early 19\(^{th}\) century as a time when African Americans were likely influenced by Whites (Johnson, 1931), referring to songbooks for the camp meetings as further evidence. He did not appear to consider that most of those who attended those meetings would not have been able to read them anyway, nor did he consider that the transcriptions could have been originally inspired by African American melodies. In his musicological analysis, he found many similarities in language, subject, melodic content, and solo-and-chorus patterns (call and response) between the White and African American spirituals. He then compared the use of modes, deviations from the major scale, use of the pentatonic scale, modulations, intervals, melodic patterns, harmony, and tempo and rhythm in the two types of song. He had extensive experience listening to and transcribing

\(^1\) In the early 19\(^{th}\) century, persons of various religious and ethnic backgrounds met at open-air religious services called camp meetings and songs performed there were referred to as spirituals. Whites and African Americans mingled freely but held separate meetings, resulting in an exchange of musical elements and influence that is evident in the White and African
the spirituals and felt that aspects of the music that could not be easily transcribed were less important than those that could.

George Pullen Jackson, a major supporter of the White to African American influence theory, heard and transcribed spirituals as well. Seeing that many of the African American spirituals were similar to White spirituals, he concluded that all spirituals were some variation of White spirituals. He, like Johnson, did not consider the possibility of mutual influence between African Americans and Whites in the camp meetings of the early 19th century nor the fact that African Americans were purposely kept illiterate, making it nearly impossible that any of their songs would predate White spirituals in publication (Epstein, 1983).

These scholars promoted the view that African American spirituals were adaptations or imitations of songs heard from White Christians during church services and during camp meetings. They also did not view the connections to African music as being significant to the development of the spirituals. The scholars discussed in this section represent a larger group of scholars who, through transcription analysis and some through hearing spirituals in performance, viewed the spirituals as being so heavily influenced by Anglo-American hymnody, that their origin was in White hymnody.

African American Origins

Other scholars were convinced that the spirituals were African in origin. Abigail (Abbie) Mandana Holmes Christensen was a collector of African American folklore of the South Carolina Sea Islands (Tetzlaff, 2006). She acknowledged the difficulty in describing the scene as a whole, “these shouts were such peculiar affairs that an adequate description of them is hardly possible” (Christiansen, 1894, p. 155). She concluded that the spiritual gatherings were “no doubt survivals of African dances used in fetish idol worship” (p. 155).
As the debate over an African or White origin for spirituals grew, African American scholars of spirituals joined in the debate. In 1925, James Weldon Johnson (1969) proposed that the rhythmic nature of spirituals, more important in African music than in American music, was evidence of the spirituals’ African origin. He suggested that the popularity of spirituals, boosted by the European tours of the Fisk Jubilee Singers, prompted scholars to deny the spirituals’ African origins.

In 1940, Work (1998) examined prominent writings on spirituals and offered his perspective on their failure to consider characteristics of the spirituals that made them distinctly African in origin. He felt that the complex rhythmic nature of African music that defied notation and that was also present in the performance of the spirituals was evidence that the spirituals were African in origin. He posited that “while the African culture per se was interrupted by the African migration to America, the musicality necessary to create significant music was not disturbed” (Work, 1998, p. 7). He proposed that the presence of European tonality in their music was a result of substitution of Western tonality for African tonality and not imitation. He also proposed that African Americans attempted to reproduce songs in their environment, which accounted for the African American versions of White spirituals. Labeling those songs as authentic spirituals was inaccurate and was evidence of an error in labeling on the part of the transcribers, not of imitation on the part of the African Americans.

Other scholars, such as Sterling Brown (1953), felt that though scholarship of his time largely attributed African American spirituals to the influence of White spirituals, an analysis of the pieces based on their sound would reveal obvious differences between the two, differences that could not be expressed in notation. These scholars and others felt that although the spirituals
might contain elements of Anglo-American influence, the African elements present in the
spirituals made them distinctly African in origin.

**Theories of Mutual Influence**

Some scholars believed that there was mutual influence from African and White sources
in the development of spirituals. While many scholars believed that Erich von Hornbostel was a
proponent of the White to African American theory of influence in the spirituals, upon closer
examination, it becomes clearer that this is not the case. While he did notice similarities between
spirituals and English songs, he believed that the call-and-response nature of the songs, the
accompanying dances, and the manner of singing made them distinctly different from songs of
European origin. He noted, “in short, the American Negro songs are European in style and
pattern, they are American folksongs as far as they have originated amidst American folk and
culture, and they are African when sung by Negroes” (as cited in Epstein, 1983, p. 57).

Ruth Seeger (2001) felt that the discussion regarding the origins of the spiritual
concentrated too much on notation and the tonal skeleton of the music and not enough on the
rhythm and “tonal flesh” of the music. She offered that any music would have elements of
whatever materials are in its current environment. The incorporation of outside influences into a
genre of music is “re-composing” or “re-assembling” and not imitation. She continued that
finding elements of the European-American tradition in the African American spirituals takes
nothing away from its uniqueness or its African origin.

John Lovell (1969), a strong proponent of the theory of African origins for spirituals,
later echoed the sentiments of Seeger:

> What great writer or group of writers have ever failed to borrow from their surroundings?
> Nearly all the classical epic and drama of the Greeks is based on versions of well known
> legends. In more than thirty plays Shakespeare never invented a plot, never worked
> except from established materials. As everyone should know by now, the genius of
literature lies in how the creator, through philosophy, inspiration, and style, molds his matter, not where the clay comes from. The soil is as free as the air. (p. 95)

To Lovell, the spirituals were African American because they were indeed African and American.

Jones (2001) argued that while the songs may have elements of American folk song, they are an extension of African spiritual traditions and were a tool used to cope with the psychological trauma of slavery. Earlier, Lovell (1969) had taken that argument a step further, asserting that the spirituals were a mask used for the perpetuation of African traditions in an environment that systematically discouraged it. He promoted this to the extent that he expanded the definition of spirituals from being the songs of the slaves to also “projecting spiritual and spirited reactions to human experience, potentialities, and aspiration, over a wide scope of symbols, themes, and topics.” (p. 92)

**Thoughts on the Origins Controversy**

With the wealth of information available on the spirituals controversy, this sample of writings is sufficient to illustrate a few important points. In musicological analyses of the spirituals, the presence of pentatonic scales, deviations from the major and minor scales, and syncopation are some of the musical elements often cited as distinctly African and evidence of African influence. However, an analysis of the music from a purely musicological standpoint only presents an incomplete picture and leaves that analysis wanting.

It is important to note that the scholarly study of non-Western music was very new at the end of the 19th century when these writings began to appear. Without any aural information, it was difficult for anyone who had not heard the music to understand how different the African American spirituals might have been from the White spirituals and how significantly the performance of the spirituals may have differed from their transcriptions. The relationship of the
African American spirituals to African music is most prominent in their performance and not in their transcription.

Many of the comparisons are from the era of comparative musicology. Musicology as a field of study was just beginning near the end of the 19th century. Europeans had begun to conquer foreign lands and at the same time were becoming interested in various aspects of cultures foreign to them. With little knowledge of the cultures whose music they sought to study, they drew on their own experience of music, the Western art tradition. As Dena Epstein (1983) so eloquently stated, “Any theory about folk music that ignores the sound of the music and how it is performed cannot be valid” (p. 58). This study will proceed under the premise that spirituals are an African American form of expression that displays the influence of both African and Anglo-American music.

From Folk Spirituals to Arranged Spirituals

The folk songs of the slaves were an outgrowth of African traditions and the musical practice of the slaves continued once they were introduced into Christianity. Their improvised tunes and manner of performing them were discouraged by religious leaders who instructed local pastors and priests to teach them hymns and guide them into more solemn worship practices. Although they began to sing the hymns that were taught to them, they continued to perform them with clapping, dancing, call and response forms and body percussion (Crawford, 2001).

The practice of “lining out” is also often used in the singing of spirituals and was first a characteristic of the fundamentalist church. The hymns of Issac Watts and others that were published during the 18th century were beyond the reading capabilities of many of the congregants. To perform them, a leader would call out a line and the congregation would sing their response. The sound was distasteful to some clergy because of the dragging tempo and the
absence of a consistent, unified melody. With the development of singing schools designed to teach parishioners how to read music, the practice of lining out died out in urban White churches and gradually declined in rural White churches. The practice did not die out as quickly in African American churches and is used in the performance of many folk spirituals to this day. Some theorize that lining out continues in the African American religious tradition because it so closely resembles the manner in which some of the work songs were sung. In addition, literacy was illegal for slaves, which left slaves few other options in singing hymns (Pitts, 1993).

Maultsby (1995) developed a map of the evolution of African American musics, beginning with their roots in Africa and ending with music of the 1990s (See Figure 1).

Figure 1. The Evolution of African American Music. Maultsby (1995).
From Africa, music branched off into African American sacred traditions, secular traditions, and instrumental secular traditions. The sacred tradition began in the 1600s and the first product of
that tradition was the folk spiritual, which first appeared in the early 1800s. In the 1870s the
arranged spiritual appeared, which led to folk jubilee quartets in the 1920s and later gospel
quartets in the 1930s. After the arranged spiritual branched away from the folk spiritual, the folk
spiritual evolved into folk gospel in the 1890s and the gospel hymn of the early 1900s. The
gospel quartet and the gospel hymn led to traditional gospel of the 1930s, gospel groups in the
‘40s, gospel choirs in the ‘50s, and contemporary gospel in the ‘70s. As demonstrated by
Maultsby, although the folk spiritual is the ancestor of both the arranged spiritual and gospel
music, the development of the two genres essentially separated in the 1870s.

The Fisk Jubilee Singers are widely recognized for their important role in bringing
international recognition to the arranged spiritual. In 1871, George L. White, treasurer of Fisk
University, decided to raise funds for the fledgling university by taking a choral ensemble on
tour. The group received limited success until the members embraced the idea of performing
spirituals. White arranged several of these spirituals, taking great pains to remove anything that
he felt took away from the pure emotion of the piece. Diatonic harmony and primary triads with
an occasional dominant seventh characterized his arrangements. He permitted the use of dialect
only as deemed necessary, a decision in line with his view of holding his ensemble to a high
standard of excellence (Harris, 1973). The performance of White’s arrangements of spirituals led
to international fame for the Fisk Jubilee Singers and set a strong precedent for future choirs to
follow.

Other historically black colleges and universities (HBCUs), such as Hampton Institute,
Tuskegee Institute, and Clark Atlanta University, followed the lead of Fisk by developing
touring ensembles that performed spirituals (Jackson, 1991). In the late 19th and early 20th
centuries, HBCUs would also follow Fisk’s lead by including male jubilee quartets in their
ensembles. The university “jubilee quartets,” as they were called, would lead to the gospel quartets of the 20th century.

The arranged spiritual, at first hearing, is obviously not the same as the folk spiritual. Scholars noted that while the new songs were called spirituals and used the same melody and lyrics as the earlier folk spirituals, they were arranged and performed more like American ballads or hymns. Jones (2001) argued that the absence of elements such as call-and-response and group participation did not make them less African American, but rather a natural product of a cultural evolution.

As African Americans moved from rural areas to urban areas, pastors encouraged their members to leave the spirituals behind in favor of Bach, Beethoven and Brahms (Harris as cited by Jones, 2001). Former slaves were eager to shed the vestiges of slavery, and embrace a new identity as citizens, rather than property, of the United States. The arrangements of spirituals allowed performers to develop a new American identity without forsaking their heritage. In addition to university choirs, soloists such as Roland Hayes, Marian Anderson and Paul Robeson performed arranged spirituals. Prominent composers/arrangers of spirituals included Harold T. Burleigh, Edward Boatner, Nathaniel Dett, William L. Dawson, and Hall Johnson (Jones, 2001).

Despite controversy in its early days, the arranged spiritual continues to be performed internationally and recognized as part of the American choral tradition.

The arranged spiritual can be seen as a marriage of African American folksong and the Western art tradition. While the notation and melodic and harmonic structure of the spirituals is very similar to the American art song, elements of the pieces still strongly reflect its African origins, namely the importance of rhythm, the extensive use of improvisation, the imitation of a call-and-response structure, the alternation of major and minor keys, the bending of notes
(sometimes called “blue notes”), and the importance of the free expression of emotion (Jones, 2001).

Hall Johnson (1971) felt that in three areas important to art music (melody, harmony, and rhythm), the English excelled at melody and harmony but the Africans were unsurpassed in rhythm. He saw the spiritual as an opportunity to blend the finest musical elements of both Africa and America. The African elements were fine natural voices, a sense of dramatic values in words and music, improvisation and embellishment, and rhythm. From America, the musical scale, metrical phrase, harmony and counterpoint, and good part-singing were needed for this new music. This unique style of performance was distinguished by alterations of pitch, counterpoint produced by individual improvisation, and polyrhythms, characteristics that were indispensable for authentic performance. In the case of the folk spiritual, he believed it was obsolete and that those who thought otherwise had never really heard an authentic spiritual.

There were those who did not share his view. John Storm Roberts (1998), among others, articulated the opinion of those who felt that because the arranged spirituals were not performed in the same way that the folk spirituals were in church, they had lost their essence. They were described as denatured, sterile, refined, and smoothed out. Guy Johnson (1926) also noted that some did not like the arranged spirituals because of their deviation from a hymn-like quality. He praised James Weldon Johnson for his arrangements that brought together “the best of old spirituals” and gave them “arrangements which would preserve the natural rhythmic qualities of Negro song” (Johnson, 1926, p. 790).

Just as with the folk spiritual, it is important for those who discuss particular aspects of the arranged spiritual to have heard it performed. The arrangers of the spirituals were trained in the Western art tradition, and therefore this form of the spiritual lent itself better to analysis.
through transcription than did the folk spiritual. Still a complete and accurate analysis of the pieces cannot be accomplished without ever hearing them performed or by only analyzing the score. The arranged spiritual was new and familiarity with the Western choral tradition might provide some context but not a complete one. Wide exposure to the performance of the spiritual would still be necessary to develop stylistic norms.

The representation of the folk spiritual in art form is a natural evolution of the music of African Americans, paralleling educational and social changes. Culture is not static, and as the experience of African Americans in America changed, so did their music. The majority of the composers and performers of the arranged spiritual in its early days were African Americans themselves, possibly struggling with the double-consciousness so eloquently described by W. E. B. Du Bois:

This history of the American Negro is the history of this strife, -this longing to attain self-conscious manhood, to merge his double self into a better and truer self. In this merging he wishes neither of the older selves to be lost. He would not Africanize America . . . he would not bleach his Negro soul in a flood of white Americanism . . . He simply wishes to make it possible for a man to be both a Negro and an American, without being cursed and spit upon by his fellows, without having the doors of Opportunity closed roughly in his face. (Du Bois, 1903, p. 3)

The challenge for the arranger of spirituals is to produce a work that adequately represents the dual identity of being African American and American.

The paradox of representing sounds of slave singing in a Western art context continues to challenge arrangers and conductors of the African American spiritual. Although the origin of the African American spiritual has been highly debated and its performance practice can present challenges to conductors and singers alike, it remains a valued part of the American musical canon and music history, and as such is worthy of inclusion in modern choral music curricula in the United States.
Research on Spirituals

Research on spirituals has not been limited to the field of music and has ranged from musicological analyses to examination of the spirituals’ sociopolitical function at various times in history. This section discusses historical research focusing on the cultural and musical aspects of the spirituals and on ensembles and musicians important to the development of spirituals. Following the historical research, writings regarding the performance practice of spirituals and the place of spirituals in the American choral tradition will be examined.

History: Cultural Focus

Some historical studies have focused on the relationship between African Americans and spirituals. Spearman (1996) highlighted the significance of the spiritual in developing perceptions of the “New Negro” during the Harlem Renaissance. Anderson (1997) examined the debate among Harlem Renaissance intellectuals regarding the preservation and performance of the African American spiritual as well as views on White patronage of the concert spiritual. Grant (2005) explored the history of spirituals and their relationship to national belonging and racial authenticity between 1871 and 1945. Similarly, Kirk-Duggan (1992) studied the use of three particular spirituals during the civil rights movement and how they were adjusted to fit the needs of African Americans during that time in American history.

Jones (2001) provided a cultural profile of the spirituals in relation to later forms of African American music. His purpose was to correct views of the historical and contemporary functions of spirituals and to discuss central cultural and psychological features of African American musics. He accomplished this through a discussion of spirit, community, and music and its importance to Africans and later African Americans. Spirituality permeated every area of life for Africans with no distinction between sacred and secular. The spirituals were not an
invention of the slaves as an expression of their devout Christianity, but a continuation of African traditions housed in a Christian context. The importance of community to Africans is evidenced in the spirituals’ references to brother and sister, separation from family members and the honoring of ancestors. Music was also a central part of life for the slaves and thus reflected every aspect of their lives. He also addressed the spiritual as an art form and social influences that led to the development of the arranged spiritual.

**History: Musical Focus**

First published in 1971, Southern’s (1997) *The Music of Black Americans: A History* is a highly regarded work that traces the history of African American music from West Africa to African American music of the late 20th century. She discussed various aspects of spirituals, including the influence of camp-meeting songs on the spirituals’ development, the use of hidden messages, attempts to suppress the singing of spirituals, collections and arrangements of spirituals, and their influence on later musics. She also discussed the emergence of spirituals as art songs, giving special attention to arrangers such as Harry T. Burleigh who set a precedent for future arrangers of spirituals.

One of the most exhaustive works on the history of the spiritual is *Black Song: The Forge and the Flame* (Lovell, 1972). In this 686-page work, John Lovell, Jr. deeply probed the history of spirituals, addressing such questions as the aforementioned controversy on the origin of spirituals, the religious aspects of the spirituals, and the relationship of the spirituals to Africa and America. He also traced the spiritual from its roots to its prominence on the world stage and addressed the spiritual as an art form. His work would prove to be one of the most important historical works on the African American spiritual.
In *Sinful Tunes and Spirituals: Black Folk Music to the Civil War*, Epstein (2003) chronicled the history of Black folk music prior to the Civil War through evidence from primary documents (newspapers, letters, books, memoirs, etc.). Although evidence of music making among African Americans existed as early as their arrival on the North American continent, Epstein noted that many who wrote of the newly transported occupants paid little if any attention to their music, making the task of examining early African American folk music a particularly difficult one.

Citing a lack of attention to musical characteristics of spirituals, Maultsby (1976) chose one hundred spirituals from *Slave Songs of the United States* (Allen, Garrison, & Ware, 1867) and a collection of spirituals by J.B.T. Marsh, *The Story of the Jubilee Singers, With Their Songs* (Marsh, 1880) to analyze the form and structure of their texts. 59 spirituals were chosen from the *Slave Songs* and 41 from *The Story of the Jubilee Singers*. Maultsby identified several characteristics of the chosen spirituals. Most of the songs contained a chorus followed by verses, four-line stanzas in both the chorus and verse, and two- and eight-line stanzas in the remaining spirituals. In both the chorus and the verses, the text often assumed a call and response form.

In proposing an approach to the study of African American music that is consistent with and grounded in the music itself, Floyd (1993) explored “Signifying tropes -perceptive and evaluative acts and expressions that value and devalue acts of music making” (p. 31). These tropes look critically at elements of black culture and music, making them more accessible to audiences. Floyd looked at the references to trains and chariots, as well as melodic motives used in concert and folk styles. He argued that through “repetition and revision,” African Americans have made a lasting impact on American music.
Graziano (2004) examined the use of dialect in songs. The use of dialect had been contested since first heard in minstrel songs before the Civil War and was not used during the early years of the arranged spirituals. While dialect was still being heard frequently in vaudeville, minstrel shows, and on Broadway, the Fisk Jubilee Singers and other touring college groups avoided the use of dialect as much as possible, most likely to dissociate themselves from negative and derogatory portrayals of African American music. In the early part of the twentieth century, the performance of “coon songs”\(^2\) declined. Harold T. Burleigh and James Weldon Johnson used this opportunity to make the case for an appropriate, non-exaggerated use of dialect on the concert stage while incorporating newer and more chromatic arrangements that refashioned and reinvented the older arranged spirituals.

The importance of dialect and diction in the performance of African American music was recognized and studied by Seigrist (1996). In order to provide a deeper understanding of early African American diction and dialect, he looked at dialect and diction historically and gave specific guidelines for pronunciation regarding the African American spiritual. He then analyzed the performance practice of popular performers of the spirituals and conducted several interviews to confirm his findings.

The emergence of the spirituals into public knowledge was examined by Epstein (1990). Until 1872 when the Fisk Jubilee Singers gained worldwide recognition for the performance of arranged spirituals, Northerners and Europeans knew little of slave music outside of caricatures of them in minstrel songs. Transcriptions from *Slave Songs of the United States* (Allen, Ware, & Garrison, 1867) acknowledged their limited ability to truly capture the essence of the songs, and those studying those transcriptions saw them as merely imitations of White hymns. The

\(^2\) A genre of American comic song, popular from about 1880 to the end of World War I, with words in dialect purporting to be typical of black Americans’ speech (Dennison, n.d.).
arrangements of spirituals that the Fisk Jubilee Singers performed were well-received by audiences, although they could not agree on what implications their existence might have on their individual conceptions of race. Field recordings from the 1930s began to shed more light on the true sound of spirituals, yet it would be years before a distinction between the folk and arranged spirituals was made.

**Historical Figures and Ensembles**

Ward (2000) probed the history of the Fisk Jubilee Singers and presented a thorough examination of the historical and sociocultural forces behind the development and tours of the Fisk Jubilee Singers. Alternating between biographical sketches of key figures and historical vignettes, Ward portrayed this tenacious group of young people as heroes of their time. All had in some form faced the sting of slavery and the struggles of a people fighting for a place in society. Yet they overcame seemingly insurmountable obstacles individually and collectively to present the Western world with a more cultured view of African Americans.

Schenbeck (2005) detailed the historical events and agendas that led to the Hampton Choir European tour of 1930. He focused on the constant conflict between R. Nathaniel Dett, a classically trained African American musician and director of the choir, and other administrators and leaders at the university. It became Dett’s mission to rid the world of any notion of African American inferiority by performing music he considered to be of the highest character, that is Western art music and arranged spirituals. Other administrators felt the tour would be better received if folk spirituals were performed since this would distinguish the group from other touring choral groups. The choir received mixed reviews but, just as the Fisk Jubilee Singers had in the previous century, made a lasting impression on western Europe.
Although arranged spirituals were becoming part of the touring repertoire of HBCU choirs, they were not always viewed as a desirable form of musical expression by scholars and students. Zora Neale Hurston noted that the performance of spirituals had prompted the students and faculty at Howard University to stage a strike (Hemenway, 1977). Suspicious of Howard’s White president’s motives for encouraging the performance of spirituals, opponents of the performance of spirituals viewed them as remnants of slavery. They also resisted their performance because of the use of dialect in the spirituals and because spirituals were not performed by choirs at predominantly White institutions.

There has been some interest in individual arrangers and performers of spirituals. Spencer (1994) discussed the significance of R. Nathaniel Dett and Dorothy Maynor to prevalent perceptions of African Americans and African American music in the early 20th century. Arthur de Gobineau’s 1853 *Essay on the Inequality of the Human Races*, promoted ideas of black essentialism that impacted thought on the performance of arranged spirituals in the late 19th and early 20th centuries. Through his arrangements and writings on spirituals, Dett was able to bring a fresh voice to the conversation surrounding them. He saw his own compositions and arrangements as having a Black essence at the core but clothed in European garments. Dorothy Maynor’s performances, which included German and French art songs, operatic arias and arranged spirituals, effectively challenged prevalent notions of African American femininity that had been heavily influenced by minstrelsy and anti-Black propaganda of the 19th century.

In 2004, Floyd made the case that Burleigh’s contribution and influence on music of the later 19th and early 20th century is often overlooked. He asserted that Antonín Dvorák, credited with bringing greater respect to American Indian and African American folksongs, gained most of his knowledge about spirituals from Burleigh. Burleigh also took the position of music editor
at G. Ricordi Music in 1892, a post which he held for nearly 40 years. He is often cited as a less influential arranger of spirituals, but he composed many other works and performed for over two decades. Floyd urged future scholars to consider taking on the task of giving various aspects of Burleigh’s career and impact a closer examination.

Moon (2006) answered Floyd’s call and discovered a little known work by Burleigh, *Old Songs Hymnal*. His dissertation examined the relationship between Burleigh and the history of spirituals, the body of transcriptions from which Burleigh chose songs for the *Old Songs Hymnal*, the style of the 187 arrangements found therein, and discussions surrounding the spirituals during the Harlem Renaissance.

**Performance Practice**

Burns (1993) explored the performance of folk and arranged spirituals. She compared range, timbre and accompaniment of both forms of the spiritual. She also examined the compositions of prominent African American composers to show how some knowledge of classical vocal technique is necessary to perform them.

In the area of Western art music, studies have explored the use of spirituals in organ compositions (Laidman, 1989) and the influence of arranged spirituals on George Gershwin as he composed *Porgy and Bess* (Taylor, 2012). Studies also examined conflicts African American performers experienced when performing spirituals. Foster-Randle (1998) explored the possibility that African Americans who were trained singers and pianists in the Western art tradition used the performance of spirituals to relieve the stress and frustrations associated with their membership in an oppressed group while operating within a seemingly racist music industry. Hildebrand (2010) wrote specifically on the double consciousness of Roland Hayes, a
prominent African American performer of the early twentieth century, as he tried to find his place on the concert stage.

Plant (2005) addressed racial issues in the singing of the African-American spiritual. He identified the issue of White artists choosing not to perform spirituals and speculated that it could be due largely to unaddressed issues in America’s racial history. He also felt that the legacy of blackface minstrelsy could lead White performers to fear that their attempts to recreate the dialect of the spirituals would sound less like a heartfelt portrayal of the sentiment of slaves and more like a caricature of it. He offered that it is appropriate and necessary for performers of all races to perform the spiritual as a part of the cultural heritage of America.

Dunn-Powell (2005) addressed performance considerations for the non-African American performer of spirituals. She suggested that in order for non-African American performers to perform spirituals, they must conduct research, study the text, speak through the text, perform them a cappella, and make the ultimate goal expressing all of the often ambiguous meanings of the songs. She also suggested that non-African American singers approach slave dialect by being as true as possible to the written text and then as knowledge of the spiritual increased so should the execution of the dialect. She concluded with a pronunciation guide and a list of words that may appear in their standard English form but that should be sung in dialect. The care with which she proposes singers approach the study of spirituals and dialect would serve singers well in preparing to perform art songs of any genre.

American Choral Tradition

In the 1970’s, arrangements of spirituals had not been recognized as a viable part of a standard choral program. Evans (1972) wrote on the development of the spiritual as choral art music and provided a guide to the performance of spirituals as a resource for teachers looking to
incorporate them into their program. Specifically, he investigated socio-music influences in the development of this form of spirituals, the nature of them, its development into choral music and the influence of arranger’s styles on the spirituals.

In an effort to encourage the performance of choral works of African American composers and arrangers, White (1996) provided an annotated bibliography of choral music by African American composers. Each bibliography included eight items of information: copyright date, number of pages, voicing and solo requirements, vocal ranges, range of difficulty, a cappella/type of accompaniment, publisher, catalog number. She also arranged each piece by difficulty, considering horizontal movement of each voice part, intervallic relationships, harmonic texture, chromaticism, vocal range, dynamic range, rhythmic complexity, tempo, frequency of modulations, frequency of changing meters, polytonality/atonality, textual complexity, and type of accompaniment.

More recent research in music education has begun to look at compositions by African American composers in the Western art tradition (Ames, 2005) and at African American choral directors who are known as excellent conductors of various styles of music, particularly those of the Western art tradition (Knight, 2006). However, very little research in music education has focused on spirituals. Crawford (1984) developed a teaching resource to assist teachers in using spirituals to accomplish the goals of comprehensive musicianship for students ages 9 through 11. Simmonds (2005) studied the performance practice of spirituals at six HBCUs and their pedagogical purposes. Through archival research, the collection of questionnaires, observations and interviews, Reed-Walker (2007) noted a decline in the performance of spirituals and documented and categorized initiatives established to preserve them. Presently, there are no comprehensive studies of the sound ideal of Moses Hogan.
Writings on Moses Hogan

Very few studies have focused on the work of Moses Hogan. McGee (2007) detailed the development of six professional African American choirs based on their national reputation, one of which was the Moses Hogan Singers. Citing a dearth of research on these culturally significant groups, he conducted a comparative study of their founding purposes, principal missions, educational backgrounds, and professional management. More than their missions of connecting the community and preserving the spiritual, they opened doors of opportunities for African American performing ensembles and internationally promoted positive images of African Americans.

Davis (2006) discussed the significance of Moses Hogan’s contribution to the preservation of the African American spiritual. Through interviews with professional acquaintances of Moses Hogan, analysis of primary documents, and references to personal experiences, Davis gave a history of the establishment and growth of Hogan’s choral ensembles. He identified similarities between Hogan’s style of composing and that of composers or arrangers whom he admired. His pieces were categorized and elements of jazz, blues, and gospel were identified in them. He also analyzed the music and texts of six pieces to highlight musical influences on Hogan’s style and the innovative nature of his settings of spirituals.

The November 2005 issue of The Choral Journal carried an article by Melissa Morgan entitled “‘I Can Tell the World:’ Moses George Hogan: His Life, His Song.” She categorized his pieces into three types: traditional, solo versus choir, and choral layering. After giving examples and analyses of pieces in each of these categories, she broadly discussed performance considerations for Moses Hogan spirituals based on his recordings and statements from an
interview. All of the pieces were then classified according to voicing. Morgan’s article serves as an introduction to the music and style of Moses Hogan spirituals.

Kathy Romey interviewed Moses G. Hogan in August of 2002 concerning his then new piece “Music Down in My Soul.” This article is of particular importance because Hogan talks of his background in music as well as his connection to spirituals and how he might branch off into other areas from it. Furthermore, he tells in various ways how important the connection between the music and the words are (Romey, 2002). This interview leads one to believe that the most important aspect of his music is this connection between the words and the music.

In that same year, Hogan (2002) edited the *Oxford Book of Spirituals*. He chose pieces from a variety of arrangers of spirituals, including himself, that he felt had set a strong precedent for future of arrangers of spirituals to follow. In his introduction to the work, he briefly outlined the history of African American song from 1619 to 2002. His passion for the preservation of spiritual is evident in his poetic language, stating,

> It is indeed a tribute both to the suffering of the slaves and to their musical genius that they were able, under conditions of unspeakable adversity, to wring from their hearts music of such poignancy and power. These songs have been collected here because they are of enduring quality, and they still enrich the spirits of those who listen with the heart as well as the ear. (Hogan, 2002, p. x)

Since Hogan’s death, his importance to the field of choral music is evident. *Way Over in Beulah Lan’: Understanding and Performing the Negro Spiritual* is a book published in 2007 by the highly regarded choral conductor André Thomas. In this work he provided a historical foundation to understand aspects of performance of spirituals. He provided biographical information about influential arrangers of spirituals in five categories: early nationalistic arrangers, middle period arrangers, modern arrangers, contemporary arrangers, and additional arrangers. Moses Hogan was among the influential composers included in Thomas’ section on
modern composers. He provided notes on how he would approach six spirituals, three that he arranged and three by other arrangers, including “Ride On, King Jesus” arranged by Hogan. To add other voices to the conversation, he included perspectives from interviews with African American choral conductors Judith Willoughby and Anton D. Armstrong. His book also includes two indexes of spirituals, one ordered by arranger and another by title (Thomas, 2007).

Researchers have seen the merit of spirituals in illuminating aspects of the African American experience. Literature regarding stylistic and philosophical considerations in solo and choral performances of spirituals has emerged as well. Writings from the early 20th century describe common characteristics of choral groups that perform spirituals, and a few scholars have undertaken that task in the last 20 years. Unfortunately, there is little research on how Moses Hogan’s choral arrangements of spirituals should be performed. As one of the most revered arrangers of spirituals in the late 20th and early 21st century, the work of Moses Hogan continued and expanded on the tradition of the arranged spiritual that began in the late 19th century. More than ten years after his passing, his music is performed, heard and honored around the world and he is noted as being the most influential figure in reviving the spiritual (Thomas, 2007; Roland Carter, personal communication, 2014). Community, school, and university choirs continue to perform his arrangements, festivals are held in his honor, and academic journals and research rarely mention spirituals without mentioning his name. It is fitting that a study of his sound ideal be conducted to identify characteristics of the sound he strove to attain and to explore methods of achieving that sound ideal.
Purpose and Guiding Questions

In the ten years since Moses Hogan’s passing, his works have continued to be performed and rediscovered, yet the full range of his contributions to choral music have yet to be explored. Sufficient knowledge of the American choral tradition is a necessary foundation for the performance of arranged spirituals, but a dismissal of other influences on his style of arranging leaves the performance of his arrangements wanting. The purpose of this study was to explore the sound ideal for the spirituals of Moses G. Hogan by examining primary documents, interviewing former members of his singing groups, and interviewing choral conductors who worked with him. In particular, this study asks the questions:

1. What do primary sources (recordings, program notes, videos, reviews, etc.) reveal about Moses Hogan’s sound ideal for his spirituals?

2. How do former members of Moses Hogan choral groups believe elements of choral performance should be addressed in the spirituals of Moses Hogan to produce his sound ideal?

3. How do conductors with professional experience with Moses Hogan perceive the sound ideal of Moses Hogan and what methods do they use to get that sound when rehearsing the spirituals of Moses Hogan?

The following chapters describe and define the sound ideal for Moses Hogan spirituals and present recommendations for teachers to use in preparing ensembles to perform Moses Hogan spirituals. Chapter 3 presents the method used for this study. In Chapter 4, a biography of Hogan’s life, with special attention to his musical experiences, outlines a variety of influences on his sound ideal. Chapter 5 examines the perspectives of former members of Hogan’s choral ensembles to describe and define Hogan’s sound ideal in various aspects of choral performance.
Chapter 6 considers the opinions of experts on a sound ideal for Moses Hogan spirituals and how they achieve his perceived sound ideal with their ensembles. Chapter 7 provides recommendations for teachers wishing to perform Hogan’s arrangements as he intended for them to be performed.
CHAPTER 3: METHOD AND ANALYSIS

In the mid-1990s, qualitative research in music education began to gain popularity. Since that time, cultural, institutional, and personal contexts have received greater attention in research than ever before. Logically, the relationship between sociologists, ethnomusicologists, and music educators has deepened. Qualitative studies in music education have experienced a trend toward ethnographically studying the culture of others and more recently toward insiders reporting on their own culture to foreign audiences (Bresler & Stake, 2006). The primary methods for qualitative research in music education are “intensive observation in natural settings, examination of documents and other artifacts, and interview” (p. 294). Keeping in step with current trends in music education research, this study will address the guiding questions through various qualitative methods of inquiry. The first component is a grounded theory study (Charmaz, 2006), using primary documents and interviews with former members of Moses Hogan choral groups to define and describe the sound ideal for Moses Hogan spirituals. The second component of the study is a case study (Yin, 2003) of choral directors who have extensive experience performing Moses Hogan spirituals, most of whom had professional contact with him. This component explored methods these choral directors use to elicit desired elements of Hogan’s sound ideal from their ensembles.

Component 1: Analysis of Primary Documents and Study of Former Members of Moses Hogan Chorale and/or Moses Hogan Singers

The first component of the dissertation consisted of archival research and interviews that were used as the basis of a grounded theory study. A grounded theory approach examines participants who have experienced a similar process, action, or interaction and seeks to develop a theory to explain it or to provide a framework for further research (Creswell, 2007).
Archival Work

This portion of the study began with an examination of primary documents relating to Moses Hogan. The most extensive research was conducted in the Amistad Research Center located on the campus of Tulane University, which houses an archive of documents that belonged to Moses Hogan. The archive contains personal correspondence, music scores, film and audio reels of the Moses Hogan Chorale, and other related materials (Salinas, 2010).

I spent approximately 90 hours examining and taking pictures of documents in the archive, making fifteen visits at an average of six hours each. This produced a total of 3,848 documents. Files were organized by document type and ensemble information. Documents filed by type included those containing scores, correspondence, historical information, conference and workshops, emails, photographs, professional documents, concert reviews, biographical information, legal documents, and Dillard University documents. Files relating to ensembles were labeled New Orleans Symphony, New Orleans Black Chorale, New World Ensemble, Voices of Freedom, New Orleans Heritage Ensemble, Moses Hogan Chorale, and Moses Hogan Singers. Those which contained information that might contribute to a better understanding of Hogan’s musical influences and sound ideal were retained for further analysis (Hodder, 1994) and organized chronologically into tables. A narrative of his professional life and musical influences was created from the tables.

Four of the 90 hours were spent listening to and viewing recordings in the archive. Recordings of interviews were transcribed and recordings of rehearsals and performances were described in relation to pieces performed and outstanding aspects of the performance. The content of the recordings did not contribute significantly to the focus of this study and were not used further.
The information gained from archival research proved indispensable in preparing Hogan’s biography. Although there are several other basic biographies of Hogan available (Davis, 2006; Morgan, 2005; Newland, 2008), the documents contained in the archive allowed me to construct the most comprehensive biography of Moses Hogan to date and to identify influences that contributed to his sound ideal. This research provided a solid foundation from which to explore Moses Hogan’s sound ideal.

**Interviews**

Kathy Romey’s 2002 interview of Moses Hogan was published in part in *The Choral Journal* that same year. Romey graciously forwarded the entire transcript of the interview for use in this study. In the unedited transcript, Hogan talked of his musical influences, his method for arranging his pieces, his feelings about how his pieces were performed, his interaction with other arrangers of spirituals, and his thoughts on the performance of spirituals. Each point Hogan expressed in this interview was compared with information from interviews with participants and presented in the findings of this study.

Institutional Review Board (IRB) approval was received, permitting interviews for the study to be conducted (See Appendix D). Semi-structured interviews with ten former members of the Moses Hogan Chorale and/or Moses Hogan Singers were conducted between January and July of 2014 (Spradley, 1980). The interview format was flexible enough to allow me to pursue points that may not have been considered in the initial development of the protocol, allowing me to better explore the guiding questions of this study (Charmaz, 2006).

Each participant was asked about the sound ideal of Moses Hogan as it relates to intonation, diction, articulation, expression, tempo, dynamics, rhythm, tone, and phrasing. The participants were also asked to listen to a recording and to identify elements of those recordings
Moses Hogan would have liked or disliked and why. The interview protocol used can be found in Appendix A. This component was used to define a sound ideal for Moses Hogan spirituals and that definition served as the foundation for the second component of the study.

Eight of the interviews were conducted using a MacBook Pro computer with a 10.8.4 operating system via Skype and recorded to GarageBand through the computer’s external microphone. Two interviews were conducted with an iPhone 5 and were recorded directly into GarageBand on a MacBook Pro computer with a 10.8.4 operating system using a 6-ft. shielded cable with a 1/8” stereo plug to 1/8” stereo plug. Each interview was immediately exported into iTunes and then to an external hard drive. A second copy of the interview was created in GarageBand and slowed down to make transcription more efficient.

All interviews were transcribed, subjected to open and closed coding (Emerson, Fretz, & Shaw, 1995), and condensed from 56 categories down to ten. Participant responses to the various questions were reported, along with other themes that emerged during the interview. Participants were given drafts of Chapter 5 of this document and asked to confirm that all information was represented as intended. My own personal experience with Moses Hogan, recordings of the Moses Hogan Chorale and the Moses Hogan Singers, and scores from Feel the Spirit: Thirty-five Arrangements by Moses Hogan (Hogan, 2003) and Feel the Spirit: Thirty-eight Arrangements by Moses Hogan (Hogan, 2005) were used in the triangulation of member responses.

The analysis of archived documents, the 2002 interview with Hogan, interviews with former members, and the analysis of recordings were used to develop a biography for Moses Hogan. This biography highlighted musical experiences that may have influenced Hogan’s sound, and used to help define and describe the sound ideal for Moses Hogan spirituals. They were further used to describe and define his sound ideal for his spirituals.
Component 2: Perspective of Experienced Choral Directors

Based on the analysis of the first component of this study, choral conductors who had direct professional interaction with Moses Hogan or who are recognized leaders in the performance of Moses Hogan spirituals were asked to participate in a case study. The case study method is used to contribute to our knowledge of a phenomenon by studying it in its real-life context. The single-case embedded design was used (Yin, 2003). One of Hogan’s most popular pieces, “I’m Gonna Sing ‘Til the Spirit Moves in My Heart,” served as the context and each director in the study was an individual unit of analysis. Four choral directors were used in this component of the study. Each either had direct professional experience with Moses Hogan and/or is a recognized expert in the performance of Moses Hogan spirituals. Information from the interviews was used to identify ways in which these choral conductors perceive Hogan’s sound ideal. Interviews were further analyzed to identify how these choral conductors achieve the sound ideal established in the first component of the study with their ensembles.

Semi-structured interviews (Spradley, 1980) were conducted with each director to determine the extent of professional interaction with Moses Hogan, his or her musical training, musical influences, philosophy of teaching, and methods of teaching, and sound ideal for Moses Hogan spirituals. Each interview was recorded directly into GarageBand on a MacBook Pro computer with a 10.8.4 operating system using a 6-ft. shielded cable with a 1/8” stereo plug to 1/8” stereo plug. Questions dealing with the music related specifically to tone, rhythm, tempo, diction/articulation, phrasing, dynamics, and expression (See Appendix A).

Additionally, each director was given a 30 second recording of “I’m Gonna Sing ‘Til the Spirit Moves in My Heart” and was asked about strategies he might use to assist the choir in improving its sound. This task allowed participants to elaborate on their teaching methods and
provided a variety of techniques to be used in the portion of this study that directly serves as a resource for teachers. Each interview was transcribed and subjected to open coding, analysis of emergent themes, and focused coding (Emerson, et. al., 1995) as well as member checking and triangulation (Yin, 2003). Choral conductors were sent drafts of Chapter 6 of this document and asked to confirm that all information was represented as intended. Responses of participants were compared with information received from former ensemble members, personal experience, and Hogan’s own statements to achieve triangulation.

Both component one and two are essential to the purpose of this study. The first component defines a sound ideal for Moses Hogan spirituals that is based on his archived records, recordings, other primary documents, and information from those he handpicked to deliver that sound. The second component illuminates ways in which experienced choral directors achieve a similar sound in their ensembles. These methods were used to establish a sound ideal for Moses Hogan spirituals and to provide ways in which choral directors can address aspects of Hogan’s sound ideal in their ensembles.

Limitations

Moses Hogan passed away in 2003 with few written records of his preferences for how his music is to be performed. With the exception of the 2002 interview conducted by Kathy Romey, a narrative opening to the *Oxford Handbook of Spirituals*, and a two minute video on YouTube, there is little other direct or detailed information about how he preferred spirituals in general or his music specifically to be performed. Through conversation with the former members of his groups and choral conductors who knew him professionally, that limitation was minimized if not overcome.
Complete objectivity in qualitative research is virtually impossible to attain, though autobiographical and opinion statements can give insight into the researcher’s perspective (Bresler & Stake, 2006). Subjectivity is inherent in the coding and analysis of documents and interviews as the researcher must decide what themes to discard or pursue (Charmaz, 2006; and Emerson, et. al., 2006). A competent researcher will not limit his or her findings to that which can be explained only from his or her perspective, but will include contrary views and alternative explanations (Bresler & Stake, 2006). Having spent two years as his piano student and six years as member of his choral ensembles, minimizing subjectivity in the analysis of and reporting of data collected was a challenge. I consciously refrained from diminishing the importance of data that were not corroborated by my experience. I contributed relevant information at various points throughout the document and included personal experiences in narrative vignettes throughout.

Information of a personal nature that may have contributed to certain decisions Hogan made regarding his groups was also not included in the study. In the seven years I spent as Hogan’s student and as a member of his ensembles, I gained a great deal of respect for him as a musician and as a person, and so I chose not to include that which may have made him uncomfortable to share. I instead relied on documents in the archive to establish a narrative regarding his life and professional decisions.

The interview protocol was designed to prevent the interview from taking an overly conversational tone, minimizing the possibility of the participant making the assumption that I have implicit knowledge and making the participants more likely to give detailed responses. Despite my attempts to keep the interview from becoming an informal conversation (Spradley, 1979), in a few cases it did. All pertinent information was still addressed in a thorough fashion.
and in some cases participants began to elaborate on previously mentioned ideas in humorous but insightful ways as. What originally appeared to be a limitation became a strength of the study.

Hogan’s personal documents are housed at the Amistad Research Center on the campus of Tulane University in New Orleans, Louisiana. While preliminary arranging of Hogan’s documents has taken place, final organization of documents has yet to be completed. The staff’s willingness to accommodate any needs made possible the perusal of documents relevant to Moses Hogan and his sound ideal.
CHAPTER 4: BIOGRAPHY

If I had to analyze what goes into my writing, I would definitely have to acknowledge several influences that normally will come out in my arrangements. So, I started in the church; that would be some church influence. And I was a pianist in the church, and it was a Baptist church, so there would be that element. I started as a classical pianist, and so there will be some classical element that you can relate to. I played the oboe for six years, and so in order to play the oboe I had to listen to the symphony orchestra, and that was my entrée to classical music. It was a great trick that I used, and it was really good! Then I lived in New Orleans, which is sort of a gumbo melting pot of all kinds of music. I am not a jazz musician…even though I had the opportunity to work with Ellis Marsalis, and the famous sons that he has, and certainly with the jazz influences of New Orleans. I have incorporated some smaller elements of music in my style, but it does not speak to my harmonic language. And so you ask me how I come up with what I come up with; but I think I feel that I have something to say, and what I have to say about harmony is all interesting with all of those elements. Therefore, my style emerges from those. (Hogan as cited in Romey, 2002)

On March 13, 1957, Moses Hogan was born in New Orleans, Louisiana to a music-loving, working class family. His mother, a nurse’s aide at the local charity hospital, and his father, a World War II veteran, provided a loving and nurturing home to Moses, his brother, and his four sisters (http://www.thefamilyofmoseshogan.com/About-Us.html). Hogan began to show interest in music at the age of two when his mother purchased a toy piano for him (Davis, 2006), but did not begin studying music until the age of five (Hogan, ca. 1985). This early investment in Hogan’s career would provide overwhelming returns (see Figure 2).

In most writings on Moses Hogan, he is described as simply a great musician, pianist, conductor, composer and/or arranger. In this chapter, I will trace the growth and progression of Hogan’s professional life and explore major events in each area. I will begin by discussing Hogan’s piano training and accomplishments. Next I will discuss his tenure with the New Orleans Philharmonic Symphony as its Community Projects Director. Following that section will be an exploration of his life as a conductor of two of his three main ensembles: the New World Ensemble and the Moses Hogan Chorale. After discussing Hogan’s work as a clinician and guest
conductor I will end with his work as conductor of this final ensemble, the Moses Hogan Singers.

<table>
<thead>
<tr>
<th>Year</th>
<th>Position</th>
<th>Institution</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
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<td>Student</td>
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<td>New Orleans, LA</td>
</tr>
<tr>
<td>1975-79</td>
<td>Student</td>
<td>Oberlin Conservatory (G)</td>
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<tr>
<td>1979-85</td>
<td>Community Projects Coordinator</td>
<td>New Orleans Symphony</td>
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<td>1980-81</td>
<td>Professional Study in Piano</td>
<td>Julliard School of Music</td>
<td>New York, NY</td>
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<tr>
<td>1980-93</td>
<td>Founding Director</td>
<td>New World Ensemble</td>
<td>New Orleans, LA</td>
</tr>
<tr>
<td>1991-93</td>
<td>Founding Director</td>
<td>Voices of Freedom Ensemble</td>
<td>New Orleans, LA</td>
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<td>1992-93</td>
<td>Founding Director</td>
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<td>1999-2002</td>
<td>Founding Director</td>
<td>Moses Hogan Singers</td>
<td>New Orleans, LA</td>
</tr>
</tbody>
</table>

Figure 2. Timeline of Career Events in Moses Hogan's Life, 1972-2003. (Major ensembles are in bold. A full timeline of Hogan’s professional career can be found in Appendix B).

**Hogan as Pianist (1963-2003)**

I had a directive from my parents, as a matter of fact, when I was a little boy. I remember my first experiences as being borne out of my church experiences, and so I had the directive to sit down, shut up, and pay attention (Hogan as cited in Romey, 2002)

Moses Hogan could easily be described as a prodigy. His second grade teacher, Ms. Mary Allen, asked students to display their talents for an upcoming Christmas program. The young Hogan picked out “O Christmas Tree” with one finger. Elated, she showed him how to play the left hand part and called the principal in to see. He was able to play the song with both hands for the Christmas program and by third grade, he played well enough to provide music for the sixth grade graduation (Harris-Livingston, 1985).

Hogan’s keen ear is at least partially due to his exposure to music in church. As a child he attended Mt. Zion Baptist Church where his father, Moses H. Hogan, sang in the choir and his

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3 For a full list of Moses Hogan piano engagements, see Appendix B.
uncle, Edwin Hogan, served as church musician (Kaczmarczyk, 1996). Edwin Hogan, who was also a professor of music at Southern University in New Orleans, would be the first major musical influence in his life (Profile: Moses Hogan, 1994). The choir that Edwin Hogan directed at Mt. Zion sang spirituals, anthems and hymns. He took Moses Hogan under his wing at the age of seven and guided him in learning to play the piano (Kaczmarczyk, 1996).

By the time Hogan enrolled in Andrew J. Bell Middle School, he was able to play for the school’s gospel choir. He also began to play the oboe in the school band and his desire to become better at playing the instrument led him to listen to more orchestral music. This was his first venture from gospel into classical music (Murray, 1989), and the choice to listen to orchestral music served to broaden his musical tastes (Riverfront, 1994). By this time (circa 1971) his level of musicianship had increased from his younger days of sitting under the tutelage of his uncle. According to his music teacher, he “enthralled the audience with his unvarnished pianistic, free-wheeling, capricious musical improvisations” (Moten, n.d.).

He enjoyed his participation in the band and considered becoming a band director (Murray, 1989) until his school held a Russian festival. The band director and music instructor at the school, Marie Moten, played Rachmaninoff’s “Prelude in C-sharp minor.” Hogan was deeply impacted by her performance. Moten recalled, “He leaped to his feet, rushed to me, clasped my hands and exclaimed, ‘Mrs. Moten will you teach me to play like that?’” (Moten, n.d.).

Moten agreed, and in 1973 Hogan’s formal training as a pianist began (Bofinger, n. d.). Moten and Hogan talked openly and candidly about his strengths and weaknesses as a pianist and what he would need to do to accomplish his musical goals (Moten, n.d.). Hogan took her advice to heart and practiced eight to nine hours per day (Tribune, 1988). Impressed by the
talent, passion and ambition of the young Hogan, Moten never charged Hogan’s family for his lessons (Davis, 2006).

In 1974, only a year after beginning his formal training and while still a student of Moten, Hogan won the Fifth New Orleans Recreation Department’s Concerto Contest at the University of New Orleans and the New Orleans Philharmonic Symphony Youth Auditions (New Orleans Department of Recreation Cultural Director, 1974), leading to his first performance with the New Orleans Symphony. That summer he attended the University of Illinois Summer Youth Music Program and Senior Piano Camp (Bofinger, ca. 1985) (See Figure 3). By the time he was 20 years old, he had won first place in the Ohio Federation of Music Clubs’ Concerto Competition and had won other competitions in New York, Texas, North Carolina, and Michigan (Hogan, ca. 1992).

Figure 3. 1974 Illinois Summer Youth Music Senior Piano Camp. Moses Hogan Archives, Amistad Research Center, New Orleans, LA. (Hogan is fifth from the left).

He completed his ninth grade year at Alcee Fortier High School (Tribune, 1988). In his sophomore year, he was accepted to the newly developed New Orleans Center for Creative Arts (NOCCA) and was in the Center’s first graduating class (Tribune, 1988). Studying at NOCCA was an important time for Hogan to hone his musical talents. Not only was he surrounded by other young musicians, but he was also able to benefit from the tutelage of seasoned New
Orleans musicians. In February of 1974 he was approved to begin taking lessons every other week with Moten, who had joined the faculty of NOCCA (Braud, 1974; Harris-Livingston, 1985). Later, Hogan would credit another of his music instructors at NOCCA, Bert Braud, for encouraging him to study great pianists such as André Watts, Vladimir Horowitz, and Arthur Rubenstein (Profile: Moses Hogan, 1994).

Hogan won a full scholarship to Oberlin College in 1975 (Davis, 2006) and so began the next phase of his musical development. His new piano teacher, Joseph Schwartz, recalled that after Hogan’s conservatory auditions, a colleague ran to him to rave about Hogan’s ability (Harris-Livingston, 1985). While at Oberlin, he won the Rudolf Serkin Award for the most outstanding Junior Pianist and the Faustina Hurlbutt Award, which was chosen by the faculty for the most talented performer in the Senior Class (Hogan, ca. 1985).

Hogan continued to compete in musical competitions with success. In June of 1977, he was chosen as one of ten finalists in the Chopin Scholarships of the Kosciusko Foundation along with students from Yale University, Mannes School of Music, Curtis Institute of Music and Juilliard School of Music (Kosciusko, 1977). He chose to perform “Etude in c sharp minor, Op. 25, No. 7;” “Barcarolle in F sharp Major, Op. 60;” and “Scherzo in b minor, Op. 20,” by Chopin (Kosciusko, 1977) and was chosen as the winner of the 28th Kosciusko Foundation Chopin Scholarship Award (Malitz, 1979).

Though focused on developing into a concert pianist at Oberlin, Hogan lacked the financial resources to pursue competitions to the degree possible for his classmates. Hogan would often return to New Orleans to take advantage of performing opportunities there (Harris-Livingston, 1985). In 1977, he was featured on a Young Black Artists Recital held at Loyola University. That same year, he impressed the Louisiana Legislature with his performance of
Mendelssohn’s *Piano Concerto No. 1* with the New Orleans Philharmonic Symphony. Much was riding on his performance; the legislature was scheduled to discuss matters concerning funding for the Symphony. Hogan’s performance seemed to win favor for orchestra funding when the audience rewarded his performance with a standing ovation (Symphony strikes a responsive chord, 1978). One reviewer commented that in this, his third performance with the Symphony, he played “with technical assurance and flashes of brilliant emotion” (Price, 1978, p. 9D).

Two years later, he competed in the American Music Scholarship Association’s (AMSA) 23rd annual competition in June of 1979 (See Figure 4). Although the judges differed in their ratings of his performance of Bach’s *Well-Tempered Clavier Book II* “Prelude and Fugue No. 8” and Prokofiev’s *Sonata No. 3, Op. 28*, they unanimously agreed that his performance of Chopin’s *Ballade, Op. 23* was very well-executed. The most critical of the judges even remarked, “Mr. Hogan has what it takes to make a career if he is hungry enough. The Chopin is a testament to very fine training and solid musicianship” (American Music Scholarship Awards, 1979a).

Figure 4. Hogan Winning AMSA Award (1979). Moses Hogan Archives, Amistad Research Center, Tulane University, New Orleans, LA.
Unfortunately, a series of events surrounding this award would take a lasting toll on his pursuit of educational goals and his future in piano competition. The award for the first place winner was $5000 and a performance in Alice Tully Hall. The Executive Director of AMSA, Gloria Ackerman, also verbally agreed to arrange and pay for lessons with Rosalyn Tureck (Lemann, 1980; Tureck, 1980). In the excitement of the win and with no seasoned guidance, the 20-year-old Hogan naively signed the award papers without fully comprehending the wording contained therein (American Music Scholarship Awards, 1979b).

Tureck contacted Hogan to begin coaching him for his upcoming performance (Tureck, 1980). He went to New York at his own expense only to find that her fee was much more than his meager budget would allow and that AMSA would not assist with payment (Hogan, 1981). Hogan had also planned to use the $5000 award to support his future study at Juilliard. He soon learned that $4000 of the $5000 would be put toward the performance at Alice Tully Hall and he would only receive a sum of $1000 (American Music Scholarship Awards, 1979b). In June of 1980, having received no further word on coaching for his upcoming performance, Hogan requested that the remaining $4000 be forwarded to him for educational support (Hogan, 1981).

He then sought legal assistance in the matter (Lemann & Abernathy, 1980). He even contacted Tully Hall himself to review the expenses and found a difference of $1090 between the expenses given by Tully Hall and the expenses quoted to him by AMSA (Hogan, 1980). In the end, he was contractually bound to deliver a performance, which he attempted to do on January 14, 1980 at Taft Museum in Cincinnati, Ohio. His performance was marketed for AMSA and was described as a “carefully programmed, bread-and-butter recital, focusing on the great piano composers of the common practice period: D. Scarlatti, Haydn, Beethoven and Chopin” (Montgomery, 1980, p. E6). He performed well, demonstrating “a sparkling technique, a broad
range of touch and expression and a mature ability to interpret music faithfully” (Montgomery, 1980, p. E6).

Once again, Hogan was to be confounded. A few weeks after his performance, he received a letter from Ackerman congratulating him on his performance, offering a review and photos, and containing a post script with these words: “Enclosed is your contract along with the fees for Alice Tully Hall dated last year for your files. We are looking forward to having you perform upon approval of Rosalyn Tureck” (Ackerman, 1980). Despite the friendly tone of the letter, the contents must have enraged Hogan. Even though Hogan had performed a concert for AMSA, he had not done so in Tully Hall. According to Ackerman, he was still bound by contract to perform a recital at Tully Hall and to only receive the agreed amount of $1000.

There is no evidence in the Hogan archives of him fulfilling any further obligations to AMSA or of how much of the award money, if any, he received. He did, however, make his feelings on the matter very clear to Ackerman in a scathing letter dated September 22, 1981. On the matter of differing figures for the use of Tully Hall, he stated, “for you to submit fraudulent itemized figures as actual cost, and most of all, acknowledge them by your signature is downright deplorable.” He then accused Ackerman and the organization of being “less than professional and quite lacking in humanitarian values.” He made one further telling statement: “I should hope that future winners would not experience such a distasteful stumbling block in their musical career” (Hogan, 1981).

And stumbling block to his piano career it may have been. In early 1980, while the AMSA matter was still being debated, he was a semi-finalist in the Young Concert Artists International Competition of New York (Wadsworth, 1980) and in 1982 placed second in the American Pianist Competition in Chattanooga, TN (Gray, 1983). There are no other records of
him participating in competition. Based on the fact that the only further reference to piano competitions in the Hogan archives is an article denouncing them, it would appear that Hogan drastically limited his engagement in piano competition after that time.

This does not imply that Hogan’s passion for piano had diminished in any way. By 1980, he had performed with the New Orleans Symphony more than a dozen times (Stroup, 1992). One such performance was of Liszt’s “Piano Concerto No. 2 in A Major” for the first *Symphony in Black*, a community outreach program of the Symphony that Hogan was instrumental in organizing. This historic program, the first of its kind, was a major undertaking in itself. But then to also perform on the same program was an almost impossible feat that he executed with finesse. Of his performance, Gagnard noted,

> Hogan, technically speaking is a not-so-small wonder – he possesses strong hands and fingers and a nimble, intelligent musical mind. The single-movement Liszt concerto…could easily lead to incoherence. Hogan gave the trip unity of thought and effort, all the while sensitively observing the changing landscape. (Gagnard, 1980)

That same year he received a partial scholarship to continue his study at Juilliard but soon returned to New Orleans for unspecified reasons. He was also the featured artist at the Tourgee Debose Piano Competition in Baton Rouge, Louisiana and was the first recipient of the Division of the Arts/Louisiana State Arts Council fellowship grant during the 1980-1981 academic year. In both of those years he was the featured artist of the St. Cecilia Music Society’s Young Keyboard Artist Series in Grand Rapids, MI. He was the best the series had found and he was the only artist to be asked back to perform (DeVinney, 1981). His playing was described as “warm but never excessively romantic. It is sometimes restrained, but this comes across as thoughtful rather than reserved. And he can let out the reins and go for the excitement of speed and power when this is appropriate.” Hogan received a standing ovation and requests for an encore, which
he provided. DeVinney concluded that “At 24, Hogan is not a youthful phenomenon by any means but it is clear that he is a pianist with a promising future” (DeVinney, 1981).

In July of 1981, he performed *Rhapsody in Blue* in a concert of Gershwin music with the Minnesota Orchestra (Anthony, 1981). Although he was not the featured artist, one reviewer felt that he was the best feature of the evening. The reviewer was unimpressed with the playing of the orchestra, but found “the solo work from pianist Moses Hogan was rhythmically incisive, technically adroit and just idiosyncratic enough in phrasing to give a sense of life to an overly familiar piece” (Anthony, 1981).

*Rhapsody in Blue*, which he had first performed with the Monroe Symphony Orchestra in 1980 (Robinson, 1980), became his signature performance piece that he would later perform with the New Orleans Philharmonic Symphony in 1983, the LSU Symphony Orchestra in 1986, the New Orleans Pops Orchestra in 1988, the Illinois Philharmonic Orchestra in 1992, for the Inauguration Concert of Governor Buddy Roemer in 1988, and in concert with John Nauman at Lincoln University in 1990.

In 1983, his performance of Leonard Bernstein’s *Symphony No. 2 for Piano and Orchestra*, “Age of Anxiety,” with the Chattanooga Symphony Orchestra was well received: “Mr. Hogan was wonderful in delivering this wholeness of sound, masterfully performing the lively and unique jazz dialogue with the percussion sections of the orchestra” (Gray, 1983).

Hogan continued to receive recognition as a Louisiana music treasure for his ability at the piano. In 1984, Governor Edwin Edwards decided to begin a series of musical programs to showcase Louisiana talent during the Christmas holiday season. Hogan was among the artists invited to participate in that first program (Edwards, 1984). Hogan continued to perform in New Orleans throughout 1986 but in more diverse ways. He presented programs of classical music at
Delgado Community College (Delgado Community College Student Government Association, 1986) and Tulane University (Tulane University’s Department of Music, 1986). He performed the Mozart Piano Concerto No. 21, K. 367 on three separate occasions on programs sponsored by the New Orleans Symphony Orchestra (New Orleans Symphony Orchestra, 1986b; Reeves, 1986). Hogan was hired that year at Dillard University as Assistant Professor of Music, where he presented a Faculty Recital of classical pieces (Dillard University, 1986b) and accompanied faculty members for various programs (Dillard University, 1986a; Dillard University, 1986d). He accepted an invitation to serve as the accompanist for the semi-finals in the national adjudication of the Leontyne Price Vocal Arts Competition sponsored by The National Association of Negro Business and Professional Women’s Clubs, Inc. He also participated in a celebration at NOCCA where he performed two original pieces: “Colors” and “Image for Flute and Piano” with Kent Jordan (New Orleans Center for Creative Arts, 1986).

In 1987, his piano engagements slowed considerably. He performed the Liszt Piano Concerto No. 2 in A Major with the Flint Symphony Orchestra (Flint Institute of Music, 1987). In 1990 he performed for “Music in Our Schools Month” as a representative of New Orleans talent (Xavier Preparatory School, 1990) and in 1994 served as piano clinician for the 5th Annual Superintendent’s Music Festival (Mills, 1994). From 1989 to 2003, aside from the aforementioned performances of Rhapsody in Blue, Hogan rarely performed in concert, although he provided music for many programs at Dillard University (Dillard University, 1997a; Dillard University, 1997b; Dillard University, 1999a; Dillard University, 1999b, Dillard University, 2001) and in the Greater New Orleans in the area (United Supreme Council, 1989; Louisiana Weekly, 1990; Festival of Choirs, 1994; Muse, 1995; Whitmarsh, 1999; Loyola University, 2001; Spelman College, 2001). He accompanied many recitals, of which Derek Lee Ragin,
Bridget Bazile and Valerie Jones were the most frequent (Franklin-St. John’s Church, 1992; New Orleans Public Library, 1994; Voice in the Dark Repertory Theater, 1994; First Baptist Church of New Orleans, 1994; Greater New Orleans Federation of Churches, 1994; Clark Atlanta University Office of Cultural Affairs, 1994; Salvation Baptist Church, 1994; Spirit of the Dream, 2000).

When Hogan began his first ensemble, the New World Ensemble, he was in the midst of a budding career as a prominent pianist. It is clear from the information above that music was not a passing hobby for Hogan, but a career that he had pursued by nurturing his talent for playing the piano. His early and continued acquaintance with the music of the African American Baptist church, his intimate knowledge of classical music, his dedication to developing his skills as a pianist, and his experience working with vocalists gave him a variety of musical experiences that would later contribute to not only the way he arranged his pieces but how he expected them to be performed.

**Hogan as Community Liaison: Symphony in Black and Great Performances**

(1979-1985)

I didn’t choose the music business. I’m simply doing an extension of my life, which is music. (Hogan as cited in African American Success Resource Guide, 1998)

In 1979, the New Orleans Symphony began to look for ways to establish a stronger relationship with the African American community. Hogan’s relationship with the Symphony had begun in 1975 when he won the New Orleans Symphony Youth Auditions. His professional and community connections, youthful energy, and knowledge of African American and American genres of music made him a logical choice to aid in this endeavor. Hogan, who was by then twenty years old and a recent graduate of Oberlin Conservatory, agreed to accept the

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4 For a full list of Moses Hogan’s engagements as Community Projects Coordinator with the New Orleans Symphony Orchestra, see Appendix B.
position as Community Projects Coordinator for the Symphony for a fellowship award of $10,000 (Hicks, 1983).

Hogan and the Symphony worked to develop a concept for a series of concerts that would serve the purpose of engaging the African American community of New Orleans in the work of the Symphony in five major areas. In the area of community development, they would seek to create a communication network between the Symphony and the African American community, increase the African American audience participation at Symphony performances during the regular season, and begin a dialogue between neglected segments of the community where communication had been historically nonexistent. The project would prioritize the presentation of local artists, but also reach out to national artists as well. With regard to African American artists, the project would aid them in professional exposure to the media, community and other professional artists. The project would also seek to train beginning artists in career development, stage presence, technique improvement and media engagement, and provide opportunities for these new artists to work with major orchestras, choreographers, composers, arrangers and orchestrators, vocal coaches, and conductors. Finally, the project would educate the community in the diversity of African American talent, the cultural heritage of “Black America,” and various performing art forms. The program would be titled *Symphony in Black* (Symphony in Black Committee, ca. 1980).

The first *Symphony in Black* was held on May 22, 1980 at the New Orleans Theatre of Performing Arts. The concert was conducted by Gary Sheldon, assistant conductor for the New Orleans Philharmonic Symphony Orchestra. The concert also featured the New Orleans Black Chorale, a group organized specifically for the occasion, under the direction of Hogan’s uncle, Edwin Hogan. The concert featured prominent local artists: Richard Harrison (flutist-composer),
Moses Hogan (piano), the Ellis Marsalis Trio, the Youth Inspirational Choir and the Gospel Soul Children. The concert was very diverse, featuring works by Louis Lewandowski, Ludwig von Beethoven, William Dawson, Edwin Hogan, Franz Liszt, Margaret Douroux, James Cleveland and program participant Lois Dejean. The program also premiered two works by program participants: *Claudia and Kristen* by Richard Harrison and *A Ballade for Symphony Orchestra and Jazz Trio* by Ellis Marsalis (New Orleans Philharmonic Symphony Orchestra, 1980; See Figure 5).

![Symphony in Black Advertisement, May 1980. Moses Hogan Archives, Amistad Research Center, Tulane University, New Orleans, LA.](image)

The event was described as “a historic occasion not only for the city but for the Symphony as well” by Mayor Dutch Morial (Nolan, 1980). According to Nell Nolan, a Times-Picayune reviewer of social events, the sedate mood of the evening soon gave way to hand clapping and shouting as the program progressed. It was one of the largest African American social events of the year, having such figures as Lillian Dunn Perry, noted New Orleans
community musician and leader of the B Sharp Music Club and Dillard University Alumni Association; Paul Morton, program soloist and now internationally known pastor of New Orleans’ largest church, Greater St. Stephen Full Gospel Baptist Church; and Mayor Dutch Morial and family (Nolan, 1980). Popular New Orleans music critic Franz Gagnard gave a very favorable review of the evening and judged it a success (Gagnard, 1980).

According to numerous documents in the archives, Hogan was a major force behind the success of the program. He worked tirelessly to solicit funds, organize fundraisers, provide publicity and secure performers. His role in the success of the program did not go unnoticed. As one paper reported,

Because of Hogan, for the first time ever, a major cultural event in New Orleans had a black producer/director and promoter. Without question it was Hogan’s intermediary role and undaunted belief in the symphony committee’s idea that made it a wonderful gift of classical, jazz and gospel music that was enthusiastically accepted by a highly appreciative, predominantly black sell-out audience (Thanks for the symphony!, 1980, Sec. 4, p. 1).

The Symphony decided to continue the program the next year on May 22, 1981 at the New Orleans Theatre of Performing Arts, this time inviting national talent Roscoe Lee Brown as Narrator and Colenton Freeman, noted tenor, to sing in Symphonic Spirituals arranged by Hale Smith. The program also featured the New World Ensemble, Hogan’s own chamber ensemble that he formed in 1980. The program included works by African American composers William Grant Still, local musician Roger Dickerson, Charlie Smalls, and Alvin Batiste, with selections from Porgy and Bess by George Gershwin.

Though the program still focused on African American styles of music, the genres of music represented included classical, jazz, opera and musical theatre. This second production of Symphony in Black sold out just as the first one had, but this time there were problems during the performance that took away from the audience experience. Gagnard (1981) noted that the
performance was not well organized. There were large spaces between sets, the microphones were not consistent and technical aspects of the performance were not well coordinated, leading to a loss of audience attention.

In preparation for the third season, Hogan and the committee assessed their progress toward the original goals of the project. The first two concerts had been sold out, they had effectively established a communication network between the Symphony and the African American community and had established a dialogue between members of the New Orleans community and the Symphony. They had brought in local artists with limited performing opportunities and national artists with proven records. The original purpose of establishing a larger African American presence at Symphony performances had also been accomplished (New Orleans Philharmonic Symphony Orchestra, ca. 1982).

*Symphony in Black* returned for a third year on May 26, 1982 in the same venue, this time featuring the talent of artists closer to home with a tribute to Duke Ellington. Wynton Marsalis performed on trumpet and Ellis Marsalis performed on piano. Participating choral ensembles included the New Orleans Black Chorale, the Dillard University Concert Choir, the New World Ensemble and the Xavier University Choral Ensemble. Word of the project’s success was spreading and caught the attention of the Dallas Symphony Orchestra who established the program there in 1983 (Dallas Morning Herald, ca. 1982) with further projects being developed in Chicago and New York.

In 1984, Hogan revamped *Symphony in Black*, changed its name to *Great Performances* and presented the new program at the Orpheum Theatre on May 3, 1984. Rather than focusing on bringing in the African American community, Hogan wanted to expand the target audience to include all music and art lovers of the Greater New Orleans community (Gagnard, 1984). The
guest conductor for the performance was Isaiah Jackson, then music director of the Flint and Anchorage Symphony Orchestras and Associate Conductor of the Rochester Philharmonic Orchestra. Ossie Davis, a prominent African American actor, was also featured as Narrator for the premier of *The Negro Speaks of Rivers*, a work based on a poem by Langston Hughes. The piece was composed by Hogan, orchestrated by his former piano teacher at NOCCA, Bert Braud, and sung by his own group, the New World Ensemble. Geraldine Wright Washington, Dwayne Lee, and Ivan Griffin were featured musicians on the program and Eric Dwight Franklin was the pianist for the occasion. The program included works by Hector Berlioz, Igor Stravinsky, George Walker, and Camille Saint-Saëns (New Orleans Philharmonic, 1984).

Gagnard once again covered the performance. He observed that even though the genres covered were diverse, the program was still, “tightly knit, leaner and more purposeful” (p. 11). In comparison to Hogan’s work with *Symphony in Black*, Gagnard judged that the *Great Performances* “was perhaps the neatest entry yet in the Hogan series of Philharmonic concerts, with a gentle charm and persuasion if no exciting peaks” (Gagnard, 1984, p. 11).

The next *Great Performances* took place on March 9, 1985 at the Orpheum Theatre. Michael Morgan was the guest conductor and jazz great Lionel Hampton rounded out the program with a group of original selections. The Orchestra performed excerpts from George Gershwin’s *An American in Paris*, excerpts from *Porgy and Bess*, and featured the New World Ensemble and vocalists Kevin Maynor, Sheila Gautreaux and Josephine Dean (New Orleans Symphony Orchestra, 1985).

The third *Great Performances* took place on February 22, 1986 at the Orpheum Theater in the largest concert of the series. The orchestra, under the direction of Andrew Massey, performed *Scenes from the Life of a Martyr (To the Memory of Martin Luther King, Jr.*)*. African
American opera singers Delcina Stevenson, Colenton Freeman, and Debria Brown performed, and Judge Joan Bernard Armstrong narrated. Wynton Marsalis performed on trumpet, Jeffrey Watts on drums, Robert Hurst on bass, Marcus Roberts on piano and James Carter on saxophone in excerpts from “Hot House Flowers,” “For All We Know,” “Lazy Afternoon,” “D’Jango,” and “I’m Confessin’ (That I Love You).” Choirs from Southern University and Heritage Ensemble, both of Baton Rouge, and the New World Ensemble and Con Brio Ensemble of New Orleans joined to perform as a mass choir for the event (New Orleans Symphony Orchestra, 1986a).

The Symphony in Black and Great Performances series had initially proven to be an effective way to secure funds for the organization, but documents indicate that profits from the series declined drastically between 1980 and 1984. The initial profit from the series of $3,338.13 in 1980 had dropped to -$922.25 in 1984 (Debbie, 1985). Whether the shift from Symphony in Black to Great Performances affected community support of the project is unclear, however the lack of profit from the series led Hogan’s association with the Symphony to end on a sour note.

For the 1985 program, the fundraising committee was unable to raise sufficient funds to support the program, leaving Hogan to scramble for funds in the few weeks leading to the program while still organizing all other aspects of the upcoming performance. Following the 1986 performance, Hogan would ask for his expected compensation for his efforts several times, only to be told that the program was in the red by $2000 and there were no funds left to pay him for his work that year. He was forced to take out short-term loans while continuing his negotiations with the Symphony. The communication became so tense, that Hogan chose to end his association with the Symphony as the Community Projects Director (Hogan, 1986a; Hogan 1986b; Hogan 1986d).
I grew up in an African American Baptist Church – I was always interested in the a cappella compositions that the choir would sing…Within a service, the choir would sing anthems, spirituals, gospel music, anthems, metered, everything. And so I was always motivated by the spiritual arrangements, which were the a cappella arrangements. Well that started my initial interest in choral music, not thinking that I would ever have a career as a choral writer, because I was trained as a pianist for most of my career. But there was always an interest in the vocal aspect. (Hogan as cited in Romey, 2002)

It is no wonder that Hogan’s participation in piano competition began to diminish in the early 1980s. In addition to the conflict with AMSA and his work with the New Orleans Symphony, he had begun to branch into another venture, choral music.

In 1980, the priest of St. Luke’s Episcopal Church in New Orleans asked Hogan to arrange an afternoon cultural program highlighting the American Negro Spiritual (Stroup, 1992). He called ten respected New Orleans musicians to perform for the program: Marilyn Bernard, Junealee Populus, Martha Francis, S. Carver Davenport, Raymond Boseman, Ernest Paul, Mitchell McCarthy, Lula Elzy, his sister Wilhemina Hogan and his uncle, Edwin Hogan (Hogan, ca. 1980). Hogan had planned to only play the piano, but the group needed a conductor, and so this phase of his life began (Stroup, 1992).

The small ensemble presented the program of spirituals on August 17, 1980 at First United Methodist Church in New Orleans, Louisiana (New World Ensemble, 1980). Hogan had high hopes for the performance and planned for it to be on the same scale as Symphony in Black, which he had produced earlier that year. He also planned for the performance to set “a precedent for future presentations keeping the heritage, beauty, and continuing relevance of the American Negro Spiritual alive” (New World Ensemble, 1980).

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5 For a full list of the New World Ensemble’s performances, see Appendix B.
The able and versatile ensemble quickly expanded its repertoire beyond that of the spirituals and after taking on more engagements, the group named itself the “New World Ensemble.” On January 24 of the following year, the new ensemble performed with soprano LaVergne Monette, tenor Reginald Williams, flutist Richard Harrison, and the New Orleans Symphony in a Mostly Mozart concert at the UNO Performing Arts Center (Free Concert, 1981). In May of 1981, the ensemble garnered community attention when it performed on the second Symphony in Black concert. Later that year, on August 9, the ensemble, now marketed as a chamber choir, was joined by Ellis Marsalis to host America Sings, a concert of music by American composers Howard Hanson, Randall Thompson, Duke Ellington, and selections from A Chorus Line (Monday, 1981).

In 1982, the Ensemble began to perform regularly. Hogan’s connection with the New Orleans Symphony opened the door for the young ensemble to perform twice with the Symphony that year: once in May for the third Symphony in Black and again in December for a concert at Tikvat Shalom Synagogue, performing pieces from Porgy and Bess (Times-Picayune, 1982).

Participating in large-scale concerts became the norm for this group. On January 15, 1983, the group performed in a special tribute to Dr. Martin Luther King, Jr. featuring noted composer, arranger of spirituals, conductor, and actor Jester Hairston. The concert also featured JOY, a gospel ensemble from Detroit, Michigan who premiered the choral work “A Dream.” They performed at the Orpheum Theatre with the New Orleans Symphony in a concert of Gershwin music (Times-Picayune, 1983). Later that year, a community organization of local influential African Americans, I’ve Known Rivers, and Tulane University sponsored two free concerts of works by Johannes Brahms, Randall Thompson, Frederick Hall and traditional
spirituals for the Ensemble, one being in conjunction with the New Orleans Black Chorale (Calendar, 1983).

The Ensemble’s participation with the New Orleans Symphony continued into 1984 with Great Performances in May of that year. The 1984 World’s Fair, held in New Orleans, presented an Afro-American Pavilion named “I’ve Known Rivers.” It was on that world platform that the Ensemble premiered a work by prominent New Orleans musician Roger Dickerson, Afro-American Celebration, performed excerpts from Scott Joplin’s Treemonisha and Robert Ray’s Gospel Mass, and African American spirituals (New World Ensemble, 1984) (See Figure 6).

Figure 6. New World Ensemble ca. 1984. Moses Hogan Archives, Amistad Research Center, Tulane University, New Orleans, LA.

In 1985 and 1986, the group performed with the Great Performances. They were featured in “His Light Still Shines,” a citywide tribute to Dr. Martin Luther King, Jr. at the historic St. Louis Cathedral in the New Orleans French Quarters where they premiered Hogan’s work “His Light Still Shines” (not to be confused with his later published work under the same name in 1999) (Louisiana State Museum, 1986). When Hogan took the position of Assistant Professor of Music at Dillard University, the Ensemble began to engage in performances for and with the
University, including one in 1986 with a faculty and staff choir in a program of organ works by African American composers (Dillard University, 1986c).

By this time, the roster had grown to include Germaine Bazzle, Ruenette Delone, Thomas Hebert, Kay Horn, Stephen Lee, Mary Mayo, Barbara Murray, Gaylord Raymond, Nathaniel Richards, Harold Seals, Cynthia Sheldon, Karen Simmons, Zenobia Stewart, Brian Stratton, Robert Vaucresson and Florence Wicker. Of the original ten members, Raymond Boseman, Carver Davenport, Martha Francis, Ernest Paul, and Wilhemina Hogan (now Stroughter) remained (Dillard University, 1986c). The collection of a small group of very talented African American musicians dedicated to singing choral music in a variety of genres was unique in New Orleans and they began to gain notoriety. They were invited to participate in a Choirs of Christmas series with WYES TV12 in November of 1986 (Woodward, 1986) and performed on a Christmas concert with Hogan at the upscale Federal Fibre Mills condominiums (First at Federal Mills, 1986).

1987 was another year of big performances. They performed a Black history program at St. Mark’s Fourth Baptist Church (James, 1987) and appeared at two conferences. The first of the two was a mass meeting of the National Association of Negro Musicians at Dillard University, a major event with performances from top African American musicians in the city and attended by the President of Dillard University, Samuel Dubois Cook, and some of the city’s highest ranking officials, including Mayor of New Orleans, Sidney J. Barthelemy (National Association of Negro Musicians, 1987). They were to offer musical selections before the city’s officials again in August at Women and the Constitution: The Unfinished Agenda, an event sponsored by the New Orleans Commission on the Bicentennial of the Constitution and the Women’s Conference Steering Committee (New Orleans Commission, 1987).
In June of 1989, Hogan was still best known for his work with the New Orleans Symphony (Murray, 1989), but the New World Ensemble had become a major part of the New Orleans music scene. The Ensemble returned to St. Luke’s Episcopal Church on May 3, 1991, the place where they had joined together informally eleven years earlier to present an afternoon concert of spirituals. This time they performed in concert with the Jackson State University Chorale in a concert of music of African-American composers (Hogan, 1991). Hogan had developed a strong relationship with Trinity Church Episcopal and would perform many concerts in that venue. On August 11, 1991, they performed in concert with world-renowned countertenor Derek Lee Ragin, a close friend of Hogan (Trinity Church Episcopal, 1991).

There were other major performances in store for the performers that year. The New World Ensemble presented a concert of spirituals at Southeastern Louisiana University on October 20, 1991, three of which were arranged by Hogan (Southeastern Louisiana University, 1991). Later that year, Hogan’s organization, Festival of Choirs, and the Schomburg Center for Research in Black Culture in New York presented Music of African-American Composers Series I at Carnegie Hall on August 25 (Festival of Choirs, 1991). The concert featured famed soprano Cynthia Haymon, jazz musician Ellis Marsalis, and countertenor Derek Lee Ragin, with Hogan on piano, William Warfield as narrator, and Roland Carter as guest conductor. Other choirs featured on the program included Morehouse College Glee Club, the Ebony Ecumenical Ensemble of New York, the Dillard University Concert Choir, Ric-Charles Choral Ensemble of Plainfield, New Jersey, the Jackson State University Chorale, the Southern University Choir and Voices of Freedom Ensemble.7

7 The Voices of Freedom Ensemble was another of Hogan’s choral organizations. It was formed in 1991 and performed with the New World Ensemble in the majority of its
The Ensemble’s schedule became much busier in 1992. In that year, they performed for
the following high profile engagements: a concert featuring the music of African American
composers with the New Orleans Civic Symphony with the Voices of Freedom (New Orleans
Civic Symphony, 1992); the *Music of African American Composers Series II* at Morehouse
College in Atlanta, Ga. (Festival of Choirs, 1992a), Carnegie Hall in New York (Festival of
Choirs, 1992b), and Orchestra Hall in Chicago, IL (Festival of Choirs, 1992c); a concert for the
National Black Music Caucus of the Music Educators Biennial National Conference (Music
Educators National Conference, 1992); a recital for Southeastern Louisiana University’s annual
Fanfare festival (Southeastern Louisiana University, 1992); *An Afternoon of Choral Music:
Highlighting a Tribute to the Negro Spiritual* at Cathedral of St. Louis King of France in New
Orleans (Festival of Choirs, 1992d); and the dedication of the Ernest N. Morial Convention
Center (Ernest N. Morial Convention Center, 1992). They also completed a recording of
spirituals with Derek Lee Ragin that contained seven original arrangements by Hogan (Ragin &
Hogan, 1991). That year also marked a first for the Ensemble: an international performance. The
group traveled to Lyon, France with Ragin to perform at the 10th Festival de Musique Sacré du
Vieux Lyon (Ragin, 1992).

In late 1992, Hogan introduced another ensemble, the New Orleans Heritage Ensemble
(Hogan, 1992a). This group, composed of members from the New Orleans Black Chorale and
the New World Ensemble, performed for a few engagements independently but would perform
mainly with the New World Ensemble on every program that featured spirituals. Archival
documents also show a progression from programs of diverse genres, to programs of mainly
spirituals, and finally to programs of mainly spirituals arranged by Hogan himself.

performances, all of which dealt primarily with music of African American composers and most
frequently spirituals.
By 1993, the focus of the music of the group had narrowed. On the second program that year, the information about the group read thus: “The ensemble seeks to preserve the rich cultural traditions of the African-American choral idiom. The repertoire of the ensemble ranges from music in the classical tradition to the ethnic and contemporary compositions” (Festival of Choirs, 1993a). The 1993 performing season consisted of several performances geared toward that purpose: Martin Luther King, Jr. annual concert at Dillard University (Hogan, 1992); An Evening of Choral Music at Metairie Baptist Church, Metairie, Louisiana (Festival of Choirs, 1993a); Heritage Festival of Negro Spirituals in Baton Rouge, Louisiana (Festival of Choirs, 1993a); a joint concert of Negro Spirituals with eight other choirs at the New Orleans Baptist Theological Seminary (Festival of Choirs, 1993a); a Festival of Negro Spirituals at the New Orleans Baptist Theological Seminary (New World Ensemble, 1992); a concert with the New Orleans Symphony Chorus and Orchestra (Hogan, 1993a); and the final performance for the New World Ensemble, a benefit concert for the Oakland Boys Choir at Trinity Church Episcopal, New Orleans, Louisiana (Hogan, 1993a).

The New World Ensemble began as a chamber group that performed a variety of repertoire. Over time, the group began to perform more spirituals. This shift in the focus of the group led Hogan to make changes that would solidify the group’s new purpose and that would launch him into a new phase of his career.

**Hogan as Conductor: The Moses Hogan Chorale (1993-1999)**

The Chorale came to Morgan [State University] a year or so before I met Moses…and the fact that they were doing what they were doing at that age was really remarkable to me. (Louis Davis interview, 2014)

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8 For a full list of the Moses Hogan Chorale’s performances, see Appendix B.
The joint schedule of the New World Ensemble and the New Orleans Heritage Ensemble indicated boldly that on February 27, 1993 the groups would move in a new direction. That direction would be to focus on performing Hogan’s arrangements and to merge both groups to create the Moses Hogan Chorale (Stowe, 1995) (See Figure 7). Hogan was following the precedent of other famous arrangers of spirituals such as Hall Johnson, who had also formed a group to perform his own arrangements of spirituals (Thomas, 2007). The new group picked up where the New World Ensemble and the New Orleans Heritage Ensemble had left off, making its debut at a Martin Luther King, Jr. Ecumenical Service at Dillard University (Moses Hogan Chorale, 1993).

![Moses Hogan Chorale ca. 1995. Personal collection of Ernest Battle.](image)

Hogan’s group was composed of some of the finest musicians in New Orleans and would eventually include musicians from around the country. The group included bus drivers, administrators, jazz musicians, choral teachers, university instructors and college students (personal recollection) (See Figure 7). A few of the members performed regularly as soloists during performances. These members were Brian Stratton, a full-voiced, versatile tenor, Bridget
Bazile, a nationally acclaimed soprano, Germaine Bazzle, a high school choral instructor and well-known jazz musician, and Mary Mayo, an international jazz vocalist (Moses G. Hogan Chorale, 1993). Other nationally recognized African American performing artists would be featured in Chorale performances as well: flautist Kent Jordan, soprano Angela Brown, mezzo soprano Marietta Simpson and, of course, countertenor Derek Lee Ragin (See Appendix B).

The Chorale would take on the annual performances of the New World Ensemble and continue to create new opportunities to perform spirituals. From 1993 through 1999, the Chorale would continue to perform in concert with Derek Lee Ragin (Moses Hogan Chorale, 1993; North Carolina Music Educators Association, 1994; First Presbyterian Church, 2000; Austin Peay State University, 1995; Westminster Presbyterian Church, 1995; Fanfare, 1995; Festival International de Musique Classique, 1996), for programs at Dillard University (Moses Hogan Chorale, 1993; Cook, 1994; Moses Hogan Chorale, 1993; Moses Hogan Hogan Chorale, 1995c; Dillard University, 1997a; Moses Hogan Chorale, 1997; Dillard University, 1998), and at other venues in Louisiana (Moses Hogan Chorale, 1993; LSU School of Music, 1993; Festival of Choirs, 1993b; Festival of Choirs, 1993c; National Association of Negro Musicians, 1994; Morial Inaugural Committee, 1994; Louisiana Home and Foreign Mission Baptist Convention, Inc., 1994; Moses Hogan Chorale, 1994; Festival of Choirs, 1994; Moses Hogan Chorale, 1995a; Moses Hogan Chorale, 1995b; Fanfare, 1995; American Choral Directors Association, 1995b; Festival of Choirs, 1995a; Festival of Choirs, 1995b; Northlake Performing Arts Society, 1997; Moses Hogan Chorale, 1997; Amistad Research Center, 1997; City of New Orleans, Louisiana, 1998; Phi Mu Alpha Sinfonia Leadership Conclave 1998, 1998; Mayor Marc H. Morial & The Music and Entertainment Commission of New Orleans, 1998; Moses Hogan Chorale, ca. 1999;
Hogan had gained national attention in the late 70’s and early 80’s as sought after pianist. His reputation as a conductor and musician in the city continued to grow into the 1990’s. With his new ensemble, a clear purpose, and forty-two members now on the roster, Hogan would be confronted with the task of establishing himself as a conductor outside of New Orleans.

He made a major move in that direction when the Chorale performed for the 1994 American Choral Directors Association (ACDA) Southern Division Convention in Knoxville on March 12, 1994. So impressed was the audience by the performance that a few weeks later, the Chorale was invited to perform for an in-service conference hosted jointly by the Music Educators National Conference (MENC) Southern Division and the North Carolina Music Educators Association (NCMEA) in Winston-Salem in November, 1994 (McRainey, 1994). Gene Brooks, then National Executive Director of ACDA, also recommended the choir for inclusion in the National Convention to be held in Washington, D. C. the following year (Price, 1994). In addition to the recommendation to perform at the national convention, the Chorale received many letters of commendation from choral directors who had been in attendance (Stegall, 1994; Warren, 1994; Lane, 1995).

André Thomas, a world famous choral conductor, was in the audience for the concert in Knoxville as well. In preparation for the Texas All-State of the Texas Music Educators Association, he requested 6,000 copies of one of the pieces performed that evening, “Elijah Rock.” Hogan was unable to reproduce such a large number of copies and was directed toward Hal Leonard Publishers. The success of “Elijah Rock” prompted the publishing company to offer
to publish more of his works, and so began his relationship with Hal Leonard as the exclusive publisher of his works (Romey, 2002).

The publishing of his works and the performances for the NCMEA and the national ACDA conventions had major implications for Hogan and the Chorale. They were inadvertently positioned to break down stereotypes about African American choral groups that Hogan may not have even known existed. Frank Williams, President of NCMEA wrote to Hogan:

You see, I knew that you would be received in such a positive manner…I am so glad that you said yes. It was real important to have an African American performance group of the ‘highest calibre’ perform for our membership…You tore down many negative expectations that others have of black singing groups. The tone was exquisite, the programming interesting and varied and the quality was most exciting. (Williams, 1994)

Despite the caliber of the Chorale’s performance, negative stereotypes about African American groups had led many conference attendees to avoid their performance. Victor Hébert, Professor of Music at Fayetteville State University in Fayetteville, North Carolina was moved by the performance and disappointed at the conference attendees’ lack of interest in attending the concert:

It was especially significant that some purposely missed the performance because of preconceived notions about your group (All Black, not attached to one of the major universities such as The University of Alabama, etc) and what might be the caliber of musicianship. The Angels of God in those empty seats carried the spirit of your performance to EVERY attender at the convention (over 2000). Every place I went, in restaurants in town away from the convention site, in workshop sessions, in the exhibit hall, people were being witnessed to and convicted because of your performances…The only comments that could be uttered about your performance was “Awesome.” (Hébert, 1994)

So moved was Hébert by the performance that he invited the choir to perform in Fayetteville the following year around the time of their scheduled performance at the National ACDA Conference in Washington, D. C. He also offered to introduce the group to many large
audiences in the area. Though documents do not show whether this performance materialized or not, it is clear that the Hogan was beginning to make his mark in the choral music world.

At the national ACDA Convention in Washington, D. C., the Chorale performed twice at the Kennedy Center: once alone and again in a joint concert with the William Hall Chorale of Los Angeles, California and the Brazeal Dennard Chorale of Detroit, Michigan to perform Kirke Mechem’s “Songs of the Slave” (American Choral Directors Association, 1995a; Whitten, 1995; Moses Hogan Chorale, ca. 1995). Lynn Whitten, Chairperson for the 1995 convention was strongly impressed with the performance. She wrote to Hogan,

> What an incredibly strong and dynamic concert; it was breathtakingly fabulous! On your segment of the concert, the choices of literature were fascinating; the whole of your singing was truly wonderful music-making; and the display of talents was dazzling. Your performance was alternately excitingly brilliant and deeply moving, a real coup for you, your singers, and your community. Wow, what an audience response!” (Whitten, 1995)

The performance prompted invitations to perform at Chapelwood United Methodist Church (Davis, 1995); Cherry Creek Presbyterian Church in Englewood, CO (Brown, 1995), First Baptist Church of Baton Rouge, LA (First Baptist Church of Baton Rouge, 1995), and Cross Street A.M.E. Zion Church, Middletown, CT (Graham, 1995). Of all the invitations, the most notable one came five months later; the Chorale was selected to represent the United States of America at the Fourth World Symposium on Choral Music and World Choirs Festival in Sydney, Australia in August of 1996.

A choir had already been chosen to represent the United States, but Ron Smart, Artistic Director of the World Symposium on Choral Music, was so determined to have the Chorale participate that he requested and received a special dispensation to bypass a one choir per country rule and include the ensemble in that year’s festival (Hogan, 1996). For the Symposium, it was the first time an African American choir had been represented and for the Chorale, it was
the first time they had attended and performed as a group at a festival (Hogan, 1996). The aims of the Symposium were: 1) to present a one-week world choral symposium and festival in Sydney that would be one of the major cultural events in Australian performing arts history, 2) to attract conductors, singers, composers and educators from around the world to Sydney for the global music event, 3) to present an international choir symposium of the highest standard and interest, featuring the world’s most important choral conductors, composers and educators presenting workshops, seminars and master-classes, 4) to bring the world’s finest choirs to Sydney to perform in concerts of excellence in the Sydney Opera House, the Sydney Town Hall and Sydney’s churches and cathedrals, 5) to provide an opportunity for Australian singers and conductors to experience excellence in choral performance from the world’s finest choirs, 6) to attract representation from the world-wide music industry to Sydney for a major international music expo, and 7) to stimulate a surge of interest in choral music among the Sydney and Australian public by presenting choral music at its very best, thus developing increased audiences Australia-wide (Fourth World Symposium on Choral Music, 1996).

According to Bill Smart, Honorary Artistic Director of the Symposium, the performances were well received by the audience (Smart, 1996). The recording of the performance indicates the same. There was thunderous applause for seventeen to thirty-two seconds following each number and a final applause of undetermined length that was cut from the recording abruptly at 2 min 17 sec while still at its apex (Hogan, 1996).

The Chorale continued to make other performances in the meantime. Bill Green, President of the Southern Baptist Music Conference wrote to thank Hogan and the Chorale for performing at its 1996 Convention: “I have the highest admiration for you and your group. They display the very highest quality of singing and present themselves as professionals. The choral
sound is the finest I have ever heard and the expression of the music is beyond compare” (Green, 1996).

As they were gaining notoriety on the world music stage, Hogan and his Chorale were already well known and respected among African American musicians. A review of the Chorale in the Chicago Crusader began with the words, “The widely acclaimed Moses Hogan Chorale of New Orleans, Louisiana, under the expert direction of Moses Hogan, one of Americas’ [sic] notable African-American musicians and conductors” (Stowe, 1995). Of the singing, the reviewer remarked “there was a unity of conception and rapport in execution not always present with chorale [sic] ensembles like this one. It was choral music at its level best. To this writer, the best performance of the season” (Stowe, 1995).

The Chorale completed three recordings as well: *The Choral and Vocal Arrangements of Moses Hogan Vol. 1* (1995), *Battle of Jericho* (1995), and *The Best of the Moses Hogan Chorale* (1998). Some notable performances included a recording for the PBS special *The American Promise* in 1995 (Moses Hogan Chorale, 1995c), a performance and recording at the Sully Sur Loire Festival International de Musique Classique in Sully, France in June of 1996 (Festival International de Musique, 1996), and another performance for the ACDA National Convention in Orchestra Hall, Chicago on February 25, 1999 (Moses Hogan Chorale, ca. 1999). For a full list of notable performances, see Table 1 in Appendix B.

In its final touring season, the Chorale performed at the Herbst Theater in San Francisco, CA to a large, receptive audience. One reviewer was impressed that the group, ranging in age from 19 to 69, represented diverse backgrounds and occupations. She also noted, “the chorale preserves and celebrates a unique African American musical heritage while transcending racial and ethnic boundaries through collaborations with choirs from various cultural traditions,
seeking to foster greater understanding among people from diverse backgrounds” (Los Angeles Sentinel, 1999). Another reviewer spoke highly of the concert, which would be their last touring engagement,

From the first chord of their appearance in the Los Angeles Master Chorale series at the Dorothy Chandler Pavilion Sunday, one was mesmerized by the gorgeous, subtly blended sound that these 33 voices made. They have great dynamic control and a natural, unexaggerated sense of swing, able to sail through the most complicated arrangements that their leader served up. They will be missed. (Ginell, 1999)

The performance of the Chorale and the work it had done was so powerful and profound, that Oakland, Richmond, Berkeley, San Mateo, East Palo Alto, Palo Alto, and San Francisco, CA proclaimed November 20 to be “Negro Spirituals/Moses Hogan Chorale Day” (Oakland Post, 1999).

The performance marked the last concert for the Moses Hogan Chorale outside of New Orleans. The last performance of the group would be in January of 2000 in a concert of vocal and choral works by Hogan (Loyola University College of Music, 2000). One month later the Chorale won an award for Best Choral Presentation at Trinity Church Episcopal in 1999 (Big Easy Entertainment Awards, 2000). After years of performing locally and touring internationally, it was time for Hogan to embark on his last and final musical venture. As wonderful as the experience had been professionally for Hogan, members of his ensembles remembered the experience fondly as well.

In February of 2014, I had the privilege of being in concert with former members of Hogan’s ensembles at Trinity Church Episcopal, a church where many of the organization’s local performances had been held. After our rehearsal, I noticed a former member of the Chorale walking slowly down the aisle, leaning heavily on her cane. She slowly examined the sanctuary with a faint smile on her face, her eyes lingering on the ceiling, the pews, the walls, and the floor.
Our eyes met and her smile became broader as she said, “Singing with this group was the most wonderful time in my life” (personal communication, February 14, 2014).

**Hogan as Clinician and Guest Conductor (1990-2002)**

When he made his smash debut, I guess that was ’95 at the American Choral Directors Association…and the group just took the place by storm and my advice to him at that point was “Ride this train while it’s running…” While he was hot I wanted him to take advantage as much as he could. The problem there, I hope I didn’t cause him to overwork himself. (Roland Carter, personal interview, 2014)

Hogan did not stop conducting his own ensemble after retiring the Moses Hogan Chorale, but once his music began to reach a broader audience, he became a highly popular guest conductor and clinician. Between 1990 and 1994, documents show five local conferences where Hogan provided assistance or directed a mass choir (St. Luke’s Episcopal Church, 1990; Louisiana Weekly, 1992; Kerr, 1992; National Baptist Convention, U.S.A., Inc., 1994; Division of Church Ministries, New Orleans Baptist Theological Seminary, 1994). The success of the Moses Hogan Chorale’s performances at the March 1994 ACDA Southern Division Convention in Knoxville, the November 1994 North Carolina Music Educators Association Southern Division In-Service Conference, and the March 1995 ACDA National Convention catapulted Hogan onto the choral music scene in a major way. In addition to the Chorale’s leap onto the international stage, Hogan was increasingly in demand for appearances at clinics and conferences.

His first invitation to conduct for a conference outside of Louisiana was at the Southern Baptist Theological Seminary’s 35th Annual Church Music Institute on October 19, 1995, where he was a clinician and guest conductor (Southern Baptist Theological Seminary, 1995). Only a few days later, on October 21, he was in Minneapolis, MN conducting his piece “Battle of

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9 For a full list of the Moses Hogan’s workshop, festival and conference engagements, see Appendix B.
Jericho” in its Midwest premier (Brunelle, 1995). The following year, in addition to serving as a clinician at choral festivals (Marygrove College Department of Music, 1996), Hogan conducted six arrangements of spirituals with the world famous Mormon Tabernacle Choir in April of 1996 (Salt Lake City Debut, 1996) (See Figure 8).

Figure 8. Hogan Directing the Mormon Tabernacle Choir, April 1996. Moses Hogan Archives, Amistad Research Center, Tulane University, New Orleans, LA.

In 1997-1998 his schedule grew consistently. In January, he served as the All-College Chorus Conductor for the Georgia Music Educators Association (Georgia Music Educators Association, 1997). In March he was in Myrtle Beach, South Carolina as a conductor and clinician at the Sonshine Plus Music Celebration. In May, he was the guest conductor for the Chattanooga Choral Society for the Preservation of African American Songs’ Annual Spring Concert (Chattanooga Choral Society for the Preservation of African American Songs, 1996). He was back in Louisiana with his Chorale as guest conductor for the Northlake Performing Arts Society’s Songs of the American Spirit (Northlake Performing Arts Society, 1997). In 1998 he conducted workshops at the 26th Annual Choral Directors and General Music Teachers’ Workshop at Alma College in Grand Rapids, MI and brought along his Chorale to perform
(Michigan School Vocal Music Association, 1998). He was also the Tulsa Public Schools’ Metro High School Honor guest conductor (Tulsa Public Schools, 1998).

In 1999, he was guest conductor for the 28th Annual University of Southern Mississippi Choral Conductors Conference’s Junior and Community College All-State Choir in Hattiesburg, MS (University of Southern Mississippi, 1999), for the Waldorf College Festival Spirituals in Forest City, IA (Festival of Spirituals, 1999) and for a joint concert between Peace Lutheran Church and Friends Congregational Church of College Station, TX (Whitmarsh, 1999). He was also a clinician for the Hal Leonard Corporation and Pepper of Valley Forge’s “Choral Magic” and was the special guest for First Baptist Church’s Composer Weekend in Decatur, GA (First Baptist Church, 1999).

Hogan’s popularity exploded in 2000, having a total of 27 documented engagements. High profile guest conductor engagements included: the Kentucky Music Educators Association All-State SATB Chorus (Kentucky Music Educators Association, 2000); the African American Music Gala of the Houston Ebony Opera Guild in San Jacinto, Texas (Houston Ebony Opera Guild, 2000); the Georgia Music Educators Association Senior High School 11-12 Mixed Chorus in Jonesboro, GA (Georgia Music Educators Conference, 2000); the Crescent City Choral Festival in New Orleans, LA (New Orleans Children’s Chorus, 2000); the Oklahoma Summer Arts Institute (Oklahoma Summer Arts Institute, 2000); the Bridger Conducting Symposium at Montana State University (Oeschger, 2000); the New York State Choral Director’s Guild and the New York State Chapter of ACDA Director’s Chorus (New York State Choral Directors’ Guild, 2000); The Sound of the Northwest (Sound of the Northwest, 2000); and the Escambia County School District’s High School All-County Chorus in Pensacola, Florida (Escambia County School District, 2000).
His schedule for 2001 was just as hectic, with engagements in Huntsville, AL; Lincoln, NE; Savannah, GA; Macon, GA; Torrance, CA; Saint Paul, MN; Pineville, LA; Evansville, IN, Langhorne PA; Fort Worth, TX; Winston-Salem, NC; Moline, IL; Galesburg, IL; Gulfport, MS; Oneonta, NY; San Antonio, CA; and Jackson, MS. He even appeared twice at Carnegie Hall with Field Studies International that year: once as the conductor of the Ohio and Michigan Youth Choirs and once as the conductor of the National Youth Choir (See Appendix B).

There is evidence in the archives of only two conference appearances by Hogan in 2002, which may be due to a gradual decline in his health. In October of 2002, he became gravely ill. His final work, “Music Down in My Soul,” was a gospel praise song commissioned by the Sixth Annual Symposium on Choral Music for The Michigan State University Children’s Choir under the direction of Mary Alice Stollak and was performed at that event (Romey, 2002). While maintaining his position as Artist in Residence at Loyola University and serving as guest conductor and clinician at festivals, conferences and conventions around the country, he was also molding his final choral group, the Moses Hogan Singers, to get exactly the sound he wanted in his arrangements and compositions.

**Hogan as Conductor: Moses Hogan Singers (1998-2002)**

Hogan: Loneka, I’m setting myself up to retire. I’m only going to tour with the choir for a few more years.
Battiste: Get rid of the choir? No, Mr. Hogan! You can’t!
Hogan: I have to. My schedule is too busy. I don’t want to do this for the rest of my life.
(personal communication, ca. 2001)

Hogan had been successful in developing a reputation as an arranger of spirituals and a choral conductor. His music had matured along with the members of the Chorale and he was prepared to move professionally in yet another direction. Many of his singers had been with him

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10 For a full list of the Moses Hogan Singers’ performances, see Appendix B.
since the 1980s. The natural process of aging had contributed to the richness of the singers’ voices but for many had also created problems with intonation and vibrato. He wanted to arrange and perform pieces with more complex harmonies that required precise intonation and less vibrato than some of the singers were able to give. The touring schedule was leaner but such that he needed singers who were capable enough to sing his material and whose schedules were flexible enough to allow them to travel frequently. His new group, which included some of the members of the Chorale and a fresh wave of young voices, was called The Moses Hogan Singers.

The Moses Hogan Singers was organized in 1998 and debuted on January 15, 2000 in a concert entitled The Vocal and Choral Works of Moses Hogan at Loyola University in New Orleans, where Hogan had been Artist in Residence for two years (Loyola University College of Music, 2000). Seven months later, the group visited Greece, Germany, Switzerland and Spain with Barbara Hendricks (Hogan, 2000). In January of the following year, the group performed for another concert of Hogan’s works at Loyola University (Loyola University College of Music, 2001), and participated in another European tour with Hendricks in December of 2001 (personal experience) (See Figure 9).

Figure 9. Moses Hogan Singers ca. 2002. Personal Collection of Louis Davis, Jr.
The Singers’ schedule included more recordings than the Chorale’s but fewer performances. The group produced six recordings: *Negro Spirituals – Moses Hogan & Moses Hogan Singers with Derek Lee Ragin* (1996), *A Home in that Rock* (1999), *Give Me Jesus: Spirituals with Barbara Hendricks* (1999), *Deep River* (2002), *Moses Hogan Choral Series 2002* (2002), and *This Little Light of Mine* (2003). The singers performed at Oberlin College in Oberlin, OH on February 6, 2001 (Potter, 2001); El Camino College in Torrance, CA on March 23, 2001 (El Camino College Center for the Arts, 2001) and at Hillcrest Church in Dallas, Texas on October 28, 2001 (Hillcrest Church, 2001). They also performed a special concert for the victims of September 11 at Trinity Episcopal Church in New Orleans on December 30, 2001 (Trinity Church Episcopal, 2001) and returned to the Herbst Theatre in San Francisco on April 13, 2002 (San Francisco Performances, 2002), the last touring spot of the Moses Hogan Chorale three years earlier. The final performance of the Singers was held on October 19, 2002 at Calvin College in Grand Rapids, MI (Davis, 2006). This was the first concert of any Moses Hogan choral ensemble that was conducted without Hogan in attendance and also marked the end of his musical career.

During the week before the performance, I had an uneasiness that I could not shake. The weekend of October 12, 2002, I had received a few unsettling calls from Mr. Hogan’s number regarding upcoming performances. It was clear that he would not be at the performance and I knew that something was terribly wrong. How could there be a performance of the Moses Hogan Singers without Moses Hogan?

Upon arriving at the hotel, several members congregated to discuss what could be wrong. It was obvious that some knew more than others and were reluctant to share. The group met for a rehearsal before the performance where we were informed that Mr. Hogan would not be in attendance and that his health situation was grave. We rehearsed in a daze and ended with a solemn prayer, unsure of what the future would hold for Hogan, for his legacy, or for the Singers. That night we performed to a packed crowd with all that was within us. We pulled from the depths of our being to represent Hogan’s aims with as much integrity as he would have demanded from us had he been there.

Moses Hogan passed away on February 11, 2003 at the young age of 46 from complications caused by a brain tumor. The legacy he left in his short time on earth is astounding. His music is still a standard part of the repertoire of choirs around the world,
festivals honor his work, and arrangers of spirituals have continued to add new life to the African American Spiritual.

At the close of the concert, we bowed and bravely walked from the stage. In my naiveté, I refused to allow myself to think that Mr. Hogan would no longer be with us. And although I was not ready to admit it to myself, I knew that a chapter in my life was closed and an era in the world of choral music had ended. (personal experience, October 2002)
CHAPTER 5: A SOUND IDEAL FOR MOSES HOGAN SPIRITUALS

My first experience in a rehearsal for the Moses Hogan Chorale was humbling to say the least. I had played the piano since the age of five and sang in choirs since the age of eight. Music was always one of the most important aspects of my life, so I was accustomed to being one of the most able musicians in the room. I had begun my freshman year at Dillard University approximately three months earlier and was already leading sectional rehearsals. I was sure of my musicianship and that I would excel in his group. After all, I was only seventeen years old and the Moses Hogan had asked me to sing in his choir.

When I arrived at the New Orleans Baptist Theological Seminary for the rehearsal, it was as if I had arrived at a family reunion where I knew no one. Everyone was laughing, talking, joking, and having a great time. Although everyone was welcoming, it was obvious that I was an outsider. Hogan passed out several pieces of music that I was sure I would sightread as well as anyone else there. I was unaware that I was sitting in the alto section with Germaine Bazzle, veteran music teacher and New Orleans jazz great; Carolyn Baumann, a graduate of Oberlin Conservatory; Jalonda Robertson, a well-known New Orleans musician; and Martha Francis and Colette Handy, a mother and daughter team that were well-respected musicians and music teachers in the New Orleans school system.

The group sightread each piece with ease, collectively incorporating nuances that I could not read well enough to include on the first reading of a piece. In the midst of what I perceived as an intense musical experience, the group never lost its congenial mood. Hogan seemed at ease and often appeared to be facilitating rather than directing the rehearsal. The rehearsal closed with a rousing version of “O Zinfandel” set to the tune of “O Christmas Tree.” I was highly impressed but completely overwhelmed and utterly intimidated. I vowed I would never return. It would be seven months before I would sing with Hogan again. (personal experience)

The members of the ensemble described above exhibited the same passion for preserving the tradition of performing African American spirituals with integrity and retain some of the lasting legacy of Moses Hogan. Through interviews with former members, I was able to piece together a context for and definition of the Moses Hogan sound ideal. In this chapter I will discuss themes that emerged from interviews with former members of Hogan’s ensembles and also forward a cohesive description of the sound ideal for Moses Hogan spirituals. This will be accomplished in two sections. In the first section I will set a context for understanding Hogan’s sound ideal by examining the ensemble members’ concept of ideal sound for the performance of Hogan’s arrangements, the rehearsal experience, the performance experience associated with
Hogan’s spirituals, the manner in which he arranged his pieces, and his methods for attaining his sound ideal. In the second section of this chapter, I will define the Moses Hogan sound ideal, highlighting elements of choral performance, namely choral tone, diction, blend, dynamics, intonation, tempo and rhythm, phrasing, and expression.

Descriptions of sound ideal included in this chapter are in reference to the Moses Hogan Chorale and the Moses Hogan Singers. The three major choral ensembles Hogan directed were the New World Ensemble (1980-1993), the Moses Hogan Chorale (1993-1999), and the Moses Hogan Singers (1999-2002). Although Hogan worked with the New World Ensemble longer than with any of his other choral groups, there is currently only one recording of the New World Ensemble available for purchase in comparison to three of the Moses Hogan Chorale and seven of the Moses Hogan Singers. Although the New World Ensemble participated in an international festival and several national performances during the thirteen years of its existence, the vast majority of their performances were local. In addition, the New World Ensemble ended in 1993, and no participants reported having heard the ensemble perform. Therefore, in order to shed more light on Moses Hogan’s sound ideal for his spirituals, descriptions regarding sound ideal are in reference to only the Moses Hogan Chorale and the Moses Hogan Singers. The concept of sound ideal developed in this chapter will lead to a deeper of understanding of how choral conductors and singers alike can prepare for the performance of Moses Hogan spirituals.

Participants

To shed light on Hogan’s sound ideal and how he attained it, I interviewed 10 former members of the Moses Hogan Chorale and/or the Moses Hogan Singers. I will begin with an introduction of the participants. For each I will include the following information: the section in which they sang, how they became a member of one or more of Hogan’s singing groups, which
group(s) they performed with, why they feel they were chosen for the ensemble, why they left the ensemble, and their current engagement with music.

**Pia Betts**

Pia Betts is a soprano who joined the Moses Hogan Chorale in 1995 and continued as a member of the Moses Hogan Singers until the group ended in 2002. Hogan was teaching at Dillard University at the time and his colleague and Director of University Choirs, S. Carver Davenport, introduced him to Pia. She was initially hesitant about joining but was later pleased that she had. She feels that she was chosen to be part of the Chorale because of her high range and ability to sing straight tones and pianissimos with ease. Pia works full-time in childcare but continues to take a limited number of singing engagements.

**Richard Cheri**

Richard Cheri is a tenor who joined the Chorale at its very beginning in 1993. He was invited to participate in the group by two members of the Chorale’s alto section, Jalonda Robertson and Jennifer Brougham Bonam. From the initial rehearsal, he was impressed with the Chorale’s sound and continued until the Chorale was dissolved in 1999. When Hogan decided to get stronger, younger voices, Richard said, “That’s when I knew my time was up.” He is still not sure why he was accepted to be part of the Chorale, but he is honored that he was. He continues to participate in musical experiences and is a church choir director in New Orleans, Louisiana.

**Kiane Davis**

Kiane Davis sang in the alto section of Hogan’s ensembles from 1998 to 2002. She was recommended to Hogan by her close friend Bridget Bazile, who was a lead soloist for the Chorale and the Singers. She was thrilled to move from being an avid fan to singing in the group. Although Hogan was familiar with her voice, she felt that it was Bridget’s recommendation that
made the strongest impression on Hogan. Kiane is currently active in the performing arts and in business management.

**Louis Davis, Jr.**

Louis Davis, Jr. sang bass in Hogan’s Chorale and Singers from 1998 through 2002. Hogan invited him to sing in his ensemble in 1997 after Hogan heard him compete in a vocal competition, however Louis’ choir director at Morgan State University, Dr. Nathan Carter, would not allow him to participate until the following year. He is not certain why Hogan chose him, but he is sure his musicianship played a part in the decision. He currently performs with the Washington National Opera.

**Larry Hylton**

Larry Hylton joined the Singers in 1999 and remained through 2002. After winning a competition at which Hogan was an adjudicator, Hogan approached him about transferring from Morgan State University to Loyola where Hogan had just become Artist in Residence. Larry declined, but after becoming better acquainted with Hogan and his arrangements, he chose to join the Moses Hogan Singers. Larry believed Hogan chose him because he heard qualities in his tenor voice that would work well in the interpretation of his music. Larry is currently engaged in a successful performing career and has traveled internationally performing various roles in operas, including several in *Porgy and Bess*.

**Joshua McGee**

Joshua McGee was college student with a booming bass voice who was recommended to Hogan by Larry Robinson, his choir director at Jackson State University. He joined the Chorale in 1996 and stayed until 1999 when he chose to leave the group to take care of family obligations. He joked that he would like to think he was chosen because of his ability, but he felt
that it was because of the recommendation of his choir director. He currently works as a health insurance agent but cherishes his musical experiences with Hogan.

**Alfrelynn Roberts**

In 2002, Stacey Sartor, a soprano who sang alto in the Moses Hogan Singers, recommended soprano Alfrelynn Roberts to Hogan as a potential member. After hearing her demo tape and talking with her at length, he invited her to participate in upcoming performances. She believed Hogan chose her because he was impressed with her voice, her personality, her musicianship and her availability to travel frequently. Alfrelynn has performed nationally in operas, plays, and musical theatre productions.

**Rodney Vaughn**

In 1995, Rodney Vaughn’s choir director at Jackson State University in Jackson, Mississippi recommended him to Hogan. Rodney believes that his love for spirituals, his potential to grow into a fine musician, and the quality of his tenor voice made his talent appealing to Hogan. Rodney is currently a professional vocalist who has performed with some of the nation’s top choral ensembles and has performed several operatic roles internationally.

**Tristian Walker**

In 1997, Tristian served as Hogan’s liaison for a high school choral festival in Mississippi and they conversed throughout the day. When the festival was completed, Hogan asked Tristian to sing “The Star Spangled Banner” and was impressed enough to invite him to be a tenor in his Chorale. He feels that Hogan asked him to join his Chorale because they connected during the day and Hogan saw in him motivation and talent. He is currently an administrator for a hearing aid company, but still participates in musical endeavors.
Chandra Wise

Hogan conducted a workshop at Mississippi College in 2001 where Chandra Wise was working on her Masters degree. Out of the room of almost one hundred singers, he stopped twice to tell her he wanted to see her after the workshop was done. Following the workshop, he asked her to sing alto in his Singers. She accepted and remained until the last performance in October of 2002. She initially thought he chose her because she was one of only two African Americans in the room, but later recognized that he had seen a passion in her for the music he was directing. Chandra is currently a gospel choir director and a gospel radio personality in Mississippi.

The participants in this study represent a wide range of experiences with Hogan and his arrangements, ranging from the beginning of the Moses Hogan Chorale in 1993 to the end of the Moses Hogan Singers in 2002. They freely shared their recollections of various aspects involved in the preparation and performance of Hogan’s spirituals. In 2002, Hogan stated, “I actually am quite amazed to hear what other musicians bring to my work. Because I don’t necessarily agree, but I am open to different interpretations. As long as you don’t change the notes. I have found great motivation in many, many performances by other choirs.” Although these words are very gracious, those who worked closely with Hogan and his spirituals recall that Hogan had strong feelings about how his arrangements should be performed. In the following two sections, the experience of these former members of Hogan’s ensembles, combined with Hogan’s own words, evidence in the Moses Hogan archives, recordings of Hogan’s pieces, and reviews of the ensemble’s performances, combine to form a definition of sound ideal for Moses Hogan spirituals.
A Context for Understanding Moses Hogan’s Sound Ideal

Moses Hogan was an accomplished pianist who, in the early 1980’s, began to express his musicality in the realm of choral music. Outside of learning under his uncle Edwin Hogan, he did not have any formal study in choral conducting. Despite his lack of formal training in choral conducting, Hogan had a concrete concept of how his pieces were to be performed and how to get the desired sound from his ensembles. In this section, I will examine the ideal sound for Moses Hogan spirituals, rehearsal experience, performance experience, score detail, and methods for attaining sound ideal.

Overall Sound: “A Beautiful Musical Journey”

I walked proudly from the choir stand of Mt. Zion Baptist Church in Baton Rouge, La. and out of the back doors. At 16, I was the youngest member of Messengers of Music, 2nd ed., a local African American community ensemble that performed music from various genres and periods. We had just performed “Lord I Can’t Turn Back” by Robert E. Williams, and “God’s Gonna Build Up Zions’” and “In That Great Gettin’ Up Morning” by Jester Hairston for the 1994 Heritage Festival of Spirituals in Baton Rouge, Louisiana. That day I had already experienced the glorious sounds of groups like Heritage of Baton Rouge, the LSU Men’s Chorus, the Southern University Concert Choir, and the New Orleans Black Chorale. Satisfied that the best was over, I leisurely made my way to the ladies’ room. As I returned to the Sanctuary and walked through the doors, I was overtaken by an indescribable experience. The Moses Hogan Chorale was singing the last chords of “Elijah Rock.” The choir built a chord from the bass and baritone section to the first soprano section in the span of four measures, creating a powerful nine-part chord that penetrated the walls of the building. The congregation rose quickly to reward the ensemble with a roaring ovation, but I stood motionless in the foyer of the church. The final chord of the piece continued to ring through to my core. In that moment, my experience with the American choral tradition and African American heritage came crashing together and I was forever changed. (personal experience)

For years I have struggled to find words that accurately described the sound I heard that afternoon at Mt. Zion Baptist Church (See Figure 10). I can sense the same passion and admiration I felt that afternoon flowing from the letters in the Moses Hogan archive from audience members who were impacted by performances of the Chorale. But there was something about being in that sanctuary that day that cannot be fully captured in words. I was familiar with
hearing and performing arranged spirituals by that time in life, but this experience touched me on a deeper level. It was an experience that transcended race, time, age, gender, and any other boundaries used to label and define the human experience. It was an experience that was evoked by the sound Hogan drew from his ensembles. In this section, I will use the participants’ own words to attempt to describe that sound.

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<th>Figure 10. Heritage Festival of Spirituals Program. 1994. Moses Hogan Archives, Amistad Research Center, Tulane University, New Orleans, LA.</th>
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Participants in this study were asked specifically to describe an ideal sound for Moses Hogan spirituals. Each responded in a way that resonated with him or her and illuminated various aspects of performance that were important to Hogan and to them as well.

Some of the participants gave concise descriptions. Louis stated that the ideal sound for a Moses Hogan spiritual would be, “Clean. Clean in pitch. Clean in diction, clean in dynamics, clean across the board. Very clean. And just accurate, accurate I would say.” Larry commented on the composite sound of the performance beyond the score, “Definitely a fully blended, tuned, open straight sound with hints of vibrato and lots of hills and valleys.” He later added, “how he would want his music performed is in a very classical style, extremely disciplined aggregations.
of music as opposed to your community choir or your church choir.” These comments indicate a sound that is respectful of and true to the score.

Other participants chose to give more detail on how various elements of choral performance work together to produce Hogan’s sound ideal. Chandra described qualities of the harmony, melody, rhythm, balance and dynamics:

Each section balancing perfectly yet still allowing the melody and whoever carried the melody at the time, whether it’s the soloist or a section, allowing that to be foremost…I think the perfect sound is tight harmonies, warm tone and precise rhythms accompanied with the dynamics…and I would say the dynamics even being pushed to the limit a little bit, being a little extreme maybe.

In like manner, Tristian described various aspects of choral performance that should be addressed in Hogan spirituals:

The ideal sound, you understand the rhythm of the song, it would be a rich sound, one that was able to show all the levels of dynamics built within the song…to where the melody is being pointed out throughout each piece and who’s got that part and making sure that all around that line, all parts around that would understand whose the focal point at that particular moment and yielding to that vocal point.

Alfrelynn described the sound as organic but mused about how Hogan produced the organic sound:

I want to say that he had this organic sound but I think I would be a little remiss if I said that because I think that he brought those singers together because there was a sound that he had in his head and those Singers helped him achieve that rhythm, that preciseness, that legato line…they helped him just really do what was in his head or perform what was in his head. So if I had to say what that sound was like, it’s based on the tone. It’s based on that feeling. It’s based on the diction. It’s based in the rhythm. All of those things make up the sound of Moses Hogan. And a really good soprano!

These participants described the ideal sound for Hogan’s spirituals as a well-balanced execution of various elements of choral performance.

On a broader level, Pia described her ideas about an ideal sound for Hogan’s spirituals:

A beautiful musical journey…It’s deep, rich and light and complex…It feels like it just takes you on this journey of life to me. And even they’re spirituals, it captures the
feelings and the moments that everyone I feel like has in their life journeys…so there are
dark times and there’s deep times and there’s rich and light and beautiful, feeling and
hope, but the reality of what you’re going through or what you’re feeling, he shared all of
that. He showed all of that. He defined that in his music. So I would say it was almost
like a beautiful life journey that you go on.

To Pia, Hogan’s approach to writing spirituals transcended the specific genre and could be
generalized to human experience as a whole.

**Moses Hogan in Rehearsal: “Shaping the Music”**

It was definitely a humbling experience just because everybody was at your level or
above and you could just glean that experience…that they had and just kind of melt into
that sound and hope that what you have will help elevate just that little bit more.
(Alfrelynn Roberts, personal interview, 2014)

The method of preparation for performance provides insight into the values a conductor
and the ensemble members have regarding the music being prepared. This section will examine
the culture of rehearsals for Hogan’s ensembles from the perspective of former members of
Hogan’s groups.

**Frequency of Rehearsals.** Interestingly, participants stated that there were very few
rehearsals. Kiane hesitantly shared, “You don’t always want to tell, as a professional, tell
everyone that you did not get as much rehearsal. It’s not professional sounding.” However,
Kiane was not the only one to express such a sentiment. Chandra and Tristan also recalled that
the ensembles would frequently perform with a minimal amount of rehearsal time. Hogan
himself may not have shared that fact freely. Richard contributed, “I remember Moses kinda on
us about ‘Never tell folks we hardly ever practice.’ And which was the case. We hardly did.” The
participants agreed that the Choral and the Singers did not meet regularly for rehearsals.

In Richard’s opinion, more rehearsals were unnecessary for the Chorale: “He trained us
well. He really did and we didn’t need that many rehearsals.” The need for few rehearsals was
due to the level of musicianship of the members and the respect the members had for Hogan and
his arrangements. Pia reminisced on the attitude of the older members of the Chorale toward Hogan’s arrangements:

The people there were willing, I would say they were very open and willing to learn something new. Coming from older people, that was very interesting. But they trusted him and they felt as if they wanted to do right by what he was writing, what he was working on.

Pia’s recollection of the attitude of the Chorale members to Hogan’s music is supported by Richard’s recollection of reading through one of Hogan’s arrangements for the first time.

I’ll never forget that first time he passed out two at the same time. I think it was ‘Joshua fit de Battle’ and another one…we read through one of ‘em. I remember that everybody just threw their score up in the air and went “Oh my God!” The immediate reaction was just spontaneous and everyone just “Whaaa!!” It was so fantastic. “Oh my! This is amazing!” We were shouting.

Because the Chorale members were accomplished musicians, able sightreaders, excited about the music Hogan was producing, and respectful of Hogan’s goals for his ensemble, the Chorale was able to accomplish much in a short period of time.

As the group evolved from a group of local singers to an ensemble of singers scattered around the country, Hogan was unable to rehearse weekly with his ensemble. Rehearsals were scheduled as needed and would take place when all of the singers were in the same city, which was often shortly before a performance or for a few days before a recording session. However infrequent the rehearsals, the rehearsal structure seemed to serve the group well.

Participants recalled how quickly the group was able to transform from singing as soloists to singing as an ensemble. Larry remembered,

No matter where we were coming from in our own personal musical lives, we were able to bring that experience to a rehearsal for his music. In half an hour it’d be like we had been there all month…That type of thing doesn’t happen in any other experience and it’s not something that I have experienced outside of that. It doesn’t exist elsewhere.
Kiane also remembered the same experience: “To not have seen your colleagues in some time and then we get together and just snap back like that with the professionals.” For each of these participants, the experience of being able to meet and develop a sense of ensemble in a short period of time made a lasting impression.

The Singers were able to thrive with very few rehearsals in part because they received their music ahead of time and would come to rehearsals already knowing it. According to Chandra, “he would send us the music ahead of time and we were responsible for knowing the music when we arrived. And those were some of the instructions that he had given me upon joining the group.” Tristian, Alfrelynn, and Kiane also recalled getting music before rehearsals in enough time to learn it. Larry remembered receiving music ahead of time, but added, “if my memory serves me correctly, we learned a lot of this music just prior to recording it.”

My experience as one of Hogan’s singers is identical to that of the participants. Once I moved from New Orleans, I would still come back into the city to perform and record with the Singers. In preparation for the upcoming performance or recording, I would receive a large envelope filled with music. I would come to the performance or recording having learned all of the music, although at times we were handed new pieces or revisions that were completed just before the date of the recording. When we arrived in New Orleans, we were expected to sightread the new music and be prepared to record it the next day. In the recollections of former members, Hogan would rehearse with the Chorale and Singers as needed. When the local ensemble became a national one, he was able to maximize time in rehearsals by sending most of the music to his members ahead of time.

Because the Singers came together already knowing the score for most of the pieces, Hogan was able to spend rehearsal time focusing on nuances of the music. Tristian remembered,
“Rehearsals themselves would be just to fine-tune any specific passage or some idea or musical thing.” Chandra summed up the matter in this fashion:

When we would come into rehearsals, it was really just to polish the music. So rehearsal was spent bringing out all of the nuances and shaping the music the way he heard it, the way he meant it when he would write it. So we would get in there, we would start to run the songs and he would stop us as needed. He would work sections as needed just to bring out, if there was a certain sound that he was looking for, if there were certain phrasing that he was looking for, basically to bring that entire thing to shape.

Time spent in rehearsals was not used to teach the score, but to fine-tune the music.

Rehearsal Experience. In the early years, Hogan may not have had long rehearsals. Richard recalled, “We would practice not much more than an hour, maybe an hour and a half at the most at the time,” but each rehearsal was very productive. Richard, who sang with the Chorale only, was the one participant who remembered shorter rehearsals. It is likely the Chorale’s rehearsals were shorter because the group was local, performed much of the same material often, and did not need to rehearse for hours. Richard’s memories of short rehearsals are in direct contrast to how the other participants described rehearsals.

The other participants recall rehearsals that were long and intense. Rodney remembered “sometimes they could be a bit long because we didn’t meet as much as groups meet for concerts so they were always intense.” Kiane also remembered, “The rehearsals were long and weekend rehearsals. The group, by the Singers’ time, was all over the country so we all had to travel to one place to have a rehearsal and it would be anywhere from a weekend or day before some sort of performance or recording.” Pia reflected that rehearsals could be intense for her as well because "at any moment he can pull out anything new like he did of course and pass out his writings and composing of his work that he was working on.” Because the group was spread across the country, did not meet regularly, and because Hogan was often working on new pieces, the rehearsals tended to be long and intense.
Participants recalled that rehearsals were always fast-paced. There was much to accomplish in the limited time available for rehearsal and the group would go through large amounts of music during that time. Chandra remembered Hogan addressing the pace of rehearsal during their first meeting: “He stressed that when I met him. He said, ‘This is a hand-picked group of capable young people, professional young people that are able to do this at a pretty, pretty fast pace.’” Hogan’s fast-paced rehearsals were no accident; it was part of his plan.

The manner in which Hogan structured his rehearsals required a high level of focus from his singers. Chandra and Tristian recalled that everyone was focused on the task at hand. Richard’s fear of making a mistake led him to be very focused in the rehearsals. He noted, “I was really focused at those rehearsals. I listened harder than I’d ever listened and tried to blend and sing accurately and take careful note of inflections and when he wanted us to do a sforzando I made sure it was there.” Although some members experienced fear in the rehearsals and even in performance, it may have been due to Hogan’s reputation and self-assured presence and not to any direct behavior of Hogan. Tristian recalled, “He demanded a certain level of discipline with the gentlest hand I’ve ever seen, and yet…we were disciplined beyond belief.”

**Choral Culture.** Various attributes of members of the group helped to create a positive atmosphere and supported the purpose of the ensembles. I recall my first rehearsal with the Chorale just before going to Sully, France in June of 1996. It was my first performance and I was nervous but eager to do my best. As I worked to sing the notes properly Martha Francis, a veteran member from the days of the New World Ensemble, leaned over to tell me how to better form my vowels. I was grateful for the help and more confident that I would be able to thrive in this group. Larry had a similar experience with Brian Stratton, another veteran member of the Chorale:
I remember Brian Stratton. He was a really great veteran to have there when I came because he helped also along the way. And him also being a tenor…that’s why I look up to him now as a really great friend. But he helped, he was like, “No, gotta keep it here! Gotta keep it there!” I was like, “Ok! I get it!” So that was cool to have somebody like that.

The members of the Chorale were welcoming to new members and assisted them in attaining what they had come to accept as Hogan’s preferred sound. Many of those new members would later sing with the Singers and would offer the same assistance to future members.

The willingness of older members to assist so freely may have been related to ensemble members’ desire to perform well. Larry recalled his sentiments during that time, asserting “You wanted it to be better than he could have ever imagined it would have sounded and if you had ever seen that look on his face [that indicated] ‘I didn’t even know it was going to sound that good,’… you want every time to be like that.” Chandra also contributed, “I just remember a really focused atmosphere of wanting to get out of us the best that we possibly could.” The atmosphere of excellence promoted by Hogan and his Chorale was also part of the Singers and may even have been passed down to the new generation of Hogan performers.

The structure of rehearsals for the Moses Hogan Chorale and the Moses Hogan Singers served the groups well. Neither group met frequently, but both accomplished the task they were given because of the singers’ level of musicianship and attitude toward learning and performing Hogan’s arrangements. Hogan’s rehearsal format worked well for the nature of his ensembles and was effective in preparing the group to perform his pieces with his sound ideal.

**Hogan Ensemble Performances: “A Spiritual Experience”**

An important part of the experience of being in one of the Moses Hogan singing groups was performing. The member selection process, the detailed score writing, the long and intense rehearsals, and all other aspects of the ensemble preparation culminated in the performance. In
this section I will discuss the performance experience from the perspective of the participants and the audience members.

Some participants described the experience as being very emotional. Richard was often “moved to tears, ecstatic with excitement” during performances. Kiane, whose initial experience with Hogan’s groups was as a devoted fan, was greatly impacted by the experience: “It was amazing, it was just great to be right in the middle of that big sound that you once heard so many times from the audience and now…it’s swelling in your ears…it was just really exciting.” Chandra and Pia described the feeling as magical, and Pia and Kiane agreed that, at least for a while, it was a struggle to stay focused on the performance because they were overwhelmed with the sound surrounding them. For these participants, the feeling of performing was an emotional experience.

Pia expressed that the experience was wonderful for her because of the professionalism of the group. Chandra stressed professionalism as one of the aspects of participating in Hogan’s group that stood out to her. She asserted, “We would go on stage, we knew our music, we were well-prepared, we were expected to look professional, we were expected to carry ourselves on stage as professional singers and just operate in excellence throughout the entire show.” In addition to exhibiting professionalism in the performances, Tristan learned how to interact with others as a professional in general. Hogan fostered an air of professionalism in his ensembles that was evident in the attitude of the performers.

The response of the audience contributed to the experience for the Singers in various ways. Pia described the audience members’ reactions during the ensembles’ performances: “Very silent, very quiet, very amazed by the sound that they’re hearing.” Joshua was always surprised by the audience response, noting, “It was amazing. It never ceased to amaze me the
type of response that the audience would always give.” Louis enjoyed the response of the audience: “I always had a good time and just to watch people’s faces while we were singing…you feel the love and the appreciation wherever you went. How we were accepted…it was a great experience.” Chandra felt that Hogan’s ability to arrange music well and to train his ensemble to perform the pieces in a certain manner is one reason for such a strong audience response. She explained, “Part of the magic, if I can use that word, of singing with Moses was the fact that he wrote this amazing music that we would bring to life on the stage in front of people that had a love and appreciation for what we did.” The audience as well as the singers enjoyed the performances because of the way the music was arranged and the manner in which it was performed.

Above all, the underlying message of the piece was deemed most important by at least two of the participants. Rodney offered, “He wanted sincerity in every piece. Whatever that piece was sincerely speaking of, he wanted that to come out more so than it being every note being perfect, every rhythm being precise. He wanted that piece to convey a certain message.” According to him, the positive responses from the audiences were not due to the fact that Hogan had the best choir in America, but to the choir’s sincerity and conviction in conveying the message of the music. Alfrelynn remembered, “It was more about the feeling of the piece and understanding exactly the passion of it.” She also expressed that performers of his arrangements should give special attention “to the musicianship and the sealing of the music and just knowing where you are in that moment and knowing that you are singing something that means something to somebody.”
Participants expressed that the performance of Hogan’s spirituals should go beyond simple enjoyment. The group’s ability to convey the emotion of the piece is the reason Rodney felt the audiences responded the way they did:

Whatever emotional context that was supposed to be coming out of the piece, we always managed to deliver that to audiences and that’s why we always got those big reactions from audiences that we did instead of just the audience giving that modest hand clap or on a piece well done and people would be getting up out of their seats and clapping and verbalizing things from the audiences.

Larry in particular stated, “The overall performance of a spiritual should be just that, a spiritual experience.” In like manner, Rodney felt that “they were spirituals and they were always spiritual.” According to participants, the experience of performing Hogan’s spirituals and of listening to the spirituals should go beyond hearing the basic elements of the piece and touch the performers and listeners on a spiritual level.

While the participants provided their own perspectives of performing with Hogan, corroborating evidence from audience members was also found in the Moses Hogan Archives. Members of the audience wrote to Hogan to express their sentiments regarding performances, many of which are still available in the Moses Hogan Archives. A major event in the history of the Chorale was their performance for the 1994 Southern American Choral Directors Association (ACDA) Conference in Knoxville, TN. Accolades from choral directors began to pour in after that performance. Joel Stegall, Vice President for Academic Affairs and Director of the Shenandoah Chorus at Shenandoah University, wrote to Hogan declaring, “Your group is certainly one of the finest choral ensembles I have ever heard. The Moses Hogan Chorale’s performance was one of the highlights of a convention filled with outstanding choral singing.” Milburn Price, president of the Southern Division of ACDA, also wrote:

What a spectacular finale you and your choir provided for our 1994 ACDA Southern Division Convention in Knoxville! I hope that you sensed from the response of those
attending the extraordinary enthusiasm which your presentation created. Your choir sang with beautifully produced choral tone and with convincingly nuanced phrasing. I could not have asked for a better conclusion to our convention. (Price, 1994)

The Chorale received similar praise following their performance at the North Carolina Music Educators Association Convention where they performed in November of that year.

Victor Hébert, Professor of Music at Fayetteville State University, wrote to Hogan:

I write first to say thank you for performing for us at the recent North Carolina Music Educators Association Convention in Winston-Salem, NC on Sunday, November 13, 1994. To say that the performance was excellent is insufficient. I must say that it was truly “Anointed” and so moved the audience that comments such as “a once in a lifetime experience” was uttered by most who witnessed the performance. (Hébert, 1994)

Frank Williams, President of the North Carolina Music Educators Association, was responsible for the Chorale being invited to the convention and also wrote to Hogan following the performance:

Not only was the performance top quality, your performance touched the souls of persons in attendance. You should know that everywhere I went for the rest of the conference, I received comments like this: “Thank you for bringing Moses Hogan to us”, “The Moses Hogan Chorale was the highlight of the conference. Nothing will be able to touch that performance.” “After Moses Hogan, it’s all down hill from here. Nobody can top that.” (Williams, 1994)

Following the Chorale’s performance at the 1995 ACDA National Convention, letters poured in from grateful audience members. Among the letters to the Chorale was one from Laura Lane, then President of the Louisiana Chapter of ACDA congratulating them on the performance:

Your hard work and attention to detail was evident to all in attendance through your presentation of such a challenging program. Your technical skills were only overshadowed by Mr. Hogan’s wonderful scores and your very musical communication of that written page to the audience. You were, as always, very exciting to hear and LA ACDA was very proud to have you representing our state. (Lane, 1995)

Lynn Whitten, Chairperson for the convention wrote to Hogan:
What an incredibly strong and dynamic concert; it was breathtakingly fabulous! On your segment of the concert, the choices of literature were fascinating; the whole of your singing was truly wonderful music-making; and the display of talents was dazzling. Your performance was alternately excitingly brilliant and deeply moving, a real coup for you, your singers, and your community. Wow, what an audience response! (Whitten, 1995)

Gene Brooks, then Executive Director of ACDA, also wrote to Hogan, congratulating him on the performance:

The performance by the Moses G. Hogan Chorale was “outstanding.” I was very impressed by the beautiful tone quality, the perfection of the performance, and the professionalism exhibited by you and the members of the choir. Please accept my sincere thanks and congratulations to you and every member of the choir for your major contribution to the success of this convention. (Brooks, 1995)

The reception from audiences did not diminish with the Singers, who also received rave reviews. One review from a performance in Ann Arbor, MI noted,

This stately, exquisitely modulated 28-member choir mixed traditional spirituals and modern religious numbers…often serrated by fugue-like complexity and dipped in gorgeous harmony. The Hogan Singers can turn soft as a whisper or thunder like God’s angels, as their director’s ingenious arrangements demand. The lightning-fast shifts in volume and mood were delightful in sheer surprise and vocal versatility. I’ve rarely heard a more lyrical offering than the Singers’ opening number “Hear My Prayer”…Soloists included tenor Brian Stratton, excellent on the mournful “I Want Jesus to Walk with Me,” and flutist Kent Jordan, whose solo on “Swing Low, Sweet Chariot” was sweet as nectar from Paradise. So was the concert itself. (Potter, 2001)

Score Detail: “It’s All in the Score”

Several participants felt that the secret to attaining the sound Hogan had in mind when arranging spirituals was no mystery: he put everything in the score. In her 2002 interview with Hogan, Kathy Romey expressed to Hogan,

I have appreciated the way you notate articulation, pacing, phrasing, tempo changes, things like this…I think many times we get editions that do not tell us much. But you have very carefully tried to give us information, and then you allow us to grow and develop the interpretation from there.
Hogan’s attention to score detail is evident in his work. An example of the detail with which Hogan approached score writing can be found in one of his most famous works, “Elijah Rock” (See Figure 11).

Each note for each voice part is accented. In addition to directives such as *accelerando* and *marcato*, each part is to stagger breathe so there would be no interruption of sound. There is a *rallentando* in the penultimate measure that moves to a fermata on the last note of the last measure. The high range of the sopranos, the leap of an octave and a fifth for the Bass II and Bass I parts respectively, and the presence of a minor triad voiced in seven parts would already lend itself to a full and powerful sound. Hogan took that a step further and added in a *crescendo* for all parts, to be executed while holding the last chord and into the cutoff. In addition, there is a footnote at the bottom of the page to indicate how syllables ending with “m” and “n” should be executed. The last four measures of “Elijah Rock” illustrate Hogan’s attention to detail in his scores. The dramatic changes in tempo and powerful chords found in these few ending measures of the piece are characteristic of Moses Hogan’s sound ideal.

Between 1996 and 2002, my time in Hogan’s singing ensembles, the Moses Hogan Chorale and the Moses Hogan Singers performed and recorded this piece several times. Even though the Chorale had been singing this piece for at least two years before I started singing regularly with them, Hogan would not allow the group to slip into complacency in its execution. He would call to our attention the markings he had placed in the score, reiterating that each note should be carefully observed. Indeed, Hogan was extremely detailed in the way he arranged his pieces and intended for every marking to be observed.
Participants also recalled Hogan’s attention to detail in the score. Richard remembered Hogan telling them to “be true to the score.” Louis explained,

Moses wrote everything he wanted in a song. Really, a lot of stuff wasn’t really open to interpretation so to speak. You can interpret but like, he wrote in exactly what he wanted as opposed to other composers and arrangers. I mean, they wrote legato or smooth or something like that, but he wrote in all the accents and dynamics that he wanted.

Rodney also remembered, “It was there in the music what he wanted and he knew…the people that he had could read music for the most part and we would basically do it.” Alfrelynn and
Kiane also felt that his pieces were well-written and everything he wanted was already in the score.

Hogan credits his interaction with legendary arranger and choral conductor, William Dawson, for his decision to be very detailed in his scores:

I met William Dawson. I had a conversation with him for two and a half hours in his hotel room...That conversation actually gave me a headache, because I thought that he was quite bitter. But now I understand why he was a little bitter, because he went over 10 or 12 scores with me...and he said, “Young man, when you conduct this work, this is what I want you to remember”...This went on for twelve pieces. But I understand now, because sometimes in the interpretation of spiritual arrangements, we take liberties that we shouldn’t take. We feel the need to add or to change or to leave out. How many of us would change a note in Handel’s Messiah?...We shouldn’t do this, and Dawson’s bitterness was for people not necessarily doing exactly what he said...That meeting with me was to make sure that I would keep that tradition alive and do just what he wanted to have done on his scores. Well I understand now. And so, now that I am actually composing, I understand now the importance for making clear. (Hogan as cited in Romey, 2002)

Louis and Larry were annoyed by the lack of attention in general to what composers want and specifically as it applied to the performance of Hogan’s music. Larry noted that along with writing specific instructions in his music, Hogan also recorded his pieces so there was little excuse for misinterpreting his intentions. He added, “[If you’re going] to look at the printed music, hear a Moses Hogan recording that was recorded by Moses Hogan himself and then change it, you’re arranging. So why are you doing a Moses Hogan arrangement?” He was adamant that Hogan’s scores should be observed fully.

Participants most frequently mentioned precision when describing Hogan’s expectations of his ensembles, which further highlights Hogan’s intention for the score to be closely followed. In fact Louis, Rodney, Richard, and Chandra used the term a total of 12 times collectively throughout their interviews. Louis and Richard also mentioned that Hogan paid a lot of attention to detail, another reason why precision and accuracy were important to him in the performance
of his pieces. In particular, Louis explained, “Moses paid a lot of attention to the chords, a lot of attention to detail…Those recordings and stuff had to be right.” Hogan expected his ensemble to perform with precision. His attention to detail, particularly in his recording sessions, would indicate that his recordings are an excellent example of his sound ideal.

Hogan paid careful attention to how his pieces were written. He intended for the notes to be performed as written and for all markings to be observed. He not only represented his sound ideal for his spirituals in the score, but also in his ensembles’ performances and recordings. Careful attention to the score accompanied with thoughtful attention to recordings of Hogan’s ensembles provides a deeper understanding of sound ideal for Hogan’s spirituals.

**Methods for Attaining Sound Ideal: “Follow the Hips!”**

In the previous chapter, I discussed at length Hogan’s musical training and development. He was an accomplished pianist who later began to express his musicality in the realm of choral music. Although he did not have formal training in choral conducting, he was able to communicate effectively with his ensembles. In this section, I will examine Hogan’s methods for attaining his sound ideal.

**Verbal Communication.** The primary manner in which Hogan communicated information to his singers on the performance of his pieces was verbally. Rodney stated that Hogan gave detailed instructions and would refine the sound with further instructions throughout the rehearsal process. Chandra indicated that he was gifted at describing the sound he wanted and at giving instructions on tempo, dynamics, and rhythm. Larry gave an example of how Hogan might communicate verbally about the performance of his arrangements and the responsibility of the singers in interpreting that information:

He just stated what it was he needed from you. You either did it or you didn’t. When you got it right, he said, “That’s right. Do that. That’s what I’m talking about!” And then you
realized, “Oh, this is what he means and this is the direction he’s going.” So then as smart artists I think it then becomes a two-way relationship...Now, technically how did he achieve it?...In terms of the sound, from the fortés and pianos and mezzo pianos, he achieved it [by giving information verbally].

Louis remembered that “he would talk about what it is he wanted and he would play it…and we’d work together to make it our own.” According to these participants, Hogan would verbally communicate his desires for his pieces. The singers would then take ownership of the music, finding ways to technically achieve what Hogan was asking of them.

**Repetition.** Hogan also used repetition in his rehearsals. Richard recalled his first rehearsal in which Hogan spent the entire time working on one line of a piece to get the sound just as he wanted it to be performed. In subsequent rehearsals that Richard attended, Hogan would “keep repeating it until he got what he wanted.” Kiane also remembered, “we kept worked on lines over and over.” Hogan would use repetition to reinforce concepts and to refine his sound ideal.

According to Richard, Hogan trained his group to understand his stylistic preferences. As Hogan transitioned to the Singers, he hand-selected the members for his organization. Artifacts in the Moses Hogan archives show that Hogan held auditions for both groups (Hogan, 1993b; Hogan, 1994; Times-Picayune, 2000), but no singers reported having a formal audition. Each participant was either chosen on the recommendation of a friend or professor or discovered during a festival, workshop, or competition. By choosing each member of his group through various methods, Hogan was able to create the exact sound that he wanted without having to make allowances for any vocal timbre that did not suit his tastes or for a lack of musicianship in his ensemble.

**Conducting Gestures.** Participants also recalled that Hogan did not use large hand gestures while conducting. Louis remembered, “He [Hogan] wasn’t really a big conductor right
there in the body, in the box, so you gotta just watch. So it could be a hand gesture thing or just some things, it was just naturally.” In like manner, Richard recalled, “Moses hardly ever gestured much but got a whole lot out of us.” Rodney compared Hogan to other choral conductors: “It wasn’t a great big deal. How some conductors and choirmasters have to go over the top to get big dynamics or small dynamics or sforzandos or whatever they need to get out of a choir…He never had to do that.” Tristian felt that “he was outstanding at being able to use very minimal body language but convey a lot of information. So for us it was a lot of really strict focus on him and making sure that we were aware of what we were doing in relation to what he wanted us to be doing.” In the eyes of the participants, Hogan’s choice to use minimal hand gestures did not pose a problem for them, but it required that they remain focused on him throughout the performance.

**Body Movement.** Hogan frequently used body movement while conducting his ensembles, which the ensemble members interpreted as cues for performance. During a dress rehearsal for an upcoming performance, the Chorale was preparing to do an up-tempo piece. We were rushing the tempo that he had set and he became frustrated. He stopped us to bring to our attention that we were moving ahead of him. Martha Francis, a veteran member of the Chorale, proclaimed to the ensemble, “Follow the hips!” After the laughter died down, we resumed our rehearsal with no more problems following his tempo. Hogan’s body movements were sufficient to keep the Chorale moving as a unit.

Participants also recalled how Hogan’s body would move to the music and give the singers additional information about how to perform his pieces. So important were his body movements to his conducting style, seven of the ten participants commented specifically on it. In Joshua’s words,
He usually would get up there and the way he’d be kind of bobbing around he would set the tempo…You could get the tempo just by watching how he’s moving. His hands, his hips, everything else! His whole body. He would be moving. And you’re like, “Ok, that’s what he wants”…He was literally the magic wand to kind of get out of us whatever he needed to get out of us.

Hogan’s body movements were an effective way of communicating information to his ensembles.

In addition to conducting through hand gestures and body movement, his facial expressions would tell the choir members when something was being performed incorrectly. Kiane remarked, “His eyes would kill on stage if something was to happen with us on stage…where it was a ‘What are you doing?’ kind of face.” Tristian recalled that, “If we were going too fast, he made us keenly aware because his eyes would bulge.” Through minimal hand gestures, body movements, and facial expressions, Hogan developed his own way of communicating with his ensembles. In the words of Richard, “I really think that he accomplished what he wanted. That is to get the group to understand Hoganese.”

Performances of the Moses Hogan Chorale and the Moses Hogan Singers were powerful for both the performers and the audience. The spirit of Moses Hogan’s choral ensembles is intricately interwoven into the resulting sound. The ideals of professionalism, musicianship, communication, sincerity in performance, respect for the ensembles’ mission through rehearsal attitude, co-responsibility for ensemble success by assisting new members, and commitment to excellence are all aspects of the ensembles that promoted the sound that so greatly impacted audiences across the world. In the next section, I will describe ways in which Moses Hogan addressed various areas of choral performance to create the characteristic sound of his ensembles.
Defining a Sound Ideal Sound for Moses Hogan Spirituals

The Moses Hogan Singers were on tour and preparing for an evening performance. Mr. Hogan used “God’s Gonna Set Dis Worl’ on Fire” to warm up the ensemble (See Figure 12). The piece was written by Moses Hogan’s uncle, Edwin Hogan, and published by Moses Hogan some years after his death. I was not particularly fond of the strophic, hymn-like piece, as it lacked much of the complexity and musical interest I had come to appreciate in his arrangements. I stood toward the left end of the front row of the ensemble, singing with the little excitement I felt in performing the piece. Apparently others were not fully engaged in the piece because he was less than pleased with our performance. He stopped us from singing and asked us to remember the gospel music of the African American Baptist tradition. He began to sing the melody of the song while patting his foot, rocking his head, moving his arms, and moving his hips. I was temporarily transported back to my father’s church in the small town of Evergreen, Louisiana. In that country church, in a wooded area apart from the nearest town, the choir would sing with fervor and the congregation would respond with similar energy, clapping and stomping such that the floorboards of the church would rock and create a multisensory experience. Immediately I felt the music that he had notated and we all began to sing the song with new life. In that moment I realized an important fact: there is more to performing his music than reading the score. (personal experience)

In this section I will discuss basic elements of choral performance in Moses Hogan spirituals as perceived by members of his former ensembles. The elements to be discussed are: choral tone, diction, blend, dynamics, intonation, tempo and rhythm, expression, and phrasing. The comments of his former members will be compared to his scores, recordings, interviews with Hogan, and comments from reviews and letters. In addition, the participants were asked to listen to a 33 second recording of a group performing Moses Hogan’s arrangement of “I’m Gonna Sing ‘til the Spirit Moves in My Heart” (See Appendix C). Each participant was asked what elements of the performance might Hogan have liked and what elements he might not have liked. Their responses lead to a deeper understanding of Hogan’s sound ideal. The triangulation of data from these sources will define the sound ideal for Moses Hogan spirituals.

Choral Tone

In music, tone can be defined as a vocalized sound that possesses “characteristics of pitch, duration and intensity” (Reid, 1983, p. 379). The color of a tone can be “achieved by
subtle variations in the balance of registration, and by adjustments made for resonance” (Reid, 1983, p. 63). Tone color is often described in terms such as “bright,” “dark,” “crisp,” or “pure.” Characteristics of a good tone as articulated by Emmons and Chase (2006) are “a ‘spin’ in the tone (a balanced vibrato); ease of emission; core, focus, clarity, carrying power; a warm, full tone quality” (p. 103). In this section, I will discuss various aspects of tone as it relates to the overall choral sound.

![Image of sheet music](Image)

**Figure 12.** “God's Gonna Set Dis Worl’ on Fiyer.” Edwin Hogan and Moses Hogan. Moses Hogan Archives, Amistad Research Center, Tulane University, New Orleans, L.A.

The Moses Hogan Chorale thrived from 1993 to 1999. In that year, he retired the Chorale and established the Moses Hogan Singers, a group that lasted from 1999 to 2002. The difference in the composition of the group affected the choral tone, therefore choral tone for Hogan’s sound
ideal will be examined in two parts. The first will discuss various aspects of choral tone that were important to Hogan. The second will be the evolution of Hogan’s sound ideal from the Chorale to the Singers.

**Hogan’s Ideal Choral Tone.** Participants described the sound of the Moses Hogan Chorale and the Moses Hogan singers as unique, but had difficulty pinpointing what made it so. Joshua expressed, “I’ve sang [sic] in other choirs that tried to sing his music that were talented, but the sound that the Chorale had was unique in and of itself…I don’t know if it’s just those particular voices or what but it’s just amazing to me.” With follow-up questioning, Joshua described the sound of the Chorale as “heavy” because of how Hogan relied on the basses to carry the emotion of the piece. He considered himself to have a low voice, but not as low as other basses he called “gravel throats.” In his opinion, the presence of a strong and prominent bass section contributed to the unique tone of the Chorale. Chandra also remembered that “the sopranos and the tenors and the basses, they always had a richness to their voices. That’s what I remember about the sound that he would really push us to produce…He really wanted a nice, warm, round tone.” Heavy, rich, warm, round, and dark were all used by participants to describe the tone of Hogan’s ensembles.

Kiane judged that the ability of both bright and dark voices to blend contributed to the sound of the groups. Larry described in detail how the voices of the tenor section worked to create a distinctive sound,

Myself, Brian, and Tristian I would consider somewhat of the same vocal category, however Brian’s voice might be a little bit sweeter, a little bit darker. Tristian’s voice might be a little bit heavier. Mine might be somewhere in the middle, but the three of us together balanced it out…He was an architect of knowing which voices to place where in order to produce which sound that would be an accurate interpretation of the spiritual.
According to Kiane and Larry, Hogan not only chose voices that possessed qualities that he desired in his ensembles, he also chose voices with various qualities that would complement each other to create that tone.

Others remembered that the tone he asked of the choir varied from piece to piece. Larry felt that some pieces required a bright tone and that vibrato was acceptable. On slower, more dramatic pieces, the tone was to remain dark but to be performed with pure tones. It was the job of the singer to be able to change the tone in his or her voice to meet Hogan’s requests. Rodney felt that because Hogan’s arrangements were completed with particular voices in mind, there were times when he would ask some to sing and others not to. By doing this, he would adjust the tone of the choir to fit the mood he was trying to create in a particular passage. Pia recalled Hogan asking for different vocal qualities within the same piece:

He wanted it all, I feel like personally. He wanted it rich and thick and deep and dark and then he wanted it light when it needed to be light. He wanted it light and pure and bright when it needed to be in the words, the melody, the harmonies…all of those things he wanted throughout one song several times, up and down, in and out.

These participants felt that Hogan did not seek to create one particular tone for his choral groups, but desired to produce tones that would reflect qualities needed in various pieces.

An excellent example of the tone colors the participants described can be heard on the 1995 album, *Battle of Jericho*, on the live recording of the spiritual “Old Time Religion” (See Figure 13). The warmth of the group wraps the listener in a sound that is obviously a choral arrangement in the Western art tradition but still captures the feel of a folk spiritual. The sopranos and altos begin with a statement of the refrain,

“Gimme dat ole time religion,

gimme dat ole time religion,
gimme dat ole time ‘ligion,
it’s good enough for me.”

(Hogan, 1995)

Figure 13. “Old Time Religion,” mm. 73-78. Moses Hogan, 1995.
The quality of their voices is reminiscent of a well-trained community of older sings but with enough lightness to the sound to maintain a lively feeling. The tenors and basses join the ladies in measure nine to restate the melody and their first chord, the tonic chord, is sung with such warmth and color that one feels as if they’ve been wrapped in a warm blanket on a cold winter evening. The sound does not become weighed down by the fullness of the voices. The piece alternates between a lilting, bouncy feel on the refrain to a legato feeling accomplished through “oo’s” in the ensemble supporting a bass solo for the piece’s three verses. The alternation between light and dark moods and sounds in this piece illustrates the point the participants made of describing the variety of sounds that Hogan demanded of his ensembles.

Joshua’s comment about the prominence of the bass section is illustrated beginning in measure 65. The bass section emerges from the ensemble as a collective featured solo. The sopranos, altos, and tenors sing a syncopated undercurrent to the melody line which, written as a solo statement of the melody, was performed in three-part harmony. The basses suddenly break into a countermelody that appears to simulate a spontaneous improvisation. Perhaps this section is an inadvertent tribute to Hogan’s own father’s voice in the bass section of Mt. Zion Baptist Church. The entire effect of the piece is that of an artistic rendition of a Baptist church spiritual.

Hogan enjoyed a variety of tone qualities in his ensemble. I will now examine how the sound ideal that Moses Hogan had for his arrangements might have changed over time.

**Evolution of Sound Ideal.** Because Hogan made a major change in the composition of his organization, it is important to consider differences between the two ensembles. In this section I will consider differences between the choral tone of the Moses Hogan Chorale and the Moses Hogan Singers. Building on the younger members and a few of the more seasoned members of the Chorale, Hogan invited young singers from around the country to participate in
the Moses Hogan Singers and excluded the majority of the older members. Participants recalled various reasons why Hogan made this change: age of members, level of professionalism, level of musicianship, desire for a younger sound, problems with intonation, and vibrato control.

While there were many singers in the Chorale that were not professional musicians, the majority were professionals. In the Singers, all of the newer members were either working on a college degree in music or had attained one or more degrees in music and were beginning professional music careers. Kiane contributed, “That’s what I remember, the Chorale being more of the older singers, background musician teachers of the city and as we grew into the Singers and Moses began to expand he got more of that but it became a little bit more collegiate.”

The participants’ responses reflected a general belief that Hogan’s sound ideal had not changed, only that his group became more professional. Richard, who only sang with the Chorale, shared, “I’ve heard the latter recordings which I wasn’t part of and it sounded just like what Moses wanted. So I don’t think too much has changed, except that [the ensemble] became even more expert.” Alfrelynn recalled that in her initial conversation with Hogan, he talked at length about the difference between his community ensemble and his professional ensemble and she perceived that as the main difference between the two groups. The judgment of these two participants echoes the words of a review of the last touring performance of the Chorale: “They [the Chorale] will no longer tour as a community chorale but instead will be a leaner and trimmer group and perform as the Moses Hogan Singers” (Anderson, 1999).

Along with the move to a more professional ensemble, Hogan was able to write more complex pieces for his new group to perform. Richard remembered that during his time with the Moses Hogan Chorale, the pieces became so complex that members of the ensemble would hold sectional rehearsals outside of the regular rehearsal. He noted, “when he introduced a lot of his
latest projects, we had to have sectional rehearsals because the songs were just so intricate and we really needed sectionals.” When Hogan transitioned into the Singers, he structured the group such that any required part work could be done fairly quickly by Hogan himself during the rehearsal. According to Chandra,

If he needed to break us down by sections and work us section by section he would do that. It would take time and that wasn’t always his preference as I remember it. But he would do that if he needed to. And I rarely remember him having to go one by one, maybe if a pitch wasn’t right.

Hogan’s writing was becoming more complex and required additional rehearsals for some members of the Chorale. The members of the Singers were able to learn the pieces with minimal part work during rehearsals.

Louis noticed that although the Singers recorded much of the same material as the Chorale, there were many newer pieces that the Singers recorded as well. He recalled that Hogan expressed to him that his desire to write new music was one of the reasons he transitioned to the Singers. Some participants saw this desire to write new material as a reason for him to create the Singers. Rodney recalled,

When he transitioned to the Singers, there were a lot of younger voices and he actually started to write a little bit different. He started to write in the more choral sound that we hear right now, with a lot of the straight tones and the chords and the big chords that need to be really lined up and really less vibrato for them to come out.

Pia and Kiane noted that the Singers were able to handle the growing complexity of Hogan’s style of arranging.

There was a difference in the repertoire of the ensemble once Hogan retired the Chorale. Two pieces that reflected the culture of New Orleans and that I remember being crowd favorites, “Basin Street Blues” and “Mister Banjo,” were no longer performed. The pieces were such a regular part of the Chorale’s repertoire that they were rarely rehearsed. For “Basin Street Blues,”
Hogan would accompany the choir on the piano while Mary Mayo sang the solo and Germaine Bazzle imitated the sounds of a horn. That arrangement of the piece solidified the group’s home base as New Orleans, for just hearing the opening chords transported one to a humid New Orleans evening where music might pour from the door of a club, beckoning you to enter.

“Mister Banjo (Mu’sieu Banjo),” sung in Creole dialect, was another New Orleans standard in the Chorale’s repertoire (See Figure 14). Brian Stratton, featured tenor soloist in the Chorale, sang the solo while the choir accompanied him with “oo’s” and an occasional “O Mu’sieu Banjo” while reinforcing polyrhythms with small instruments. Brian belted out the solo with ease and the characteristic lilting feel of the Chorale supported the piece. It was an enjoyable piece and the audience roared with applause and shouts of approval every time it was performed. Many new pieces were added to the repertoire once Hogan retired the Choral, but none that had the playful or bluesy New Orleans feel of those two pieces.

In addition to the change in repertoire, I recall that Hogan began to ask his singers to perform passages with little or no vibrato as his arrangements increased in complexity. Larry, Tristan, and Alfrelynn also recalled Hogan asking for little vibrato as well. Larry added, “That’s one of the main ways he achieved such a great blend and obviously that’s where most of the sound comes from that contributed to the blend the group was able to achieve.” Participants varied in their preference for singing with no vibrato. Louis commented, “For me it was a little bit more taxing…but I learned to adapt.” Pia did not struggle with singing straight tones as much as Louis and felt the ease with which she was able to sing with little vibrato was a major reason she was chosen to sing with Hogan. Alfrelynn contributed, “I don’t wanna say that it was divorced from any kind of vibrato or anything like that, that’s absolutely not what I’m saying, but it was a clean, pure quality.” In consideration of the participants’ comments regarding vibrato
and choral tone, Hogan’s desire for a straight tone from the singers may have been vocally taxing for some, but it created a sound that would accurately represent the complexity of his arrangements while embodying a warm tone.


The limited use of vibrato by the Singers led them to have a more lyric sound than the Chorale. Louis addressed this matter, explaining, “African American choirs, we have vibrato and so sometimes it’s more of a dramatic sound… My family came to the concert and my uncle
described us. He said, ‘You all sounded great. You sound like a bunch of strings.’ He said it was very smooth and easy.” Louis mentioned vibrato as characteristic of African American choirs to contrast Hogan’s preference for a straight-toned sound from his singers. He believes that this contributed to the unique sound of the Moses Hogan Singers.

A comparison of the last three measures of “Battle of Jericho” performed by the Chorale in 1995 and the Singers in 2002 illustrates the difference Hogan achieved when reducing the vibrato from his ensembles. On beat three of measure 32, the ensemble sings a B-flat minor seventh chord that is held for two counts and extended by the use of a fermata. In the next measure, beats one and two contain a G half diminished seventh chord that also contains a fermata. These two chords are held out at fortissimo, giving one the opportunity to examine the quality of the ensembles’ tones.

The Chorale’s performance displayed the power one would expect from Hogan’s ensemble. The vibrato in the aforementioned chords was most prominent in the soprano section, performed with a vibrato that was approaching a wobble, with the alto and tenor sections also displaying a fair amount of vibrato. The chords were not easy to decipher, and the density of the chords performed with that level of vibrato left them sounding somewhat muddled. In the recording of the Singers, the choir maintains a full, warm, rich sound, but the vibrato is only evident in the first soprano part. Perhaps the sound of a straight tone on an A-flat in measure 32 and B-flat in measure 33 would have produced a sound that was too strident. Even though the vibrato of the first soprano section is very evident, the fact that only one section is displaying a prominent vibrato gives the illusion that the entire ensemble is carrying the same vibrato. In contrast to the Chorale, the chords were very easy to hear.
Hogan’s choice to keep a few members of the Chorale and bring in a large number of younger singers created a slightly different tone. The new group retained some of its older character but had a younger sound. This was a sound that Hogan preferred, but to others it was a muddy matter of opinion. To Tristian, the restructured ensemble “helped sort of blend more bite, more lively voice so that it had… a richer, maybe stronger sound with the Singers than with the Chorale.” Kiane felt the new sound was not only livelier, but brighter and had voices that were more trained and more versatile. Alfrelynn heard crispness and vibrancy in the sound of the Singers and weightiness in the sound of the Chorale. Pia, who had been a member of the Chorale and of the Singers, felt that the Singers were better able to sing in tune, sing in more than one section, and learn at a faster pace, while maintaining the spirit of the Moses Hogan Chorale.

Other participants like Rodney favored the sound of the Chorale. Though Louis enjoyed the sound of the Singers, he felt the age of the members of the Chorale made for a mature sound that the Singers could not recreate:

I loved them both, but it’s nothing like that old Senior Choir Number 1 sound… Not the 5th Sunday choir. You know that’s the bad choir…it’s just certain things you go through to make you sing that way and so it’s something that can’t be manufactured. You can try to a little bit tell your choir to darken it or whatever, but it’s something that age has on your chords and your spirit, soul or whatever that young people just don’t have. And it’s not anything wrong with that, it’s just a different.

Pia added that because of the amount of time the Chorale had spent with Hogan, they intuitively knew what he wanted and delivered the sound to him easily. All participants who sang with both ensembles, remembered qualities in the Chorale that disappeared once the group transitioned into the Singers.

Each of the viewpoints of the participants can be illustrated with different recordings of both groups. “My God is So High,” recorded in 1995 by the Chorale and in 2002 by the Singers, almost sounds like the same ensemble with one exception; the 2002 recording sounds slightly
livelier and lighter. By contrast, on “Jesus Lay Your Head in the Window,” recorded in 1999 and 2002, there is a perceptible difference in the sound of the groups (Figure 15). By 1999, the Moses Hogan Chorale included several members in their late teens and early twenties, but still contained the majority of its older members (personal experience). The sound is full, yet clean. The haunted mood created by the chords in measures 26 through 34 that accompany the title

Figure 15. “Jesus Lay Your Head in the Window,” mm. 26-35. Moses Hogan, 1998.
words “Jesus lay your head in the window” are clear, easy and haunting. The performance by the Singers in 2002 creates much of the same mood, except there is certain depth to the sound that the mature voices contributed to the earlier recording that is absent in the latter one.

Unfortunately, that mature sound would come at a price. Several participants commented that some of the older members exhibited problems with vibrato control and intonation, two aspects of choral singing that were very important to Hogan. In particular, Pia noted “there was some vibrato that came with age and the sustaining of notes that he wanted to keep that sound, that straight pure tone…and the older ones were not able to maintain it as much as he wanted them to in rehearsals.” In fact, Louis specifically remembered that the problems with intonation was one of the reasons Hogan transitioned to the singers:

When Moses was talking to me when he was in the process of starting the Singers… he was honest when he said he had a vision to write more music and work on music sometimes the older members weren’t able…their voices weren’t as agile…as they used to be and just keeping stuff in tune and his music is a cappella.

Rodney mentioned conversations with colleagues outside of the ensemble who commented on the poor intonation of the Chorale. In the group’s defense, Rodney responded that although the Chorale struggled with intonation,

No other group has the colors that our group has and that’s why some groups sound a certain way when they attempt to sing Moses Hogan spirituals. And even though we may go under pitch sometimes, you will still never be able to capture the color and the experience of what we put into our music and nobody else could do that.

Hogan’s primary concern was not the overall choral tone, but the problems with intonation and vibrato control that were becoming a regular part of the Chorale’s sound. In order to address those problems and to write more complex literature, he recruited younger singers who possessed solid musicianship to develop the Moses Hogan Singers.
Recordings of the Chorale confirm that there were problems with intonation on slow pieces. In the 1995 recording of the album *Battle of Jericho*, the Chorale performed “I Want Jesus to Walk with Me.” This piece of exquisite beauty and profound emotional impact is made all the more enrapturing by the rich and versatile voice of the soloist, Brian Stratton. The piece is performed beautifully and creates the desired effect of capturing the heart of the audience with the phrasing and dynamic contrast Hogan placed in the score and requested of his ensemble. Stratton was able to somewhat keep the group on pitch, though it was obviously flat by the end. “Lord I Want to Be a Christian,” another piece on the same recording, had no solo and the intonation suffered even more. It began in the key of D Major, but by the end of the two verses and coda section, the piece was almost a full semitone flat.

Based on the comments of the participants and evidence in the recordings, Hogan’s sound ideal became refined over time. I propose that in addition to addressing problems with intonation and vibrato control, the move to a professional ensemble was prompted by a refinement of Hogan’s ear for choral music, increased opportunities to tour, and increased personal professional opportunities. Between the recordings of “Battle of Jericho” in 1999 and “His Light Still Shines” in 2002, Hogan had attended over 100 choral workshops and interacted with more choirs and choral directors than he had in any of the previous years (See Appendix B). As Hogan became more immersed in the choral world, his ear for choral music became more refined. The mixture of his classical and gospel backgrounds continued to influence the way he arranged his pieces, but he wanted the sound of his group to reflect the more refined taste. To this end, he created the Moses Hogan Singers. The gradual change in the recordings from 1995 to 2002 do not reveal an overall change in the choral tone of his ensembles, but a refinement of the sound
that reflected current musical tastes. His experience in choral music resulted in a refined ear, not a change in sound ideal.

**Diction**

Whenever I arrange a spiritual, I start with the text because the text motivates what should happen musically. Sometimes I hear people make comments, especially about some of my arrangements – the rhythmic nature of some of it. But that does not mean that I start off with a rhythmic influence. I am driven and motivated by the text and what should be appropriate in the accompaniment to the text. (Hogan as cited in Romey, 2002)

Participants spoke in depth about diction, “the pronunciation and enunciation of words during speech or singing” (Reid, 1983, p. 89). The themes that emerged in this area include precision, relationship to rhythm and tempo, attention to consonants in certain arrangements, dialect, and accuracy of the score.

Richard remembered Hogan telling members to enunciate. Chandra remembered Hogan being meticulous about articulation but only addressing it as needed:

As far as articulation, he really would impress upon us to make sure that everything was clearly articulated to the audience because when you have a group of singers, it’s very easy for the sound to get lost…If anything needed to be more clear he would let us know. If anything needed to be addressed, he would let us know.

Alfrelynn also remembered Hogan playing close attention to diction, “He was very meticulous about that. I remember that, just making sure that everything was done well as far as pronouncing words and things.” So impressed was Larry with Hogan’s treatment of diction, he desired to continue that type of interaction with diction after his tenure in the Moses Hogan Singers,

I spent a long time after Moses’ death trying to find an opportunity here, a worship experience, be it professional chorale, be it a church job…that would allow me the same type of opportunities to interpret diction that the Moses Hogan Singers afforded me. Because…it was so crisp and so correct that…it’s just undeniable.
Pia even recalled the members themselves valuing diction to the point of asking about it ahead of time: “Most of the time there were professionals there who would ask ahead of time, ‘How do you want us to say this?’” Here we see that Hogan’s desire for well-executed diction became an attribute of the ensemble.

As illustrated in the opening quote to this section, the relationship of the text and the rhythm was important to Hogan. Vaughn remembered that Hogan was,

Really specific about diction when the diction influenced the rhythm of the piece…if it contributed something to the piece as far as the rhythm is concerned and as far as something that would help the piece itself, drive the piece, or something that had to do with the pace of the piece.

Other participants specifically recalled Hogan addressing consonants in “Battle of Jericho.”

Louis commented, “I think he didn’t really address it too much around me, except for that Joshua fit de Battle. Joshua. A lot of the ‘sh’ in the ‘Joshua.’ ‘Battle,’ things like that.” Kiane also remembered,

He would take us through the lines and get us on diction or “p’s” and “t’s,” a rhythmic type of word to keep us on rhythm and tone and “Joshua fit de battle, de battle of Jericho” [spoken to the rhythm, accented]…whatever the rhythm is, how we’re going to get that out and to keep diction.

Based on participant responses, it would appear that while Hogan expected precise diction, he did not regularly address it in detail unless it contributed to the rhythm of the piece and picture he was attempting to create. Because the diction in this piece was mentioned several times throughout the interviews, I will examine the relationship of the text to the rhythm in “Battle of Jericho” (Figure 16).

The participants referred to the strong rhythmic nature of the piece and its relationship to the text. As he himself noted earlier, Hogan began with the text whenever he arranged his pieces.
Figure 16. “Battle of Jericho,” mm. 3-5. Moses Hogan, 1995.

In another interview Hogan elaborated on the relationship between the text and the rhythm of “Battle of Jericho:”

I wanted to create a battle if you will. Opposing forces. And so on one level you have the men singing “Joshua fit de battle, the battle of” [whispered rhythmically] in a very heroic way and then you have the ladies with the countermelody, with a melody that has been handed down in three-part harmony. But I ask for the men to strongly accent the ‘t’s’ in the “battle,” ‘Joshua fit de battle, the battle’ [whispered rhythmically] as opposed to the “sh” sounds of the women, “Josh-ua” (whispered rhythmically). And when you get the ‘t’s’ and the opposing forces, you have that conflict of a battle if you will. And it’s a conflict that’s supposed to last for 2 minutes and 40 seconds and it builds with great enthusiasm, but it’s the energy and the text that really drives the energy for this particular piece.
In this interview, Hogan described the action he hoped to recreate by scoring the music to augment the drama of the text. Hogan also mentioned the relationship of the text to the music in his interview with Romey (2002):

I envisioned a battle. And I envisioned perhaps opposing forces. And I asked in my interpretation, though the “t’s” were not prevalent in many instances, when you interpret the singing of the spirituals, but I asked for the “t” sound in the word battle, and the “sh” sound, *Joshua fit the battle of Jericho*. When you have the juxtaposition of the “sh” sounds and the “t’s” going with the regular “t”, you have got these opposing forces. So that is what I envisioned. That is why the rhythm is really strong. But at the same time, always knowing the melody is still present. And I wanted that to be present within this dialogue, opposing forces of the battle.

Figure 8 illustrates the word painting Hogan explained in his interviews, a method that can also be heard in the 1995 Moses Hogan Chorale recording of “Battle of Jericho” (Hogan, 1995). The beginning of the piece symbolizes the beginning of a battle. The tenor and bass parts hold an ostinato pattern, accenting the [ʃ] sound in “Joshua” on the strong beats and the [t] sound in “battle” just before each [ʃ]. This *mezzo piano* dynamic for the male voices in conjunction with the [ʃ] and [t] sounds provides a tense undercurrent and foundation for the melody. The soprano and alto parts carry the melody in three-part harmony, and also accent the [ʃ] and [t] sounds. In addition, the [dʒ] and [k] sounds on the first and last syllables of “Jericho” respectively are accented according to the markings in the score. Sung at *mezzo forte* as opposed to the tenor and bass line at *mezzo piano*, the soprano and alto parts are the focal point of measures three through seven. The use of these consonants contributes to the feeling of a brewing battle created with words, notes, dynamics, and accents. Hogan’s attention to diction

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11The symbols in brackets indicate consonant sounds used in the International Phonetic Alphabet (IPA). [ʃ] is equivalent to the “sh” sound as heard in the word “shoe.” [t] represents the “t” sound as heard in the word “time.” [dʒ] is the “j” or “g” sound as heard in the word “jump.” [k] is the “c” or “k” sound as heard in the word “cat.”
and articulation in “Battle of Jericho” is but one example of the manner in which Hogan is inspired by the text in arranging spirituals.

One particular aspect of performing spirituals that is related to diction is the use of dialect. Hogan’s former ensemble members frequently mentioned his interest in dialect and in representing it in an authentic, respectful manner. Richard remembered, “He wanted to produce a sound respectful of the culture.” Joshua appreciated Hogan’s attention to dialect and how he sought to maintain authenticity, “He didn’t try to make something sound other than it would have been sang [sic] in the fields, you know. He kept those sounds and…the way people talked during that time.”

I often hear choirs struggle with pronouncing words in dialect more than with any other aspect of choral performance related to spirituals. The excerpt used in the listening portion of this study was no exception. Participants disliked the use of dialect and even called it inauthentic. Alfrelynn explained, “It was a little choppy…It felt manufactured I guess. And especially in the tenor line…just a little bit more scooping than needed to happen. It should just be authentic.” More to the point, Tristian stated, ”The melody is where he would have a problem because they over sang and over enunciated many of the words. “ Pia and Richard also expressed the same concern with the dialect that Tristian had. The approach to the dialect was forced, and therefore not representative of the culture from which the spirituals emerged.

Rodney did not recall Hogan addressing diction other than in matters of dialect, “I don’t really recall him ever addressing diction except for when he wrote something or when we sang something that had a dialect. He was specific about dialect.” Hogan indicated in his 2002 interview with Romey that he had come to realize the importance of dialect:

People from foreign countries, when they read something in dialect, and they say, “What is this?” There is no explanation, or they are not sure what this word means: If they see
heaven and it is spelled in the old way, heabun, and they say, “What is that?” So I believe that while it is still English, slaves were not allowed to read or write by law, so all the “t’s” weren’t going to be crossed. All the “i’s” weren’t going to be dotted when those gentlemen or ladies wrote down the texts phonetically as they heard it. But it is still English! And so there shouldn’t be the full presentation as we see the King’s English and our proper arrangements. But we should always still remember that it is folk music, just a little laid back. And so, in my arrangements – and because I travel and people ask me, “Moses, what does this mean?” And for the newer arrangements that are coming out, I try to take a little more time.

Proper execution of diction was important to Hogan, therefore he decided to provide clarity in diction for his arrangements to make the authentic performance of them more accessible to a world audience.

Participants may have felt the relatively small amount of time Hogan spent addressing diction in his spirituals was adequate because they also felt that the diction came rather naturally to them. Louis, who remembered Hogan addressing articulation in “Battle of Jericho,” also remembered that the diction for the dialect used in spirituals came naturally for most of the members, “For the most part…I think we kinda did things on our own and you just naturally…most of us as trained singers were singers who had been in choirs enough to know what to do.” Rodney also remembered, “He wasn’t a big stresser on diction.” With the same sentiment, Pia remembered that ensemble members would, “kind of just go with flow of who was singing and sing what they sang next to us.” These comments would indicate a natural element to the way in which the singers approached diction.

Though the comments about Hogan’s approach to diction may seem contradictory, when put together they provide valuable insight into how Hogan addressed diction in his pieces. He chose members who had experience with some form of African American vernacular language, who were trained in English diction, and who had performed spirituals. The combination of these three sets of experiences allowed the performers to use their classical training while judiciously
incorporating elements of the African American vernacular in performance. When Hogan chose
to use word painting in a way that might conflict with a natural execution of dialect, he would
address his concept with his ensembles and describe the picture that he was attempting to paint
with the music. Hogan also recognized that as his music was gaining attention on an international
level, he would have to make the diction more accessible to a broader audience.

Blend

Listening to recordings of the Moses Hogan Chorale and the Moses Hogan Singers, one
of the features that stands out is the blend achieved by the ensembles. The uniformity of the
vowels, the execution of diction, and the manner in which the ensembles work as a unit to
convey the message of each piece is a notable feature of the performances. In reference to the
Moses Hogan Singers’ April 2002 performance at Herbst Theatre in San Francisco, Bruce wrote,
“Though capable of an electrifying climax – which miraculously managed to resonate even in the
atrocious acoustics of Herbst- the voices blended into a sonorous whole, shaped by Hogan with
subtlety usually reserved for Palestrina.” The participants elaborated on how Hogan valued and
achieved blend in his ensembles.

Richard and Louis noted that Hogan was very particular about blend. Tristian spoke on
Hogan’s expectation of his singers: “Of course he certainly wanted you to be aware of the
singers around you and have your voice blend in a way that it really did sound as one and that
was one key feature … it was always about making sure you sound as one.” Alfrelynn, knowing
Hogan’s expectation of her, was pleased that she understood his expectations for her and was
able to deliver that sound. Hogan was particular about the blend in his ensembles and the singers
in turn were happy to deliver.
Hogan stressed a limited use of vibrato. Larry felt that Hogan did this in an attempt to create a more blended sound:

A very pure, straight, minimized vibrato tone…that’s one of the main ways he achieved such a great blend and obviously that’s where most of the sound comes from, because people were able to blend their voices to make each section sound like one voice. And he would say that from time to time, “I want you to sound like one person.” So we were able to do that. But then it sounded like hundreds of that one person.

Louis felt that the limited use of vibrato was necessary because of the density of Hogan’s chords, “The little bit of vibrato that you were allowed to have, that made for that clean sound because a lot of vibrato in those chords, those crunched chords and things like that…you just wouldn’t get the impact that he was trying to achieve.” In Larry and Louis’ opinion, Hogan achieved a good blend in his ensembles by asking his singers to limit their use of vibrato.

Louis also offered that the singers had to monitor themselves within the ensemble, noting, “You had to be able to blend…and know when your voice is doing too much or not giving enough.” Kiane felt that the blend came naturally as part of the African American heritage: “With this type of sound it’s just, like innately in you to just kind of know what you mean with this music, the way it was written. And it’s our heritage. It’s just kind of in you. So we all kind of had this natural blend.” Participants believed that each singer should monitor their own performance and that certain aspects of performance came naturally to them.

I refer again to the listening task the participants were presented with. Despite the fact that many participants felt the approach to the tenor line was inappropriate, they also felt that the melody should have been performed louder because it was overshadowed by the rest of the ensemble. According to Chandra, “Every section was singing at the same volume and he would have probably brought the tenors out a little more and had the entire group to soften their tone a little bit to bring out the melody line for each section as it pertains to the way the melody was
moving.” Louis shared that sentiment, but also extended that to the bass section solo: “I think he would have liked the solo on the bass part, but again the choir was too loud…It’s the basses’ solo. Get back!”

Though not specifically mentioned elsewhere in the interviews, the balance of the sections was important to conveying the message of the piece. Hogan often used a solo voice or a solo section while the remainder of the ensemble would accompany the solo line. If the line was lost within the ensemble, a major component of the piece was lost along with it. Participants’ responses to the listening task, as well as examinations of Hogan’s recordings demonstrate that blend and balance were important aspects of the performance of Hogan’s spirituals. One way that Hogan indicated which line should be most prominent was by using a softer dynamic for the ensemble parts and a louder dynamic for the solo line. In the next section, we will discuss the importance of dynamics in Hogan’s arrangements.

**Dynamics**

One must be careful of the volume controls when listening to recordings of Hogan’s ensembles. When enjoying such pieces as “I Want to Thank You Lord,” the volume varies dramatically, sometimes within the span of one measure (Figure 17). Measures 50 through 52 are executed with each part entering and hold its note on a sforzando piano. The first note of measure 53 elongated by the use of a fermata and is performed at pianissimo. After another elongated piano note on beat 2 of the same measure, beat three is abruptly fortissimo and held out on fermatas. The fortissimo carries over into measure 54 and crescendos into a cut off. Dramatic changes in dynamics, or “variation and contrast in volume or intensity” (Reid, 1983, p. 93), were common in Hogan’s music. The sentiments of participants reflect Hogan’s flair for a dramatic approach to dynamics.
Most participants agreed that dynamics were one of the most important elements to consider when performing Hogan’s spirituals. In the listening task for this study, Tristian was unimpressed with the lack of attention to dynamics: “There was no dynamic difference. It stayed largely the same from the beginning of each phrase throughout.” Chandra contributed, “I think
dynamics are one of the trademarks of Moses’ writing and was very important…dynamics were stressed.” Larry felt that dynamics are important to performing Hogan’s spirituals because of its importance in word painting, “When you sing a Moses Hogan spiritual, it’s like you’re being told a story and you get to create exactly what the story looks like in your head based on the dynamic markings.” Alfrelynn felt that dynamics were fundamental to expression, “The dynamics in his pieces…served as a foundation for the overall expression of the piece.” Pia commented on Hogan’s attention to dynamics in “Battle of Jericho:”

Especially, like I remember in “Jericho”…He was very picky about that, the dynamics and the way he wrote he knew where he wanted it to go…He would stop and practice that and rehearse that and he’d get it through our heads how important it was…for a person to feel it through the dynamics.

These participants were able to offer various reasons for the importance of properly and accurately addressing dynamics in Hogan’s arrangements.

Several participants commented on Hogan’s penchant for pianissimos. Tristian felt that Hogan used dynamics to tell the story of a piece, particularly in the pianissimos:

Dynamics were a key component. Dynamics were really the key tools in which he’d tell you the story, to keep the listeners on edge. “We need to keep them at a whisper’s edge” is what he would say sometimes. So really, he really paid a lot of attention to it…I often felt that there was a lot of value in having, finding strength in the quiet singing that you would do.

He later offered more on Hogan’s purpose and method for using pianissimos in performance, noting, “one key feature in all of his music was that he wanted there to be power in every bit of silence, every sense of bringing the house close to where they were on the edge of their seat, not giving them too much.” For Tristian, Hogan used pianissimos to create feelings of tension and resolution in his arrangements.

Several other participants mentioned Hogan’s use of pianissimos. Richard remembered that in his first rehearsal with the Chorale, the group “never sang louder than a whisper.” Larry,
now an accomplished performer, credits Hogan with teaching him how to sing pianissimo: “He taught me how to sing pianissimo… We learned how to sing pianissimos as a Moses Hogan Singer. I mean, he just got it out of us.” Louis commented on how extreme Hogan’s pianissimos were: “Sometimes we’d hum it or ‘oo’ so low down, I’d be wondering ‘Am I still singing? Did my voice cut off?’ You’d be scared to come back in.” Louis was not the only one to mention feelings of fear when singing pianissimos. Rodney expressed a similar sentiment:

Moses had that one piece that we would sing so softly and it was so exposed that I always thought that, I don’t know, people would hear something, I don’t know. It’s just so soft and so exposed that I was just so afraid of messing up or being out of tune or singing flat or something.

The above statements demonstrate that Hogan aimed for the most extreme pianissimo he could gain from his singers. The fact that it was mentioned so frequently illustrates its importance in the performance of Hogan’s arrangements of spirituals.

Audiences appeared to perceive the desired impact created by dramatic changes in dynamics during performances of the Chorale and the Singers. A review of the Moses Hogan Singers from Ann Arbor in 2001 reads, “The Hogan Singers can turn soft as a whisper or thunder like God’s angels, as their director’s ingenious arrangements demand. The lightning-fast shifts in volume and mood were delightful in sheer surprise and vocal versatility” (Potter, 2001). In the opinion of Potter, Hogan’s usage of dynamics for dramatic effect achieved the desired result.

The collective effect of strategically placing pieces performed with extreme pianissimos and climatic fortissimos at various points in the program created an experience that extended beyond the enjoyment of the preservation of spirituals. A review of the Moses Hogan Singers in Herbst Theatre in April of 2002 reads,

The pace of the program grew with the intensity of a Baptist sermon. From the sustained hush of the invocatory “Hear My Prayer” (in memory of Hairston) to the ostinatos surging to the climax of the closing “Elijah Rock,” Hogan selected a repertoire which
displays a wide range of both the spirituals themselves and his ingenuity in setting them. (Lamott, 2002)

In scores for Moses Hogan’s arrangements of spirituals, there are very detailed notes on how dynamics are to be approached. Although he stated that he enjoyed hearing others’ interpretations of his music, his detailed notes would indicate otherwise. One of his later pieces, “His Light Still Shines,” illustrates Hogan’s attention to dynamics in his scores (Figure 18).


When listening to “His Light Still Shines” on the album A Home in that Rock, one can hear Hogan’s vision for the dynamics in the opening of this piece. The dynamics mimic the shape of the chords themselves, moving from a unison in all parts to a triad voiced in seven parts three beats later. The dynamic level is held for three beats, then gradually reduces to a mezzo piano. The mezzo piano gradually closes to a piano, all in the first five measures of the piece.

The following phrase has a similar motion but moves in double time to rush to the same dynamic level but then moving to an even higher note in the soprano, creating a beautiful, open, lyrical line that decrescendos back to mezzo piano once again. The next phrase opens with a sforzando piano and continues to the end of the opening statement at the same dynamic level. In the span of nine measures, Hogan used mezzo piano, piano, crescendo, decrescendo, and sforzando piano to
set the mood for this piece that honors the legacy of Dr. Martin Luther King, Jr. The introduction is set beautifully, but the dynamics give the phrases shape and set a reverent mood for what would follow.

The use of dynamics in Moses Hogan’s arrangements of spirituals are not haphazard or accidental. Hogan used dynamics to add beauty to the music and to further the story he was telling through text and notes. Attention to dynamics in Hogan’s arrangements of spirituals are crucial to performing them authentically.

**Intonation**

Intonation, defined as “fidelity to pitch; the ability to reproduce accurately a single pitch or series of pitches,” (Reid, 1983) was very important to Hogan. As mentioned earlier, problems with intonation was one of the reasons he ended the Moses Hogan Chorale and established the Moses Hogan Singers. In this section, participants address how they and Hogan valued intonation and how he approached it with his ensembles.

Pia remembered that Hogan was “very adamant about making sure it stayed in tune.” Louis offered that one reason intonation was very important is because of the density of the chords, “Because the chords were so tight…you had to be able to sing in tune.” As with many choral conductors and musicians in general, Hogan was greatly concerned with intonation in his ensembles.

As much respect and admiration as I still have for the Chorale and what it accomplished, I must admit that I clearly remember problems with intonation with enough of the members that it seriously affected the intonation of the entire ensemble. I recall Chorale recordings in which Hogan would attempt to use splicing, that is, recording a work in sections and then patching the sections together. At times that became nearly impossible because the pitch would fall so low at
the end of a section that Hogan would hesitate to even keep that “take” of the section. Playing
the chord for the next section only offered further problems, as it would only highlight the
difference between where the ensemble was and where it should have been. Rodney had similar
recollections:

We only seemed to have a problem with intonation when we were with the Chorale and it
was mainly because of the older members of the ensemble that caused the intonation
problems… I don’t recall him having a specific way of fixing the intonation problems,
except for transitioning into the Singers.

Richard mentioned a time when “everybody knew, ‘God! We’re sharp or flat.’“ Hogan would
address the issue in rehearsal by telling them it was flat or in performance by raising his finger.
While the Chorale had very capable musicians, many were unable to maintain pitch as they had
in earlier years. Because intonation was important to Hogan, he was able to make adjustments he
felt were appropriate when he changed to the Singers.

Tristian was a member of both the Chorale and the Singers, but he does not recall
intonation being an issue: “At this point with the ensemble… if intonation and those types of
things issues were really an issue for you or anything, you weren’t going to be a part of the
group. He expected more of us as musicians to come in and have those notes locked in to a
certain sense.” Alfrelynn, one of the last members to join the Singers, also did not recall
intonation being a problem: “Not to say that trained musicians don’t go flat but…there was just
something about that group… and the musicianship of the group that it just didn’t yield to that.”
Kiane saw intonation as a strength of the ensemble and that the ensemble “held a great tone, on
pitch, most of the time.”

While members of the Moses Hogan Chorale generally remembered problems with
intonation, by contrast members of the Singers did not. It would appear that age and the loss of
vocal dexterity prevented some of the members from meeting Hogan’s demands. One way
Hogan countered problems with intonation was to develop a group of younger singers that were also professionals and who were able to adjust their vocal technique to sing in the manner he required for his arrangements.

**Tempo and Rhythm**

Most participants’ responses to questions about tempo and rhythm tended to overlap, and in this section the two will be addressed together. We have touched somewhat on rhythm, “an ordered, recurrent alternation of strong and weak elements in the flow of sound” (Reid, 1983, p. 323) as important to the text in Hogan’s arrangements, and tempo, “the speed at which a piece is performed” (Scholes, Nagley, & Latham, 2014) in Hogan’s gestures. Here, participants specifically addressed the question of how Hogan handled tempo and rhythm with his ensembles.

Tristian did not recall the ensembles having issues with tempo: “Mostly if we were locked in, we were locked in to him. Very rarely was tempo an issue.” Richard had a similar recollection: “He set the tempo and we followed. That was really not an issue for us.” Pia also recalled, “He was a stickler about it and he did not like things to go past the tempo in which he had set.” Chandra added, “He was also clear in his instructions and demonstration so to make sure the tempo was precise because rhythm and tempo was very important to his music.” Hogan was able to choose and direct ensembles in such a manner that the singers were able to accurately follow his tempo.

Joshua remembered tempo as essential to telling the story of the piece: “It was all a part of telling the story or creating that feel of everything. So yeah, tempo was very much a tool that he used…to tell the story.” Louis particularly mentioned that because of the percussive nature of “Battle of Jericho” and “Elijah Rock,” it was necessary to be “accurate and correct.” As expressed earlier, Hogan provided very clear instructions on how his pieces were to be
performed. If followed as Hogan suggested, performers would experience few issues with
rhythm and tempo in his pieces.

In the listening example, participants felt that the ensemble’s approach to rhythm would
have been appreciated by Hogan. Larry stated, “He would have liked their rhythmic
interpretation. That wasn’t bad. That was pretty good actually.” Chandra and Alfrelynn shared
Larry’s sentiments. In their opinions, the group’s execution of the rhythm gave the piece the
energy needed to be “jubilant,” as indicated in the score.

Participants overwhelmingly did not like the tempo of the piece, performed at $\dot{J} = 70$
while the original score gives a suggested tempo of $\dot{J} = 108$. Richard commented that the tempo
was slow and Rodney felt that with the slower tempo, “the spirit of the piece is missing
everything that he would have wanted in that piece.” Chandra, Pia, Kiane, and Richard also felt
the tempo was too slow. Louis felt that “if it’s going to be slower it still needs to have that crisp
sound,” a sound which in his estimation it was lacking. The participants generally felt the tempo
was slower than Hogan would have taken it.

The rhythm of the performance in the listening example gave the piece the requisite
energy, a common element in Hogan’s pieces. The tempo of the piece in the listening example
was important because it worked with the notes, the dynamics, the phrasing, etc. to recreate an
experience. Taken at a slower tempo, it lost the essence of the desired experience. Close attention
to the rhythm and tempo as written in the score and as performed by Hogan’s ensembles will aid
ensembles in the performance of Hogan’s spirituals.
Phrasing

In this section I will discuss phrasing in Hogan’s arrangements as described by former members of his ensembles. Tristan offered valuable insight into Hogan’s views regarding phrasing:

He would say, “I want the phrasing to feel as if it’s bridging two like ideas.” He really wanted it to really have a sense of purpose, to have a place to go and a place to descend and he felt that part of the phrasing was really in as much how you handled the rests and pauses and the silence as it is how you handle any other rhythmic issues that may be a part of one specific passage. … So the phrasing all the way through it, how do we start, how do we end, where do we pause, where do we breathe, who’s breathing when, how long is this phrase…those were all top of mind when it came to his conducting and directing style. That’s really where the bread and butter was.

In Tristan’s recollection, a major way in which Hogan would forward the message of the piece was through the way he approached phrasing.

The other participants’ most vivid memory of phrasing was specific to breathing. Hogan enjoyed extremely long phrases and preferred for his members to take breaths collectively and to only stagger the breathing when absolutely necessary. Larry summed up the matter in this way: “We never did breathe. There’s your phrasing!”

Hogan was very detailed in the markings he placed in the score for phrasing. The last five measures of “Abide with Me” show Hogan’s tendency to include long phrases for emotive purposes (See Figure 19). Although technically not a spiritual, it is an excellent example of phrasing in Hogan's style of arranging. The words to the song hold a prayer-like quality with the plea for God to stay with the devotee throughout various times in life. The song does not end with a simple “Amen,” but takes one on a journey of four “Amens” for the tenors and basses and three for the sopranos and altos. The sopranos carry the melody from a G in the pickup to measure 41 up to a C at the pickup to measure 43, repeating “Amen” on C and fading into a
Figure 19. “Abide with Me,” mm. 37-44. Moses Hogan, 1999

*pianissimo* at the end. The C held in the soprano part is over the span of almost three measures that are marked *poco a poco rallentando*. That is challenge enough for any vocalist, but not compared to that of the tenors and basses. In addition to singing very soft dynamics for approximately 22 seconds, there are also detailed instructions on how those dynamics should be
executed. The tenors sing *mezzo piano* on beat two of measure 40, but crescendo to a *sforzando piano* on beat three of the same measure. In measure 41, they are back to a *mezzo piano* which is to be sung while observing the *poco a poco rallentando* that ends with *decrescendo* on the last note which, if marked the way it was executed on the recording, could rightly have a fermata above it. Although there are commas in the text, Hogan indicated throughout the score where breaths were to be taken with breath marks and rests that often did not align with the commas in the text. That principle is illustrated on the recording, for there is no perceptible breath at the commas, only at the breath marks.

Often long phrases were beyond the capability of many of the singers and staggering was the alternate method frequently employed. Kiane remembered members of her section deciding how to stagger. They might say to one another, “‘I don’t have breath to hold the entire score. So can you take half the score and I take half the score?’ ‘Cause the notes felt that long, like a full score.” Louis remembered similar occurrences in the bass section, “You learn how to tag team different people in your sections. ‘Look, I ain’t got this note! Imma cut off right around here!’” Though not specifically stated by the participants, it is likely that similar conversations occurred in the soprano and tenor sections. Whether or not that is so, it is apparent that members of Hogan’s ensembles worked together to execute the phrases well.

Pia, who felt she was chosen because of her straight tones and pianissimos, found it difficult to maintain that desired quality while executing long phrases: “Phrasing was a little difficult because sometimes he wanted the straight tones and [for] us to breathe at the same time, which was very challenging at the time.” Richard was very conscious of how he took breaths, “I remember he didn’t want us gasping for air. We’re breathing and we held these notes for a long time. He didn’t want to hear that. So you were really conscious of even how you took a breath!”
Rodney and Larry also expressed fear of not being able to hold the long phrases as Hogan wanted. Hogan challenged his singers to perform phrases in the way he envisioned and they in turn answered the call by developing the ability to hold longer phrases or by managing to stagger the breathing within their sections.

Expression

Expression is defined as “the representation of thoughts and feelings through some medium” (Reid, 1983, p. 106). In this instance, that medium would be choral music. Richard and Kiane felt that everything one needed to know about expression in Hogan’s pieces was in the score. Joshua spoke at length of how Hogan wrote his music to tell a story:

The music created a mood. It created the atmosphere of what it was saying…He allowed the music itself to express the message and the music almost in a sense told the story. It told the story, each song told a story. And inside of that song it just had the different emotions. I just think the music kinda captured the story of the song.

The importance of expression in Hogan’s pieces was exhibited by the way in which the story of the spiritual was told.

Several participants recall that expression came naturally for them. Louis expressed, “It’s a natural thing sometimes. A natural swell, a natural pulse, a natural lean on a certain note, a certain word or things like that.” Pia believed that, “He wanted us to perform as if…this was just in our blood, in our minds.” Kiane felt that “After reading it…and learning what the song is about, you innately know what that ‘deeply, and with expression’ kind of stuff means.” She further explained, “just with this type of sound it’s just like innately in you to just kind of know what you mean with this music, the way it was written. And it’s our heritage. It’s just kind of in you.”

The participants expressed that although expression was important to Hogan, he did not spend much time addressing it. This was an element of performance that came naturally for
them. Hogan also used the aforementioned aspects of choral performance (i.e., choral tone, diction, rhythm, tempo, dynamics, and phrasing) as a medium to express the essence of a piece. It was not addressed extensively by itself because it was interwoven into all of the other elements of choral performance that he addressed in detail. Expression was not a medium used to convey the message of the piece, but rather a goal.

**Word Painting**

A device that Hogan frequently used in his arrangements was word painting. Word painting is defined as “the use of musical gesture(s) in a work with an actual or implied text to reflect, often pictorially, the literal or figurative meaning of a word or phrase” (Carter, 2014). He would use all elements of choral performance to tell a story and to paint a picture of the words through music. Earlier, when examining the relationship of the text to the rhythm, I discussed Hogan’s treatment of the text to “Battle of Jericho” and his use of word painting. The participants were not asked specifically about word painting, but since the interview analysis revealed several references to it, it was apparently very important in performing Hogan’s arrangements of spirituals and I have chosen to give a bit more attention to this device.

Chandra remembered, “He wanted it to paint a picture and he wanted it to emote.” Rodney, Larry, Joshua, and Richard shared this sentiment. Richard also mentioned an arrangement of “Ezekiel Saw the Wheel” by William Dawson, one of Hogan’s major influences, and how Hogan asked them to create a picture with the music. He said, “When we had to produce those sounds like that wheel with the rock in it, you had to create that sound.” Word painting was a device frequently employed by Hogan in his arrangements and in his interpretation of spirituals of other arrangers.
Returning to the listening task for this study, the participants seemed most concerned with what they perceived as problems in the execution of the tenor section’s solo line. Of primary concern was the treatment of “moves in my heart” in the tenor line. Pia, Tristian, Louis, Larry, and Richard commented specifically on the matter. Louis articulated it in this way, “One thing I noticed that we, and I’ve tried to get other choirs to do when the tenors sing, ‘I’m gonna sing ‘til the Spirit mooooo’ [sung in falsetto], go into the head voice, not chest.” Beyond simply using falsetto, Tristian spoke on the effect the melody line should have, “He wanted it to be more vocal acrobat effect to it “I’m gonna sing ‘til the Spirit moves in my heart” [sung]. He would really stress the phrasing of the word, the ‘oo’ [sung] of the ‘moves in my heart’ [sung]. Then having a uniform understanding of how they’re going to approach it.” The participants felt that Hogan would have wanted a lighter approach to the word “moves.” Using the device of word painting the effect would be that of a wind, namely the wind of the Spirit, passing through. In the listening task, the participants felt that the ensemble missed an opportunity to portray the word painting that Hogan wrote into the piece.

Kiane referenced the piece “Wade in the Water” (See Figure 20) and how the title words are scored to create the effect of “a rush of water.” In measure three of the piece, there is a tenuto marking over the first chord and an accent on the second chord. The soprano, alto and tenor line rise on the last half of the fourth beat to an accented note, creating a tonic accent. By the end of measure four, the ensemble has returned to the same chord the phrase began on in measure three. The contour of the phrase itself creates the feeling of a wave. The combination of the manner in which the notes are written, articulations inserted by Hogan, phrasing, diction, and dynamics create a sound that imitates a moving body of water. This is but one example of how Hogan used word painting in his arrangements.
Hogan used word painting to further his goal of expressing the message of his arrangements, carefully using the elements of choral performance discussed in this chapter to achieve that goal. It was an effective device that aided in effectively expressing the message of the spiritual. Recognition of this device in Hogan’s arrangements is essential for achieving his sound ideal.

**Conclusion: The Score and Beyond**

In this chapter, I have provided a context for understanding the sound ideal of Moses Hogan spirituals and defined aspects of choral performance as they relate to the sound ideal for Moses Hogan spirituals. In the conclusion of this chapter, I will revisit the second portion to define the sound ideal for Moses Hogan spirituals, differentiating between those aspects that can be generalized to choirs as a whole and those that are particular to the sound ideal of Moses Hogan.
**General Aspects of Good Choral Performance.** Arrangements should be performed with appropriate diction. Vowels should be uniform and consonants should not be overdone. In addition, Moses Hogan spirituals should be performed with a well-blended sound. Though Hogan asked his singers to perform with straight tones, the sound ideal for his spirituals includes a sound that does not incorporate vibrato in a manner that takes away from the integrity of the dense chords often present in his arrangements. His sound ideal also includes balance between the sections, featuring solo voices or solo sections at appropriate times.

Just intonation is desirable for the performance of Hogan’s spirituals. Having experienced an issue in this area with his own ensembles, Hogan reconstructed the entire ensemble in part to combat the issue. This particular action on the part of Hogan illustrates just how important intonation was to him and is to the performance of his spirituals. The majority of choral conductors performing Hogan’s spirituals cannot simply eliminate members who experience problems with intonation, and perhaps would not desire to if it were possible. The responsible choral conductor will diagnose causes for poor intonation and will find ways to address intonation in not only Moses Hogan spirituals, but in all literature to be performed.

Hogan carefully set tempos for his ensembles to follow. The tempo for all of his published pieces are included in the score and in most instances are to be followed just as written. Confirmation of tempos can be attained by listening to recordings of the Moses Hogan Singers or the Moses Hogan Chorale, as the majority of his pieces were recorded.

All aspects of choral performance are brought together in expression. The choral sound, diction, blend, dynamics, intonation, tempo, rhythm, and phrasing are all mediums through which the message of Hogan’s pieces are communicated to the audience. These elements of
choral performance can apply to most choral groups. The following characteristics are particular to the sound ideal for Moses Hogan spirituals.

**Aspects of Choral Performance Particular to Moses Hogan’s Sound Ideal.** The overall sound of the Moses Hogan Chorale and the Moses Hogan Singers experienced a gradual change between 1995 and 1999 as the membership began to include younger members. The change in sound did not reflect a change in the Hogan’s sound ideal, only a refinement of it. The sound ideal for Moses Hogan spirituals applies equally to both ensembles.

The ideal choral tone for Moses Hogan spirituals is a warm and rich one that is reflective of the vocal timbres present in that group. Slower pieces maintain a darker tone with little use of vibrato so as not to affect the integrity of the chords. Faster pieces are performed with a warm and rich tone, but also a light, lilting feel. The vocal timbre of the members and the text and mood of the piece determine the tone used.

Special attention is given to the text and its relationship to pitch, phrasing, dynamics, and rhythm when used in word painting. In a related vein, dialect is approached in an organic manner, being mindful of the way in which it may have been performed as a folk arrangement. Hogan’s later spirituals include more information on dialect to help those who may not be as familiar with the African American vernacular.

The ideal sound for the performance of a Moses Hogan spiritual should also employ dramatic changes in dynamics. All dynamics to be incorporated in his arrangements are indicated in the score, and should be carefully observed. The frequent use of pianissimos is also a major characteristic of Hogan’s spirituals and should be executed with the utmost care. When performed in such a manner, a deeper level of connection to the message of the piece is achieved.
Rhythm in Hogan’s arrangements of spirituals is closely connected to the text and serves an important role in creating the mood and telling the story of the piece. The rhythm of the pieces can become quite intricate and involved, which reflects the tendency of African and African American musics to contain complex rhythms and polyrhythms. Often the underlying rhythms in Hogan’s pieces are highlighted with accents and attention to these various rhythms within a piece creates the sound ideal for rhythm in Moses Hogan spirituals.

The most outstanding feature of the sound ideal for phrasing in Moses Hogan spirituals is the proper execution of very long phrases. Singers might develop the breath support to hold extremely long phrases or stagger breathing to create the effect of an unbroken line. The phrasing must be properly performed to work with the other elements of choral performance to produce the sound Hogan heard as he arranged spirituals. Attention to the aforementioned aspects of choral performance leads to the overall sound ideal in Moses Hogan spirituals.

Beyond the Score. Throughout this document, it has been emphasized that Hogan was very specific when writing arrangements. If all that is necessary to know about performing Hogan’s arrangements is in the score, then there may not be a need for a document of this nature. However, almost every former member of Hogan’s ensembles I have spoken to in casual conversation has mentioned hearing a poor performance of Hogan’s spirituals. It cannot be assumed that every choral conductor who in some ways approaches the performance of Hogan’s spirituals in a less than authentic manner is lacking musicianship. In fact, I have heard ensembles led by conductors that I highly respect that presented a less than stellar rendition of a Moses Hogan spiritual. Perhaps there is more to consider that what is found in the score.

The participants were detailed in their critique of the listening sample. It is interesting to note that while some participants mentioned several times that all one would need to know to
perform Hogan’s arrangements was in the score, there are several responses to the listening task regarding aspects of the performance that might not have been known simply by looking at the score. For instance, there is no reference in the score to diction, approaching the tenor line with the falsetto, or the use of a warmer sound in the score. These are elements one would understand best only by listening to a recording.

The frequent references to the incorrect tempo are valid. The tempo taken in the listening excerpt was $J=ca. 70$. The suggested tempo in the published score is $J=108$. On the Moses Hogan Choral Series 2002 [Disc 1], the tempo taken by the Singers is $J=ca. 84$. If one had gone simply by the score, the tempo would have been much faster than Hogan himself chose for his ensembles. In this instance, an indication of tempo was given in the score, but it was in opposition to one that Hogan himself chose for performance.

The fact that many of the criticisms posed by the participants might not have been noticed simply by looking at the score illuminates an important point. Knowledge of the American choral tradition is not sufficient when preparing spirituals for performance. A familiarity with characteristics of sound ideal in African American music is another essential component. The combination of these two bodies of knowledge, along with careful attention to the score and recordings of Hogan’s arrangements, will assist choral conductors in properly preparing ensembles to perform spirituals of Moses Hogan.
CHAPTER 6: ACHIEVING A SOUND IDEAL FOR MOSES HOGAN SPIRITUALS

I think we [choral conductors] all have different personalities in terms of…our upbringing, our intellect, our sensitivity, our spirituality…every person is different in terms of how they express themselves. (Lloyd, personal interview, 2014)

Choral conductors make decisions about how to approach literature performed by their ensembles. These decisions are based on a variety of factors relating to the conductor’s background and experiences. Examining the views of stellar choral conductors provides insight into the methods used to create sounds characteristic of their ensembles. In order to illuminate ways in which one might approach the performance of Moses Hogan spirituals, four expert choral conductors were asked to give insight into the methods they use with their ensembles.

Each conductor responded from a different perspective, and not all views expressed were shared by Hogan. Still, their wide spectrum of experiences provides valuable insight into methods used across a community of choral conductors who are dedicated to the preservation of the performance of African American spirituals. Each viewpoint is honored and used to address the sound ideal for Moses Hogan spirituals as defined in the previous chapter. The responses of the participants relate to 10 major areas of choral performance: choral tone, diction and articulation, dynamics, intonation, tempo, rhythm, phrasing, expression, and improvisation. I have also included a note on race and the performance of Moses Hogan spirituals to address questions concerning the performance of Moses Hogan spirituals by non-African American ensembles. The information contained in this chapter gives insight into commonly used methods of preparing ensembles to perform Moses Hogan spirituals.

Participants

The participants for this study conduct community, university, and professional ensembles. Although their backgrounds and experiences are different, they share one common
feature: each are devoted to the performance of African American spirituals. In order to better understand the perspective of the participants, I will give musical and professional information on each. I will discuss musical and educational background, major contributions in the area of African American spirituals, significance to this study, and the nature of the groups with which he worked for each participant.

**Roland Carter.** Roland Carter (Figure 21) was one of five children born to Willie Mae Carter, a domestic worker, and Horace Carter, Sr., a worker for U.S. Pipe & Foundry. Although he took piano lessons as a child, his serious study in music began with his high school music teacher, Edmonia Simmons, who saw potential in him and urged him to continue his study. Unable to attend University of Tennessee, Chattanooga in his hometown because of his race, he attended Hampton University in Virginia, where he learned to arrange, write, and conduct choral music. After completing his studies at Hampton, he continued his education at New York University and returned to Hampton to serve as Director of Choral Music and Assistant Professor of Music from 1965-1988. He was able to then return to University of Tennessee, Chattanooga as the head of the music department where he remained until December of 2013 (Courter, 2013).

Figure 21. Roland Carter. www.rolandcarter.com
Roland Carter is perhaps the most significant living arranger of African American choral music and is noted as an authority on the performance and preservation of African American music. His arrangements of “In Bright Mansions,” “Precious Lord,” and “Lift Ev’ry Voice and Sing” are staples of African American choral ensembles across this country. Roland Carter also served as a mentor to Hogan, discussing shared goals and opinions regarding their arrangements of spirituals and giving Hogan career advice. Hogan also studied and performed Carter’s arrangements of spirituals with the New World Ensemble, the Moses Hogan Chorale, and the Moses Hogan Singers. Carter founder and CEO of MAR-VEL, a publisher specializing in music by African American composers and music of African American traditions. He has spent the longest time of all the participants arranging and performing spirituals and is a very valuable resource as a choral conductor, arranger of spirituals, and historical figure.

**Charles Lloyd.** Charles Lloyd (Figure 22) was born and raised in Toledo, Ohio where his mother enrolled him in piano, voice, and violin lessons. As the only African American in his high school, he arranged spirituals for and directed his high school choir while still a student there. He attended Norfolk State University in Virginia and major in trombone, but changed to

piano performance his sophomore year. As a piano major he joined the university’s concert choir, and the manner in which the choir performed arrangements of spirituals profoundly impacted Lloyd. Although he had heard spirituals performed at his home church in Toledo, his experience with the Norfolk State Concert Choir was the first time he had heard them performed with a deep knowledge and understanding of the spiritual’s history. This experience inspired him to begin arranging African American spirituals.

Lloyd’s piano and vocal works are featured in *Anthology of Art Songs by Black American Composers*, *It’s a Laugh*, and a collection of his works entitled *Spiritual Art Song Collection*. He also has a wealth of published and unpublished choral arrangements of exquisite beauty, including over 60 a cappella spirituals and hymns entitled *The Invisible Church*. He is currently director of the Southern University Concert Choir and the Charles Lloyd Vocal Arts Chorale.

The Southern University Concert Choir is an auditioned ensemble open to all students of Southern University. Lloyd chose some of the finest musicians in Baton Rouge, many who are former members of his Concert Choir, to form the Charles Lloyd Vocal Arts Chorale. His Chorale is “dedicated to the preservation and reinvention of the Negro Spiritual for a new generation of people to experience and enjoy and features works of African American Composers, and thematic programs which reflect the African American Experience. The ‘Vocal Arts’ portion of the Chorale's name has opened the group to perform operatic excerpts, cantatas, oratorios and all genres of vocal literature” (personal communication, 2011). In addition to his own work, he encountered Hogan several times when both of their choirs performed for the Heritage Festival of Spirituals. His perspective as an arranger of solo and choral works and as a conductor of spirituals is significant to the purpose of this study.
Clarence Jones. Clarence Jones (See Figure 23) is from the small town of Morgan City, Louisiana. In school he sang in the choir, performed in the band, and participated in numerous competitions. He received his Bachelor of Arts degree in Vocal Music from Southern University and later received his Master of Science degree in Educational Leadership. A long time musician at one of the most historic African American Baptist Churches in Baton Rouge, Louisiana, Mt. Zion Baptist Church, Jones has had a long career and is well recognized as prominent musician in Louisiana (http://brlinksinc.org/rolemodels08/20-cjones). In 1976, he organized a choral ensemble he called “Heritage” to preserve and restore the singing of African American spirituals, a group that still thrives to this day.

Figure 23. Clarence Jones. http://brlinksinc.org/rolemodels08/20-cjones

Jones was invited to give a lecture at Southern University, New Orleans in the early 1980’s by Moses Hogan’s uncle, Edwin Hogan, and after the lecture Edwin Hogan introduced the two. They became close when Hogan attended Louisiana State University for a short period of time. In the early 1990’s, Hogan began to hold choral festivals and Heritage was a frequent participant on the programs. Through the years, various ensembles that Hogan directed would
also participate in Jones’ *Heritage Festival of Spirituals*. The depth of professional interaction between Jones and Hogan makes Jones’ perspective important to this study.

Another reason that Jones’ perspective is important to this study is because of his work with Heritage. His ensemble has made a major impact on the musical scene of Baton Rouge, Louisiana. During their frequent performances and the annual festivals they host, they bring together groups from around the country who perform spirituals for audiences who appreciate their dedication to the preservation of the African American spiritual.

Heritage differs from the Moses Hogan Chorale and the Moses Hogan Singers in that Heritage performs some of Jones’ work but includes the works of many other arrangers. Heritage also performs mainly in the Baton Rouge, Louisiana area. A major purpose of the Chorale and of the Singers was to perform and record Hogan’s own arrangements nationally and internationally. Also, while Hogan was very selective about the members who were able to join his choral ensembles, Jones’ stated, “usually if a person can hold a pitch and are willing to put up with me and my crazy self,” they are welcome in Heritage. Jones is the only participant who worked solely with a community organization for the preservation of spirituals for a significant period of time, a total of 38 years. Although the nature of his group is slightly different, the similarities between the purpose and constitution of his group and that of the Chorale and the Singers makes his contributions very valuable, particularly to those working with nonprofessional ensembles.

**Everett McCorvey.** Born in Montgomery, Alabama in the ‘60’s, Dr. Everett McCorvey (Figure 24) was introduced to spirituals in two different denominations; at his mother’s church, St. John African Methodist Episcopal Church, and at his father’s church, First Baptist Church. First Baptist Church was also the largest church facility in Montgomery and would host large conferences and concerts, including a memorable one by the Tuskegee Institute’s Choir. He was
particularly interested in the way in which William Dawson, conductor of the Tuskegee Institute Choir, would carefully bring the spirituals to life. Gospel was introduced to McCorvey’s choir in 1974, but according to him, “by then the DNA was set in my body, in my ear for spirituals and anthems.” He went on to receive three degrees in Vocal Performance from the University of Alabama.

In 1995, McCorvey came to realize that there was little recognition for the distinction between spirituals and gospel music and was greatly bothered. With the mission of keeping the African American Spiritual alive, McCorvey created the American Spiritual Ensemble. His vision for the ensemble has exploded, and the group has “performed in such venues as the Metropolitan Opera, New York City Opera, Houston Grand Opera, San Francisco Opera, Boston Opera and the Atlantic Civic Opera. They have also performed in England, Germany, Italy, Japan, Scotland, and Spain.”

McCorvey first heard the Moses Hogan Chorale on recordings from the 1995 American Choral Directors Association (ACDA) Convention, but never met Hogan himself. However,
when I first heard recordings of the American Spiritual Ensemble, I was convinced that I should speak with McCorvey regarding the way in which he approached spirituals. The approach was very expressive, full of color, and the essence of what Hogan tried to capture in the performance of spirituals. One could rightly say that the American Spiritual Ensemble continued the mission that Hogan began when he established the Moses Hogan Chorale.

McCorvey holds annual auditions in New York for new members. Singers are asked to perform one piece in a traditional classical style of their choice and one spiritual. He keeps 100 singers on the roster and tours with approximately 25 of them. He chooses members for his Ensemble based first on their musicianship and next on the quality of their voices. Similar to Hogan, he hand-picks the members of his ensemble based on the qualities he deems most important.

Accolades flow in response to the Ensemble’s performances. One review from Lo Groño, Spain reads, “The forcefulness and sheer power of the voices and the impressive timbre and sounds were almost too much to imagine. They created a warm ambiance and the audience surrendered with applause” (www.americanspiritualensemble.com/reviews.html). Based on the quality of performance that I observed on the recordings, numerous positive reviews of the American Spiritual Ensemble’s performances, and the significance of the Ensemble’s work nationally and internationally, Dr. McCorvey was deemed an important figure to interview for this study.

**Approach to Performing Moses Hogan Spirituals**

The rehearsal process involves preparing singers to perform the chosen literature. This process goes beyond the score and involves knowledge of the background of pieces performed and of practices common to the genre. The participants prepared their ensembles to perform in a
variety of settings, from local performances to concerts on international stages. Conductors shared how they prepare ensembles to perform Moses Hogan spirituals.

Contrary to some conductors who believe that spirituals should be approached primarily on feeling, Carter believes that Moses Hogan spirituals should be prepared with high standards of musical excellence: “Moses was an astounding musician first and what I am so pleased with that in the singing of spirituals, that I recommend to everyone, that they bring to it…their greatest commitment to music and musicianship.” He feels that with minor adjustments to technique, Hogan’s ensembles could have sung anything outside the realm of Renaissance music. He develops a similar culture with the choirs he directs, and promotes the artistic side of performing arrangements as opposed to the folk side:

> Sometimes people who approach the singing of spirituals feel that they have to recreate what our foreparents did or what they think they did during slavery, but that’s not the purpose of these fine arrangements we do. They are artistic arrangements and they are to be done with…the highest artistic standard in vocal production.

Although Carter has a wealth of knowledge regarding folk spirituals, he promotes the performance of arrangements of spirituals as an artistic endeavor.

Having worked with Hogan more than any of the other participants, Jones has a well-defined concept of Hogan’s sound ideal. He stated:

> The sound he got was, well, his ability to get people to blend together and being able to bring each section together. He was able to get his pianissimos and his fortes together, but then he had many, many great voices and a whole lot of musicianship to work with to get the sound he got. There are few people around the country who’ve been able to capture that in what they do.

Jones recognized that Hogan was able to use various elements of his musical background and training in his arrangements and in the performance of his spirituals, and he seeks to do the same with his choir. By using several techniques he has learned throughout the years, he also works to develop the overall sound that Hogan was able to achieve in his ensembles.
The repertoire of McCorvey’s ensemble is mainly spirituals, and he prepares his ensemble to perform Hogan’s spirituals in much the same manner as he does for other spirituals they perform. For Moses Hogan spirituals in particular, he begins with learning the notes and the rhythms because the scores of Hogan’s arrangements often intimidate ensembles:

He’s put so many notes and that scares people a lot of times, because they say, “Oh no! No! This is too hard!” But he had a very keen sense of how he created rhythms because of his background, and so you just remain with the music and…learn the notes first.

By working first with the notes and then with the rhythms, McCorvey is able to acclimate his ensembles to the pieces, reducing anxiety surrounding the complexity of the arrangements and giving them the freedom to perform them with integrity and expression.

Lloyd expressed differences between the way he approaches spirituals and the way Hogan approached spirituals. Lloyd tends to be very emotional in his interpretation of spirituals:

I tend to be overly emotional so consequently, when I conduct or try to express something with my ensembles, it tends to be highly passionate and highly expressive and highly romanticized in such a way that I can feel that kind of expression.

By contrast, Lloyd felt Hogan’s approach to arranging and conducting showed his intellectual and expressive viewpoint and was based in logic:

I think his perception of spirituals was from a very intellectual point of view as well as a very expressive point of view. But I think always underneath there was always a sense of logic…I’ve always been taught that great composition comes from a sense of doing things that make sense and I think I feel that in his writing. And I think the strength of his musicianship as a pianist afforded him the opportunity to really write these arrangements on the level of Brahms or Beethoven.

Although Lloyd tends to conduct in a more emotional manner, he does so with the understanding that Hogan’s approach incorporates intellect and logic as well. An understanding of the relationship of these three components assists Lloyd in attaining a sound ideal for the performance of Hogan’s spirituals.
These choral conductors recognize that although spirituals were originally a folk music, the arrangements of the spirituals require an understanding of Western art music and conventions associated with the American choral tradition. All of the participants exhibited respect for Hogan’s spirituals and dedication to performing the arrangements with integrity, expression, and musical excellence. In the following sections, conductors shared specific information on how they achieve a sound ideal for Moses Hogan spirituals.

**Choral Tone**

Performing with a rich and warm tone is ideal when performing Moses Hogan spirituals. The choral tone should also be reflective of the character of the piece, being lighter for faster pieces and darker for slower pieces. In this section, choral conductors address the manner in which they approach choral tone in their ensembles.

McCorvey hears the ideal sound for a Moses Hogan spiritual as having a “rich, darker color, while still being able to hear and celebrate the inner voices of the arrangement.” Because of the nature of McCorvey’s ensemble, he is able to hand-pick the timbres he wants in his choir to create the characteristic sound of the American Spiritual Ensemble: “When I’m auditioning people I look for different colors in the voices. Meaning if I’m auditioning a first soprano then I need to see a first soprano who is more like a coloratura and one who sings, hangs in the stratosphere and be very comfortable about it.” For each section he has a concrete concept of what he expects from singers. Unlike Hogan, he does not ask his singers to eliminate vibrato in their tone: “We don’t sing straight tones. We allow singers to sing with their natural voices. We let the vowels blend. We work on matching vowels instead of asking people to hold the vibrato and that was pretty much it.” The difference in approach is likely due to the fact that McCorvey was trained in vocal performance and Hogan was trained in piano performance. McCorvey is
able to develop the choral tone of the American Spiritual Ensemble without asking them to modify their vocal production. He establishes the desired tone for his ensembles throughout the member selection process, allowing those voices he has chosen to blend together naturally.

Jones feels that there are physiological differences in African Americans that lead to a bigger sound, but that the overall tone is really at the discretion of the conductor: “I have heard many, many different choirs and some people get some big, luscious sounds out of groups and others just quiet…it depends upon the personality of the conductor.” Although it’s not something that he gives much attention to in his own ensemble, he feels that each choral conductor should have a concrete idea of what kind of tone he or she wants the ensemble to produce and then work toward that sound. His group of is composed of older African Americans who naturally produce the sound that he feels is best suited to the performance of spirituals, but did express that choral conductors should feel free to experiment with various ways to produce the sound: “Sometimes you have to play with things for a while until you know what you want and there’s no one way to getting it.”

Carter was confounded by Hogan’s ability to choose soloists from around the country and to develop an ensemble with them,

Moses had the finest singers from across the country…[it was] ironic that he could get all these fine and well-trained soloists to form a choir. Now that’s the worst sound I would think one could have! But he was able to unify that sound and I’m not sure it’s such a unique sound honestly. …The music made it unique in that it’s his arrangements.

He recognized the tone as being unified and balanced and offered a different insight into how he attains a similar tone in his ensembles. In his opinion, the most important component of creating an appropriate choral tone is not specific to spirituals and is found in developing a unified vowel. He suggested, “this whole idea of the unified sound is the secret to most choirs getting a good sound.” He approaches English diction via Italian vowels in order to achieve that goal. While his
approach to other aspects of choral performance might be specific to spirituals, his approach to choral tone applies to all literature, "whether it’s a spiritual or whether it’s a Brahms’ folk song or motet or Mendelssohn or whatever it is, it’s the same thing."

Lloyd’s approach to choral singing is also not specific to spirituals and is one that he encourages for all literature performed: “The term I use a lot in choir is bel canto because I think all singing should be beautifully produced and from an understanding of good and healthy singing.” Stressing the importance of the vowel just as Carter does, the connection of the breath to the vowel creates the sound that Lloyd envisions for his choirs: “So you’re singing on the breath, you’re singing with direction through the phrase and really almost like a laser beam in terms of your connection with the vowel sounds and…you have a big rich sound in doing that.” Building on the voices available to him in his ensembles, he does not attempt to change the tone of the choir, but instead encourages good vocal technique to produce a beautiful choral tone.

The choral conductors do not attempt to alter the natural tone of their choirs to produce a sound for the singing of Moses Hogan spirituals. Jones’ ensemble is composed mainly of older African American singers and Lloyd’s of young African American singers, so one might suppose that they may not need to address appropriate tone because their singers are products of the African American experience. But even McCorvey and Carter who work with singers from various backgrounds agree that an appropriate choral tone is based on developing the technique of the ensemble and not in producing a manufactured tone. All of the conductors use the natural vocal timbres of their singers, whether they are amateur or professional, to build a sound unique to their ensembles and respectful of the sound ideal for Hogan’s spirituals.
Diction and Articulation

In Moses Hogan spirituals, diction is most important as it relates to word painting. In a related vein, dialect should be performed similarly to the way the words may have been spoken. Overpronunciation of consonants should generally be avoided, as it can lend to caricature rather than authenticity in performance. In this section, choral conductors describe their methods of addressing diction.

Jones spoke simply of the matter: “You really only have two parts there, the vowel sounds and the consonants.” He recommends that choral conductors be clear in what they expect of their ensembles. Most important to him in diction and articulation are executing the consonants at the same time and getting the purest vowel sound possible.

McCorvey addresses diction and articulation through exercises that work the tip of the tongue: “I encourage singers to use the tip of the tongue and not the entire tongue…And you don’t use the back of the tongue or the full tongue, because if you do that it’s going to again cause a mixture that could potentially be too heavy to control.” By limiting the use of the entire tongue, McCorvey is able to encourage appropriate diction from his ensemble members.

Lloyd and Carter focus more on vowel production than consonants. The proper execution of the vowel takes precedence over the consonants in Lloyd’s ensembles:

I’ll tell the choir that the consonants are for projection and that they should think the vowel above the consonant and then always be aware that they are shaping the vowel sounds appropriately without anything distorting the purity of the production of the vowel sound.

Carter also asks his singers to eliminate the “r” sound and stressed the importance of the vowel sound, noting, “the whole thing is to make sure that people understand that they sing vowels. They cannot sing consonants.” He virtually eliminates the second vowel sound of diphthongs and
saves the consonants until the very end of the sound. In the opinion of these two choral conductors, the secret to beautiful diction is the proper execution of the vowel.

Carter also discussed dialect, mentioning that three major pitfalls to avoid when using dialect are the over-pronunciation of words, improper use of the article “the,” and inappropriate execution of final consonants:

There are in some spirituals…the word for “gwine.” And people I work with tend to “Oh, I’m gwine [pronounced with emphasis].” It wasn’t about that! Just let it roll off…the [di] and [da]. People make me angry with those because…it’s the still the same article as “the” and you don’t say “duh Angel,” it’s “dee Angel”…And the other abstract of that is not to over-exaggerate those consonants on the ends of the words because you say “goin’,” you don’t say “go-ing.”

Carter asserted that because there were no final vowels in African languages, there are to be no final consonants in spirituals: “All words end in vowels.”

The choral conductors believed that diction and articulation in Moses Hogan spirituals should be approached in the same way that one would approach singing any other genre of music. While the consonants are important and should be clear, emphasis should be placed on producing pure and unified vowel sounds. The exception to that rule is in the case of dialect. Performers should not overpronounce words, should avoid singing the ends of words, and should become familiar with how dialect is spoken to develop a deeper concept of dialect when singing spirituals.

**Dynamics**

The scores for Moses Hogan spirituals contain detailed information about dynamics. The changes in dynamics can often be very dramatic and are used to aid in creating the story behind the piece. Careful attention to pianissimos is also desirable in perform Hogan’s arrangements, as Hogan himself was known to ask for the most extreme pianissimos he could gain from his ensembles. The conductors shared ways in which they address dynamics in their ensembles.
The way in which dynamics are incorporated in phrasing is of great importance to Carter. He feels that all aspects of Hogan’s arrangements should be performed based on what Hogan provided in his scores: “The sound that Moses creates…it’s in his scoring.” The integrity of Hogan’s scores should be upheld not only in dynamics, but in all aspects of choral performance.

McCorvey attends to dynamic markings given by Hogan, but also attends to dynamics suggested by the text: “It’s that thing of paying attention to the words to make sure that the words are honored in the interpretation of the music.” He encourages his singers to perform comfortably at mezzo forte. Working with a group of singers trained to project their voices, he prefers not to have them hold back: “I don’t like it when people try to hold their voices…I want the voice to be natural and the piece to be naturally sung.” To accomplish this, he works from where the singers naturally find the middle of their dynamic range, establish that as mezzo forte for the ensemble, and brings in louder or softer dynamics from the ensemble’s natural midrange.

Like McCorvey, Lloyd believes in the importance of the text in determining dynamics. He also believes that the piece as a whole is ineffective if the dynamics are not used properly. He stated that it is important for choirs to “adhere to whatever the composer’s asking you to do dynamically as a guidepost.” He noted that choirs can often lose energy in softer passages and he asks his choirs to use equal amounts of energy for every dynamic level. By training his choirs to maintain energy for all dynamic levels, he is able to effectively address dynamics.

Jones expressed that the approach to dynamics is dependent on the circumstances under which the spiritual is being performed. He does not always strictly follow the score: “Sometimes I’m guided by what I feel in the music…If I were in a contest and they were looking for certain dynamics, then I’d have to do it exactly as the score dictated it. If I’m performing it for myself, then I may want to do it a certain kind of way.” His decision to alter the dynamics from what
might be given in the score is rooted in his belief that improvisation is part of all African American musics and should be used in Moses Hogan spirituals.

The conductors bring up several points that are worthy of consideration. First, Hogan would have wanted dynamics performed as indicated in the score. This will lead ensembles in the direction of Hogan’s sound ideal. There are also dynamics that the text suggests, and sensitivity to text provides the performer with a deeper relationship to the music. It might also be helpful in some instances for choral conductors to base their concept of *fortissimo* and *pianissimo* on the natural *mezzo forte* of the ensemble with which he or she is working. Maintaining energy through various levels of dynamics is also helpful in portraying the underlying message of pieces. Finally, conductors might also consider the occasion and venue when deciding how he or she will address dynamics.

**Intonation**

It is commonly accept that selections performed in the American choral tradition should be performed with good intonation. Hogan’s arrangements are no exception. The importance of intonation to Hogan is underscored by his decision to restructure his ensemble to improve in that area. Participants shared ways in which they diagnose and address problems with intonation.

Jones admitted that intonation is a struggle for his community ensemble, which is composed of members similar in age and musical experience to the Moses Hogan Chorale. He uses a variety of techniques with his ensemble to counteract their problems with intonation. In certain instances he might change the key of a piece. He also leans heavily on the piano, breaking the piece into sections to find where the pitch tends to drop. In Jones’ opinion, the biggest organ in controlling intonation is the mind: “That’s a psychological game. Sometimes
you have to play with people about thinking brightly and singing up to the pitch...Everything is in the mind.”

Carter finds that problems with intonation can often be traced to singers’ adding too much weight to their tone. Having also worked with nonprofessional groups, he stressed the psychological aspect of singing in tune: “I approach tuning by making my singers think and hear.” Having learned about tuning from a French musician at Hampton University, he believes that there are “nine commas in a whole step,” and he taught his singers to hear all nine of those commas. By training his singers to hear the slightest difference in pitch, he was successfully able to train some of his choirs to achieve a high level of sensitivity to intonation.

Similar to Carter, McCorvey believes that pitch problems often come from an improper mixture of head and chest voice: “Pitch problems typically come from singers using the wrong mix in their voice, and the mix is too heavy and so it pulls the pitch down.” In working with his professional ensemble, McCorvey uses warmups that strengthen the singers’ use of head voice. He also checks for a singer’s ability to use head voice during the auditions: “If a person has difficulty singing in their head voice, they probably won’t be successful with the group.” His extensive work with the use of head voice has proven effective in maintaining proper intonation in his ensemble.

Lloyd uses a similar technique with his ensembles. He promotes singing with a sense of lightness in the voice, particularly in the soprano section: “I tell the sopranos to sound like flutes or to feel like they’re floating their voices in order to make sure they’re not singing under pitch.” He also encourages common techniques to adjust intonation, such as raising the eyebrows or “keeping the face alive, because if all of the muscles in the face are pulled down, I think that brings the pitch down.”
Recognizing that intonation is fundamental to performing pieces well, the choral conductors in this study use various techniques to ensure proper intonation. These techniques range from carefully choosing members who have excellent intonation, to employing various techniques to fix existing problems. In Moses Hogan spirituals, all of the above suggestions can be employed, when feasible, to encourage proper intonation with ensembles.

**Tempo**

In most instances, the tempo given in the score is true to the way in which Hogan performed his pieces. Attention to one of Hogan’s many ensemble recordings will bring further clarity to tempo in his arrangements. Reading the score and listening to recordings will make clear Hogan’s sound ideal for spirituals. The participants in this study discussed the various ways in which they address tempo.

Jones expressed that tempo is dictated by the score and should be observed as such. However, he might adjust the tempo of a piece to accommodate the ability of his community ensemble: “Can the group handle it at the speed that has been suggested?…’Cause if the group can’t handle it at, say 140, and it says 140, you know what I’m saying? You have to consider all those variables there within it.” He also stated that he might adjust the tempo of a piece to emphasize light or heavy elements in the arrangement. For Jones, the tempo is to be honored as given except in cases where it may not be suitable for his ensemble or where he may want to alter it for expressive effect.

Carter offered a unique and interesting perspective on tempo in spirituals based on a lesson he learned from one of the pioneers of the arranged spiritual, Hall Johnson. He described the “rocking chair rhythm,” a theory that asserts that all spirituals are at basically the same tempo:
He established what he called a “rocking chair rhythm”...an understanding that there is only one, two pulses at most within a measure of music and this works...in the spiritual...You rock forward and down and back...So between fast or slow there’s still that overall, “umph, 2, 3, 4, umph” that goes through most spirituals.

He demonstrated the “rocking chair rhythm” by rhythmically speaking the words to “I Got a Robe,” “Steal Away,” “Down by the Riverside,” and “Nobody Knows the Trouble I See,” at approximately mm=50. This rhythm is supported by research that suggests that spirituals were performed in the fields as slaves worked and were used partially as motivation to continue working (Southern, 1976). If that is the case, then a similar tempo for all spirituals is likely.

Hogan was very specific about all portions of his arrangements, including his indications of tempo. One might also listen to recordings of his ensembles and find that there may at times be a slight variation from what is indicated in the score. Conductors may also choose to alter the tempo for various reasons, including the ability of the ensembles and dramatic effect. The underlying tempo might also be compared to the “rocking chair rhythm” originally proposed by Hall Johnson. These considerations are important in considering tempo for Moses Hogan spirituals.

**Rhythm**

Hogan’s arrangements are often very rhythmic in nature, but the rhythm is always closely connected to the text. The complexity of rhythm that is often seen in his arrangements is connected to the African and African American musical heritage. Knowledge of this heritage and the musical aesthetic associated with it is helpful in preparing to perform Moses Hogan’s arrangements. All of the conductors in this study had early musical experiences in church just as Hogan had. Here they share their approach to rhythm in Moses Hogan spirituals.

Lloyd found that his singers struggle with determining how long to hold dotted rhythms: “To many singers, it’s mysterious because they know that you’re going to hold it longer, but
exactly how much longer, they don’t often know.” He addresses that issue by drawing boxes around rhythms to assist singers in reading them. He also reiterates the importance of understanding strong and weak beats and meter to develop a stronger sense of rhythm within his choir. Lloyd finds it helpful to break rhythm and meter into smaller units to assist his choirs in better performing spirituals.

Jones is a proponent of following the score when giving attention to the rhythm of a piece. However, he feels that the notated rhythm might only serve as a suggestion at times: “There can be some adjustments…If your musicianship is strong enough that you can alter some things within the context of the music, then you do it. If it’s going to be effective for you.” Jones believes in holding to the integrity of the score, but also in using judgment based on knowledge of the tradition and personal musicianship in slightly altering aspects of the rhythm.

McCorvey noted that rhythm can be a challenge for choirs in learning Hogan’s arrangements because there are so many notes on the page. However, once singers learn the rhythm from the notes, then they can begin to feel the rhythm and understand what Hogan notated. He added another interesting perspective to learning the rhythm of the piece. Performers should go beyond simply learning the rhythm of the notes and also learn the rhythm of the words:

You’ll see the rhythm of the notes that he’s put on the page. But what’s hard to decipher is the rhythm of the words and the rhythm of the sentence...and the rhythm of the phrases. And that could be a little different than the rhythm of the notes. And so then you have to wrestle with trying to bring those two together. And only one part of that is put on the page and that’s the rhythm of the notes.

McCorvey’s attention to the rhythm set by the text and the rhythm contained in the notes guides him in the performance of Moses Hogan spirituals.
Carter had much to contribute on the topic of rhythm. He admits that rhythm can be a problem for choirs: “I’m working with a non-Black group now. They’re having difficulty with syncopation because they think they’ve got to reinforce accents all the time.” He addresses that difficulty by teaching his choirs the difference between dynamic accents (those articulated with an accent marking) and those that occur naturally, agogic (achieved by holding a note longer) and tonic (one occurring on a higher note) accents. He feels that approaching the latter of the two in a natural manner without over doing them lends a greater feeling of authenticity to the piece.

He also mentioned that conductors often like to add a swinging feel to the rhythm of pieces. He recalled this as a practice that Hogan would have discouraged:

So many people approach spirituals with the idea, “Oh, we gotta swing it. Put just a little before the beat.” I think that is deadly…For the most part we have written down what we wanted and if you want to do your arrangement, then do your own arrangement.”

Carter prefers that his arrangements be performed just as written and he recalled Hogan feeling the same way. He feels that the best performance of Hogan’s spirituals does not add or take away from the rhythm as given in the score.

Carter felt that one of Hogan’s greatest accomplishments was his expert and innovative use of rhythm: “What Moses did for the spiritual is to give it a revitalization…a rhythmic vitality that sustained the essence of what the spiritual is.” In particular, his ability to use the voices as instruments was a salient feature of his arranging style: “I think his biggest contribution was what I call ‘choralstration,’ how he used the male voices as rhythm instruments, as drums to drive his spirituals.” In addition to supporting the harmony, melody, and text of the piece, Carter found that Hogan would often use the male voices in a way that resembles instruments.

Rhythm has been called one of the highest features of African American music (Johnson, 1925), and Hogan displays his high sensitivity to rhythm in the complexity of his rhythms and
his use of polyrhythms. The participants in this study found various ways to address concerns with ensembles in performing rhythm in Hogan’s arrangements and also ways in which to highlight the beauty of the rhythm in his arrangements. Their careful attention to rhythm affords their ensembles the opportunity to experience Hogan’s sound ideal in this area of choral performance.

**Phrasing**

Moses Hogan wrote long phrases that were to be performed as written. It required that members of his ensembles examine their own technique and devise ways to accomplish what Hogan asked of them. It was a task that they admittedly struggled with. Careful attention to Hogan’s scores will expose areas in which choral conductors might need to spend more time working with their ensembles to employ proper phrasing. The choral conductors in this study approached this issue in a variety of ways.

In Jones’ community ensemble, he must adjust the phrasing to make it accessible for his members: “If a phrase is too long I try to find the place that’s comfortable to take the breath mark. I have a number of people in my group who are my age and they don’t have that youthful stamina as they once had, although we get as much out of them as we possibly can.” Because the members of his ensemble are older and unable to carry long phrases, Jones finds places where “a natural comma would come” and conducts the group in breathing there collectively.

Repeated phrases are of particular interest to Carter,

I’m a big person about repeated phrases in that composers and arrangers repeat things for a purpose…I remember growing up and my mother calling me and I’m not responding and she would call and if I didn’t respond, ‘cause I knew she wanted me to do something, then the next time she calls it has a little more intensity. Ok? And then if she has to call a third time, then she’ll call you about three of your names!…That’s where I go with repeated phrases.
Carter explained that because spirituals often have repeated phrases, in the artistic performance of spirituals they should be performed with purpose. Adjusting the dynamics in repeated phrases is key to performing them with the levels of contrast needed to illustrate a repeated phrase’s purpose.

Lloyd uses the expression “go to there” to teach his students about phrasing. He learned this method from his piano teacher: “For a long time I didn’t know what she was talking about, but she was teaching me that every phrase has direction and that you need to know where the phrase is going. And you need a focal point within the structure of that particular phrase.” He has found that by using this expression and demonstrating physically and vocally how phrases should be approached, he has been able to teach his students to understand the contour of phrases.

Conductors are able to use a variety of techniques to assist their ensembles in performing phrases well. The conductors in this study shared a few techniques that are not only relevant for performing Moses Hogan spirituals, but are also relevant to other musics of the American choral tradition. Attention to phrasing in Moses Hogan spirituals is important to attaining a sound ideal for Moses Hogan spirituals.

**Expression**

Choral tone, diction and articulation, dynamics, intonation, tempo, rhythm and phrasing, work together in expression. Hogan used these elements to guide his performers in representing his arrangements as notated in the score. In this section, participants discussed how they approach expression.

Carter maintains control of the expression throughout the performance and leaves little to the performer:
I am opposed to any choir being able to sing something that I teach without me…I know choirs are taught to do so many things at the same time in such a way that when the choir sings, they don’t need the conductor anymore…That never happens with me. You better watch me! Cause I’ll change my mind in an instant in terms of expression.

He also cautions performers not to overdo embellishments or to use spirituals as means of showing the capabilities of the voice: “The simplicity of it and the beauty of the voice combine to make them very sensitive and meaningful songs, and if you go outside that realm…you are defeated in performing and singing spirituals.”

The ability of the performers to create their own story and to sing from the emotion that story evokes is important in McCorvey’s approach to expression: “When you’re doing a piece, don’t just sing the notes, create a story so that you’re telling a story when you’re singing this music and…it will invoke a certain emotion and sometimes that emotion can be overwhelming.”

He recalled that there have even been times in performance when the group would have to pause to recollect itself because of the power of the emotion present in the performance. In McCorvey’s ensembles, creating a personal experience is important to the performance of spirituals.

Lloyd promotes ensemble members gaining a deeper understanding of the text collectively, using that deeper understanding in performance: “Once they start to sing, they can express the music with a great degree of truth and understanding because we’ve discussed it and we understand what the music is about.” If there is a particular way in which he would like a passage to be performed, he coaches a solo voice in front of the group to help them understand his vision for the passage.

Jones felt that the way in which groups express the message of a piece is particular to each group and should be particular to the piece being performed. He noted that ensembles have
begun to incorporate movement in the performance of spirituals. Although he was not particularly opposed to movement, it is a trend that he has not incorporated in his ensemble,

When my group was younger, we could have done more movement, but it was not something ...that I had experienced...It keeps the audience’s attention. It’s about one’s personal taste and if you can get them to move, if they know their music. A lot of my people still have folders in their hands.

Jones believes that his ensemble is able to effectively express pieces with only their voices.

The participants in this study view expression from a variety of perspectives. From vocal technique to technicalities of performance, the participants use Hogan’s scores as a foundation for the performance. They do not hold strictly to the score, but allow their experience and musicality to guide them in bridging the gap between notation and the music the score represents.

**Improvisation**

Improvisation is an element of performance that is common to the African American experience. It is also evident in almost every genre of African American music, all of which have been traced back to the folk spiritual. There is not always agreement on the question of improvisation in arranged spirituals however. Though not specifically asked about improvisation, three of the four participants volunteered information regarding their usage (or lack thereof) of this musical device. In this section, we will consider their thoughts.

A key element in McCorvey’s interpretation of Hogan’s spirituals is the use of improvisation, something that he sees as key to interpreting the piece. He noted that improvisation is part of the African American tradition and it should be used carefully in the performance of arrangements of spirituals. Incorporating improvisation appropriately is important to bringing the piece to life,

When I say *slight* improvisation, I mean maybe you sing a high note at one place that may not be in the music. But I don’t mean that you say, “Oh, I don’t want that rhythm so
I’m going to change it” or something like that. It’s that you may take a pause here or you move a section.

McCorvey reiterated that until an ensemble has moved beyond simply performing the notes and rhythms on the page, the ensemble is not yet performing the music and should refrain from using improvisation.

Jones also believes that just as in the folk spiritual, the arranged spiritual also lends itself to improvisation. He feels that Hogan incorporated his classical training as well as influences from the New Orleans environment in his arrangements. The connection to the folk spiritual is evident in the improvisational feel that Jones sees in Hogan’s arrangements:

All you had to do was go down into the French Quarter…You had a classical element there and then they mixed it with the New Orleans style jazz. Improvisation just exudes all over the place. The street musicians that you run into are just phenomenal down there. Moses was able to capture a lot of that in what he was able to do with the spiritual…He was able to bridge that gap between what was classical and what was folk and he was able to pull that combination together and make it work.

He sees improvisation in arranged spirituals as an extension of improvisation in the African American experience as a whole:

If you do Bach, if you did Beethoven or one of the classical composers, there’s form and analysis. You know how it was supposed to have been performed. Ok? When we came about, we ain’t have none of that baby! We were just free to roam any kind of way we wanted to roam. And guess what? We do that in everything we do! Black people…Improvisation. That’s what we’re all about. Why did that happen? Because we did not have what we needed. We weren’t educated, number 1, and we weren’t given what we were supposed to have been given, so we had to create something on the spot. So we made it work for us as we lived.

Just as in other areas of the African American experience, Jones saw improvisation as a natural part of performing Hogan’s arrangements of spirituals.

By contrast, Carter remembered conversations with Hogan regarding both of their arrangements. He recalled that he and Hogan had similar feelings about liberties taken in their arrangements:
We talked about elasticity in performances and some of the many things people do to our arrangements when they get them...He was very careful about when people added notes stylistically, whether it worked or not. And as far as conductors are concerned...it was important to me and I think important to Moses that they follow the score.

Conductors have the freedom to choose how they approach the performance of Moses Hogan spirituals. While some feel the best way to express them is to incorporate improvisation, Hogan expressed that as long as the notes remained unchanged, he was open to any interpretation of his pieces (Hogan as cited in Romey, 2002). It is safe to say that although there are aspects of Hogan’s arrangements that have an improvisational feel to them, incorporating improvisation was not a part of his sound ideal.

A Note on Race and the Performance of Moses Hogan Spirituals

An underlying question that has not been addressed in this document is this: “Should only African Americans perform Moses Hogan spirituals?” I was asked that question at the 2012 NAfME conference while presenting a poster on the current performance practice of the African Americans spiritual. Though unsure that I responded with the depth that I could have, I have heard this same question arise several times in a variety of settings. I believe it is appropriate to address the question at this time with reference to Moses Hogan spirituals. Based on experience with Hogan’s ensembles and from his own statements, my response to that question would be a resounding “No!”

Some participants in this study addressed that question without even being asked about it. McCorvey mentioned how the experience of performing spirituals with his ensemble transcends race:

People respond to this music in very unusual ways. They respond to this music with crying. They respond to this music with serenity and appreciation for the people who went before them to create the opportunity to bring back these types of memories for different people. If I had to describe one emotion that I sense from just about all of the concerts is a sense of pride...and it’s from Blacks and Whites alike. And you’ve got a
sense of pride in the music and the traditions…and I think I’m surprised that this music is being carried on, that our culture…something like this is so lovely and so beautiful and that we could celebrate with this music…all races.

Carter felt that the performance of Moses Hogan’s spirituals in particular was not limited by race:

What made him so successful, I think, is the fact that his scores were singable and workable as written, and that’s important. That people could pick them up and do them with or without him…Black, White, it had nothing to do with race. Honestly, because I’ve heard some very fine non-Black choirs sing spirituals better than some Black choirs.

These choral conductors feel that developing a good vocal technique is essential to performing choral music well. The race of the singers does not exclude them from being able to perform spirituals.

Edith Castelyn, native of the Netherlands and a classically trained pianist, tours with a choir that specializes in African American gospel music (Maultsby, 2014). Her choirs show amazing sensitivity to the music and perform at the level of some of America’s top African American gospel choirs. She has been able to develop such a high level of performance with a choir whose native language is Dutch because she immersed herself in the music she now teaches. She spent 14 years in African American churches, learning conventions associated with the genre. Although gospel music is not the same as the arranged spiritual, they are descendants of the folk spiritual and both can present problems for non-African American performers. She explained that what causes European gospel choirs to struggle with performing gospel is not the music itself, but the style: “This is different. The songs are not difficult but the style. The songs you have to learn, the lines is not difficult. The melody is not difficult but the style is almost different. And I think that makes it hard for the White people” (Castelyn as cited in Maultsby, 2014). Even though she has attained a high level of ability in performing gospel music, she continues to practice for hours each day. Her commitment to practicing the music of this genre is
the reason that she, a non-African American and person of Dutch descendant, is able to perform gospel music at a high level.

Her approach to acclimating herself to gospel music is exactly the approach recommended by James Weldon Johnson in 1925 for singing spirituals. A prolific poet and writer of the early 20th century, in 1925 he addressed a then current concern regarding race and the performance of spirituals:

I agree that white singers are, naturally, prone to go to either of two extremes: to attempt to render a Spiritual as though it were a Brahms song, or to assume a “negro unctuousness” that is obviously false, and painfully so. I think white singers, can sing Spirituals – if they feel them. But to feel them it is necessary to know the truth about their origin and history, to get in touch with the association of ideas that surround them, and to realize something of what they have meant in the experiences of the people who created them. In a word, the capacity to feel these songs while singing them is more important than any amount of mere artistic technique. Singers who take the Spirituals as mere “art” songs and singers who make of them an exhibition of what is merely amusing or exotic are equally doomed to failure, so far as true interpretation is concerned. (Johnson, 1969)

Johnson felt that if singers were able to understand the history of the spirituals, they would feel the way the pieces should be performed and produce a respectful and well-executed performance.

One might argue that only African Americans should sing spirituals in general because they are born out of an African American experience. Furthermore, Hogan chose only African Americans to perform in his ensembles, which might lead one to interpret that as a way of Hogan suggesting his music was only appropriate for African Americans. I would venture to say that this assumption would be a gross miscalculation of Hogan’s intentions. Hogan’s stance was similar to that of Johnson, stating,

Once you know the history and the origin about the music and how it was created and the conditions under which it was created, and then you read the performance practices carefully, then you are as qualified to interpret a spiritual as I am. You don’t have to be African American to interpret spirituals and to bring the message of hope to people of all races. And so that is the beauty of the spiritual. Spirituals have touched the lives of
people of all races. But you must be informed about those things that are stylistically appropriate, and then your musicianship can be brought to the music, and then it is successful.

I would like to propose a theory regarding Hogan’s choice of an all African American ensemble, in the hope of shedding light on his intentions and his mission. As a person living in America, it is very likely that one will be exposed to and immersed in the culture of White America to some degree. On the contrary, unless one is raised in an African American household, lives in a largely African American neighborhood, attends an African American church, or attends a predominantly African American school, one could live in America and thrive completely outside of the African American culture. Spirituals are a part of the African American heritage and culture, and aspects of the spirituals are commonly present in the lives of many African Americans. Former members of his ensembles expressed that there were elements of the spirituals that Hogan need not address in detail because it came naturally to them. It is for that reason that Hogan chose them to demonstrate his sound ideal. The fact that Hogan chose African Americans singers who were able to perform his pieces with classical refinement but with a certain underlying element that came naturally to them does not imply that he felt that only African Americans should perform them.

I will add that being an African American musician does not mean one innately has the tools to perform spirituals as Hogan intended. A running theme throughout this document has been the importance of musicianship. If the members of his ensembles had not had classical training, they would not have been chosen. It was a combination of characteristics that the members possessed that led him to choose them for his ensembles, not just ethnicity. Knowledge of and intimacy with both sound ideal in African American music and elements of good choral
production in the American choral tradition are essential to performing Moses Hogan spirituals well. An authentic performance of an arranged spiritual cannot be devoid of either.

**Achieving Moses Hogan’s Sound Ideal**

The choral conductors used in this study shared different perspectives on the manner in which one should approach the performance of Moses Hogan spirituals. Their various views support an important point. I have emphasized sound ideal, but it is only an *ideal*. Choral conductors will make adjustments to arrangements based on the needs and capabilities of their ensembles. Jones adjusts certain elements of the score to make it accessible to his ensemble and McCorvey does the same for expressive purposes. It is important that conductors, whether they hold strictly to the score or make modifications, have a true concept of Hogan’s sound ideal when performing Moses Hogan spirituals.
CHAPTER 7: RECOMMENDATIONS FOR TEACHERS

I remember a performance by a fine high school chorus of Moses Hogan’s arrangement of “Joshua Fit the Battle of Jericho.” The conductor consulted his students and allowed them input into the performance of this work. The result was a performance that included a distortion of the tonal quality toward a nasal production used by some gospel artists in the early 1990s, along with the utilization of “fall offs” (a jazz technique) at the ends of phrases and some extemporization in the vocal parts. It was a rendition far removed from the intent of Mr. Hogan.

Some conductors will impose rhythm and blues, gospel, and jazz techniques on all performances of spirituals in an effort to create a “black” sound…All of this may be full of good intention; the result, however is often an experience fraught with stylistic abuse and, ultimately, a mockery of the intentions of the arranger.

When approaching these arrangements you must first let basic musicianship be your guide. (Thomas, 2007)

The above quote is by André Thomas, noted choral conductor, professor, author, and arranger of spirituals. He articulates a fallacy too often found in the interpretation of Moses Hogan spirituals, which is to apply inappropriate stylistic conventions to the performance of these arrangements. There are elements of the African American music aesthetic that may apply to his arrangements, but none should be exercised too freely or without sufficient knowledge of proper implementation. In addition to elements of his African American heritage, Hogan’s arrangements heavily reflect his training at the New Orleans Center for Creative Arts, Oberlin Conservatory, Juilliard Conservatory, and Louisiana State University, and therefore are not simply an outgrowth of the African American experience. Choral conductors must understand at what points the American choral tradition and the African American musical heritage embodied in Moses Hogan spirituals converge and diverge. This chapter is designed to assist in that endeavor.

Choral Tone

An ideal choral tone for Moses Hogan spirituals was described by former members of his ensembles and expert choral conductors as warm, rich, round, dark, and heavy, with lighter
sounds used for fast pieces and darker sounds used on slow pieces. Moses Hogan’s ensembles contained a mixture of younger and older voices, lighter and darker voices, all of which blended together to create a particular sound that Hogan desired for his arrangements. The following recommendations are offered to those who seek to develop a choral tone that approaches Moses Hogan’s sound ideal.

**Natural Timbre**

The natural timbre of the ensemble’s voices should serve as a foundation for the overall choral tone. Any adjustments to that tone should be minor and not disrupt the vocal technique of the members. No ensemble should be forced into the mold of another. The unique attributes of each ensemble should be featured and celebrated, making slight adjustments for various genres.

Although Hogan asked his ensembles to perform without vibrato, he was working in an unusual situation. His members did not meet regularly and were being trained outside of his ensemble as soloists. To get a sound that would represent his music in a short period of time, he asked the trained singers to temporarily adjust their technique. While many may argue that there are other, more efficient ways to achieve the same goal, I would argue that the majority of choral ensembles do not face this challenge and are able to work with their ensembles over time to produce a sound choral tone. Choral conductors should shape the tone of their ensembles without altering the natural quality of the voices contained therein.

**Member Selection**

In an ideal situation, choral conductors would be able to choose all members of their ensembles. Whether this is the case or not, there are slight adjustments that can be made to render the choral tone most appropriate for various genres of music. In Moses Hogan spirituals, there are common characteristics, such as a strong sense of intonation, ability to control tone, and
a sound vocal technique that are desirable for all sections in ensembles that perform Moses Hogan spirituals. Other considerations are specific to voice part and are listed below. The recommendations given are not exclusively for member selection, but may also apply to those wishing to shape their choir’s existing tone to produce Hogan’s sound ideal when performing his arrangements.

**Soprano.** The soprano line is often featured in Moses Hogan spirituals. Not only does the soprano line usually carry the melody, there are often *obbligato* parts written for the soprano voices. Sopranos must have a very high range and be able to blend in the upper part of that range. Sopranos should also possess a beautiful and lyric quality and not become overly rich in the tone, as this might have a tendency to weigh down the ensemble as a whole.

**Alto.** The alto line in Moses Hogan spirituals is the only one that is not featured regularly in solo lines, however the tone of the alto section is important to effectively performing Moses Hogan spirituals. Altos should maintain warmth in their tone, possess strong musicianship, and be able to hear and perform the inner notes of dense chords while still blending with the ensemble as a whole.

**Tenor.** Tenors performing Moses Hogan spirituals should have a wide range and be capable of singing easily in their head voice. The tenor line often carries a melody and tenors should be able to sing that melody as well as adjust the tone to blend in with the ensemble. Like the altos, tenors often hold the inner notes of dense chords, and must have the musicianship to do so.

**Bass.** The basses should have a strongly developed, heavy tone. The range of Hogan’s arrangements can be fairly low and the section is often featured in small motives or as a
countermelody. The voices of the bass section should have the versatility to alternately lead and support the ensemble.

**Breath Support**

Breath must be used properly in any style of singing. As related to the singing of Moses Hogan spirituals, choral conductors should be knowledgeable about vocal technique and be able to provide singers with methods to develop proper breath support. Hogan did not address breath support in detail with his ensembles, as his members were professionally trained and able to meet his demands without him giving specific instructions on how to do so. In most other instances, singers will need more assistance in developing breath support and in producing the sound required for the performance of Hogan’s arrangements. Exercises such as the one in Figure 25

![Figure 25. Breath Support Exercise. (Crocker and Leavitt, 1995)](image)

should be performed with ensembles to develop breath support. Singers should breath properly before each phrase, maintain a consistent tone throughout the exercise, and sing with a relaxed jaw, rounded lips, and vertical space in the mouth. Ensuring that singers properly use breath to support their tone will enrich the overall tone of the choir and give ensembles the flexibility to produce an ideal choral tone for Hogan’s arrangements in a healthy manner.

**Diction**

Moses Hogan began with the text when writing his arrangements, making diction of high importance when performing his music. While Hogan may not have spent a large amount of time
working with his ensembles on diction, it was a very important feature of his arrangements. Here are some suggestions on how to approach diction in Moses Hogan spirituals.

**Relationship to Rhythm**

Hogan stated that the rhythmic nature of his pieces was inspired by the text, therefore the relationship of the text and rhythm should always be considered. When learning the text, speak them to the rhythm indicated in the score along with accents that might also be indicated. This will allow singers to better understand the meaning Hogan was drawing from the text.

**Dialect**

Often singers struggle with dialect in performing Moses Hogan spirituals. In his earlier arrangements, there is often little indication of how the words should be pronounced. After realizing that his lack of attention to dialect confused some audiences, he included more instructions in later arrangements. Whether indicated or not, poor attention to dialect will quickly lead to an inauthentic performance of Moses Hogan spirituals.

Roland Carter highlighted a few points that should be observed when singing in dialect. The normal rules of diction for the article “the” should be followed when using with dialect. When a “d” is substituted for “th” in the word “the,” it should be pronounced as [di] before a vowel sound and as [də] before a consonant sound. For example, in the phrase “ride up in de chariot,” one would pronounce the article “de” as [də]. In the phrase “chatter wit de angels,” one would pronounce the same article “de” as [di].

Another rule Carter gives is to not overemphasize the endings of words. Words such as “going” should deemphasize the “ng” sound on the end and instead use a barely articulated or nasalized “n” sound. Ending “t” sounds should stop short of being plosive and be approached
closer to a “d” sound. This should only be done when doing so will not hinder the clarity of the text.

The most important pitfall for ensembles to avoid is the overpronunciation of words. Familiarity with the speech represented in dialect is important, because songs performed with dialect should follow the natural flow of speech. The care one might take in understanding Italian, French, and German diction is the same that one should apply to dialect. Knowledge of English diction is not sufficient for performing dialect, for certain rules that apply to English diction might not apply to dialect. The best way to understand how to perform dialect in Moses Hogan spirituals is to listen to one of the many recordings of his ensembles, as these contain the exact sound he indicated in his scores. The use of dialect should flow with and not impede the performance of Moses Hogan spirituals.

Unified Vowels

Creating a unified vowel sound is desirable for choral ensembles in general, and especially so when performing Moses Hogan’s spirituals. One effective way of training choirs to produce a unified vowel sound is to study Italian vowel sounds and use them in singing spirituals. When singing diphthongs, extend the first vowel sound as long as possible, executing the second vowel as late in the sound as possible. Developing the most unified vowel sound possible supports a blended choral tone and assists ensembles in performing diction appropriately in Moses Hogan arrangements.

An important aspect of performing with a unified vowel sound is the proper treatment of diphthongs. A diphthong occurs when there are two vowel sounds on one syllable. In singing spirituals, the first vowel sound should be held out longer than the second. For some singers, this
can pose a problem. Exercises such as the one given in Figure 26 can be used to assist ensemble members in performing diphthongs well. Over time, singers, will be able to better distinguish between two vowels sounds that they have habitually pronounced as one and will be able to apply this to the singing of Moses Hogan spirituals.

**Word Painting**

Moses Hogan’s style of arranging was born out of a combination of experiences, not the least of which is the Western art tradition. In several Moses Hogan pieces, word painting is used to highlight various aspects of the text. In such instances, ensembles should emphasize consonants that are used to contribute to painting the picture suggested by the notes or approach the phrasing in ways that will augment the picture to be painted. Choral conductors can recognize word painting during score study while preparing for performances. The most frequently cited example of this is in “Battle of Jericho” (Figure 16), where consonants used in the tenor and bass sections are pitted against consonants sung in the soprano and alto sections to create the feeling of a battle. Another example is found in “Wade in the Water” (Figure 20), where the contour of the phrases and the dynamics imitate waves of water. Choral conductors should be mindful of instances of word painting and adjust the diction to honor this device in performance.
Dynamics

Dynamics in Moses Hogan spirituals are indicated very specifically in the score. Often changes in dynamics can be very drastic, are used for dramatic effect, and serve to augment aspects of the score that are designed to shape the story of the piece. This section contains suggestions for achieving such effects with ensembles when performing Moses Hogan’s arrangements of spirituals.

Attention to the Score

Nothing is left to the imagination with Hogan’s arrangements. Almost every nuance of the arrangement is given with utmost precision in the score. All of the information conductors need to know about what dynamics to use are explicitly given in the score and only need to be followed in detail. Choral conductors are always free to give their own interpretation of pieces, but to attain the sound ideal for Moses Hogan spirituals, the detailed dynamics must be followed exactly as given in the score.

Finding the Mezzo Forte

An ensemble should visit a wide range of dynamics in one arrangement of Moses Hogan spirituals. It is helpful for choral conductors to find a comfortable mezzo forte at which their singers can perform and changes in dynamics can grow or diminish from that point. Often choral conductors have a preset idea of where dynamics should be, and that may be suitable for many ensembles. However, some ensembles would benefit greatly from having the dynamics chosen based on the natural dynamic ability of the choir. Finding a comfortable mezzo forte and determining the extremes of the dynamic range from that midpoint will assist choirs in comfortably executing the wide range of dynamics that can often be present in arrangements of Moses Hogan spirituals.
**Pianissimo**

Moses Hogan was especially particular about the way in which pianissimos were performed in his ensembles. He desired for all singers to deliver the pianissimos to such a degree that it required his singers to further develop their vocal technique to perform them. Choral conductors should note this fact when performing Moses Hogan’s arrangements, being mindful that pianissimos should be taken to the extreme. Vocalises that develop the singers’ ability to perform softly should be done in preparation for Hogan’s spirituals. This aspect of performance is extremely important and should not be overlooked. A properly performed pianissimo in Moses Hogan spirituals supports feelings of tension and resolution indicated by the notes and rhythm and enhances the total performance experience.

**Messa di voce**

*Messa di voce* is a device used to develop a wide range of dynamic contrasts in the voice with a consistent tone quality (Miller, 1986). Finding the *mezzo forte* in the voice and singing with a beautiful and sensitive *pianissimo* can also be accomplished by developing this skill. Exercises should begin in the lower-middle of the range of the voice and gradually brought to the upper-middle range. A balanced onset should be used and there should be no sudden changes in dynamics. One such exercise is given in Figure 27.

Exercises should increase in difficulty over time, developing a higher level of dynamic control in ensemble members. In addition to being used in upper areas of the vocal range, the dynamic range can become broader by changing the *piano* to a *pianissimo* and the *forte* to a *fortissimo*. With practice, ensembles will be able to approach the extreme dynamic contrasts necessary for the sound ideal of Moses Hogan spirituals.
Proper intonation is desirable for any ensemble and was a concern for Moses Hogan. So important was it to him, that he completely restructured his ensembles in part to counteract problems with intonation. Many choral conductors could not and perhaps would not take these same measures, finding other ways of correcting potential problems with intonation. A sound vocal technique is fundamental to choral performance, and minimizes the potential for problems with intonation. Other methods for handling intonation are given in this section.

Choral Tone

Although choral tone was addressed generally in the earlier part of this chapter, it is necessary to revisit the topic in reference to intonation. Asking singers for too much alteration in the tone, such as overdarkening the tone, can lead to problems in vocal technique and cause singers to being to struggle to maintain pitch. Singers should be encouraged to use a healthy mixture of head and chest voice and not to create an artificial tone. Spirituals call for a range of vocal timbres, and pulling the tone to far back in the throat or using any other method to artificially darken to the tone too much may cause problems with intonation. Conductors can encourage singers to darken their tone comfortably without producing an artificial tone.
Ear Training

Producing the voice in a healthy manner is a large step in maintaining intonation, however problems may still arise. There are a number of techniques that can be used to maintain proper intonation in the ensemble, many of which were used by choral conductors in this study. One might accomplish this through developing the ensemble’s sensitivity to microtones. When done well, singers become aware of unwanted variations in pitch, enhancing the choir’s ability to maintain pitch as a whole. Another method mentioned in this document is using the piano to highlight sections of a song where the ensemble might be experiencing problems. Choral conductors might also develop the ensembles’ ability to tune on various intervals. Methods of training an ensembles’ ear are not specific to performing spirituals, and choral conductors should feel free to use methods that have worked for them in developing the ear of their ensembles.

Troubleshooting

Even highly trained ensembles experience problems with intonation from time to time that are not related to vocal technique. Such instances include fatigue, temperature of the venue, acoustics, and a variety of other factors. In such cases, one might ask singers to keep a lively expression or to raise their eyebrows to keep the pitch from dropping. Another method used is to have singers imagine a string coming from their heads, pulling on it to keep the pitch up. When used to counteract unforeseen circumstances that affect intonation, these methods are advisable. However, I would suggest that choral conductors begin with developing the overall vocal technique and the ear of the ensemble before resorting to troubleshooting methods.

Tempo

The tempo in Moses Hogan pieces is very straightforward and should be done as given in the score. If questions about tempo in Hogan’s pieces arise, they can be confirmed by listening to
a recording of the arrangement by one of Hogan’s ensembles. Although the ideal tempo for Hogan’s pieces can be found by reading the score or listening to a recording, it might be necessary to adjust the tempo slightly to make accommodations for the ability of the ensemble. Choral conductors know their ensembles well, and can make adjustments in such cases. In general, the tempo as indicated in the score is true to the sound ideal for Moses Hogan spirituals.

**Rhythm**

One of the more complicated aspects of Moses Hogan’s arrangements is the rhythm. The voices can alternately imitate the patterns of drums or the shout, the movement of wheels, or a battle cry, each accomplished partially by using highly complex rhythms. The suggestions contained in this section are for those seeking to attain Hogan’s sound ideal for rhythm.

**Break it Down**

Whether simple or complex, Hogan’s arrangements often contain contrasting rhythms between voice parts. An easy way of working with the various rhythms is to break each section down and work with them individually. Once each section has learned its own vocal line, all parts can be layered or pieced back together in different combinations to finally reform the whole. Some ensemble members might find that appreciating the various rhythmic components of the piece aids them in performing their rhythm in the midst of the other rhythms. Allowing singers to understand all of the rhythms at work in a piece can aid them in performing the complex rhythms often present in Hogan’s arrangements.

**Feeling**

Rhythmic notation represents how the music is to be performed, but there is always an underlying pulse to Hogan’s arrangements that is most prominent in uptempo pieces. This can be as simple as a lilting feel to as complex as layered rhythmic cells. Once an ensemble has learned
how to read the notes, they must develop sensitivity to the underlying pulse of the arrangement. This is almost impossible to do while still dependent on the score, and so ensembles must be familiar with the music before a full appreciation for the rhythm of the piece can be developed. Choral conductors may use several techniques to develop sensitivity to the underlying pulse of an arrangement.

One method of feeling the underlying pulse of the rhythm is to note the accents Hogan placed in the score. In pieces such as “I’m Gonna Sing ‘til the Spirit Moves in My Heart” and “Ev’ry Time I Feel the Spirit,” accents mark an underlying rhythm for different vocal lines. When each section is familiar with the accents in their vocal line and they perform them as such, arrangements with complicated polyrhythms lose the feeling of overwhelming complexity and the underlying feeling that Hogan created with polyrhythms emerges.

Avoid Swinging the Rhythm

Unless indicated in the score, there should be no swinging of the rhythm. Although this may be appropriate in some genres and perhaps a convention used in other spirituals, it is not acceptable in arrangements of Moses Hogan spirituals. He was very specific about how his pieces were to be performed and noted everything in the score. This is a point that I cannot overemphasize: if swinging is not indicated in the score, it should not be added into in the performance.

Phrasing

The way in which phrases are performed brings cohesion between the notes and the text. Each phrase is to be performed as a complete thought within itself as well as a smaller part of a bigger whole. There are certain aspects of phrasing that are common in Moses Hogan arrangements and those are addressed in this section.
**Length.** The most outstanding feature of phrasing recalled by former members of Moses Hogan’s ensembles was the length of his phrases. Although the phrases in Hogan’s scores appear to be extremely long, Hogan expected them to be performed as written. While many arrangers might allow commas in the text to imply breaths, that does not apply to the performance of Moses Hogan spirituals. The insertion of breaths not indicated in the score is outside of Hogan’s sound ideal.

Even the most able singers can find it very difficult to sing some of Hogan’s longer phrases without breathing. One method of singing longer phrases without interruption is to stagger breathing. Singers should be sensitive to the other singers in their sections and plan to take breaths at different times. Executing phrases in this manner requires a special technique in itself. Breaths should fade in and out and never be abrupt or perceptible. The voice should always match the dynamic level and energy of the rest of the ensemble. If done properly, stagger breathing is an effective approach to singing long phrases in Moses Hogan arrangements.

When it is not feasible for ensembles to sing long phrases or to stagger breathing, choral conductors can choose places for the ensemble to breath as a whole. This is not advised, since it is not in line with Hogan’s sound ideal. However, allowances must be made when that sound ideal is not possible. Breaths should be taken in a manner that maintains the integrity of the phrase and does not interrupt the thought the phrase is meant to portray.

**Repeated Phrases.** Spirituals often contain repeated phrases and each should be treated differently. At times Hogan would also add repeated phrases for dramatic effect, with the indication and intention that each should be performed differently. There was a natural arch to the repeated phrases, which usually came in sets of three. The first of the three would serve as introduction, usually performed at *mezzo piano* or *mezzo forte*. The next should be performed
with more intensity and might be indicated by a change in dynamics or pitch. The final phrase would be performed at either the same dynamic level as the first phrase, slightly softer, or would be marked with a *diminuendo*. Occasionally there would be a phrase inserted between the second and third repeated phrase, yet the arch of the three repeated phrases should remain the same. Many repeated phrases in Hogan’s early spirituals can be approached in this manner.

In later years, his treatment of repeated phrases began to vary. In “Jesus Lay Your Head in the Window” (Figure 15), the phrase “Jesus lay your head in the window” is repeated three times, all to be performed at *piano* and ending with a *decrescendo*. The similarity in dynamics does not indicate that each phrase should be performed equally. The melody of the first and last phrase spells an E-flat Major chord in root position, rests on the B-flat for a measure, and then descends back to E-flat. While the sopranos are singing the repeated note, the alto and tenor sections descend chromatically. In the second phrase, the melody begins on an E-flat, but instead of going up to the B-flat it rests on the A-flat for three beats and then moves up to the B-flat before descending. In addition, the alto and tenor sections now move in parallel motion with the melody from the middle to end of the phrase. The delay of the melody in moving to the B-flat lends a plaintive feel to the second phrase that is not as apparent on the first and last phrases. The change from a descending chromatic pattern to a parallel, diatonic movement in the alto and tenor sections also contributes to the plaintive feeling of the second phrase and, when performed well, gives the second phrase more intensity. In addition, the final phrase has a *poco rallentando* in addition to the *diminuendo* that the other phrases have. The overall shape of the three phrases shows the same arch of three phrases described earlier. A fine example of Hogan’s sound ideal for these phrases can be heard on the 2002 recording of “Jesus Lay Your Head in the Window”
by the Moses Hogan Singers (Hogan, 2002). Attention to the shape of the phrases in Hogan’s arrangements will assist the conscientious choral conductor in attaining Hogan’s sound ideal.

**Expression**

Hogan used the combination of the aforementioned elements of choral performance in expression. It was not a separate element, but interwoven into all aspects of performance. Here are suggestions for addressing expression in arrangements of Moses Hogan spirituals.

**Background.** Few would dispute that the history of spirituals is deep and rich and is a remnant of a somewhat uncomfortable part of American history. Choral conductors who choose to perform Hogan’s spirituals must find a way to connect singers with the history of the pieces if they truly wish to attain Hogan’s sound ideal. Religious texts should be explored and compared to what is known of how they relate to the experiences of those who created the spirituals. Explanations about the development of the genre of arranged spirituals will help conductors and students alike recognize appropriate ways to interpret spirituals.

In addition to the history of spirituals, it is important to understand the influences and sound ideal of Moses Hogan. Facts such as his early experiences in the African American Baptist church, his extensive classical training, his work with the New Orleans Symphony, and his collaborations with jazz musicians sheds light on the many different influences that are present in his spirituals. Knowledge of how he meticulously noted everything to be performed in his scores is also very important. Understanding the history of spirituals and the musical experiences of Moses Hogan are important to understanding the way all elements of choral performance work together in attaining a sound ideal for Moses Hogan spirituals.

**Telling the Story.** Some conductors prefer to maintain complete control of expression in performance. In such situations, choral conductors must ensure that they establish clear
communication with their singers so that they will express the piece as a unit during performance. Conductors can also give specific instructions ahead of time so that singers know exactly what will be done in performance. The method chosen is left to the discretion of the conductor.

Singers can also be encouraged to develop a personal story to assist them in connecting to the message of the piece. Although the original context of the folk spiritual may be context-specific, the messages of spirituals are often universal. Because of their universal nature, singers can find ways to connect their personal stories to that of the arrangements. By doing so, they will be able to express the essence of the spiritual.

**Improvisation**

Moses Hogan was very specific about how his arrangements should be performed. Although some conductors may incorporate improvisation in their performances of spirituals, improvisation on Hogan’s arrangements are not in line with his sound ideal. Therefore, it is suggested that choral conductors who are interested in attaining the sound ideal for Moses Hogan spirituals avoid the use of improvisation.

**A Visual Model of the Sound Ideal for Moses Hogan Spirituals**

In Chapter 5, I addressed how various elements of choral performance that were important to Hogan can be generalized to choral ensembles as a whole. Other elements that may not be true for all choirs were also important to Hogan. This principle is represented in Figure 28. All choirs of the American choral tradition would strive to produce appropriate diction and a well-blended sound, to achieve balance between sections, good intonation, and expression, and to follow an accurate and appropriate tempo. These are not unique to Hogan’s sound ideal and are found in the outermost circle.
Figure 28. A Visual Model of Moses Hogan's Sound Ideal.

The inner circle of the diagram contains elements that were important to Hogan, but may not have been of similar significance in other arrangements or for other ensembles. Those values, in increasing order of importance, include the production of a warm and rich tone, dialect performed naturally, special consideration for long phrases, extreme pianissimos, rhythm and text used in word painting, and careful attention to the score.

Conclusion

Moses Hogan made a lasting impact on the world of choral music. His arrangements are still respected and performed internationally. Although there are many who interpret Hogan’s spirituals, there is often debate about the validity of various interpretations. The recommendations given in this chapter are based on the findings of this study, including the recollection of former members of his ensembles and methods used by choral conductors who
are well-known for beautifully performing his arrangements. It was the goal of this document to provide a resource for teachers to use in preparing to perform Moses Hogan spirituals.

On February 11, 2003, the world of choral music lost a great presence when Moses Hogan passed away, however Hogan left a legacy of excellence in arranging and performing African American spirituals. The fact that choirs around the world continue to honor his work is a testament to the depth of his impact, but his legacy extends beyond the performance of African American spirituals. His work showed later arrangers and composers that works that are rooted in a particular heritage could be performed and appreciated internationally. It is my hope that in creating this document, I have not only established ways to honor his intentions in his music, but have also paid homage to a profound musician. The popularity of his arrangements has continued to grow since his death and shows no signs of slowing. Wherever his works are performed, whenever audiences are moved to tears or roaring applause by one of his arrangements, and whenever people appreciate the contribution and value of African American spirituals, Moses Hogan’s light still shines.

“Heart still shines all around us,
Yes it’s true, he walked beside us
His light still shines all around us
His dream to guide us.”

-Moses Hogan, 1998
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APPENDIX A: SEMI-STRUCTURED INTERVIEW PROTOCOL
Interview Protocol – Former Ensemble Members (Component 1)

Initial Open-ended Questions

1. How did you become a member of the Moses Hogan Chorale (or Moses Hogan Singers)?
2. How was the performance experience?
3. How was the rehearsal experience?
4. What was the atmosphere of the rehearsal?
5. What was the musical background of other members of the group?
6. Why do you think he chose you to participate in his group?

Intermediate Questions

7. What, if anything, do you know about how he wanted his music performed? Why do you think so?
8. Tell me about what he did to achieve the sound?
9. What type of tone quality did he strive for?
10. How did he address intonation?
11. How did he address diction?
12. How did he address articulation?
13. How did he address expression?
14. How did he address tempo?
15. How did he address dynamics?
16. How did he address rhythm?
17. How did he address phrasing?
18. How, if at all, did the sound he was aiming for change?
Interview Task

19. What elements of this performance to you feel Moses Hogan would have pleased with in this performance? Why?

20. What elements of this performance do you feel Moses Hogan would not have pleased with? Why?

Closing Questions

21. How would you describe the ideal sound for Moses Hogan spirituals?

22. What have we discussed that you would like to elaborate on?

23. What have we not discussed that you would like to address?
Interview Protocol – Choral Directors (Component 2)

Initial Open-ended Questions

1. What is the nature of your interaction with Moses Hogan?

2. How would you describe the sound he preferred?

3. What was the atmosphere of the rehearsal?

4. What was the musical background of the singers in your ensemble?

Intermediate Questions

5. From your experience with him, how do you feel he wanted his music performed? Why do you think so?

6. Tell me about what you did to achieve the sound of your ensemble in performance?

7. How do you address tone quality?

8. How do you address intonation?

9. How do you address diction?

10. How do you address articulation?

11. How do you address expression?

12. How do you address tempo?

13. How do you address dynamics?

14. How do you address rhythm?

15. How do you address phrasing?

Interview Task

16. Please listen to the following example and describe ways that this performance does not meet the sound ideal of Moses Hogan.

17. What strategies might you use to improve the quality of this performance for this group?
Closing Questions

18. How would you describe the ideal sound for Moses Hogan spirituals?

19. What have we discussed that you would like to elaborate on?

20. What have we not discussed that you would like to address?
### APPENDIX B: TIMELINE OF CAREER EVENTS IN MOSES HOGAN’S LIFE

#### Moses G. Hogan Piano Activity Table*

<table>
<thead>
<tr>
<th>File</th>
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<td>1906</td>
<td>Etude in c sharp minor, Op. 25, No. 7 - Chopin</td>
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<td>Ballad, Op. 23 – Chopin</td>
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<td>Sonata, Op. 28, No. 3 - Prokofiev</td>
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<td>Oberlin University – Faustina Hurlbutt Award for most talented performer in the Senior Class</td>
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<td>Variations (Andante variée) in F minor - Haydn</td>
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Preludes for Piano - Gershwin  
Caprice de Nanette - S. Coleridge Taylor  
Swing Low, Sweet Chariot - Hogan  
Gladiolus Rag - Joplin | Delgado Community College SGA  
Black History Month | 2/21/86 | F |
| 1783 | Colors - Hogan  
Image for Flute and Piano - Hogan (Kent Jordan on Flute)  
Etude Tableaux No. 9 in D Major - Rachmaninov | NOCCA Celebration | 4/6/86 | B |
| 1795 | Prelude and Fugue in E-flat Major Book 2 WTC - Bach  
Variations in F minor - Haydn  
Le Caprice De Nannette - S. Coleridge-Taylor  
Preludes for Piano - Gershwin  
Colors, Image – Hogan  
Etude-Tableaux #9, Op.39 - Rachmaninoff  
Gladiolus Rag - Joplin | Music at Midday  
Tulane University | 4/9/86 | F |
| 3232 | Piano Concerto No. 21 K. 467 | NO Symphony Orchestra Spirit Gala  
Campaign Committee of Mayor Sydney Barthelemy | 5/17/86 | F |
| 0759 | Piano Concerto No. 21, K. 467, Mvt. II - Mozart | New Orleans Symphony Orchestra | 5/21/86 | F |
| 0758 | Unknown | The National Association of Negro Business and Professional Women’s Clubs, Inc.  
Semi-Finals in National Competition | 7/31/86 | A |
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<td>3 Preludes for Piano - Gershwin Image for Flute and Piano - Hogan Etude-Tableaux No. 9 Opus 39 - Rachmaninoff Trio in E-flat, Opus 40 - Brahms</td>
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<td>St. Mary’s Academy Alumnae presents “A New Orleans Musical Journey”</td>
<td>3/4/90</td>
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<tr>
<td>3588-3589</td>
<td>Sonata in C Major - Scarlatti Gladiolus Rag - Joplin</td>
<td>“Music in Our Schools Month” New Orleans Own Talent</td>
<td>3/13/90</td>
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<tr>
<td>3590</td>
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<td>Wedding of Olgarita Grant and Stephen Lee</td>
<td>6/26/90</td>
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<td>3579</td>
<td>Sonata in C Major L. 52 - Scarlatti</td>
<td>Lincoln University: Duo Pianist with John Nauman</td>
<td>8/26/90</td>
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<td>3574</td>
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<td>Gala Holiday Concert</td>
<td>12/27/90</td>
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<td>1048-1051</td>
<td>Haymon</td>
<td>Music of AA Composers</td>
<td>9/15/91</td>
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<td>1092-1099</td>
<td>Haymon</td>
<td>Carnegie Hall</td>
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<td></td>
<td>Worthwhile – Burleigh</td>
<td>Accompanied Cynthia Haymon and Derek Lee Ragin (with New World Ensemble on Hogan’s arrangements)</td>
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<td></td>
<td>Among the Fuchsias – Burleigh</td>
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<td>The Prayer – Burleigh</td>
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<td>Till I Wake – Burleigh</td>
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<td></td>
<td>Ragin</td>
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<td>Steal Away – Burleigh</td>
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<tr>
<td></td>
<td>O What a Beautiful City – Boatner</td>
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<td></td>
<td>Ev’ry Time I Feel the Spirit – Hogan</td>
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<td></td>
<td>There’s a Man Goin Round - Hogan</td>
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<tr>
<td>3764</td>
<td>Selections by Purcell, Burleigh, Boatner, Quilter, Johnson, Handel, Barber, and Hogan</td>
<td>Franklin-St. John’s Church presents Ragin</td>
<td>4/5/92</td>
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<tr>
<td>3818</td>
<td>Rhapsody in Blue - Gershwin</td>
<td>Illinois Philharmonic Orchestra</td>
<td>7/26/92</td>
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<tr>
<td>3766-</td>
<td>Bazile</td>
<td>O mio babbino caro from <em>Gianni Schicchi</em> – Puccini</td>
<td>8/22/93</td>
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<td>3769</td>
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<td>Vissi d’arte from <em>Tosca</em> – Puccini</td>
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<td>Stratton</td>
<td>He’s Got the Whole World in His Hands – Bonds</td>
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<td><em>La Boheme</em> – Puccini</td>
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<td></td>
<td>Jones</td>
<td><em>Romeo and Juliette</em> – Gounod</td>
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<td><em>Deep River</em> – Burleigh</td>
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<td><em>Ah, leve-toi soleil</em> from <em>Romeo and Juliette</em> – Gounod</td>
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<td>1151</td>
<td>Unknown</td>
<td>A Memorable Evening of Sacred Music</td>
<td>10/4/93</td>
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<td></td>
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<td>Accompanied Bridget Bazile and Valerie Jones</td>
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<td>2483</td>
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<td>Played for Wedding</td>
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<td>2485</td>
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<td>Opening Activity of the Pelican Council of Deliberation and the State Grand Assembly, Order of Golden Circle, Prince Hall Affiliation (Masons)</td>
<td>3/18/94</td>
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<td>2490</td>
<td>Piano Clinician</td>
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<td>1753-</td>
<td>Unknown</td>
<td>5th Annual Superintendent’s Music Festival</td>
<td>4/14/94</td>
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<td>1755</td>
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<td>Louisiana Home and Foreign Mission Baptist Convention</td>
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<td>Welcome Program and Annual Musical Tribute</td>
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<td>1745-1746</td>
<td>I Am His Child - Hogan</td>
<td>Lula Elzy NO Dance Theatre</td>
<td>10/15/94</td>
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<td></td>
<td></td>
<td>Duke Ellington, New Orleans Suite</td>
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<td>Accompanied Palmer Williams, Jr.</td>
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<td>1760</td>
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<td>Dedication of <em>Our New Day Begun</em></td>
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<td>New Orleans Public Library</td>
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<td>Accompanied Bridget Bazile</td>
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<td>1749-1750</td>
<td>Unknown</td>
<td>Annual African American Women’s Symposium at SUNO</td>
<td>11/3/94-11/6/94</td>
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<td>1756-1757</td>
<td>Unknown</td>
<td>First Baptist Church of New Orleans</td>
<td>11/7/94</td>
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<td></td>
<td></td>
<td>Solo and accompanied Derek Lee Ragin</td>
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<td>1758-1759</td>
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<td>Orleans Parish Prayer Breakfast</td>
<td>11/10/94</td>
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<td>Accompanied Bridget Bazile</td>
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<tr>
<td>3597</td>
<td>Pieces by Purcell, Barber, Handel, Mendelssohn, Boatner, Burleigh, and Hogan</td>
<td>Clark Atlanta presents Derek Lee Ragin in Concert, Moses G. Hogan, Accompanist</td>
<td>11/14/95</td>
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<tr>
<td>1751-1752</td>
<td>Unknown</td>
<td>Salvation Baptist Church 97 Year Anniversary and Scholarship Banquet</td>
<td>11/19/94</td>
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<td>Accompanied Bridget Bazile</td>
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<td>3933</td>
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<td>Metropolitan Area Committee Meeting</td>
<td>Before 5/5/95</td>
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<td>2106</td>
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<td>National Black Child Development Institute</td>
<td>10/29/95</td>
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<td></td>
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<td>“Neighborhood Concerts”</td>
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<td>Accompanied Valerie Jones</td>
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<tr>
<td>0764-0765</td>
<td>Prelude - Hogan</td>
<td>Dillard University MLK Program</td>
<td>1/15/97</td>
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<tr>
<td>4/20/97</td>
<td>Dillard University honoring Samuel Dubois Cook (University President)</td>
<td>Accompanied Tamara Murphy, Pia Betts, Loneka Wilkinson, Earlin Vincent, Valerie Jones Francis and Gary Foster</td>
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<tr>
<td>9/28/98</td>
<td>A Concert of Music honoring Joseph Schwartz at Oberlin</td>
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<tr>
<td>4/30/99</td>
<td>Senior Recital</td>
<td>Accompanied Loneka Wilkinson</td>
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<tr>
<td>8/29/99</td>
<td>Peace Lutheran Church in College Station</td>
<td>Directed nine choral arrangements and accompanied choirs of Friends Lutheran Church and Peace Lutheran Church</td>
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<tr>
<td>12/5/99</td>
<td>DU Christmas Program</td>
<td>Accompanied Cynthia Wilson, Valerie Jones, and University Choir and Orchestra</td>
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<tr>
<td>1/17/00</td>
<td>Spirit of the Dream honoring Moon Landrieu</td>
<td>Accompanied Bridget Bazile</td>
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<tr>
<td>1/30/01</td>
<td>Angela Brown (soprano) and Moses Hogan (piano) in Recital</td>
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<tr>
<td>10/18/01</td>
<td>Spelman College Recital</td>
<td>Accompanied Jason Oby</td>
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<tr>
<td>12/2/01</td>
<td>DU Christmas Program</td>
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+F/A/B – featured/accompanied/both
*All events supported by documents in the Moses Hogan Archives of the Amistad Research Center
### Moses G. Hogan-New Orleans Symphony Table*

<table>
<thead>
<tr>
<th>File</th>
<th>Event/Performance Information</th>
<th>Place</th>
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<tr>
<td>0963</td>
<td>SIB Conducted by Gary Sheldon</td>
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<tr>
<td></td>
<td>Featured the New Orleans Black Chorale (Edwin Hogan, Director), Moses Hogan (Piano), Ellis Marsalis Trio, Youth Inspirational Choir (Lois Dejean, Director), and Gospel Soul Children (Albert Hadley, Director)</td>
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<td></td>
<td>Program Featured Orchestral and Choral arrangements by African American Composers, works by Beethoven, Lewandowski and Liszt, the world premier of Harrison’s “Claudia and Kristen” and Ellis Marsalis’ “A Ballade for symphony Orchestra and Jazz Trio”, and gospel selections</td>
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<td></td>
<td>New Orleans Theatre of Performing Arts</td>
<td>5/22/80</td>
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<tr>
<td>1801</td>
<td>SIB Conducted by Andrew Massey</td>
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<tr>
<td></td>
<td>Roscoe Lee Brown (Narrator) and Colenton Freeman (Tenor) in <em>Symphonic Spirituals</em>, arranged by Hale Smith</td>
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<td></td>
<td>Featured the New World Ensemble performing William Grant Still’s <em>Festive Overture</em>, Roger Dickerson’s <em>A Musical Service for Louis</em> (A Requiem for Louis Armstrong), highlights from George Gershwin’s <em>Porgy and Bess</em>, Highlights from <em>The Wiz</em>, Music and lyrics by Charlie Smalls and the world premiere of jazz clarinetist Alvin Batiste’s <em>Musique d’Afrique Nouvelle Orleans</em></td>
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<tr>
<td></td>
<td>New Orleans Theatre of Performing Arts</td>
<td>5/22/81</td>
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</tr>
<tr>
<td>Year</td>
<td>Event Details</td>
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| 1799  | SIB III  
Philippe Entremont, Music Director and Conductor  
Conducted by Paul Freeman  
Featured Wynton Marsalis (Trumpet) and Ellis Marsalis (Piano) in a tribute to Duke Ellington with  
New Orleans Black Chorale, DU Concert Choir, New World Ensemble, and Xavier University Choral Ensemble | New Orleans Theatre of Performing Arts | 5/26/82  |
| 1770  | Great Performances (name changed from SIB)  
Conducted by Isaiah Jackson (Music director of the Flint and Anchorage Symphony Orchestras and Associate Conductor of the Rochester Philharmonic Orchestra)  
Featured Ossie Davis (Narrator)  
Eric Dwight Franklin, pianist  
Geraldine Wright Washington, Vocalist  
Dwyane Lee, Vocalist  
New World Ensemble | Orpheum Theater                     | 5/3/84  |
| 1829  | Great Performances  
Conducted by Michael Morgan  
Featuring Lionel Hampton (jazz great), Kevin Maynor, Sheila Gautreaux, Josephine Dean and the New World Ensemble  
Performed George Gershwin’s *An American in Paris* Excerpts from *Porgy and Bess* | Orpheum Theater  
Biographical info 3189 and 3190 | 3/9/85  |
| 957   | Letter of Resignation  
Leaving to pursue career as a concert pianist |  | 11/6/84 6/85 |
Great Performances

Andrew Massey, conductor

Delcina Stevenson (Soprano), Coleton Freeman (Tenor), Debra Brown (Mezzo-dramatique), Judge Joan Bernard Armstrong (Narrator)

Participating Choirs: Southern University Concert Choir, Heritage, The Baton Rouge Community Choir, The New World Ensemble, Con Brio Ensemble

Performed "Scenes from the Life of a Martyr" (To the Memory of Martin Luther King, Jr. by Undine Smith Moore Wynton Marsalis (Trumpet), Jeffrey Watts (Drums), Robert Hurst (Bass), Marcus Roberts (Piano), and James Carter (Saxophone)

Performed excerpts from Hot House Flowers, For All We Know, Lazy Afternoon, D'Jango, and I'm Confessin' (That I Love You)

Orpheum Theater 2/22/86

*All events supported by documents in the Moses Hogan Archives of the Amistad Research Center
### New World Ensemble Timeline*

<table>
<thead>
<tr>
<th>File</th>
<th>Event</th>
<th>Place</th>
<th>Date</th>
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<tbody>
<tr>
<td>2600</td>
<td>Concert to keep heritage of American Negro Spiritual alive</td>
<td>First United Methodist Church, New Orleans, LA</td>
<td>8/11/80</td>
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<tr>
<td>2647</td>
<td>Program of Traditional American Negro Spirituals</td>
<td>First UMC, New Orleans, LA</td>
<td>8/17/80</td>
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<tr>
<td>2624</td>
<td>NO Philharmonic Symphony Orchestra Mostly Mozart Concert</td>
<td>UNO Performing Art Center New Orleans, LA</td>
<td>1/24/81</td>
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<td>2644</td>
<td>“America Sings,” a concert of music by American composers</td>
<td>Dixon Hall, Tulane New Orleans, LA</td>
<td>11/9/81</td>
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<td>3252</td>
<td>Symphony in Black III</td>
<td>New Orleans Theatre of Performing Arts</td>
<td>5/26/82</td>
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<tr>
<td>4376</td>
<td>Numbers from <em>Porgy and Bess</em> with New Orleans Philharmonic Symphony</td>
<td>Tikvat Shalom Conservative Congregation, New Orleans, LA</td>
<td>12/19/82</td>
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<tr>
<td>4153</td>
<td>A Tribute, Dr. Martin Luther King, Jr. Memorial Concert – featuring Jester Hairston</td>
<td>Orpheum Theatre, New Orleans, LA</td>
<td>1/15/83</td>
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<tr>
<td>2630</td>
<td><em>Gershwin, Gershwin, Gershwin,</em> With Hogan and New Orleans Philharmonic Symphony</td>
<td>Orpheum Theatre, New Orleans, LA</td>
<td>2/20/83</td>
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<tr>
<td>4332</td>
<td>Concert of varied repertoire, with New Orleans Black Chorale</td>
<td>Dixon Hall, Tulane University New Orleans, LA</td>
<td>11/4/83</td>
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<tr>
<td>1819</td>
<td>Great Performances</td>
<td>Orpheum Theater, New Orleans, LA</td>
<td>5/3/84</td>
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<tr>
<td>2638</td>
<td>Great Performances with New Orleans Symphony</td>
<td>Orpheum Theater, New Orleans, LA</td>
<td>5/3/84</td>
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<tr>
<td>2633</td>
<td>Afro-American Celebration Pavilion</td>
<td>1984 World’s Fair New Orleans, LA</td>
<td>7/1/84</td>
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<td>4314</td>
<td>Recital</td>
<td>Longue Vue Gardens, New Orleans, LA</td>
<td>9/25/84</td>
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<tr>
<td>2604</td>
<td>Concert of Brahms, Hall, Thompson and others. Sponsored by I’ve Known Rivers, Inc.</td>
<td>Dixon Hall, Tulane University New Orleans, LA</td>
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<td>3184</td>
<td>Great Performances</td>
<td>Orpheum Theater New Orleans, LA</td>
<td>3/9/85</td>
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<tr>
<td>3230</td>
<td>“His Light Still Shines,” MLK Celebration</td>
<td>St. Louis Cathedral, New Orleans, LA</td>
<td>9/12/86</td>
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<tr>
<td>1010</td>
<td>Organ works by Black Composers Assisting Herman D. Taylor on Organ</td>
<td>Dillard University, New Orleans, LA</td>
<td>11/8/86</td>
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<td>790</td>
<td>Choirs of Christmas Series</td>
<td>WYES TV12, New Orleans, LA</td>
<td>11/24/86</td>
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<td>1018</td>
<td>A 1st Christmas at Federal Fibre Mills</td>
<td>Federal Fibre Mills, New Orleans, LA</td>
<td>12/9/86</td>
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<td>Black History Program</td>
<td>St. Mark’s Fourth Baptist Church, New Orleans, LA</td>
<td>3/87</td>
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<tr>
<td>812</td>
<td>National Association of Negro Musicians Mass Meeting</td>
<td>Dillard University, New Orleans, LA</td>
<td>8/2/87</td>
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<tr>
<td>815</td>
<td>Women and the Constitution: The Unfinished Agenda</td>
<td>Fairmont Hotel, University Place New Orleans, LA</td>
<td>8/22/87</td>
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<tr>
<td>1828</td>
<td>A Gala Musical Tribute to Ernest N. Dutch Morial titled PERFORMING ARTISTS UNITED</td>
<td>Saenger Performing Arts Center New Orleans, LA</td>
<td>1/26/90</td>
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<tr>
<td>4419</td>
<td>Recital with Derek Lee Ragin and Moses Hogan Pianist</td>
<td>Trinity Church Episcopal New Orleans, LA</td>
<td>8/11/91</td>
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<td>1093</td>
<td>Music of African-American Composers Series I</td>
<td>Carnegie Hall, New York, NY</td>
<td>8/25/91</td>
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<tr>
<td>4300</td>
<td>Concert</td>
<td>Southeastern Louisiana University and Macedonia Missionary BC of Hammond, Hammond, LA</td>
<td>10/20/91</td>
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<td>4817</td>
<td>Martin Luther King, Jr. Celebration With Dillard University</td>
<td>Dillard University, New Orleans, LA</td>
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<td>4819</td>
<td>New Orleans Civic Symphony With Voices of Freedom Ensemble</td>
<td>Recital Hall, Performing Arts Center, University of New Orleans-Lakefront New Orleans, LA</td>
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<td>1869</td>
<td>Music of African-American Composers Series II</td>
<td>Martin Luther King, Jr International Chapel, Morehouse College Atlanta, GA</td>
<td>3/21/92</td>
</tr>
<tr>
<td>Event ID</td>
<td>Event Description</td>
<td>Location</td>
<td>Date</td>
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<tr>
<td>4231</td>
<td>Recital, Music Educators Biennial National Conference</td>
<td>Sheraton Hotel, New Orleans, LA</td>
<td>4/10/92</td>
</tr>
<tr>
<td>1874</td>
<td>Music of African-American Composers Series II</td>
<td>Carnegie Hall, New York, NY</td>
<td>9/13/92</td>
</tr>
<tr>
<td>4276</td>
<td>An Evening of Vocal, Opera and Choral Music</td>
<td>Trinity Church Episcopal New Orleans, LA</td>
<td>9/18/92</td>
</tr>
<tr>
<td>4299</td>
<td>Recital</td>
<td>Southeastern Louisiana University Hammond, LA</td>
<td>10/14/92</td>
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<tr>
<td>4723</td>
<td>Fanfare Series</td>
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<tr>
<td>3756</td>
<td>Music of African-American Composers Series II</td>
<td>Orchestra Hall, Chicago, IL</td>
<td>11/7/92</td>
</tr>
<tr>
<td>4724</td>
<td>Concert</td>
<td>New Orleans Baptist Theological Seminary, New Orleans, LA</td>
<td>11/10/92</td>
</tr>
<tr>
<td>809</td>
<td>An Afternoon of Choral Music: Highlighting a Tribute to the Negro Spiritual</td>
<td>Cathedral of St. Louis King of France New Orleans, LA</td>
<td>11/15/92</td>
</tr>
<tr>
<td>1169</td>
<td>Concert with Derek Lee Ragin</td>
<td>10^e Festival de Musique Sacrée du Vieux Lyon, Lyon, France</td>
<td>11/23/92</td>
</tr>
<tr>
<td>4269</td>
<td>Dedication of Ernest N. Morial Convention Center</td>
<td>Convention Center, New Orleans, LA</td>
<td>11/30/92</td>
</tr>
<tr>
<td>4724</td>
<td>Concert, “Nutcracker Swing,” Holiday Music</td>
<td>State Palace Theater, New Orleans, LA</td>
<td>12/5-6/92</td>
</tr>
<tr>
<td>4748</td>
<td>Joint Video Recording with Derek Lee Ragin</td>
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<td>12/7/92</td>
</tr>
<tr>
<td>4724</td>
<td>Martin Luther King, Jr. Annual Concert</td>
<td>Dillard University, New Orleans, LA</td>
<td>1/15/93</td>
</tr>
<tr>
<td>4718</td>
<td>An Evening of Choral Music</td>
<td>Metaire Baptist Church, Metaire, LA</td>
<td>1/24/93</td>
</tr>
<tr>
<td>4719</td>
<td>Heritage Festival of Negro Spirituals</td>
<td>Mt. Zion Baptist Church, Baton Rouge, LA</td>
<td>2/6/93</td>
</tr>
<tr>
<td>4719</td>
<td>Concert of Negro Spirituals,</td>
<td>New Orleans Baptist Theological Seminary, New Orleans, LA</td>
<td>2/27/93</td>
</tr>
<tr>
<td></td>
<td>With several choirs and soloists</td>
<td></td>
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</tr>
<tr>
<td>4748</td>
<td><strong>NEW DIRECTION</strong></td>
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<tr>
<td>4749</td>
<td>Festival of Negro Spirituals</td>
<td>New Orleans Baptist Seminary and Dillard University, New Orleans, LA</td>
<td>3/12-13/93</td>
</tr>
<tr>
<td>4726</td>
<td>Concert with Symphony Chorus and Orchestra</td>
<td>Orpheum Theatre, New Orleans, LA</td>
<td>4/2/93</td>
</tr>
<tr>
<td>4726</td>
<td>Benefit Concert, Oakland Boys Choir</td>
<td>Trinity Church Episcopal New Orleans, LA</td>
<td>4/3/93</td>
</tr>
<tr>
<td>4726</td>
<td>Martin Luther King Jr. Program</td>
<td>Dillard University, New Orleans, LA</td>
<td>4/4/93</td>
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</table>

*All events supported by documents in the Moses Hogan Archives of the Amistad Research Center*
<table>
<thead>
<tr>
<th>FN</th>
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<th>Place</th>
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<tbody>
<tr>
<td>1092</td>
<td>Music of African-American Composers Series I</td>
<td>Carnegie Hall, New York, NY</td>
<td>9/15/91</td>
</tr>
<tr>
<td>1871</td>
<td>Concert Presented by Mt. Zion United Methodist Church</td>
<td>Mt. Zion United Methodist Church New Orleans, LA</td>
<td>12/15/91</td>
</tr>
<tr>
<td>1871</td>
<td>Martin Luther King, Jr. Concert</td>
<td>Dillard University, New Orleans, LA</td>
<td>1/15/92</td>
</tr>
<tr>
<td>1871</td>
<td>Martin Luther King, Jr. Concert</td>
<td>St. Luke’s Episcopal Church New Orleans, LA</td>
<td>1/19/92</td>
</tr>
<tr>
<td>1871</td>
<td>Concert New World Ensemble and New Orleans Civic Orchestra</td>
<td>University of New Orleans Recital Hall New Orleans, LA</td>
<td>2/16or17/92</td>
</tr>
<tr>
<td>1871</td>
<td>Phi Delta Kappa, Alpha Chapter. Afro-American Celebration</td>
<td>Beulah Baptist Church New Orleans, LA</td>
<td>2/29/92</td>
</tr>
<tr>
<td>4873</td>
<td>Sang in Finale for a concert of New World Ensemble and Jackson State University Chorale</td>
<td>Martin Luther King, Jr. Chapel, Morehouse College, Atlanta, GA</td>
<td>3/21/92</td>
</tr>
<tr>
<td>4842</td>
<td>Heritage Festival of Negro Spirituals With New World Ensemble</td>
<td>Mt. Zion Baptist Church Baton Rouge, LA</td>
<td>2/6/93</td>
</tr>
</tbody>
</table>

*All events supported by documents in the Moses Hogan Archives of the Amistad Research Center*
### New Orleans Heritage Ensemble Timeline*

<table>
<thead>
<tr>
<th>File</th>
<th>Event</th>
<th>Place</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1866</td>
<td>Symphony in Black, with New World Ensemble</td>
<td>Orpheum Theatre, New Orleans, LA</td>
<td>9/18/92</td>
</tr>
<tr>
<td>4275</td>
<td>Debut Concert</td>
<td>Trinity Church Episcopal, New Orleans, LA</td>
<td>9/18/92</td>
</tr>
<tr>
<td>4736</td>
<td>Louisiana Baptist Convention&lt;br&gt;Sang with state-wide combined choir</td>
<td>New Orleans Baptist Theological Seminary, New Orleans, LA</td>
<td>11/10/92</td>
</tr>
<tr>
<td>4736</td>
<td>Joint concert with New World Ensemble&lt;br&gt;Guest pianist Joseph Joubert</td>
<td>Mt. Zion Baptist Church, Baton Rouge, LA</td>
<td>11/13/92</td>
</tr>
<tr>
<td>809</td>
<td>An Afternoon of Choral Music: Highlighting a Tribute to the Negro Spirituals, with New World Ensemble</td>
<td>Cathedral of St. Louis King of France New Orleans, LA</td>
<td>11/15/92</td>
</tr>
<tr>
<td>4270</td>
<td>Dedication of the Ernest N. Morial Convention Center with New World Ensemble</td>
<td>Ernest N. Morial Convention Center New Orleans, LA</td>
<td>11/30/92</td>
</tr>
<tr>
<td>4748</td>
<td>Joint Video Recording with New World Ensemble and Derek Lee Ragin. (Only recorded 2)</td>
<td>Unknown</td>
<td>12/7/92</td>
</tr>
<tr>
<td>4744</td>
<td>Christmas Music, Riverfront, Ernest Morial Tribute&lt;br&gt;With Symphony Chorus of New Orleans and New World Ensemble</td>
<td>New Orleans Hilton Riverside New Orleans, LA</td>
<td>12/16/92</td>
</tr>
<tr>
<td>4736</td>
<td>Christmas Concert</td>
<td>Mt. Zion United Methodist Church New Orleans, LA</td>
<td>12/20/92</td>
</tr>
<tr>
<td>4748</td>
<td>Martin Luther King Jr. Concert&lt;br&gt;With New World Ensemble and Dillard University</td>
<td>Dillard University, New Orleans, LA</td>
<td>1/15/92</td>
</tr>
<tr>
<td>4748</td>
<td>Combined Concert with New World Ensemble</td>
<td>Baton Rouge, LA</td>
<td>2/6/93</td>
</tr>
<tr>
<td>4719</td>
<td>Concert of Negro Spirituals with New World Ensemble</td>
<td>New Orleans Baptist Theological Seminary New Orleans, LA</td>
<td>2/27/93</td>
</tr>
<tr>
<td>4748</td>
<td><strong>NEW DIRECTION</strong></td>
<td></td>
<td>2/27/93</td>
</tr>
<tr>
<td>4763</td>
<td>Gershwin Tribute Concert for Louisiana Pops Concert&lt;br&gt;With New World Ensemble</td>
<td>New Orleans, LA</td>
<td>4/2/93</td>
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</table>

*All events supported by documents in the Moses Hogan Archives of the Amistad Research Center
## Moses Hogan Chorale Timeline*

<table>
<thead>
<tr>
<th>File</th>
<th>Event</th>
<th>Place</th>
<th>Date</th>
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<tbody>
<tr>
<td>1143</td>
<td>MLK Ecumenical Concert</td>
<td>Dillard University, New Orleans, LA</td>
<td>4/4/93</td>
</tr>
<tr>
<td>1143</td>
<td>Celebration for New Orleans Heritage Choir</td>
<td>Greater St. Stephen Full Gospel Baptist Church, New Orleans, LA</td>
<td>4/30/93</td>
</tr>
<tr>
<td>1143</td>
<td>Travel Industry Association of America POW-WOW</td>
<td>New Orleans Museum of Art, New Orleans, LA</td>
<td>5/23/93</td>
</tr>
<tr>
<td>1143</td>
<td>Video Recording</td>
<td>New Orleans, LA</td>
<td>6/25/93</td>
</tr>
<tr>
<td>1143</td>
<td>Derek Ragin Concert</td>
<td>Trinity Episcopal Church, New Orleans, LA</td>
<td>7/11/93</td>
</tr>
<tr>
<td>1143</td>
<td>Derek Ragin Concert, Donald Lewis and Tony Molina</td>
<td>Mt. Zion Baptist Church, Baton Rouge, LA</td>
<td>7/13/93</td>
</tr>
<tr>
<td>3752</td>
<td>School of Music presents the Moses Hogan Chorale and Donald Lewis and Tony Molina</td>
<td>Louisiana State University Union Theater, Baton Rouge, LA</td>
<td>7/14/93</td>
</tr>
<tr>
<td>1143</td>
<td>Special Concert</td>
<td>TEA/National Conference on Black Music</td>
<td>10/1/93</td>
</tr>
<tr>
<td>3783</td>
<td>A Memorable Evening of Sacred Music with Valerie Jones, Bridget Bazile, and Joseph Joubert</td>
<td>Lawless Memorial Chapel, Dillard University, New Orleans, LA</td>
<td>10/4/93</td>
</tr>
<tr>
<td>1002</td>
<td>Sacred Music Concert</td>
<td>Munholland United Methodist Church, Metairie, LA</td>
<td>11/14/93</td>
</tr>
<tr>
<td>3774</td>
<td>An Evening of Holiday Music, with local artists</td>
<td>Trinity Church Episcopal, New Orleans, LA</td>
<td>12/10/93</td>
</tr>
<tr>
<td>1143</td>
<td>MLK Memorial Concert</td>
<td>Dillard University, New Orleans, LA</td>
<td>1/15 94</td>
</tr>
<tr>
<td>1143</td>
<td>Festival of Spirituals</td>
<td>Mt. Zion First Baptist Church, Baton Rouge, LA</td>
<td>2/5/94</td>
</tr>
<tr>
<td>1143</td>
<td>Festival of Choirs Annual Festival of Spirituals</td>
<td>Dillard University, New Orleans, LA</td>
<td>2/8/94</td>
</tr>
<tr>
<td>1146</td>
<td>Festival of Negro Spirituals Concert</td>
<td>Unknown</td>
<td>2/19/94</td>
</tr>
<tr>
<td>Event ID</td>
<td>Event Description</td>
<td>Location Description</td>
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<tr>
<td>2079</td>
<td>American Choral Directors Association 1994 Southern Division Convention</td>
<td>Knoxville Civic Auditorium, Knoxville, TN</td>
<td>3/12/94</td>
</tr>
<tr>
<td>2498</td>
<td>Battle Hymn of the Republic at Martin Luther King, Jr. Memorial Ecumenical Service</td>
<td>Dillard University, New Orleans, LA</td>
<td>4/4/94</td>
</tr>
<tr>
<td>1146</td>
<td>Concert with Derek Lee Ragin</td>
<td>Metropolitan Baptist Church, Washington, DC</td>
<td>4/9/94</td>
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<tr>
<td>3698</td>
<td>Concert with the Macalester College Concert Choir Presented by Loyola University College of Music, The Church of the Most Holy Name of Jesus, and Festival of Choirs</td>
<td>The Church of the Most Holy Name of Jesus, New Orleans, LA</td>
<td>3/27/94</td>
</tr>
<tr>
<td>3700</td>
<td>A Memorable Evening of Music</td>
<td>Friendship West Baptist Church, Dallas, TX</td>
<td>5/5/94</td>
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<tr>
<td>1146</td>
<td>75th Anniversary of National Association of Negro Musicians</td>
<td>Southland Center Hotel, Dallas, TX</td>
<td>8/7/94</td>
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<tr>
<td>3791</td>
<td>Sunday Service</td>
<td>Highland Park United Methodist Church, Dallas, TX</td>
<td>8/7/94</td>
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<tr>
<td>3808</td>
<td>A Memorable Evening of Music</td>
<td>St. Matthew’s United Methodist Church, Metairie, LA</td>
<td>11/6/94</td>
</tr>
<tr>
<td>2567</td>
<td>Selections during 11am worship service</td>
<td>West Market Street United Methodist Church, Greensboro, NC</td>
<td>11/8/94</td>
</tr>
<tr>
<td>2569</td>
<td>North Carolina Music Educators Association/Southern Division In-Service Conference, with Derek Lee Ragin</td>
<td>Stevens Center, Winston-Salem, NC</td>
<td>11/13/94</td>
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<tr>
<td>3845</td>
<td>Church service with Derek Lee Ragin</td>
<td>West Market Street United Methodist Church, Greensboro, NC</td>
<td>11/13/94</td>
</tr>
<tr>
<td>3835</td>
<td>An Evening of Holiday Music with local artists</td>
<td>Trinity Church Episcopal, New Orleans, LA</td>
<td>12/9/94</td>
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<tr>
<td>2065</td>
<td>ACDA National Convention</td>
<td>Daughters of the American Revolution Constitution Hall, Washington, DC</td>
<td>3/9/95</td>
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<tr>
<td>1172</td>
<td>ACDA National Convention Joint performance with Bill Hall and Brazeal Dennard Performed “Songs of the Slaves,” text by Frederick Douglass</td>
<td>Kennedy Center Washington, DC</td>
<td>3/10/95</td>
</tr>
<tr>
<td>3732</td>
<td>Concert with Derek Lee Ragin</td>
<td>Austin Peay State University Clarksville, TN</td>
<td>4/29/95</td>
</tr>
<tr>
<td>3720</td>
<td>Participated in worship service with Derek Lee Ragin</td>
<td>Westminster Presbyterian Church, Nashville, TN</td>
<td>4/30/95</td>
</tr>
<tr>
<td>3704</td>
<td>Recital</td>
<td>First Baptist Church, Baton Rouge, LA</td>
<td>5/25/95</td>
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<tr>
<td>4284</td>
<td>Filmed PBS Special “The American Promise”</td>
<td>Unknown</td>
<td>1995</td>
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<tr>
<td>2085</td>
<td>Concert</td>
<td>Metropolitan Community Church Chicago, IL</td>
<td>6/10/95</td>
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<tr>
<td>4284</td>
<td>The Music of African American Women Composers</td>
<td>Dillard University, New Orleans, LA</td>
<td>7/30/95</td>
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<tr>
<td>2088</td>
<td>“America Sings!” Selections from PBS Special with Local Artists</td>
<td>Trinity Church Episcopal New Orleans, LA</td>
<td>7/30/95</td>
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<tr>
<td>0998</td>
<td>Brightleaf Music Workshop</td>
<td>Duke University Durham, NC</td>
<td>7/23/95</td>
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<tr>
<td>1005</td>
<td>Morgan State University Performing Arts Series</td>
<td>Murphy Auditorium, Baltimore, MD</td>
<td>9/15/95</td>
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<tr>
<td>3709</td>
<td>Fanfare – Concert with Derek Lee Ragin</td>
<td>Southeastern Louisiana University Hammond, LA</td>
<td>10/10/95</td>
</tr>
<tr>
<td>3736</td>
<td>Louisiana American Choral Directors Association Fall Vocal Music Conference</td>
<td>Holiday Inn Convention Center Alexandria, LA</td>
<td>10/28/95</td>
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<tr>
<td>2089</td>
<td>Gala Christmas Concert with Ellis Marsalis</td>
<td>Trinity Church Episcopal New Orleans, LA</td>
<td>12/1/95</td>
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<tr>
<td>4413</td>
<td>On Tour with Ragin</td>
<td>Unknown</td>
<td>2/16-25/98</td>
</tr>
<tr>
<td>2042-2048</td>
<td>Sully Sur Loire Festival International de Musique Classique</td>
<td>Sully, France</td>
<td>6/15/96</td>
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<tr>
<td>3669</td>
<td>4th World Symposium on Choral Music and World Choirs</td>
<td>Sydney, Australia</td>
<td>8/11/96</td>
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<tr>
<td>0764</td>
<td>MLK Memorial Concert</td>
<td>Dillard University, New Orleans, LA</td>
<td>1/15/97</td>
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<tr>
<td>Event Code</td>
<td>Event Description</td>
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<tr>
<td>1072</td>
<td>DeKalb International Choral Festival</td>
<td>Decatur, GA</td>
<td>7/11/97</td>
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<td>1074</td>
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<td>7/12/97</td>
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<tr>
<td>0888</td>
<td>Northlake Performing Arts Society</td>
<td>Mandeville, LA</td>
<td>7/15/97</td>
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<td>1078</td>
<td>Iowa Choral Directors Association</td>
<td>Mason City, Iowa</td>
<td>7/31/97</td>
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<tr>
<td>1078</td>
<td>Summer Symposium and Convention</td>
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<tr>
<td>1078</td>
<td>American Choral Directors Association Leadership Conference</td>
<td>Lawton, OK</td>
<td>8/9/97</td>
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<tr>
<td>1090</td>
<td>Fanfare</td>
<td>Southeastern Louisiana University Hammond, LA</td>
<td>10/28/97</td>
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<tr>
<td>1999</td>
<td>Amistad Gala</td>
<td>New Orleans, LA</td>
<td>12/6/97</td>
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<tr>
<td>0763</td>
<td>Martin Luther King, Jr. Memorial Concert</td>
<td>Dillard University, New Orleans, LA</td>
<td>1/15/97</td>
</tr>
<tr>
<td>1020</td>
<td>ACDA Western Division</td>
<td>Reno, Nevada</td>
<td>2/20/98</td>
</tr>
<tr>
<td>1023</td>
<td></td>
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<tr>
<td>1068</td>
<td>San Francisco Performances, Herbst Theatre</td>
<td>San Francisco, CA</td>
<td>2/21/98</td>
</tr>
<tr>
<td>1065</td>
<td>Southeast Symphony Association, Performance with Symphony</td>
<td>Los Angeles, CA</td>
<td>2/22/98</td>
</tr>
<tr>
<td>2139</td>
<td>Barbara Hendricks Recording</td>
<td>American Academy of Arts and Letters New York</td>
<td>3/10-16/98</td>
</tr>
<tr>
<td>1078</td>
<td>2nd New York International Choral Festival</td>
<td>Avery Fischer Hall Lincoln Center for the Performing Arts New York, NY</td>
<td>3/13/98</td>
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<tr>
<td>1090</td>
<td>Annual Choral Festival</td>
<td>Dillard University, New Orleans, LA</td>
<td>3/22/98</td>
</tr>
<tr>
<td>0762</td>
<td>Recital Hour</td>
<td>Dillard University, New Orleans, LA</td>
<td>3/22/98</td>
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<tr>
<td>1090</td>
<td>Kodály National Convention Concert</td>
<td>Monteleone Hotel, New Orleans, LA</td>
<td>3/26/98</td>
</tr>
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<td>1090</td>
<td>Concert</td>
<td>Martin Luther Kin, Jr. International Chapel Morehouse College, Atlanta, GA</td>
<td>3/29/98</td>
</tr>
<tr>
<td>1078</td>
<td>On Stage Choral Series</td>
<td>Glenn Gould Studio, Toronto, Ontario, CA</td>
<td>4/26/98</td>
</tr>
<tr>
<td>1387</td>
<td>Joint Concert with New Orleans Symphony Chorus</td>
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<td>1337</td>
<td>Annual Choral Directors and General Music Teachers’ Workshop</td>
<td>Alma College, Grand Rapids, MI</td>
<td>8/2/98</td>
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<td>1341</td>
<td>The Michigan School Vocal Music Association</td>
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<td>1381</td>
<td>Phi Mu Alpha Sinfonia Leadership Conclave 1998</td>
<td>Loyola University, New Orleans, LA</td>
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<td>1319</td>
<td>Trinity Church Episcopal Concert Series</td>
<td>Trinity Church Episcopal New Orleans, LA</td>
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<td>1319</td>
<td>Concert</td>
<td>4th Presbyterian Church of Chicago Chicago, IL</td>
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<td>1319</td>
<td>American Choral Directors Association National Convention</td>
<td>Orchestra Hall, Chicago, IL</td>
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<td>1319</td>
<td>Cathedral of Saint Louis Concert Series</td>
<td>St. Louis, MO</td>
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<td>1303-1309</td>
<td>Los Angeles Master Chorale Series</td>
<td>Dorothy Chandler Pavilion Los Angeles, CA</td>
<td>2/28/99</td>
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<tr>
<td>1349-1355</td>
<td>Point Loma Nazarene University Cultural Events</td>
<td>Brown Chapel San Diego, CA</td>
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<td>1319</td>
<td>Hattiesburg Civic Chorus and Concert Association</td>
<td>Hattiesburg, Mississippi</td>
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<td>1997</td>
<td>Concert in conjunction with the Thurston G. Frazier Memorial Chorale of the Gospel Music Workshop of America, Inc.</td>
<td>New Zion Baptist Church, NOLA</td>
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<td>1319</td>
<td>Fanfare Concert Series</td>
<td>Pottle Music Building Southeastern Louisiana University Hammond, LA</td>
<td>10/4/99</td>
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<td>1319</td>
<td>Cleveland State University</td>
<td>Waetjen Auditorium, Cleveland, OH</td>
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<td>2009</td>
<td>Wright State University Artist Series and Department of Music</td>
<td>Tabernacle Baptist Church, Dayton, OH</td>
<td>10/10/99</td>
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<td>1319</td>
<td>San Francisco Performances Series</td>
<td>Herbst Theater, San Francisco, CA</td>
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<tr>
<td>3915</td>
<td>Loyola University of College of Music</td>
<td>Louis J. Roussel Performance Hall New Orleans, LA</td>
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<tr>
<td></td>
<td>The Vocal and Choral Works of Hogan, with soloists and the Moses Hogan Singers</td>
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<td>Number</td>
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<td>3976</td>
<td>Award for Best Choral Arts Presentation of 1999 &lt;br&gt;Annual Tribute to the Classical Arts</td>
<td>The Hotel Monteleone, New Orleans, LA</td>
<td>2/15/00</td>
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<tr>
<td>1504</td>
<td>Elijah Rock, Lula Elzy New Orleans Dance Theatre &lt;br&gt;Former Members of the Chorale</td>
<td>Christian Unity Baptist Church &lt;br&gt;New Orleans, LA</td>
<td>3/24/00</td>
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*All events supported by documents in the Moses Hogan Archives of the Amistad Research Center*
<table>
<thead>
<tr>
<th>File</th>
<th>Event</th>
<th>Place</th>
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<tbody>
<tr>
<td>3594</td>
<td>Men’s Day, Marc Morial Guest speaker</td>
<td>St. Luke’s Episcopal Church New Orleans, LA</td>
<td>5/20/90</td>
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<td>3951-</td>
<td>Annual Meeting for the Louisiana Baptist Convention Guest Conductor</td>
<td>New Orleans Baptist Theological Seminary, New Orleans, LA</td>
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<tr>
<td>4235</td>
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<td>3847</td>
<td>114th Session of the National Baptist Convention, U.S.A., Inc. Pre-</td>
<td>Ernest Morial Convention Center New Orleans, LA</td>
<td>9/6/94</td>
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<tr>
<td>3148</td>
<td>Convention Musical, Music Director</td>
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<tr>
<td>1714-</td>
<td>Messiah Sing-Along One of 10 Guest Conductors</td>
<td>New Orleans Baptist Theological Seminary, New Orleans, LA</td>
<td>12/5/94</td>
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<tr>
<td>1716</td>
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<td>4013-</td>
<td>Plymouth Music Series of Minnesota Philip Brunelle Midwest Premiere of</td>
<td>Minneapolis, MN</td>
<td>10/21/95</td>
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<td>4018</td>
<td>“Battle of Jericho”</td>
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<td>3960-</td>
<td>Mormon Tabernacle Choir Workshop and Recording</td>
<td>Salt Lake City, UT</td>
<td>4/21/96</td>
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<td>3949-</td>
<td>15th Annual Marygrove College High School Choral Festival Clinician</td>
<td>Detroit, MI</td>
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<td>3885-</td>
<td>All-College Chorus Concert Conductor</td>
<td>Savannah, GA</td>
<td>1/23-1/25/97</td>
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<tr>
<td>3967-</td>
<td>The National Association of Negro Business and Professional Women’s</td>
<td>Loyola University New Orleans, LA</td>
<td>2/22/97</td>
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<td>3968</td>
<td>Club/Crescent City Club Leontyne Price Vocal Arts Competition Judge</td>
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<tr>
<td>3/22/97</td>
<td>Sonshine Plus Music Celebration, Clinician</td>
<td>Myrtle Beach, South Carolina</td>
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<td>5/17/97</td>
<td>The Chattanooga Choral Society for the Preservation of African American Songs Annual Spring Concert Guest Conductor</td>
<td>Chattanooga, TN</td>
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<td>7/15/97</td>
<td>Northlake Performing Arts Society Songs of the American Spirit Guest Conductor</td>
<td>Mandeville, LA</td>
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<td>8/26/99</td>
<td>Holman United Methodist Church, Sunday Service Guest Conductor</td>
<td>Los Angeles, CA</td>
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<td>8/2-8/6/98</td>
<td>26th Annual Choral Directors and General Music Teachers’ Workshop at Alma College</td>
<td>Grand Rapids, MI</td>
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<td>2/17/98</td>
<td>Sumter High Concert Choir, A Night of Spirituals Guest Conductor</td>
<td>Trinity United Methodist Church Sumter, SC</td>
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<td>11/17/98</td>
<td>Tulsa Public Schools’ Metro Honor Choir Festival High School Guest Conductor</td>
<td>Tulsa, OK</td>
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<td>1/30/99</td>
<td>28th Annual University of Southern Mississippi Choral Conductors Conference Directed the 1998-1999 Mississippi Junior and Community College All-State Choir</td>
<td>University of Southern Mississippi Hattiesburg, LA</td>
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<td>3/7/99</td>
<td>Festival of Spirituals</td>
<td>Hanson Fieldhouse Forest City, Iowa</td>
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<td>8/16/99</td>
<td>Hal Leonard Corporation of Pepper of Valley Forge’s Choral Magic Featured Clinician</td>
<td>Philadelphia, PA</td>
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<td>8/29/99</td>
<td>Peace Lutheran Church and Friends Congregational Church Guest Conductor</td>
<td>Peace Lutheran Church College Station, TX</td>
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<td>9/10-9/12/99</td>
<td>Composer Weekend Hogan Guest Composer</td>
<td>First Baptist Church Decatur, GA</td>
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<td>2/4/00</td>
<td>KMEA All-State SATB Chorus Conductor</td>
<td>Louisville, KY</td>
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<td>2/9-2/11/00</td>
<td>Chicago Children’s Choir Ameritech Youth Choral Fest Clinician</td>
<td>Chicago, IL</td>
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<tr>
<td>2/12-2/13/00</td>
<td>Choral Arts Ensemble of Portland A Musical Heritage of African Americans with the Mt. Olivet Baptist Church Mass Choir Guest conductor/composer/arranger</td>
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<td>2/16/00</td>
<td>Bethune-Cookman College 18th Annual Invitational Choral Festival Clinician/Guest Conductor</td>
<td>Daytona Beach, FL</td>
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<td>2/20/00</td>
<td>Washington Performing Arts Society Second appearance</td>
<td>Kennedy Center, D.C.</td>
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<td>2/22/00</td>
<td>University of Michigan School of Music Chamber Choir and Brenda Wimberly Black History Program Resident Composer</td>
<td>Ann Arbor, MI</td>
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<td>2/26-2/27/00</td>
<td>African American Music Gala Houston Ebony Opera Guild Guest Conductor (2 performances)</td>
<td>San Jacinto, TX</td>
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<td>3/3/00</td>
<td>American Choral Directors Association North Central Division Convention Breakout Session World Music: African American - Clinician</td>
<td>Madison, WI</td>
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<td>3/3-3/5/00</td>
<td>Calvin College Alumni Choir</td>
<td>Grand Rapids, MI</td>
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<td>3/11/00</td>
<td>Augustana Arts and Area Choirs Guest Conductor</td>
<td>Denver, CO</td>
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<td>3978</td>
<td>The Medgar Evers College Choir Choral Music Festival Featuring Hogan’s works</td>
<td>City University of New York, New York, NY</td>
<td>3/16-3/18/00</td>
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<td>1644-1651</td>
<td>Fellowship Presbyterian Church Workshop and Concert</td>
<td>Huntsville, AL</td>
<td>3/19/00</td>
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<td>3978</td>
<td>Choral Invitational 2000 Morgan State University Choir Kentucky State University Concert Choir</td>
<td>First Baptist Church, New Orleans, LA</td>
<td>3/26/00</td>
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<td>1677-1679</td>
<td>Orangeburg-Wilkinson Choral Festival Guest Artist and Conductor</td>
<td>Orangeburg, South Carolina</td>
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<td>1688-1691</td>
<td>Choral Explosion Weekend Wesley United Methodist Church</td>
<td>Worcester, MA</td>
<td>4/8-4/9/00</td>
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<td>1659-1663</td>
<td>Georgia Music Educators Association Choral Division 2000 Georgia All-State Choruses Senior High School 11-12 Mixed Chorus</td>
<td>Jonesboro, GA</td>
<td>4/27-4/29/00</td>
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<td>3090-3091</td>
<td>Crescent City Choral Festival Combined Choirs – Guest Conductor (one of two)</td>
<td>St. Louis Cathedral, New Orleans, LA</td>
<td>6/12/00</td>
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<td>1672-1676</td>
<td>Oklahoma Summer Arts Institute 2000</td>
<td>University of Oklahoma, Norman, OK</td>
<td>6/16/00</td>
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<td>3446-3448</td>
<td>Bridger Conducting Symposium Featured Guest</td>
<td>Montana State University, Bozeman, Montana</td>
<td>6/21-6/23/00</td>
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<td>1609-1617</td>
<td>Capital Music Conference</td>
<td>Immanuel Bible Church, Springfield, VA</td>
<td>7/27-7/28/00</td>
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<td>1739</td>
<td>New York State Choral Director’s Guild and New York State Chapter of American Choral Directors Association Director’s Chorus, Guest Conductor</td>
<td>Albany, New York</td>
<td>8/14/00</td>
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<td>1625-1629</td>
<td>Cypress Creek Foundation for the Arts and Community Enrichment</td>
<td>Promenade Concert Series Workshop/Concert Clinician/Guest Conductor Spring, Texas 9/19/00</td>
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<td>3013-3031</td>
<td>The Sound of the Northwest</td>
<td>Guest Conductor Seattle, WA 10/6-10/9/00</td>
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<td>1667-1669</td>
<td>Shaw University and North Carolina Central University</td>
<td>Durham, NC 10/23-10/26/00</td>
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<td>1725</td>
<td>The Sanctuary Choir of First Presbyterian Church Concert of Spirituals Moses Hogan Guest Conductor</td>
<td>San Antonio, CA 11/5/00</td>
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<td>1642-1643</td>
<td>Escambia County School District</td>
<td>The High School All-County Chorus Hogan Guest Conductor Pensacola, FL 11/14/00</td>
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<td>1664-1645</td>
<td>Murray County High School Chamber and Treble Choirs Guest Conductor</td>
<td>Chatsworth, GA 11/21/00</td>
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<td>3462-3467</td>
<td>Did a commissioned work</td>
<td>Greg Grove, Vocal Music Director Iowa City, Iowa 1/01</td>
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<td>1719-1720</td>
<td>Celebration of Racial Unity Choral Workshop Choir</td>
<td>Oakwood College Campus Church Huntsville, Alabama 1/20/01</td>
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<td>3971-3972</td>
<td>Iowa City Choral Invitational</td>
<td>The University of Nebraska University Singers and University Chorale University of Nebraska-Lincoln Lincoln, NE 1/24/01</td>
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<td>1654-1658</td>
<td>10th Annual Southeastern African-American Collegiate Music Festival Guest Conductor</td>
<td>Savannah, GA 2/3-2/4/01</td>
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<td>1727-1728</td>
<td>Heritage Workshop/Concert</td>
<td>Mercer University And Douglass Theatre Macon, GA 2/13/01</td>
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<td>2/16-2/19/01</td>
<td>Field Studies International Ohio and Michigan Youth Choir</td>
<td>Carnegie Hall, New York, NY</td>
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<td>2/23/01</td>
<td>NJMEA Clinic: Interpreting the Spiritual</td>
<td>New Jersey</td>
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<td>5th Annual Multi-Cultural Choral Festival Clinician</td>
<td>El Camino College Torrance, CA</td>
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<td>3/4/01</td>
<td>4th Annual High School Invitational Clinician</td>
<td>El Camino College Torrance, CA</td>
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<td>3/5-3/6/01</td>
<td>Mcalester College A Choral Workshop</td>
<td>Saint Paul, MN</td>
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<tr>
<td>4/1/01</td>
<td>Music of Eternal Light Conducted arrangements of his spirituals</td>
<td>Torrance, CA</td>
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<td>4/7/01</td>
<td>Field Studies International National Youth Choir</td>
<td>Carnegie Hall New York, NY</td>
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<td>5/6/01</td>
<td>First United Methodist Church Special Guest</td>
<td>Pineville, LA</td>
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<td>6/23/01</td>
<td>A Festival of Voices Phi Mu Alpha Sinfonia Chorus and Soloists Guest Conductor and Composer</td>
<td>Evansville, IN</td>
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<td>9/29/01</td>
<td>Neshaminy High School</td>
<td>Langhorne, PA</td>
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<td>10/4/01</td>
<td>Visit with Southwestern Baptist Theological Seminary</td>
<td>Fort Worth, TX</td>
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<td>10/9/01</td>
<td>All County High School Chorus</td>
<td>Winston-Salem, NC</td>
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<td>10/13-10/14/01</td>
<td>Nova Singers Guest conductor</td>
<td>First Presbyterian Church Galesburg, IL First Congregational Church Moline, IL</td>
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<tr>
<td>3883-3884</td>
<td>Clinic Concert&lt;br&gt;Bay High School, Gautier High School, Gulfport High School, Moss Point High School</td>
<td>Gulfport High School Auditorium, Gulfport, MS</td>
<td>10/30/01</td>
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<tr>
<td>3889-3890</td>
<td>The 2001 Hartwich College Choral Festival&lt;br&gt;Dr. Jirka Kratochvil and Mr. Moses Hogan, Conductors</td>
<td>Anderson Center for the Arts, Oneonta, NY</td>
<td>11/04/01</td>
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<td>1516-1519</td>
<td>Field Studies International&lt;br&gt;Ohio/Michigan Youth Chorale&lt;br&gt;Guest Conductor</td>
<td>Carnegie Hall, New York, NY</td>
<td>2/16-2/18/01</td>
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<td>1586</td>
<td>American Choral Directors Association National Convention&lt;br&gt;Presider for Interest Session&lt;br&gt;The Gospel Choir: Repertoire and Rehearsal Strategies&lt;br&gt;Brenda Ann Ellis and Keith Hampton clinicians</td>
<td>San Antonio, CA</td>
<td>3/16/01</td>
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<td>1577</td>
<td>Field Studies International&lt;br&gt;National Youth Choir&lt;br&gt;Guest Conductor</td>
<td>Carnegie Hall, New York</td>
<td>4/5-4/8/01</td>
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<td>1618-1624</td>
<td>Children’s Choir of Mississippi&lt;br&gt;Madison Central Singers&lt;br&gt;Mississippi College Singers&lt;br&gt;Guest Conductor</td>
<td>Millsaps College, Jackson, Mississippi</td>
<td>4/17/01</td>
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<tr>
<td>4798-4805</td>
<td>The Abyssinian Baptist Church and the Forever Amen Choral Ensemble sponsored workshop&lt;br&gt;Spiritual Uplifting: Celebrating the Power of African-American Spirituals in the 21st Century&lt;br&gt;Workshop Conducted by Hogan</td>
<td>Unknown</td>
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<td>3615</td>
<td>University of Wisconsin-Eau Claire&lt;br&gt;Premier of Hogan’s last published piece <em>Music Down in My Soul</em></td>
<td>University of Wisconsin-Eau Claire, WI</td>
<td>4/18/02</td>
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</table>

*All events supported by documents in the Moses Hogan Archives of the Amistad Research Center*
### Moses Hogan Singers Activity Table*

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<th>FN</th>
<th>Event</th>
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<tr>
<td>3915</td>
<td>Concert, The Vocal and Choral Works of Moses Hogan</td>
<td>Loyola University, New Orleans, LA</td>
<td>1/15/00</td>
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<tr>
<td>3632</td>
<td>Barbara Hendricks Concert (<em>did not materialize</em>)</td>
<td>Veakio Theater, Profitis Llias, Athens, Greece</td>
<td>7/11/00</td>
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<tr>
<td>3634</td>
<td>Barbara Hendricks Concert</td>
<td>Kloster Eberbach, Stiftung Kloster, Wiesbaden, Germany</td>
<td>7/13/00</td>
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<tr>
<td>3635</td>
<td>Barbara Hendricks Concert</td>
<td>Piazza della Riforma, Lugano, Switzerland</td>
<td>7/14/00</td>
</tr>
<tr>
<td>3638</td>
<td>Barbara Hendricks Concert</td>
<td>Auditorio del Kursaal, San Sebastian, Spain</td>
<td>7/20/00</td>
</tr>
<tr>
<td>3912</td>
<td>Concert, The Vocal and Choral Music of Moses Hogan</td>
<td>Loyola University, New Orleans, LA</td>
<td>1/14/01</td>
</tr>
<tr>
<td>1682</td>
<td>University Musical Society University of Michigan</td>
<td>St. Francis of Assisi Catholic Church, Ann Arbor, MI</td>
<td>1/20/01</td>
</tr>
<tr>
<td>4112</td>
<td>Concert</td>
<td>El Camino College Center for the Arts Marsee Auditorium,</td>
<td>3/23/01</td>
</tr>
<tr>
<td>3917</td>
<td>European Tour with Barbara Hendricks</td>
<td>Netherlands and Belgium</td>
<td>7/3-24/01</td>
</tr>
<tr>
<td>3891</td>
<td>Concert</td>
<td>Hillcrest Church, Dallas, TX</td>
<td>10/28/01</td>
</tr>
<tr>
<td>3599</td>
<td>Concert, San Francisco Performances</td>
<td>Herbst Theatre, San Francisco, CA</td>
<td>4/13/02</td>
</tr>
<tr>
<td></td>
<td>Concert, Calvin College</td>
<td>Grand Rapids, MI</td>
<td>10/19/02</td>
</tr>
</tbody>
</table>

*All events supported by documents in the Moses Hogan Archives of the Amistad Research Center, personal experience*
APPENDIX C: INTERVIEW LISTENING TASK SHEET MUSIC

“I’m Gonna Sing ‘Til the Spirit Moves in My Heart”
Sing 'til the spirit moves in my heart. I'm gonna

Oh my Jesus Oh my Jesus Oh my Jesus

* Pronounced "Je-su-su."
in my heart. I'm gonna sing 'til Jesus comes. I'm gonna

Oh my Jesus Oh Oh my Jesus 'til he comes.

sing 'til Jesus comes.

Oh my Jesus 'til he comes. Oh yea

It was grace that brought.
Oh yea my Lord.

my Lord

me It was grace

that taught me It was grace.

that kept me And it's grace that will lead me home.
I'm gon-na pray 'til the spirit moves in my heart. I'm gon-na

Hal- le- lu

Pray Oh my Je-sus Oh my Je-sus Oh
APPENDIX D: IRB FORMS

Application for Exemption from Institutional Oversight

Unless qualified as meeting the specific criteria for exemption from Institutional Review Board (IRB) oversight, ALL LSU research/projects using living humans as subjects, or samples, or data obtained from humans, directly or indirectly, with or without their consent, must be approved or exempted in advance by the LSU IRB. This form helps the PI determine if a project may be exempted, and is used to request an exemption.

Applicant, please fill out the application in its entirety and include the completed application as well as parts A-F, listed below, when submitting to the IRB. Once the application is completed, please the completed application to the IRB Office or to a member of the Human Subjects Screening Committee. Members of this committee can be found at https://ident1.lsu.edu/wp/ored/human-subjects-screening-committee-members/

A Complete Application includes All of the Following:
(A) A copy of this completed form and a copy of parts B thru F.
(B) A brief project description (adequate to evaluate risks to subjects and to explain your responses to Parts 1 & 2)
(C) Copies of all instruments to be used.
(D) If this proposal is part of a grant proposal, include a copy of the proposal and all recruitment material.
(E) The consent form that you will use in the study (see part 3 for more information.)
(F) Certificate of Completion of Human Subjects Protection Training for all personnel involved in the project, including students who are involved with testing or handling data, unless already on file with the IRB.

Training link: (http://phrp.nihtraining.com/users/login.php)

(F) IRB Security of Data Agreement: (https://site01.lsu.edu/wp/ored/files/2013/07/Security-of-Data-Agreement.pdf)

1) Principal Investigator: Loneka Wilkinson Battiste
Dept: Music
Ph: (225) 572-3276
E-mail: lbatti@tigers.lsu.edu
Rank: Student

2) Co-investigator(s); please identify department, rank, phone, and e-mail for each
If student, please identify and name supervising professor in this space

SARAH J. BATTONO, Ph.D
ASSISTANT PROFESSOR, MUSIC EDUCATION
sbartonoe@lsu.edu 225 578 2401

3) Project Title: Achieving a Sound Ideal for Moses Hogan Spirituals

4) Proposal? (yes or no) No
If Yes, LSU Proposal Number
Also, if YES, either
O This application completely matches the scope of work in the grant
OR
O More IRB Applications will be filed later

5) Subject pool (e.g. psychology students)
Choral Directors, former members of Moses Hogan’s choral groups

*Circle any "vulnerable populations" to be used: (children <18, the mentally impaired, pregnant women, the ages, other). Projects with incarcerated persons cannot be exempted.

6) PI Signature

Date 12/2/2013 (no per signatures)

** I certify my responses are accurate and complete. If the project scope of design is later changes, I will resubmit for review. I will obtain written approval from the Authorized Representative of all non-LSU institutions in which the study is conducted. I also understand that it is my responsibility to maintain copies of all consent forms at LSU for three years after completion of the study, if I leave LSU before that time the consent forms should be preserved in the Departmental Office.

Screening Committee Action: Exempted X Not Exempted Category/Paragraph 2.6 & 3.6
Signed Consent Waived? Yes / No
Reviewer Landin Signature Date 12/6/13
1. Study Title: Achieving a Sound Ideal for Moses Hogan Spirituals

2. Performance Site: Louisiana State University

3. Investigators: The following investigator is available for questions about this Study, Monday through Friday, 9:30 a.m. – 3:30 p.m.

   Loneka Wilkinson Battiste (225) 572-3276

4. Purpose: The purpose of this study is to examine the sound ideal of Moses Hogan spirituals as it relates to intonation, diction, articulation, expression, tempo, dynamics, rhythm, tone and phrasing.

5. Subject Inclusion: Current and former members of the Moses Hogan Chorale and/or the Moses Hogan Singers, and choral directors with professional experience with Moses Hogan.

6. Number of Subjects: 20

7. Study Procedures: Interviews will be conducted with former members of the Moses Hogan Chorale and/or Moses Hogan Singers and with experienced choral directors via Skype. Each interview will last between 30 minutes and one hour. The investigator will ask the questions listed on the attached “Interview Protocols” (see last page of this document).

8. Benefits: There are no direct benefits related to participation, however this study will contribute to our understanding of how Moses Hogan intended for his spirituals to be performed.

9. Risks: There are minimal risks associated with participation in this study. The records of this study will be used in the final document and may include information that will identify you. Please let the investigator know if you wish to keep any or all of your responses anonymous. You are free to stop the interview at any time should you feel uncomfortable or anxious. Additionally, you do not have to answer any question you do not wish to answer. Every effort will be made to maintain the confidentiality of your responses. Audio files and interview transcripts will be saved on a password-protected laptop to which only the investigator has access.

10. Right to Refuse: Subjects may choose not to participate or to withdraw from the study at any time without penalty or loss of any benefit to which they might otherwise be entitled.

11. Privacy: Results of the study may be published and may include information that will identify you. If you prefer to participate in this study anonymously, please indicate so below. In addition, if during the interview you wish for any particular response to remain anonymous, please indicate that to the investigator before or immediately after responding.
12. Signatures:

The study has been discussed with me and all my questions have been answered. I may direct additional questions regarding study specifics to the investigator. If I have questions about subjects’ rights or other concerns, I can contact Robert C. Mathews, Institutional Review Board, (225) 578-8692, irb@lsu.edu, www.lsu.edu/irb. I agree to participate in the study described above and acknowledge the investigator’s obligation to provide me with a signed copy of this consent form.

☐ I will participate in this study.

☐ I will participate in this study anonymously.

Signature of Subject __________________________ Date ____________

STUDY EXEMPTED BY:
Dr. Robert C. Mathews, Chairman
Institutional Review Board
Louisiana State University
130 David Boyd Hall
225-578-8692 / www.lsu.edu/irb
Exemption Expires: 12/5/2016
VITA

Loneka Wilkinson Battiste is a native of Baton Rouge, Louisiana and is a candidate for the degree of Doctor of Philosophy in Music Education from Louisiana State University. She obtained a Bachelor of Arts in Education (emphasis in Music) from Dillard University in New Orleans, Louisiana and a Master of Music in Vocal Performance degree from the University of Oklahoma in Norman, Oklahoma. From 2002-2005, she taught voice, piano, and various other music courses at Alcorn State University in Lorman, Mississippi. From there, she moved back to Baton Rouge, Louisiana, where she taught general music and choral music to students in grades Pre-K through 12 at Southern University Laboratory School from 2006-2010. In 2010, Ms. Battiste was awarded the Louisiana State Board of Regents/Southern Regional Education Board Fellowship, a program designed to support underrepresented minority students seeking doctoral degrees.

Ms. Battiste has served as an adjudicator for several competitions and festivals in the Greater Baton Rouge area, and has conducted clinics and presented her research at local and national conferences. She is currently Lecturer in Music Education at the University of Tennessee, Knoxville.