A Conductor's Guide to amass by Jocelyn Hagen

Matthew J. Myers
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A CONDUCTOR’S GUIDE TO AMASS BY JOCELYN HAGEN

A Dissertation

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

in

The School of Music

by

Matthew J. Myers
B.A., Luther College, 2009
M.M., Northern Arizona University, 2017
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Abstract

Contemporary American composer Jocelyn Hagen grew up in Valley City, North Dakota, where she found an early love for singing, playing instruments, and composing. After completing degrees at St. Olaf College and the University of Minnesota, Hagen began a career as a full-time composer. Her appointment as Composer-in-Residence for The Singers led to her first major multimovement work, *amass* (2011).

Though Hagen planned to write a traditional setting of the Catholic Mass, she struggled to accept the text of the “Credo” as the only path to salvation. Thus, she substituted spiritual poems from a variety of faith traditions to create a 65-minute piece linking the mass and oratorio genres. Hagen’s creative use of instrumentation throughout the work provides each movement with a unique texture. Her motivic development, extended instrumental and vocal techniques, mood painting, and nonfunctional harmony result in a decidedly modern work rooted in earlier traditions.

In Jocelyn Hagen’s oratorio *amass*, she presents a pluralistic view of religion as well as a message of unity and peace for both sacred and secular audiences. By providing background on Jocelyn Hagen’s life and compositional style; analyzing the work’s music, text, and context; and offering performance suggestions for conductors and choirs, the author intends to increase exposure to the first extended work of the composer’s professional career.
Introduction

As choral music adapts to social changes in the twenty-first century, conductors and performers have begun to seek out compositional voices to define a new era. While the choral profession cannot yet know what music will endure, it seems that those compositions which both respect the existing conventions of choral music and also provide innovative new ideas tend to attract conductors, performers, and audiences alike. Jocelyn Hagen’s oratorio amass follows the choral mass tradition by using sacred texts in conventional ways but offers a pluralistic view of religion that engages modern audiences through its incorporation of poetry from other faith traditions. The work’s universalism reaches both religious and nonreligious audience members simultaneously.

amass, a 65-minute work, features STB soloists, SATB choir (sometimes in double choir with divisi), cello solo, cello quartet, guitar, and three percussionists, who play a variety of instruments from marimba to handmade oxygen tank bells. Hagen’s experimentation with tone color and weaving of solo, choral, and instrumental forces provide the work a diversity of timbres. The choral writing is sometimes quite virtuosic, as the work was written to be performed by The Singers, a Twin Cities-based professional chamber choir of high regard. While the choral writing is certainly noteworthy on its own, the uniqueness of the work comes from its solo and instrumental movements. The three vocal soloists sing the texts of philosophers and
saints representing different faith traditions. Their texts punctuate the messages of the traditional Catholic Mass texts – with the exception of the Credo. The cello soloist depicts Hagen’s personal journey of faith. Herself a choral alto, Hagen does not feature a mezzo soprano soloist in the piece but rather positions her personal voice in the string section. At times, the solo cello line conforms to the sonorities of the quartet, but elsewhere, its deviations create bitonality.

Need for This Study

Although Hagen has garnered attention in the United States choral community due to performances of several of her works at national conferences of the American Choral Directors Association, there remains little written scholarship about her extended choral works. The two existing substantive documents about Hagen’s work provide helpful information about her life and compositional style, but they do not offer choral conductors and teachers performance guides to her choral music. Since *amass* is less than a decade old, has only recently been professionally recorded, and features nonstandard instrumentation, it has not yet entered the repertory of commonly performed choral works in the United States. As Hagen continues to gain more popularity, this work may garner greater attention. The release of the December 2019 recording by the University of Michigan Chamber Choir may further promote the work.

Jocelyn Hagen’s oratorio *amass* is an example of the composer’s unique voice in contemporary choral music; through its texture, instrumentation, and libretto, Hagen
presents a pluralistic view of religion as well as a message of unity and peace for both sacred and secular audiences. By providing background on Jocelyn Hagen’s life and compositional style; analyzing the work’s music, text, and context; and offering performance suggestions for conductors and choirs, the author intends to increase exposure to the first extended work of the composer’s professional career.

Delimitations

The translations of spiritual poetry in *amass* come from Daniel Ladinsky’s book *Love Poems from God.*¹ This monograph does not include analyses of the entire collection of poems but focuses only on those texts set by Hagen. Furthermore, while this monograph provides some context about the writers of these texts, it does not offer a comprehensive biography of any of them. This monograph does not describe the choral mass tradition or the typical components of mass settings. While the monograph provides an overview of Hagen’s contributions to the choral oeuvre, it includes limited discussion of her other choral pieces. Due to the lack of existing scholarship, analyses of her other multimovement pieces certainly merit future study. Finally, this monograph’s performance suggestions focus on the conductor and the choir. Performance suggestions for vocal soloists, cellists, guitarists, and percussionists remain limited. It is expected that those who program this work will hire professional instrumentalists and

vocal soloists who will not need much guidance to learn the music. Recommendations focus on style, text declamation, and interpretation.

Methodology

Though Jocelyn Hagen’s *amass* has not been the focal point of a substantive written study, several helpful sources provide background information on the composer as well as some discussion of this piece. Michael Culloton’s 2013 DMA thesis surveys works of Hagen as well as those of her husband, Timothy Takach, within the context of a lineage of contemporary Minnesota composers. The work provides some examples from *amass* in a discussion of Hagen’s compositional style. Margaret Garrett’s dissertation predates the work *amass* but offers information about Hagen’s life and compositional style. Hagen’s notes in *amass*’s score serve as a guide to the piece’s genesis and its uniquely personal spirituality. The original source of the non-liturgical texts which Hagen incorporated into the piece, *Love Poems from God*, collected and translated by Daniel Ladinsky, provides context for the poetry and some background on the writers.

Multimedia sources play a pivotal role in this monograph, as much of Hagen’s popularity can be credited to her presence in the digital world. John Hughes’s podcast

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Choir Chat provided an early dissemination of Hagen’s work and introduced the author
of this monograph to *amass*. In Hughes’s hour-long interview with Hagen about her life
and works, about five minutes are devoted to *amass*, her largest-scale work at the time
of the recording. More recent media attention has focused on Hagen’s choral
symphony, *The Notebooks of Leonardo da Vinci*. Chris Munce’s podcast interview with
Hagen and her Ted Talk provide information on the symphony as well as the
composer’s more recent projects.

In addition to printed and multimedia sources, theoretical analysis contributes to
this monograph. A study of the work’s harmony, melody, texture, and instrumentation
provides vital understanding of its architecture. Most helpful of all is the author’s
personal interview with Hagen, which focused on her life and compositional style,
particularly in relationship to *amass*.

**Structure**

Chapter 1 focuses on the life and contributions of composer Jocelyn Hagen,
including her work as composer-in-residence for The Singers, her innovations in self-

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5 John C. Hughes, “003 Jocelyn Hagen,” Choir Chat, Podcast audio, August 2015,
6 Chris Munce, “Episode 7: The Notebooks of Leonardo da Vinci with Jocelyn Hagen,” Choralosophy,
7 Jocelyn Hagen, “Composing for Choir, Orchestra—and Video Projections,” filmed February 2019 in
Minneapolis, Minnesota, TED video, 17:54,
8 Jocelyn Hagen, interview by author, Dent, MN, July 1, 2019.
publishing, and her efforts to champion the works of young female composers. The chapter also provides an overview of Hagen’s compositional style.

Chapter 2 explores the title of the work and the piece’s role within the mass and oratorio genres. It discusses the treatment of the “Credo” text by various composers, as this is the only traditional mass text which Hagen omitted in amass. Finally, the chapter provides an overview of other representative works from the choral repertory which juxtapose both sacred and secular texts.

Chapter 3 contains a textual analysis of amass. This chapter gives particular attention to Hagen’s selection and placement of texts throughout the piece, analyzing the traditional mass texts first and then the Ladinsky translations. Appendix D includes biographical information for each poet.

Chapter 4 contains a musical analysis of amass. Through the Julius Herford analytical method, the guide to each movement explores the music’s form, melodic and harmonic construction, texture, instrumentation, and rhythm. The chapter details the overarching themes and motives which connect the work on a larger level. It also provides examples of Hagen’s characteristic rhythmic and melodic styles.

Chapter 5 contains practical considerations for conductors and teachers who choose to program amass. This section focuses on conducting challenges as well as vocal challenges for the choir and soloists. This chapter also provides a logistical guide to the
work, since its unique instrumentation calls for non-traditional use of performance spaces.

Chapter 6 provides an overview of Hagen’s other choral works, with a particular focus on the larger-scale pieces of a similar length to amass. Appendix E includes a brief guide to each choral work by the composer.
Chapter 1. Biographical Information

Early Influences

Born on April 19, 1980, in Minneapolis, Minnesota, composer Jocelyn Hagen spent her youth in North Dakota. In the week she was born, her family moved from Minneapolis to Valley City, North Dakota, as her father, Ted, had just finished dental school at the University of Minnesota. He opened a dental practice in Valley City, whereas her mother Sara taught piano and later joined the music education and theory faculty at Valley City State University. Jocelyn began her formal music education by studying piano with her mother, but she had numerous informal musical experiences with her family as well. As her mother and two aunts grew up singing in three-part harmony in their home, they instilled in their daughters a love for singing. Jocelyn and her two cousins regularly sang together at family events and became “very connected to just making music, not in the concert hall kind of way…just doing it for the joy of it.”

Jocelyn began studying piano with her mother at age three. She developed an early love for the keyboard and quickly built technical skill. An only child, she entertained herself by experimenting and improvising at the keyboard. By second grade, she served as accompanist for choral performances at Washington Elementary School. She cherished the experience of studying piano with her mother, but she began

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10 Hagen, interview by author.
to lose interest in taking lessons by middle school. Her mother insisted that she continue playing, so they found a new teacher, Marge Tjon, who reignited Jocelyn’s love for the keyboard. Though piano was her foundation, Jocelyn cultivated a well-rounded music education, studying voice with a neighbor beginning in fifth grade. She joined her school’s band, initially playing the trumpet and later switching to the French horn, which she continued to play through her first year of college. She also began playing guitar at age 14. In middle school, Jocelyn started experimenting with composition by improvising and writing songs at the piano, and by high school, she began to consider music as a serious career path. During her senior year she took her mother’s music theory course at Valley City State University and also played in the university band, in which she and her mother constituted the entire horn section.12

As a senior, Jocelyn wrote her first piece of choral music for the Valley City High School Treble Choir at the request of her choral director, Cindy Peterson.13 Her setting, “Evening Star,” featured poetry by Edgar Allan Poe. Hagen describes the experience, stating,

It was memorable and really fun. As I soon as I did it and got to hear a choir do it, I knew, “I’m hooked. I have to do it again.” I knew at that point that [composing] was what I wanted to do, but coming from North Dakota, I didn’t see composition as a real option… This whole path that I’ve been on for the last 15 years has been amazing and also a surprise, not only to me but to my family. It’s been an interesting path.14

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13 Ibid., 39.
14 Hagen, interview by author.
Ignited by her formative experiences in piano and voice lessons as well as in choir and band, Hagen enrolled as a music major at St. Olaf College in Northfield, Minnesota, in the fall of 1998. The same year, her mother Sara returned to school to earn a doctorate in music education at Florida State University.

**Formal Undergraduate Study**

Hagen began college with the intention to be a choral director, but she soon decided she would also like to be a composer. After a discussion with her parents, she chose to pursue degrees in music education as well as theory/composition. As a double major with two Bachelor of Music programs of study, Hagen committed to five years of rigorous work at St. Olaf without the opportunity to take a single elective. Her initial college experiences proved challenging, as she had come from a small town and found her confidence to be deflated in such a large music program. She transferred to Arizona State University in Tempe for the first semester of her sophomore year, but by the spring she returned to St. Olaf feeling more capable of succeeding. Reflecting on the experience, Hagen states,

> I think because I felt like I was always behind, I worked really hard, and I think that really served me well later... I always kind of felt that I had to outwork everybody if I was ever going to get noticed for anything, or if people were ever going to see me differently. I had to be that much better because people weren’t going to naturally look and say, “she’s got it.” I was always part of the background story.\(^{15}\)

\(^{15}\) Ibid.
Hagen’s tenacious work ethic helped her to establish herself within a deep talent pool of fellow students.

Hagen balanced her identity as an undergraduate vocalist, pianist, and composer by studying in each of the areas privately. Though she never pursued a major in piano performance, she worked extensively as an accompanist for the singers at St. Olaf and distinguished herself from her peers primarily through her work at the keyboard. She served for two years as pianist for the St. Olaf Manitou Singers, the first-year treble ensemble conducted by Sigrid Johnson.\(^{16}\) Her experience singing with the St. Olaf Chapel Choir under Dr. Robert Scholz ignited her interest in choral-orchestral writing, as the choir regularly performed with the St. Olaf Orchestra. Therefore, for her senior composition project, she chose to write a Requiem setting for choir and orchestra. *Ashes of Roses*, which premiered in 2003 with student volunteers at St. Olaf, features some traditional Requiem Mass movements as well as the poem “Ashes of Roses” by Elaine Goodale Eastman. Her 2011 revision of the work added two more movements, “Dies Irae” and “Agnus Dei,” the latter of which includes both the traditional text and an excerpt from 1 Corinthians. *Ashes of Roses*, Hagen’s earliest large-scale work, serves as a precursor to *amass* in its juxtaposition of standard and supplementary texts within a traditional multimovement genre. Like *amass*, the work features atypical

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\(^{16}\) Hughes, “003 Jocelyn Hagen,” *Choir Chat*. 

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instrumentation, in this case a soprano saxophone solo. Both pieces also include solos for three different voice types.

Hagen studied composition under Peter Hamlin and Timothy Mahr at St. Olaf. She began study there in group lessons and deeply valued the feedback she received from her peers as well as her instructors. When she teaches composition herself, she likes to start with small group study because of what young composers can learn from each other. Prior to Hagen’s final year at St. Olaf, she spent a summer in Montana studying with David Maslanka, who writes primarily for wind ensemble. His lessons helped Hagen to understand composition for larger forces and influenced her approach to Ashes of Roses.

Prior to her final year of college, Hagen made a connection which would prove both personally and artistically fulfilling. Her friend and fellow composer Abbie Betinis introduced Hagen to recent St. Olaf graduate Timothy Takach. Hagen had known of Takach at St. Olaf, but the two did not meet until Betinis arranged their introduction. It did not take long for Hagen and Takach to connect both professionally and romantically. Having studied composition with the same teachers, including Timothy Mahr and Peter Hamlin, they shared many common experiences that drew them close together. They began dating before Hagen’s fifth year at St. Olaf and married four years later in 2006.

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17 Ibid., 39.
Hagen entered her student teaching semester with the intention of finding a career as a choral director and composing in her free time. While she deeply respected her cooperating teacher, Sheryl Brame at Robbinsdale Cooper High School, she realized quickly that if she were to devote her energy to teaching, she would struggle to find the time to write music. As an introvert, she found it taxing to stand in front of a large group of students each day and returned home drained of energy. She decided that teaching full-time and sacrificing composing would make her unhappy, so she never completed the teacher licensure application. Hagen took numerous part-time jobs to support herself while devoting her energy to composing projects. One of her first part-time jobs was working as a staff pianist at Cooper, where she student taught.

Early Career Commissions and Graduate Study

Hagen’s career launched quickly with the help of a few early commissions. One of her undergraduate composition teachers and conductor of the St. Olaf Band, Dr. Timothy Mahr, offered her a paid commission for a new piece for band, *the boat that brings them home*. Her next project began after St. Olaf’s radio program, “Sing For Joy,” broadcast the premiere recording of *Ashes of Roses*. The work garnered attention throughout the Twin Cities, and soon the choir at Hennepin United Methodist Church in Minneapolis performed some of the movements. One member of the choir then contacted Hagen to write a piece for an upcoming choral event. Hagen’s setting of
Psalm 121, *I Lift Up My Eyes*, was the result. Hagen’s early pieces established her compositional voice in the Twin Cities arts scene.

During the year after her graduation from St. Olaf, Hagen focused her energy on her freelancing as a composer and pianist. She also audited one course at the University of Minnesota with Judith Lang Zaimont. Hagen states,

> Abbie [Betinis] was studying with her and thought she was just great, and I thought, “If I’m going to consider going to the U. of M. I should get to know her and see if I like her,” because I did want to study with a woman. So I took that class, and I liked her. I applied to maybe five schools and got two great offers. One of them was Minnesota. At that point I knew that more than anything I wanted to marry Tim [Takach], so it was worth it to stay in Minnesota.\(^{18}\)

In the fall of 2004, Hagen enrolled full time at the University and enjoyed a year studying under Zaimont before she retired. Hagen’s work with Zaimont helped her most in understanding music on a larger scale. Hagen states, “I learned a lot from her, especially about craft, especially when it came to pacing of music… She’s [a] very meticulous, detail oriented, in-the-score teacher who taught me to be very precise and get things the way I wanted them.” After Zaimont’s retirement, Hagen completed her degree with Doug Geers.\(^{19}\) In the summer between the two years of her master’s degree, Hagen studied with Philip Lasser at the European American Musical Alliance. After completing her master’s degree, she also took private lessons with Mary Ellen Childs,

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\(^{18}\) Hagen, interview by author.

\(^{19}\) Culloton, “Jocelyn Hagen and Timothy Takach,” 39.
whose work integrating movement and music influenced some of Hagen’s later projects.

Hagen’s relationship with St. Catherine University provided her opportunities to develop her compositional skills as well as her teaching. Choral director Patricia Connors commissioned Hagen to write a piano reduction of one of her pieces so that the choir could take the work on tour. Connors’s positive experiences with Hagen led to a part-time employment opportunity: Hagen taught orchestration for the spring semesters in 2007 and 2009 at St. Catherine. Hagen found the experience to be quite rewarding for her own compositional development, as the work encouraged her to develop a deeper knowledge of instrumentation and scoring. Hagen taught these courses close to the time when she began working on *amass*, so she was able to apply what she learned within the instrumentation of the oratorio. Hagen’s work at St. Catherine University also led to the reorchestration of *Ashes and Roses*, which the college premiered in its new version in 2011. The premiere was part of the Jocelyn Hagen Festival, the culmination of her year as Composer-in-Residence at the university.20

While studying at the University of Minnesota, Hagen performed with both Magnum Chorum under Christopher Aspaas and The Singers under Matthew Culloton. Singing with these ensembles established her reputation throughout the Twin Cities choral community, and working with The Singers from its first season provided her

20 Ibid., 40-41.
with many opportunities to compose. Culloton planned to record an album, *Shout the Glad Tidings*, before the choir had its first public holiday performance in order to sell copies of the CD at the first concerts. Culloton asked Hagen to write a carol arrangement for the album, and she quickly composed her setting of “O Come, O Come, Emmanuel.” This initial partnership with The Singers led to a title as Composer-in-Residence, which she held for ten years with the ensemble. She continued to sing with the group for six seasons, but after she gave birth to her second child, Milo, she knew that she needed to decrease her outside commitments. She began to sing for fewer concerts before eventually working for the group only as a composer.

Hagen saw her residency with The Singers as an opportunity to exercise her creativity in new ways. With a high-caliber professional ensemble and the funding to create a large project, she began to envision composing a setting of the traditional mass texts. She felt, “I should write something big that I care about. It also just seemed like all composers write a mass setting at some point. I thought I should try that.”\(^21\) She began with the “Sanctus” and “Benedictus” movements and shortly thereafter wrote the “Gloria.” Since she initially conceived of an *a cappella* mass setting, these first movements remain unaccompanied. She struggled, however, when she considered setting the text of the “Credo,” stating, “‘if I set this it’s not going to be real.’ And that

\(^{21}\) Hagen, interview by author.
felt really disingenuous, not who I should be as an artist.” Hagen admits that her faith had not always come as easily to her as it had to some of her friends. She recalls,

There were many times when I tried really hard to find faith, to find God, and it was a struggle always. I worked in the church when I was in high school, and my mom was a church musician as well. I grew up in the Methodist church and I became an accompanist at the Lutheran church in town, and even taught childhood music for young kids every Sunday. At St. Olaf you have to take a religion course and you have to take an ethics course, and I think learning a lot about the origins of Christianity just made me struggle even more.”

Hagen felt that composing a “Credo” would suggest that other religions were less valid than Christianity. She states, “If I truly believed [the text of the “Credo”], then I believed these millions of people are completely wrong, and I didn’t believe that was true. We all have our own truth, and we’re all working on the same things and trying to find the right way to be okay in the world with all that happens on this journey of life.”

Hagen thus sought a way to reconcile her own Christian beliefs with a pluralistic view of morality influenced by many world religions.

Hagen began reading philosophical and religious texts with the hope of representing additional faith traditions in her mass setting. Once she found the book *Love Poems from God* by Daniel Ladinsky, she felt that she had an answer to her problem. As she pored through the book, she found countless poems which she could include with her mass setting. She states, “That poetry and that book made the most sense to me

\[\text{Ibid.}\]
\[\text{Ibid.}\]
out of anything I’d ever read in class or in the Bible.” She selected several poems for possible inclusion and then began the culling process. “That’s one of my favorite parts of the creative process completely, the conception of the idea, and the libretto and what the piece means and is going to stand for. It feels like the real creative, meaningful part.” After developing her libretto, she met with Culloton, who agreed to fund the new version of the work. Thus, Hagen’s mass became amass.

**Major Projects after amass**

After amass premiered in 2011, Hagen found herself at an arrival point. She states,

> It was...really the first time I had put my personal feelings about something that’s really personal and intimate of myself and what I believe out for the world to see and to judge. I think that’s just part of being an artist, being able to open yourself up and share all that, and that helps other people know themselves. Because it had such a great response in that way, it was really encouraging. “You can do that again, because even if people don’t agree with you, they respect what you just did.”

Her next major project, the collaborative dance/music piece *Slippery Fish* (2012), brought Hagen her first McKnight Artist Fellowship, and her dance opera *Test Pilot* (2014) earned her the 2017 American Prize in Composition. In 2017, she collaborated with her husband to compose the 13-movement *a cappella* work *This Is How You Love*, set to texts from transcripts from other couples’ therapy sessions. In 2019, Hagen undertook two

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24 Ibid.
25 Ibid.
large-scale projects which premiered within weeks of each other. *Songs for Muska*, written for the professional choir Conspirare, features a collection of Landays: folk-couplets written by Pashtun women in Afghanistan and Pakistan. *The Notebooks of Leonardo da Vinci*, Hagen’s choral symphony, incorporates groundbreaking new technology to synchronize digital projections with the conductor’s beat. Hagen’s innovative compositions reflect an awareness of social justice issues as well as the need to engage audiences visually.\(^\text{26}\)

Graphite Publishing

In addition to Hagen’s work as a composer, she has contributed significantly to American choral arts through her entrepreneurship as a self-publisher. Graphite Publishing, Hagen and Takach’s company, has provided innovative leadership in the choral community by providing downloadable and reproducible PDF scores of choral octavos. Hagen recalls the origins of the company, suggesting,

The original idea was really different… We knew all these composers who were doing great things, but they weren’t able to get everything published because a lot of it was too hard, or they just wanted to get more exposure. So, we originally thought we’d make a big book of anthems that you could have the license to photocopy. And no one was really interested. And I understand now, why. But then we thought, “why don’t we just sell PDFs online?” And at that time, no one was doing it, and when we told composers about it, they thought we were crazy. A lot of them did. That’s why we only got one or two pieces of Abbie [Betinis]’s right away; she didn’t think it was a good idea. We didn’t get Eric Barnum right away, even though he was one of the guys that was in on the original discussions. A lot of people just said no. We did it anyway. The site was launched in 2006, and we did it all ourselves. Tim did all the website design, all

\(^{26}\) For a guide to Hagen’s choral music output, refer to Chapter 6 of this monograph.
the design of the scores and everything, and I did all the engraving and the composer relationships, and I also did the first couple exhibits at Chorus America, National [American Choral Directors Association], and [the National Association for Teachers of Singing].

Hagen, Takach, Betinis, and several of their friends found that the works they had composed for professional choirs were too difficult to be distributed by many of the large publishers. Hagen and Takach believed the music should still be available for those who were interested in programming it, and Graphite provided that opportunity. They also sought to provide composers with the highest royalties they had ever seen. Composers initially earned 50 percent of all payments, and the initial price of each copy was one dollar. Eventually the pricing design changed, but Hagen and Takach sought to make the scores as affordable as possible and the compensation for composers as high as possible. Hagen envisions a future in which all choral music is licensed to tablets for one-time use and sees that the company could find even more success when printed octavos are no longer the norm.

Hagen has also spearheaded Graphite’s advocacy campaign, #ComposeLikeAGirl. The company seeks to eradicate many of the obstacles female composers must overcome in order to find a modicum of the success male composers enjoy. Hagen herself struggled with feeling underrepresented as a young composer, and though she found early success, she felt that her early work was not taken seriously.

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27 Hagen, interview by author.
by some of her peers. By providing access to publishing with Graphite, she hopes to improve the opportunities for young female composers of the future. Hagen’s work offering support, representation, and visibility for young women in the field of composition may prove to be one of her most important contributions to the choral arts. Her advocacy campaign also provides resources for programming. She writes, “the other part of this message is to bring awareness to conductors, to allow them to actively think about gender inequality as they program – not so that they ignore male-written music but so that they intentionally include others...If we’re not intentional about inclusivity, nothing will change.”

Hagen’s advocacy has established her as a leader in her field and provided representation to many emerging composers.

**Compositional Style**

Hagen prioritizes accessibility in her writing. Her first compositions were songs in a folk style. Her background as a singer-songwriter has permeated her identity as a classical musician; therefore, much of her music combines qualities from various genres. Hagen states, “Because I started off as a pop songwriter as a teenager, I tend to compose music that is melodically driven.”

Hagen’s extensive work performing as a pianist both with choirs and with solo vocalists, including touring as a professional accompanist, has influenced her style significantly. Her background in art song

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composition permeates her larger-scale works; indeed, the solo movements of *amass* may more appropriately be called songs than arias. Her writing for solo baritone in *amass* evidences folk song style, so the movements “So Precious” and especially “In My Soul,” which includes guitar accompaniment, function as songs. Hagen has stated that “art song is truly a collaboration between the singer and pianist and that both parts should be equally virtuosic.”  

Hagen’s sensitivity to vocal melody permeates her treatment of the piano and other instruments that join the voice.

Hagen credits a variety of musical influences for the development of her personal style. She names Samuel Barber, Aaron Copland, Benjamin Britten, Claude Debussy, Maurice Ravel, and Gabriel Fauré as the art song composers who inspired her most. She notes that Swedish singer/songwriter Robyn provided some inspiration to the electropop sounds of “So Precious” in *amass*. As Hagen composed her Requiem *Ashes of Roses*, she regularly listened to the Mozart Requiem and acknowledges this work as an influence. She admires the work of contemporary composers Judd Greenstein and Caroline Shaw, and she has collaborated on compositions with other artists including Dessa and Timothy Takach. Hagen’s eclectic musical tastes converge in a style that features the refinement and elegance of the art music tradition as well as the rhythmic drive of contemporary pop and folk.

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30 Ibid., 30.
In addition to the melodic lyricism Hagen employs from her songwriting background, she writes with rhythmic underpinnings that unite her compositions. Michael Culloton suggests that her pieces have “a thick rhythmic texture that often will include a variety of layers within the vocal ensemble.” Hagen regularly incorporates ostinati in her works and often includes a variety of rhythmic subdivisions, such as eighth notes, triplets, and sixteenth notes occurring simultaneously. Hagen learned from her teacher Judith Lang Zaimont to create a sense of acceleration by delaying downbeats so that her music does not develop a crusic, vertical quality but rather always moves ahead. Hagen likes her music to “groove.” She employs repeated rhythmic patterns, especially in pitched percussion, piano, and other instruments occupying accompanimental roles. These complex rhythmic underpinnings reinforce soaring melodic lines. When Hagen features rhythm in her choral works, she often repeats a single word or phrase for an extended period of time.

Hagen approaches each work she composes with a process specific for the needs of the commissioner. She likes to consider where the piece will fall on a program; if the commissioning choir needs a concert opener or closer, she will keep logistical concerns in mind when she writes the new work. Furthermore, if her work will be the featured central work of a concert, she likes to know that as well, as that may result in a work with more variety and contrast. Once she knows the utilitarian function of the piece she

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31 Culloton, “Jocelyn Hagen and Timothy Takach,” 44.
will compose, she then moves toward finding a suitable text. She has stated that she avoids texts that have “too many descriptive words that would facilitate obvious word painting,” as she thinks that madrigalisms can distract from the overall focus of a piece if implemented too frequently. While she does incorporate word painting judiciously, she tends to use “mood painting” more frequently – setting an entire section of music in a certain disposition rather than bringing out the character of each individual word. She selects poetry that includes different moods that can inspire musical contrast, but she is careful again not to choose texts with too many contrasting moods: “There is some amazing poetry that I really love that I don’t think I could set adequately to music because there are too many moods… it just doesn’t need music… If I don’t think I can add to it, I don’t want to set it.” Once she has selected three or four poems that could work for a project, she will send them to the group which has commissioned the work. She has encouraged school choirs to allow students to vote for their favorite texts when appropriate to allow the singers to engage in the project early in the process.

Hagen composes most of her music with staff paper and pencil. She avoids writing at the computer and composing from the piano. Since she is a highly trained pianist, she used to begin her process from the keyboard, but she feels that her hands can default to certain patterns and progressions. Once she realized that piano idioms

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32 Ibid., 42.
33 Ibid., 43.
had begun to influence her writing for the voice and other instruments, she began to move to the keyboard later in the process to adapt her sketches into more finalized themes. Hagen originally avoided composing at the computer to ensure that she did not copy and paste music from one section to the next. After some encouragement from Mary Ellen Childs, she began to use some technology to her advantage without fear that it would stifle her creativity, but she still often uses pencil and paper. Her dance collaboration *Slippery Fish* remains written only in manuscript form, which Hagen feels contributes to its aleatory: an engraved score would only serve to make further performances of the piece seem more like their predecessors.

Early in her compositional process, Hagen considers how she may vary the texture within a piece, using the text as a guide for possible changes in scoring. Hagen’s textural variety characterizes many of her works, but *amass* provides the most prominent examples. Three vocal soloists, choir, cello solo, cello quartet, guitar, and a variety of percussion instruments create many options for diverse textures. In addition to the various instrumental combinations Hagen employs, she also diversifies choral scoring. Although the choir performs *a cappella* in several movements, Hagen uses double choir in “Gloria,” opens “Sanctus” with treble voices, and begins “Benedictus” with lower voices. The various textures help each movement to maintain its own identity. Indeed, no two movements in the work begin with the same texture.

34 Ibid., 44.
Table 1.1. Textures in *amass*

<table>
<thead>
<tr>
<th>Movement</th>
<th>Choir</th>
<th>Soloists</th>
<th>Strings</th>
<th>Guitar</th>
<th>Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Prologue</td>
<td></td>
<td>Cello</td>
<td>Cello quartet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II. The Essence of Desire</td>
<td></td>
<td>Tenor, Cello</td>
<td>Cello quartet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III. Kyrie</td>
<td>SATB <em>a cappella</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV. Use the Geometry</td>
<td></td>
<td>Soprano, Cello</td>
<td>Cello quartet</td>
<td>Marimba</td>
<td></td>
</tr>
<tr>
<td>V. Gloria</td>
<td>SATB double choir <em>a cappella</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VI. Inventing Truths</td>
<td></td>
<td>Tenor, Cello</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VII. Certainty</td>
<td>SAT double choir <em>a cappella</em></td>
<td>Soprano, Cello</td>
<td></td>
<td>Oxygen tank bells</td>
<td></td>
</tr>
<tr>
<td>VIII. Where All Are Welcome</td>
<td>SATB choir</td>
<td></td>
<td></td>
<td>Oxygen tank bells</td>
<td></td>
</tr>
<tr>
<td>IX. So Precious</td>
<td></td>
<td>Baritone, Cello</td>
<td>Cello quartet</td>
<td>3 gongs, 16” floor tom, suspended cymbals, bass drum</td>
<td></td>
</tr>
<tr>
<td>X. Sanctus</td>
<td>SATB <em>a cappella, opens SSA</em></td>
<td>incidental SA solos</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XI. Benedictus</td>
<td>SATB <em>a cappella, opens TTBB</em></td>
<td>incidental SATB solos</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XII. The Hope</td>
<td></td>
<td>Soprano, Tenor, Baritone, Cello</td>
<td>Guitar</td>
<td>Marimba</td>
<td></td>
</tr>
<tr>
<td>XIII. In My Soul</td>
<td></td>
<td>Baritone, Cello</td>
<td></td>
<td>Guitar</td>
<td></td>
</tr>
<tr>
<td>XIV. Agnus Dei</td>
<td>SATB Choir</td>
<td>Cello</td>
<td>Cello quartet</td>
<td>Vibraphone</td>
<td></td>
</tr>
<tr>
<td>XV. Everything</td>
<td>SATB Choir</td>
<td>Soprano, Tenor, Baritone, Cello</td>
<td>Cello quartet</td>
<td>Guitar</td>
<td>Vibraphone, marimba, triangle, singing bowl, suspended cymbal, bass drum, small tom, tambourine, 16” floor tom</td>
</tr>
</tbody>
</table>

Since Hagen works to maintain variety in her compositions, she is known as an innovator. She experiments frequently with different harmonic qualities, including
writing in modes. She often finds herself writing with Lydian and Mixolydian pitch collections, both modes that appear frequently in folk melodies. She states that she sometimes uses modes subconsciously: “I think that my ear goes there naturally. If I’m not trying to do something harmonically, my tendency is to lean to a modal harmony.”

In the case of “Gloria” in amass, Hagen chose to write using a major second motive as a starting point rather than thinking in terms of tonal harmony. This major second permeates the opening of the movement and results in a flatted seventh scale degree – thereby creating a Mixolydian pitch collection. Hagen also experiments with vocal styles throughout her works, including not only bel canto and folk styles but also aleatory, trills, and portamenti. Her style does not remain static but rather continues to develop as her oeuvre unfolds.

Accolades

At the time when she wrote amass, most of Hagen’s significant works to date were written for solo voice or for choir. Since her earliest commissions came from churches and professional choirs, she utilized her familiarity with the voice to begin creating her catalogue of works. Her output has become increasingly diverse since then, including operas, dance pieces, wind band pieces, multimedia works, and a choral symphony. She has garnered numerous awards and honors, including first place in the 2005 Yale Glee Club Emerging Composer Competition for the a cappella choral piece

35 Hagen, interview by author.
“Laus Trinitati”; the 2009 Conductor’s Choice Award in the Sorel Medallion Competition for “Benedictus” from *amass*; the 2010 and 2014 McKnight Artist Fellowships; the 2013 Young New Yorkers’ Chorus Composition Competition for “Trees Need Not Walk the Earth,” written for choir, piano, marimba, and rainstick; the Director’s Choice Award in the 2014 Boston Metro Opera International Contempo Festival for the song cycle *Kiss*; and the American Prize in Composition for the dance opera *Test Pilot*.36 This small sampling of accolades indicates the depth of Hagen’s compositional prowess in a wide variety of genres.

Chapter 2. amass and the Choral Mass Tradition

Since medieval times, the texts of the Catholic Mass have provided inspiration for a prominent genre of choral music. While mass composition has had moments of extreme popularity and times of less prolificacy, it has endured through all eras of choral music composition for both liturgical use and concert performance. The mass was the first large-scale musical form to include multiple movements; it predates string quartets, symphonies, operas, and oratorios as a groundbreaking genre. While certain aspects of mass composition have become standardized since the Renaissance Era, some composers have used nontraditional text setting methods or developed their own libretti for their masses. While Jocelyn Hagen’s amass is unlike any other setting of the mass, it follows a lineage of other unique pieces that have stretched the bounds of the genre.

The Mass vs. amass

The Catholic Mass earned its name from the concluding rite at the end of the Eucharistic Service. The priest or deacon’s statement, “Ite, missa est,” or “Go, she [the Church] has been sent,” provided the term “missa,” which by the fourth century came to refer to the entire worship service. “Missa” provides the root for the word “dismissal,” or being sent forth, but it ties also to “missio,” or “mission.” The concluding rite of the Mass does not simply excuse the members of the Church from the physical building; the rite directs the people to return to the outside world and serve the
mission of the Church through works of charity and love.\textsuperscript{37} In the modern United States Catholic Church, “Ite, missa est” may be replaced in English by one of the following phrases: “Go forth, the Mass is ended”; “Go and announce the Gospel of the Lord”; “Go in peace, glorifying the Lord by your life”; or simply “Go in peace.”\textsuperscript{38} As the etymology for both the mass and the church’s mission derive from the same words, they are inextricably intertwined in Catholic theology.

Hagen knew that naming her work \textit{amass} would result in some confusion both for performers and for audience members, as the word is so similar to the mass as set by her many compositional predecessors. She felt, nonetheless, that it reflected the way she created this work, stating “[I was] collaging texts from different writers and different religions, so I was amassing this pile of words and music that was what really represented my belief and my faith. I wrestled with that for a long time though – do I really title it this?”\textsuperscript{39} The oratorio’s identity derives from both its basis in five traditional mass texts and from its amalgamation of pluralist ideas, so the title seems appropriate for the work despite any initial confusion it may cause for the choral community.

Although Hagen calls \textit{amass} an oratorio, the piece transcends traditional genre boundaries. Like many oratorios, \textit{amass} is long enough to constitute an entire concert


\textsuperscript{39} Hughes, “003 Jocelyn Hagen,” \textit{Choir Chat}. 
performance. It includes both choral and solo movements, and it opens with a feature for instruments. It also incorporates a carefully crafted libretto of texts from various sources. However, *amass* does not follow a storyline or include characters like most oratorios – though one could consider the solo cello as a character representing Hagen herself. Since the work originated as a mass setting, it maintains mass elements as well as intent. Whereas a liturgical mass prepares attendees to return to the world to serve the church’s mission, *amass* unites its listeners as they recognize their commonality. Hagen intends through her focus on interreligious harmony to help listeners to share “love and compassion toward every living thing on earth.” In this sense, *amass* is indeed a mass, for it provides its audience with a mission. Since the work does not easily fit into one genre, the author refers to it using the composer’s designation: oratorio.

The “Credo” Problem

Hagen was by no means the first composer to confront difficulties in setting the “Credo” text. Although Hagen omitted the text mostly for faith reasons, the sheer number of words has challenged composers who set the “Credo” throughout history. The Neapolitan Masses of the Baroque Era divided the text into multiple movements. In the Classical Era, Franz Joseph Haydn addressed the length through the technique of telescoping, in which he assigned different texts for each voice part to sing.

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40 Hagen, *amass* (Minneapolis: Jocelyn Hagen Music, 2011), iii.
simultaneously. While he used the technique extensively in his early “Credo” settings, the most drastic example of telescoping is his Missa brevis Sancti Joannis de Deo (the “Little Organ Mass”), in which the “Gloria” movement lasts less than a minute because of the overlay of four texts at the same time. Haydn’s extensive use of telescoping in his early and middle masses results in “Gloria” and “Credo” movements that are brief enough to be used liturgically, though the lack of intelligibility of the texts diminishes their ability to communicate the message of the liturgy.

Example 2.1. F. J. Haydn, Missa brevis Sancti Joannis de Deo, II. Gloria, mm. 1-3.\textsuperscript{41}

Franz Schubert also struggled to set the “Credo” text. He chose to omit six lines of the “Credo” as well as three of the “Gloria” in several of his masses; indeed, only his first mass includes the full “Gloria” text, and none of them have the “Credo” in full. Schubert omitted the phrase “and in one holy, catholic, and apostolic church” in all six

of his masses. “I look forward to the resurrection” is absent in the last five of the six masses. “Begotten, not made,” and “consubstantial with the Father” are absent in three masses each. “The Father almighty” is absent in his final two masses, and “of the Virgin Mary” is absent from the Mass in C and the original version of the Mass in A♭, though Schubert reinstated this phrase in his revision. As Schubert is one of the most prolific and successful composers of German lieder, he took great care with text selection and declamation. His omissions throughout his career displayed his own struggles with certain aspects of this profession of faith. By curating the text, he allowed for a more manageable amount of text while avoiding some of the more complex beliefs present in the Nicene Creed.\(^\text{42}\) In this way, both Schubert and Hagen used the mass as a starting point for libretti that more closely matched their beliefs and compositional goals.

Later composers dealt with the Creed through simplifying their style in its presentation or by omitting the text altogether. Anton Bruckner, a composer known for his sweeping melodic lines, set the “Credo” text syllabically with a great deal of unison in his Mass in E Minor (1866). Gabriel Fauré, who famously omitted several of the dark, admonishing texts from his otherwise traditional Requiem setting, also omitted the “Gloria” and “Credo” from his Messe Basse (1881) for SA choir and organ. Francis Poulenc was a devout Catholic who struggled to reconcile his spiritual beliefs with his

\(^{42}\) John Gingerich, “‘To How Many Shameful Deeds Must You Lend Your Image:’ Schubert’s Pattern of Telescoping and Excision in the Texts of His Latin Masses,” Current Musicology 70 (Fall 2000): 71.
homosexuality. His *Mass in G* (1937) for *a cappella* choir also omits the “Credo” text, which allowed him to avoid exploring those beliefs in his music. Since his entire mass lasts only eighteen minutes and thus is appropriate for liturgical use, time constraints could not have caused Poulenc to exclude this profession of faith. Maurice Duruflé’s *Messe Cum Jubilo* (1966) also has no “Credo,” but the work’s chant quotations reflect a decidedly traditional approach to the other movements. The issue of setting the bulky and spiritually laden text affected composers well before Hagen.

### Example 2.2. Anton Bruckner, *Mass in E Minor*, III. Credo, mm. 1-6.43


**Masses and Other Sacred Works with Additive Libretti**

While Hagen’s innovation with crafting libretti clearly evidences itself in *amass*, she follows other composers who have combined traditional sacred texts with other words. The cantata *Dona Nobis Pacem* (1936) by Ralph Vaughan Williams features traditional movements of the mass out of order. In addition to Biblical texts, poetry by Walt Whitman, and an anti-war speech by British politician John Bright, Vaughan

Williams opens the piece with “Agnus Dei” and closes it with a movement including a “Gloria” translation as well as the traditional conclusion to the mass, “Dona Nobis Pacem.” Leonard Bernstein’s *MASS: A Theatre Piece for Singers, Players, and Dancers* (1971) features mass texts as well as commentary written by Bernstein and musical theatre composer Stephen Schwartz, who wrote the music for *Pippin*, *Godspell*, and *Wicked*, among other successful Broadway shows. *MASS* also includes a short text written by folk singer Paul Simon. The work includes mass texts with many insertions, called “tropes” in a reference to melismatic sections that were added to plainchant. The “Credo” section, for example, includes five added tropes which reflect on the role of belief in modern society. Judith Weir’s *Missa del Cid* (1988) includes traditional texts from the mass as well as excerpts from the oldest extant epic poem in Spanish, *El Cantar de mio Cid* (The Poem of the Cid, c. 1200).

Other composers have crafted their own libretti for works in the Requiem genre, namely Johannes Brahms’s *Ein Deutsches Requiem* (1868), Frederick Delius’s *A Mass of Life* (1904), Herbert Howells’s *Requiem*, Paul Hindemith’s *When Lilacs Last in the Dooryard Bloom’d* (1945), and Benjamin Britten’s *War Requiem* (1962). Hagen’s own *Ashes of Roses* (2003), her largest work before *amass*, includes some traditional Requiem texts as well as poetry by Elaine Goodale Eastman and a quotation from 1 Corinthians. Hagen’s cultivation of libretti for her large-scale pieces by no means follows structural
expectations, but her work does show the influence of several creative musicians who preceded her.

Jocelyn Hagen’s *amass* found its beginnings in tradition. The first three movements which she composed, “Sanctus,” “Benedictus,” and “Gloria,” follow the expectations of polyphonic mass composition from years past. Her avoidance of the “Credo” for both its dense amount of text and its lofty theological implications follows a lineage of composers who encountered similar issues as early as the Classical Era. By developing her own libretto of texts meaningful to her, she created a work with a social mission: the unity of humankind through commonality rather than division. The texts Hagen chose make her work unique from any other mass setting to date, but the circumstances that brought her to create such a work reflect the struggles which centuries of composers have undergone.
Chapter 3. Textual Analysis of amass

Jocelyn Hagen’s oratorio amass began as a traditional setting of the movements of the Mass Ordinary. After completing three movements of her mass, Hagen reached creative stasis, feeling that a “Credo” movement would seem out of place in her piece. She began to look for other texts which she could set alongside selections from the traditional mass. After skimming Daniel Ladinsky’s book, Love Poems from God, she knew quite quickly that it would provide the inspiration for the remainder of her project. In her artist statement, she writes,

The translations of spiritual poetry…sparked my curiosity in interreligious harmony. Here in this one book, juxtaposed next to each other, were the words of mystics and saints from various world religions, speaking of God and their faith in similar ways, with similar gestures of congeniality towards each other. (The traditional texts from the Roman Catholic mass provide the framework for amass, but Ladinsky’s translations are really the heart of the piece.)

As Hagen read through the book, she began tabbing poems that could suit her work. She found far more options than she could use within the scope of the work, but she settled upon twelve favorite poems by nine great spiritual writers. Nine of amass’s movements include poems from Ladinsky’s book, while five movements feature traditional Latin and Greek texts from the Mass. Hagen alternates between poems in English and texts from the mass, with the “Sanctus” and “Benedictus” as the only two mass movements to appear consecutively.

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44 Hagen, amass.
Catholic Mass Texts in amass

While Hagen’s sensitivity to text remains paramount in all her choral music, the traditional texts in amass provided some of her first opportunities to experiment with the choral sonority as if she were working with instruments. She states,

I do remember thinking when I was writing the Latin movements of amass that I felt suddenly freer in how I could set text and play with text, especially because at the beginning of my writing, I wrote a lot of art song first. I was an art song accompanist and collaborative pianist, so I cared a lot about the poetry and how it was sung. When it got to the Latin, I didn’t have to worry so much about that, and it was really freeing. I think all those pieces – all the Latin movements of amass – were me playing with the choral sound without such a strong tie to a poetic declamation of the text.45

Hagen uses mass texts in conventional ways by allowing divisions in the texts to shape the form of their movements. Her settings deviate from tradition, however, due to text repetition. Hagen regularly chooses a cell as small as one word or a short phrase and explores choral textures throughout its repetition. In the “Kyrie,” Hagen uses repetition sparingly, but in the four Latin movements this technique appears quite prominently.

III. Kyrie

Kyrie Text and Translation

<table>
<thead>
<tr>
<th>Greek Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kyrie eleison.</td>
<td>Lord, have mercy.</td>
</tr>
<tr>
<td>Christe eleison.</td>
<td>Christ, have mercy.</td>
</tr>
<tr>
<td>Kyrie eleison.</td>
<td>Lord, have mercy.</td>
</tr>
</tbody>
</table>

45 Hagen, interview by author.
The choir enters for the first time in *anass’s* third movement, “Kyrie.” Hagen follows the text structure by dividing the movement into three sections. She repeats each section of text three times, observing a well-established tradition from mass settings dating back to medieval and Renaissance eras. Three repetitions of each of the three lines of text draws attention to the saving mercy of the Trinity. Hagen’s traditional approach to the Catholic text reflects her respect for the musical and religious customs associated with these words. Though limited in the “Kyrie,” her use of text repetition foreshadows the many rhapsodic repeats still to come in the Latin movements of the mass.
### Latin Text

<table>
<thead>
<tr>
<th>Latin Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gloria in excelsis Deo.</td>
<td>Glory to God in the highest,</td>
</tr>
<tr>
<td>Et in terra pax</td>
<td>and on earth peace</td>
</tr>
<tr>
<td>hominibus bonae voluntatis.</td>
<td>to people of good will.</td>
</tr>
<tr>
<td>Laudamus te. Benedicimus te.</td>
<td>We praise you, we bless you,</td>
</tr>
<tr>
<td>Adoramus te. Glorificamus te.</td>
<td>we adore you, we glorify you,</td>
</tr>
<tr>
<td>Gratias agimus tibi</td>
<td>we give you thanks</td>
</tr>
<tr>
<td>propter magnam gloriām tuam.</td>
<td>For your great glory,</td>
</tr>
<tr>
<td>Domine Deus, Rex caelestis,</td>
<td>Lord God, heavenly King,</td>
</tr>
<tr>
<td>Deus Pater omnipotens.</td>
<td>O God, almighty Father.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Latin Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Domine Fili unigenite, Jesu Christe.</td>
<td>Lord Jesus Christ, Only Begotten Son,</td>
</tr>
<tr>
<td>Domine Deus, Agnus Dei,</td>
<td>Lord God, Lamb of God,</td>
</tr>
<tr>
<td>Filius Patris.</td>
<td>Son of the Father,</td>
</tr>
<tr>
<td>Qui tollis peccata mundi,</td>
<td>you take away the sins of the world,</td>
</tr>
<tr>
<td>miserere nobis.</td>
<td>Have mercy on us;</td>
</tr>
<tr>
<td>Qui tollis peccata mundi,</td>
<td>you take away the sins of the world,</td>
</tr>
<tr>
<td>suscipe deprecationem nostram.</td>
<td>Receive our prayer;</td>
</tr>
<tr>
<td>(Qui sedes ad dexteram</td>
<td>(you are seated at the right hand</td>
</tr>
<tr>
<td>Patris,</td>
<td>of the Father,</td>
</tr>
<tr>
<td>miserere nobis.)</td>
<td>have mercy on us.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Latin Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quoniam tu solus Sanctus.</td>
<td>For you alone are the Holy One,</td>
</tr>
<tr>
<td>Tu solus Dominus.</td>
<td>You alone are the Lord,</td>
</tr>
<tr>
<td>Tu solus Altissimus, Jesus Christ.</td>
<td>you alone are the Most High,</td>
</tr>
<tr>
<td>Cum Sancto Spiritu, in gloria Dei Patris.</td>
<td>Jesus Christ,</td>
</tr>
<tr>
<td>Amen.</td>
<td>with the Holy Spirit,</td>
</tr>
<tr>
<td></td>
<td>In the glory of God the Father.</td>
</tr>
<tr>
<td></td>
<td>Amen. 47</td>
</tr>
</tbody>
</table>

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47 Ibid.
Hagen’s “Gloria” alternates between traditional text setting and extended repetition. The movement opens with the latter, for “Gloria” is the only word the choir sings until the tenth page. When Choir I finally sings “Et in terra pax” in the B Section, Choir II continues to repeat “Gloria” to provide a rhythmic underpinning. Hagen later omits the final three lines of the second stanza before repeating all text from the beginning through “Adoramus te.” She then returns to the final stanza to set the final three lines of text. Due to liberal repetition and some text exclusion, Hagen denotes the movement’s text as “adapted” from the traditional mass setting. Rather than a movement for liturgical use, “Gloria” is concert work whose rapid shifts from one part of the source text to another create contrasts in mood.

X. Sanctus and XI. Benedictus

Sanctus and Benedictus Texts and Translations

<table>
<thead>
<tr>
<th>Latin Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sanctus, Sanctus, Sanctus,</td>
<td>Holy, Holy, Holy</td>
</tr>
<tr>
<td>Dominus Deus Sabaoth.</td>
<td>Lord God of hosts.</td>
</tr>
<tr>
<td>Pleni sunt coeli et terra gloria tua.</td>
<td>Heaven and earth are full of your glory.</td>
</tr>
<tr>
<td>Hosanna in excelsis.</td>
<td>Hosanna in the highest.</td>
</tr>
<tr>
<td>Benedictus qui venit</td>
<td>Blessed is he who comes</td>
</tr>
<tr>
<td>in nomine Domini.</td>
<td>In the name of the Lord.</td>
</tr>
<tr>
<td>(Hosanna in excelsis.)</td>
<td>(Hosanna in the highest.)</td>
</tr>
</tbody>
</table>

48 Ibid.
Like many composers who came before her, Hagen sets the “Sanctus” and “Benedictus” texts in two separate movements which contrast one another. Since the texts quite often constitute only one mass movement, Hagen does not insert an English-language poem between the two. Hagen again employs extensive text repetition throughout these movements. Though the incidental soprano and alto soloists open “Sanctus” by singing the first three lines of text syllabically, the choir sings only the first word for 23 measures. When the tenors and basses enter, all voices patter with eighth-note repetitions of “Sanctus” in a “bubbling” articulation indicated by the composer. The movement concludes with seven repetitions of the “Hosanna” text.

As the next movement has only one sentence of text, the singers repeat it in various combinations of voicings and textures to allow for a full movement’s worth of musical material. While the title word serves as the inspiration point for rhapsodic repetitions, Hagen regularly uses two iterations of the word “Benedictus” before completing the sentence. The first “Benedictus” of each pair generally features static harmony, while the second incorporates some moving parts. In the middle of the movement, Hagen uses the medieval technique of hocket, in which voices alternate which syllables of “Benedictus” they sing. The piece ends after several repetitions of the title word amidst a *decrescendo* fading to *pianissimo*. Hagen does not include a “Hosanna” section at the end of this movement, choosing to close the piece with the sensitivity of the word “holy” rather than the boisterous praise of the “Hosanna” text.
XIV. Agnus Dei

Agnus Dei Text and Translation

<table>
<thead>
<tr>
<th>Latin Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Agnus Dei,</em></td>
<td><em>Lamb of God,</em></td>
</tr>
<tr>
<td><em>qui tollis peccata mundi,</em></td>
<td><em>you take away the sins of the world,</em></td>
</tr>
<tr>
<td><em>miserere nobis.</em></td>
<td><em>Have mercy on us.</em></td>
</tr>
</tbody>
</table>

Hagen’s penultimate movement, “Agnus Dei,” opens with cello and vibraphone before the sopranos and altos sing the first stanza in unison. The tenors and basses join the upper voices to sing a second stanza nearly identical to the first; while Hagen shortens the value of some longer notes, the pitches and text remain the same. The choir reflects on the world’s need for mercy by singing “miserere nobis” four extra times before an instrumental interlude offers additional time for contemplating the text. In her setting of the third stanza, Hagen employs her characteristic repetitions before setting the last line of text, “dona nobis pacem,” in unison at a *forte* dynamic. Both the dynamic and the texture draw attention to the change in text and emphasize the world’s need for peace. She then repeats the text three more times, using long tones in the *stile antico*

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49 Ibid.
tradition of early mass settings. Here, Hagen’s characteristic device of text repetition becomes an opportunity for increased reverence of the Trinity.

**Settings of Spiritual Poetry in *amass***

The spiritual poetry in *amass* provides the core of the work’s message of religious pluralism and affirms Hagen’s belief that there is more than one path to salvation. While the poets whose works appear in *amass* come from Catholic, Hindu, and Muslim backgrounds, the texts could represent any faith tradition. None of the texts presents an exclusive view of holiness, but instead, each one offers a universal path to salvation through open-mindedness and unity. Hagen’s careful curation of her libretto resulted in a work whose message of harmony remains clear.

Daniel Ladinsky’s book *Love Poems from God: Twelve Sacred Voices from the East and West* includes 300 poems from twelve spiritual mystics throughout history. Some of the texts appear in their original form, simply translated into English by Ladinsky himself or by his collaborators. In some cases, Ladinsky has altered prose into verse form. Ladinsky strove to maintain the spiritual intent of each text when altering its format. In his prologue, he writes, “In studying the lives of these wonderful saints, I can’t imagine any of them saying ‘no’ if they were asked if we could freely adapt their words to a few bluegrass tunes or whiskey-soaked jazz. I think they might shout, ‘Go for it, baby; set the world on fire if you can.’”

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providing a brief biography for each of the twelve poets followed by a collection of
several writings by each. Amass features one poem each by St. John of the Cross, Mira,
Tukaram, St. Teresa of Ávila, St. Francis of Assisi, Rabia, and Rumi. Hagen includes two
texts by Meister Eckhart and three by St. Thomas Aquinas. Ladinsky’s book shares texts
of three additional mystics whose words do not appear in amass: Hafiz, St. Catherine of
Siena, and Kabir.

In addition to providing Hagen with source material for amass’s libretto,
Ladinsky’s book has inspired another significant multimovement work for choir and
instruments: The Hope of Loving by Jake Runestad, another Twin Cities-based composer.
Like Hagen, Runestad set his piece for soprano, tenor, and bass soli along with choir.
He also features a string quartet, but unlike Hagen, he uses the traditional four players
rather than four celli. His work is much shorter than Hagen’s, with a duration of
seventeen minutes over seven movements. He includes poems by Rabia, St. Francis of
Assisi, Hafiz, St. John of the Cross, and Meister Eckhart and concludes with a couplet by
St. Thomas Aquinas. The final movement, “The Hope of Loving,” includes some of the
same Eckhart texts which appear in amass’s twelfth movement, “The Hope.” Runestad
writes about the book with similar acknowledgement of its inspiration as Hagen.

I am a hoarder of poetry and one of my favorite collections is “Love Poems From
God” — mystical poems by Daniel Ladinsky inspired by famous writers from
around the world. This book is a composer’s dream with colorful, powerful, and
succinct writings that talk of living fully, deep spirituality, self-contemplation,
and love. When starting my work on this new composition, I opened Ladinsky’s
book to find a treasure trove of quaint parables and sage advice for us all as we

Several other composers including Edie Hill, Chappell Kingsland, Dan Forrest, and Jan Gilbert, have used Ladinsky’s translations for smaller-scale choral works. His work translating spiritual poetry has made a significant contribution to contemporary choral composition in the United States.

\textit{II. The Essence of Desire, text by St. John of the Cross}

\begin{quote}
I did not \\
have to ask my heart what it wanted, \\
because of all the desires I have ever known just one did I cling to \\
for it was the essence of \\
all desire:
\\nto hold beauty in \\
my soul’s \\
arms.\footnote{Ladinsky, \textit{Love Poems from God}, 314.}
\end{quote}

Following \textit{amass}’s instrumental Prologue, the tenor soloist sings the first text in the work, “The Essence of Desire.” St. John of the Cross’s poem appears in two free stanzas of five and three lines. The first stanza provides complex interrelated clauses, but Hagen divides them into four phrases for greater intelligibility of the textual meaning. She then uses the stanza delineation as a structural device in her composition. Since the poem is quite short, Hagen sets it in its entirety. She will later excerpt several
longer poems in upcoming movements. The text’s focus on beauty is nonreligious in nature, as people from all faith backgrounds experience a desire for the peace and goodness of beauty in its least superficial sense.

IV. “Use the Geometry,” text by Mira

He left His fingerprint on a glass the earth drinks from.

Every religion has studied it. Churches and temples use the geometry of those lines to establish rites and laws and prayers and our ideas of the universe.53

Hagen’s fourth movement, “Use the Geometry,” features the soprano soloist singing a poem by Mira. Ladinsky divides the poem into five stanzas, but Hagen sets just the first two in amass. The poem focuses on God’s fingerprint, suggesting that every religion seeks to understand the same questions about faith. The poem’s juxtaposition of the earthly creations of churches and temples with God’s creation of the universe draws attention to the differences between our own abilities and the omnipotence of God. Just as the buildings created by humanity cannot match God’s creation, the rites, laws, and prayers created by humans cannot fully grasp God’s holiness.

53 Ibid., 253.
VI. “Inventing Truths,” text by St. Thomas Aquinas

We invent truths about God to protect ourselves from the wolf’s cries we hear and make.\(^{54}\)

Amass’s sixth movement, “Inventing Truths,” is the first of four English-language movements residing where “Credo” would in a traditional mass. Hagen sets a small portion of St. Thomas Aquinas’s nine-stanza poem “All Things Desire,” one of the longest poems in Ladinsky’s collection. She uses only the eighth stanza, a single sentence. In the poem, Aquinas contemplates humans’ hope to emulate God as well as their inability to understand God’s true being. The sentence Hagen sets suggests that since humans cannot understand God, they “invent truths” to explain as much as they can about existence; these inadequate explanations of God’s love do little more than prevent humans from asking more difficult questions. In her setting, Hagen uses a stutter-like declamation with hints of minimalism. The tenor alternates between one-, two-, three-, and five-word fragments before finally completing the entire sentence at a forte dynamic with dramatic leaps and chromaticism. Hagen’s setting depicts the incomprehensibility of God’s existence and life’s meaning.

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\(^{54}\) Ibid., 145-46.
Certainty undermines one’s power, and turns happiness into a long shot. Certainty confines.

Dears, there is nothing in your life that will not change—especially all your ideas of God.

Look what the insanity of righteous knowledge can do: crusade and maim thousands in wanting to convert that which is already gold into gold.

Certainty can become an illness that creates hate and greed.

God once said to Tuka,

“Even I am ever changing—
I am ever beyond Myself,

what I may (have) once put my seal upon, may no longer be the greatest Truth.”

Tukaram’s poem “Certainty” provides the text for Hagen’s seventh movement, which features soprano solo and a double choir of sopranos, altos, and tenors. The second consecutive movement of the “Credo” section of the work, it is the first of the English-language movements to include the choir. The soprano soloist sings the poetry

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55 Ibid., 350.
throughout the movement while the choir accompanies on “ooh.” Hagen sets all seven stanzas of music to text and omits just one word from the first line of the final section. By juxtaposing this poem with the previous movement’s Aquinas text, Hagen seems to warn listeners of the problems of rigidly believing the truths that humankind has invented. The jarring oxygen tank bells make “Certainty” sound anything but certain; the bells’ resonating overtones provide tuning challenges for the ensemble and therefore corroborate the poem’s message that overconfidence in beliefs can be dangerous.

VIII. “Where All Are Welcome,” text by St. Teresa of Ávila

Why this great war between the countries—the countries—inside of us?

What are all these insane borders we protect?
What are all these different names for the same church of love we kneel in together? For it is true, together we live; and only at that shrine where all are welcome will God sing loud enough to be heard.56

“Where All Are Welcome,” the third movement in the work’s “Credo” section, supplants the Credo message more than any other movement. Indeed, Hagen’s excerpted missa brevis version of amass substitutes “Where All Are Welcome” for a Credo.57 The text comes from St. Teresa’s poem “When the Holy Thaws,” featuring stanzas four and five of eight. St. Teresa emphasizes the factionalism of nation-states

56 Ibid., 290-91.
57 See Chapter 5, page 118, for a description of Hagen’s missa brevis.
and organized religious denominations which illuminates people’s differences and
often ignores their commonalities. She suggests that people can serve God best through
unity rather than division.

IX. “So Precious,” text by St. Francis of Assisi

So
precious
is a person’s faith in God,
so precious;
never should we harm
that.

Because
He gave birth
to all
religions.\textsuperscript{58}

St. Francis’s poem “Because He Gave Birth” provides the text for Hagen’s ninth
movement, “So Precious,” set for baritone, cello solo, and percussion. This movement is
the final of four consecutive English-language movements which occupy the normal
location of a “Credo.” As in “Inventing Truths,” Hagen experiments with brief text
repetitions to set the mood. Whereas the stuttering entrances in “Inventing Truths”
imply a lack of confidence, the repetition in “So Precious” denotes sensitivity and
thoughtful caretaking of a gift as fragile as faith. Since the baritone uses the same two-
pitch motive every time he repeats the “so precious” refrain, its references to faith seem

\textsuperscript{58} Ibid., 31.
firm and grounded. The final words of the poem, “all religions,” use the same motive, which suggests that the beliefs of all denominations are equally treasured by God.

XII. “The Hope,” text by Meister Eckhart

What keeps us alive, what allows us to endure?
I think it is the hope of loving,
or being loved.

I heard a fable once about the sun going on a journey
to find its source, and how the moon wept
without her lover’s
warm gaze.

We weep when light does not reach our hearts. We wither
like fields if someone close
does not rain their
kindness
upon
us.59

Hagen’s twelfth movement, “The Hope,” includes the entire poem “The Hope of Loving” by Meister Eckhart. The poem appears in three stanzas, and Hagen sets each with a different voicing to delineate between each stanza’s character. The three soloists perform the first stanza together, almost completely in unison. They only sing in harmony to emphasize the significant words “loving” and “loved.” As this part of the text features Eckhart’s introspective questions, Hagen’s unison writing emphasizes the interiority of such contemplation. The second stanza appears in the solo tenor voice to highlight the narrative character of the text. The third stanza is a duet for soprano and

59 Ibid., 109.
baritone. Hagen’s consistent use of harmony in this section reflects the human need to connect with others.

XIII. “In My Soul,” text by Rabia

In
my soul
there is a temple, a shrine, a mosque, a church
where I kneel.

Prayer should bring us to an altar where no walls or names exist.

Is there not a region of love where the sovereignty is illumined nothing,

where ecstasy gets poured into itself
and becomes
lost,

where the wing is fully alive
but has no mind or body?

In
my soul
there is a temple, a shrine, a mosque,

a church

that dissolve, that
dissolve in
God. 60

Hagen uses Rabia’s poem “In My Soul” for the text of amass’s thirteenth movement. Rabia reflects on the mysticism of a personal relationship with God. She

60 Ibid., 11.
suggests that her own soul is a house of worship, a space common to all religious
denominations. Her second stanza implies that prayer is an intimate conversation that
does not need to be understood by others. As her soul “dissolves” into God in prayer,
the worldly experiences surrounding her fade away. The escapism of meditation likely
helped Rabia to maintain her faith against all odds, since she spent decades of her life in
slavery.

XV. “Everything,” text by Meister Eckhart, Rumi, and St. Thomas Aquinas

Soprano Solo

Everything I see, hear, touch, feel, taste,
speak, think,
imagine,

is completing a perfect circle
God has drawn.61

Hagen assigns a different poem to each soloist in the final movement,

“Everything.” She uses a second poem by Meister Eckhart for the melismatic soprano
solo at the movement’s opening. Ladinsky sets the single-sentence poem, “Everything I
See,” in two stanzas, one which lists sensory verbs by which one may experience God’s
presence, and another which depicts the “perfect circle God has drawn.” Hagen
provides each soloist a word or short phrase to repeat and eventually has all three of
them converge. The bass and tenor soloists later join the soprano in her repeated phrase,

61 Ibid., 114.
“Everything,” before the choir joins them in many more iterations of the word. In Eckhart’s poem, he marvels that the beauty of the entire world was created by God.

Baritone Solo

If you put your heart against the earth with me, in serving every creature, our Beloved will enter you from our sacred realm and we will be, we will be so happy.62

Hagen uses Rumi’s poetry for the baritone solo in the final movement of amass. She sets the seventh of seven stanzas from his poem “That Lives In Us.” His poem offers the message that serving others on earth provides a happiness like what is experienced in heaven. The baritone begins his performance while the soprano completes the final note of her solo. The poem appears syllabically, following the text verbatim until the baritone’s repeated cell, “and we will be so happy.” The soloist continues singing this text during the soprano and tenor poems before joining each of them on their own repeated texts.

Tenor Solo

Spirituality is love, and love never wars with the minute, the day, one’s self and others. Love would rather die than maim a limb, a wing.63

62 Ibid., 65-66.
63 Ibid., 123-24.
Hagen uses two poems from Aquinas to conclude *amass*. First, she sets the fourteenth of fifteen stanzas of his poem “On Behalf of Love” for the tenor’s final solo in the work. Aquinas provides a message of peace in this poem, suggesting that those who lead a life filled with spirituality and love will never seek to injure others. Hagen repeats the text “love never wars” in the middle of the solo. This foreshadows the tenor’s upcoming repetitions of the phrase before he joins the soprano on her own repeated cell. Hagen’s use of simultaneous text repetitions provides unity to the work, for most of the movements include one repeated cell. By interlaying multiple repetitions at once, Hagen gestures to the religious pluralism which *amass* espouses.

Chorus

How can we live in harmony?
First we need to know

we are all madly in love
with the same God.\footnote{Ibid., 129.}

Hagen uses the final two sections of Aquinas’s six-stanza poem “We Are Fields Before Each Other” to complete the oratorio. The poem’s message reflects Hagen’s own beliefs as evidenced throughout the entire work; interreligious harmony requires an understanding of commonality. While each individual’s journey of faith and belief is unique, the collective values of kindness and respect eclipse human differences.
Aquinas’s suggestion that we are all in love with the same God can be broadly interpreted: religions, cultural backgrounds, ethnicities, political beliefs, and all other earthly labels need not cause division.

Hagen’s juxtaposition of traditional mass texts and spiritual poetry provides the listener with an opportunity for a reflective experience. While celebrating the lineage of the traditional Catholic Mass, Hagen also invites the audience to consider other paths to salvation. Frequent rhapsodic repetitions of texts throughout the oratorio allow listeners to meditate and reflect on the work’s music and its spiritual narrative without the encumbrance of new texts to consider. The poetry Hagen set throughout the oratorio is intentionally universal; one need not ascribe to a particular religious denomination to connect with the libretto. The final poem of the work affirms that a variety of attempts to make sense of life and existence may lead to a common experience. Hagen’s careful crafting of her libretto resulted in a work whose pluralism can unite a wide audience base of different cultural, ethnic, and religious backgrounds.
Chapter 4. Musical Analysis of *amass*

Understanding the architecture of any large musical work requires both detailed note-by-note analysis as well as a wider view of the piece’s overall thematic connections. In the early twentieth century, theorist and composer Heinrich Schenker (1868-1935) provided an analytical method that distilled works to their fundamental harmony and underlying melody. This view from afar might consist of as little as a three-note idea each for harmony and melody. Conductor, musicologist, and keyboardist Julius Herford (1901-81) transformed this idea into a method accounting for much smaller-scale musical details. Herford’s analyses accounted for all measures of a movement by grouping them together into phrases, periods, and larger sections. His bar analyses reveal an overarching architectural blueprint that aids conductors in internalizing the many details of a score. Following a brief discussion of the motivic and expressive elements integral to each movement of *amass*, the author will provide a structural analysis following the methods of Herford. A series of charts will outline the measure groupings of each structural delineation.

I. Prologue: Solo Cello and Cello Quartet

Throughout the Prologue, Hagen depicts the struggle between the individual and the collective. The tension becomes evident in two motivic ideas in two different keys. The solo cello opens the work with an original chantlike melody, “Blessed be the Lord,” in C Major. Though the text of the melody is never performed, Hagen provides
the words above its first appearance in the score. The cellist first plays this melody in
the instrument’s midrange. It reappears two octaves higher in measure 30 and then in
the lowest possible octave in measures 59 and 60, just before the end of the movement.
She provides performance instructions in the score for the reiterations of the idea to
help the cellist distinguish the motive each time. According to Hagen, the solo cello’s
performance represents her personal faith journey throughout the work. A choral alto
herself, Hagen uses three vocal soloists in *amass* with a cello soloist instead of an alto
soloist. She states that the octave displacement of the “Blessed be the Lord” melody
represents experimenting with faith. The motive’s appearance in each octave illustrates
Hagen’s faith development applied to new contexts.


In the developmental section, the solo cellist experiments with many short
motives, changes in articulation and range, and dynamic shifts. The cello quartet enters
for the first time at measure 39. Here the quartet provides the second main motivic idea in a transcription of the tenor-bass opening to the eleventh movement, “Benedictus.”

One of the earliest-composed movements of *amass*, Hagen wrote “Benedictus” in F♯ Major, one of her favorite keys for keyboard playing and for choral performance. She set the choral movement’s motivic material a half step higher in G Major, as it is a much easier key for the cello quartet. Just as the soloist embodies Hagen’s faith experimentation by playing the “Blessed be the Lord” theme in various octaves, the cellist also tests out the “Benedictus” motive once before the entrance of the quartet and once at the end of the movement. The solo cello’s exploration of each motivic idea correlates with Hagen’s vision of an exploratory faith.

The final chord of the movement uses the quintal harmony of the cellos’ open strings to create dissonance but also clarity and openness. Both the solo cello and Cello IV play a double stop on the two lowest open strings: C2 and G2. Cello II plays the highest of the open strings: A3. Cello I displaces the third string pitch up one octave higher, playing D4 instead of D3. These four pitches create an open quintal harmony, though Cello III plays an E3 to complete a C Major chord in combination with Cello IV’s pitches. Both C Major, the key of “Blessed be the Lord,” and an open fifth implying G Major, the key of “Benedictus,” occur simultaneously. The resultant quintal dissonance may depict the tension between the individual and larger society. Although the solo
cello has found its resting place with the lower two cellos of the quartet, the quartet as a whole does not provide the expected unity of triadic harmony.

Example 4.7. Jocelyn Hagen, *amass*, I. Prologue, mm. 60-64.

The Prologue comprises three contrasting sections. The A section consists of the opening “Blessed be the Lord” theme. The B section’s general lack of repeated ideas provides the section with its unique identity. At the end of this development section, the solo cellist plays both the “Blessed be the Lord” motive in its highest octave as well as a brief left-hand *pizzicato* allusion to the “Benedictus” motive. The development section demands great versatility from the cellist in range and articulation. Its regularly shifting ideas implore the listener to consider many perspectives on the faith journey. The movement’s C section places the solo cello and the cello quartet in direct conflict, with the quartet remaining decisively in G Major and the soloist experimenting with different key areas until finally matching with the quartet in the final system. The
movement’s last phrase group includes three presentations of the “Benedictus” idea in the quartet while the soloist plays an open fifth drone, then the “Benedictus” motive in two octaves, and finally the “Blessed be the Lord” motive in its lowest octave. The movement ends with the aforementioned confluence of C Major and G Major on the final chord.

Table 4.1. Jocelyn Hagen, amass, I. Prologue, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section A: Solo Cello, Measures 1-14 (14 measures: 5+4+5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 1-5</td>
</tr>
<tr>
<td>Phrase 2: mm. 6-9</td>
</tr>
<tr>
<td>Phrase 3: mm. 10-14</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section B: Internal Conflict in Solo Cello, Measures 15-38 (24 measures: 7+8+9)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 15-21</td>
</tr>
<tr>
<td>Phrase 2: mm. 22-29</td>
</tr>
<tr>
<td>Phrase 3: mm. 30-38</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section C: External Conflict between Solo and Quartet, Measures 39-64 (26 measures)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 39-46</td>
</tr>
<tr>
<td>Phrase 2: mm. 50-54</td>
</tr>
<tr>
<td>Phrase 3: mm. 55-64</td>
</tr>
</tbody>
</table>

II. The Essence of Desire: Tenor Solo, Cello Solo, and Cello Quartet

Hagen opens the second movement with the solo cello playing a rapid six-note ostinato. She suggests that the rapid notes symbolize her restless thoughts as she considers her faith. The cello quartet experiments with articulations, pizzicatos, trills, and glissandi. Hagen states that each articulation represents a challenge to faith and a new opportunity to grow in understanding. Hagen uses regular four-measure phrase groupings to create symmetry and balance throughout the movement. The first four measures are introductory, with each cello experimentation as a fleeting moment of
exploration. The following four measures include melodic material in the third and fourth cello parts before a quintal cadential figure in the Cello III part concludes the section. Hagen sets the tenor solo in a high tessitura that would normally be dramatic, but she indicates soft dynamics throughout the movement. After the first stanza of text, Hagen creates a moment of stasis with trills in the solo cello followed by a fermata that corresponds with the colon in the poem. The fermata suggests that more philosophical ideas must still be explored rather than providing a resting place. The second stanza features two sigh motives as the tenor descends on “hold” and “beauty” in measure 24. Hagen ends the piece on a unison G in the cello quartet. Though the next movement begins a perfect fourth higher, the choir can find most of the pitches of the a cappella “Kyrie” from the final G of “The Essence of Desire.”

Table 4.2. Jocelyn Hagen, amass, II. The Essence of Desire, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section A: String Introduction (8 measures: 4+4)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 1-4</td>
<td>solo ostinato; <em>pizz.</em>, <em>pont.</em>, trill, <em>glissando</em> in quartet</td>
</tr>
<tr>
<td>Phrase 2: mm. 5-8</td>
<td>fragmented melody, harmonics, quintal arrival</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section B: Tenor Stanza I (13 measures: 4+4+4)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 9-12</td>
<td>ostinato continues, full quartet enters, <em>cresc.</em> to <em>mp</em></td>
</tr>
<tr>
<td>Phrase 2: mm. 13-16</td>
<td>flat VI, trill, G Minor reestablished, then D♭5 (tritone)</td>
</tr>
<tr>
<td>Phrase 3: mm. 17-21</td>
<td>A♭ (Neapolitan), ostinato ascent, solo trill, harmonics</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section C: Tenor Stanza II (8 measures: 2+4+2)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 22-23</td>
<td>solo cello returns to ostinato, cello I <em>ponticello</em></td>
</tr>
<tr>
<td>Phrase 2: mm. 24-27</td>
<td>tenor/quartet reenter, CIII trill, CII scalar, CIV drone</td>
</tr>
<tr>
<td>Phrase 3: mm. 28-29</td>
<td>ostinato descends to G2, quartet unison G2</td>
</tr>
</tbody>
</table>
III. Kyrie: SATB Choir

Hagen’s setting of the “Kyrie eleison” text follows medieval and Renaissance conventions of repetition to structure the movement, but her harmonic language remains decidedly contemporary with frequent instances of bitonality. The A section of the work includes three repetitions of the “Kyrie eleison” text with an extra “eleison” phrase, totaling a four-phrase section. The first two phrases begin identically with unison sopranos and altos singing “Kyri-,” but they differ once the tenors and basses join the upper voices for pulsing repetitions of “-e” at the bottom of their vocal ranges. In the first full measure, the tenors and basses sing a B Major chord with an added ninth while the sopranos and altos sing an F Major chord with an added ninth. The roots are a tritone apart, adding tension to an already clustered chord. Measure 5 has a cluster based on roots a half step lower: the tenors and basses sing a B♭ Major chord with added ninth, while sopranos and altos sing E, F♯, and A♭, which imply an E Major sonority with added ninth. Again the two roots are a tritone apart. These two phrases end with differing “-leisons,” the first instance ending with a descending tritone and the second with an ascending major sixth, both challenging intervals for tuning.

The third instance of “Kyrie eleison” begins a fourth higher, again with the sopranos and altos in unison. The cluster chord on a pulsing “e” features the tenors and basses on a B♭ Major chord with ninth once again, yet Hagen voices them in a more comfortable range, this time in root position rather than second inversion. Sopranos and
altos sing A, B, and C, a cluster implying A Minor. Whereas the previous tritone root relationship included pitches as distant from one another as possible, the new root relationship of a half step is as close as possible. In measure 9, the sopranos and altos sing a disjunct unison melody once again on “-leison,” but the tenors and basses accompany them for the first time with a D♭ Major seventh chord in second inversion. The final phrase includes the first sopranos singing alone on “eleison,” with the final leap as an ascending tritone of E to B♭, the roots of the tone cluster in measure 5. The final “eleison” of the section from the remaining voices includes a fully diminished seventh chord on B as well as a G♭ in the second sopranos, which creates a G♭ Major sonority on top of the diminished chord. One might interpret the many dissonances of this section to reference the need for mercy and forgiveness in times of trouble.

Table 4.3. Jocelyn Hagen, amass, III. Kyrie, mm. 1-13, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section A: Kyrie eleison (13 measures: 3+4+2+4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 1-3</td>
</tr>
<tr>
<td>Phrase 2: mm. 4-7</td>
</tr>
<tr>
<td>Phrase 3: mm. 8-9</td>
</tr>
<tr>
<td>Phrase 4: mm. 10-13</td>
</tr>
</tbody>
</table>

The second section follows the early music convention of a more lyrical “Christe” setting with more stepwise melodies and less tonal ambiguity than the “Kyrie” sections. Hagen speaks of the approachability of this section, saying, “I think balance is such a key to so many things in life. If you do something that’s a large, bold choice
This section of the piece remains firmly in a C Phrygian space, with no foreign tones from that pitch collection aside from brief instances of D and E naturals. Whereas much of the “Kyrie” section emphasizes the obscurity of the low range, this section features an ascending contour as evidenced in the starting pitches of each entrance. The arrival at a brief C Major sonority suggests the structural importance of the tonic pitch in this section. Despite Hagen’s modern harmonic language, other aspects of the section hearken back to earlier times. The unison sopranos and altos echo the lower voices with imitative antiphonal entrances, and both the upper and lower voices sing chantlike melodies in unison.

Table 4.4. Jocelyn Hagen, *amass*, III. Kyrie, mm. 14-22, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section B: Christe eleison (9 measures: 4+4+1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 14-17</td>
</tr>
<tr>
<td>Phrase 2: mm. 18-21</td>
</tr>
<tr>
<td>mm. 22</td>
</tr>
</tbody>
</table>

The final “Kyrie” matches the opening section identically in musical material until its final bars. The only changes in the first three phrases occur in measures 25-26, 29-30, and 32, when the tenors and basses now join the upper voices for their unison melodic lines. In another attempt to provide balance, Hagen extends the upper voices to the top of their range to counteract the amount of music in a low tessitura throughout this section. The final ascent in first sopranos and tenors features a *glissando*. The overall

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65 Ibid.
tripartite structure of the movement in its ABA form emphasizes the Trinity in
deferece to the musical and religious traditions associated with this text.

Example 4.8. Jocelyn Hagen, amass, III. Kyrie, mm. 10-11 and mm. 33-35.

![Musical notation image]

Table 4.5. Jocelyn Hagen, amass, III. Kyrie, mm. 24-35, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section A’: Kyrie eleison (12 measures: 3+4+2+3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 24-26</td>
</tr>
<tr>
<td>Phrase 2: mm. 27-30</td>
</tr>
<tr>
<td>Phrase 3: mm. 31-32</td>
</tr>
<tr>
<td>Phrase 4: mm. 33-35</td>
</tr>
</tbody>
</table>

IV. Use the Geometry: Soprano Solo, Cello Solo, Cello Quartet, and Marimba

Hagen’s fourth movement, “Use the Geometry,” feels somewhat amorphous in
its through-composed form. Hagen uses consistent measure groupings in each section
of the piece with some only opening and closing groups of measures deviating from the
norm in each section. It opens with five measures of introduction, including a pulsing
sigh idea in the marimba which refers back to the previous movement’s pulsing “e”
vowel in “eleison.” Hagen uses text painting throughout the soprano solo to highlight the mathematical character of the language. To match the title of the poem, Hagen paints a geometric line in the second stanza’s second line. The range of an octave and a half allows for wide melodic intervals, which creates an atmosphere more mathematical than expressive. Hagen corroborates that numerical focus by using sixteenth-, triplet-, and eighth-note subdivisions in quick succession as well as unequal note groupings. She paints the following line of text, “rites and laws,” in triadic motion with simple quarter-note rhythms to provide a sense of adherence to convention. The final lines of text employ ascending minor-seventh and major-sixth leaps on the words “ideas” and “universe,” which illustrate exploration both of space and the mind. As the soprano sings for only 15 measures of the 85-measure movement, much of the movement’s interest comes from the cello soloist’s interaction with the cello quartet.

Example 4.9. Jocelyn Hagen, amass, III. Kyrie, m.1 and IV. Use the Geometry, m. 4.

Table 4.6. Jocelyn Hagen, amass, IV. Use the Geometry, mm. 1-21, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section A: Soprano solo (21 measures: 5; 3+3+3+3+4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction: mm. 1-5</td>
</tr>
<tr>
<td>Phrase 1: mm. 6-8</td>
</tr>
<tr>
<td>Phrase 2: mm. 9-11</td>
</tr>
<tr>
<td>Phrase 3: mm. 12-14</td>
</tr>
<tr>
<td>Phrase 3: mm. 15-17</td>
</tr>
<tr>
<td>Phrase 4: mm. 18-21</td>
</tr>
</tbody>
</table>
The second half of the movement divides into four sections featuring the cello soloist. In the first of these sections, the solo cello plays a lyrical melody in stark contrast from the *pizzicato* quartet. Motives from the vocal solo reappear to enhance the *cantabile* character of the cello line. Beginning in measure 26, texture changes from a lyrical solo to a lyrical duet with the first cello. Angular transition music then leads from Ab Major to a half cadence in the key a tritone away, D Major. Beginning in measure 34, the second section features imitative entrances in all cello parts followed by motivically unified playing among all five cellos for the first time in the work. The cello soloist remains cohesive with the other players throughout this section until measure 49, when it begins a dramatic ascent spanning over three octaves. The third instrumental section begins in measure 56 when the cello solo reaches its highest pitch. The other cellos provide angular half-note pulsations followed by a triplet figure that the soloist echoes. In measure 73, the final section begins, reiterating the triplet motive in all celli as the soloist ascends in range once again. The final cluster chord provides the pitches for the choral entrance of the next movement, which begins *attacca* with the “Gloria” text on the same triplet motive just established.
Example 4.10. Jocelyn Hagen, amass, IV. Use the Geometry, mm. 84-85.

Example 4.11. Jocelyn Hagen, amass, V. Gloria, m. 1.
V. Gloria: SATB Double Choir

Hagen’s fifth movement, “Gloria” for double choir, is among the longest movements in the oratorio and far outpaces the other movements in its amount of choral singing. Hagen regularly makes use of the double choir texture to create antiphony. The previous movement’s echoing triplets in the cellos merely set the scene for the many repeats of the triplet motive throughout. Though the work is through-composed, it does have moments of repetition, most often recalling the music of the opening two measures. The work is unified by two main ideas: the ascending whole step and the major triad. Sometimes these two structural points converge.
simultaneously, with two triads creating thick dissonances that remain structural, not just additive. The ascending whole step sometimes builds to a whole-tone scale, which provides an ethereal brightness to a piece already set in the jubilant key of E Major.

The work’s first section prepares the joyful and celebratory nature of the entire movement. The first two measures continue the triplet motives of “Use the Geometry,” but Hagen quickly changes her focus to a piano “Gloria” sung on the tonic and passed throughout the choir. Though most voices sing only on the tonic E, some of the sections present a whole step motive. The whole step both ascends and descends to create the Mixolydian mode. Hagen slowly builds energy through a well-paced crescendo as well as whole-tone hums traveling between vocal parts. The crescendo arrives in measure 20, which matches the opening identically. Hagen continues to build energy by contrasting the bombastic antiphonal “Gloria” with the unison patterns of measure 3. In measure 28, quarter-note triplets stretch the energy into a half-time arrival on the new text, “in excelsis Deo.” The opening section displays Hagen’s ability to make majestic music out of the smallest of rudiments: one word of text and two simple motivic ideas permeate the music, but she modifies each idea enough that repetition seems nuanced rather than pedantic.
Table 4.8. Jocelyn Hagen, *amass*, V. Gloria, mm. 1-31, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section A: “Gloria” in rhapsodic repetition (31 measures: 6+13+12)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Opening Material (6 measures: 2+4)</strong></td>
</tr>
<tr>
<td>Phrase 1: mm. 1-2</td>
</tr>
<tr>
<td>Phrase 2: mm. 3-6</td>
</tr>
<tr>
<td><strong>Energy Builds in Ascending Hums (13 measures: 3+4+3+3)</strong></td>
</tr>
<tr>
<td>Phrase 3: mm. 7-9</td>
</tr>
<tr>
<td>Phrase 4: mm. 10-13</td>
</tr>
<tr>
<td>Phrase 5: mm. 14-16</td>
</tr>
<tr>
<td>Phrase 6: mm. 17-19</td>
</tr>
<tr>
<td><strong>Return of Previous Material Leading to Cadential Climax (12 measures: 4+4+4)</strong></td>
</tr>
<tr>
<td>Phrase 7: mm. 20-23</td>
</tr>
<tr>
<td>Phrase 8: mm. 24-27</td>
</tr>
<tr>
<td>Phrase 9: mm. 28-31</td>
</tr>
</tbody>
</table>

The previous section’s surprising cadence on the subdominant chord, A Major, leads to new music and text in a new key. At “Et in terra pax,” Choir I sings a unison melody which quickly establishes A as a new tonic. Choir II patters a rhythmic “Gloria” with a variety of subdivisions. A slight *ritardando* leads to another unexpected tonal shift to C Major at “Glorificamus te.” Hagen’s structural whole-step and triad pillars clearly evidence themselves in Choir I’s moving line, which alternates between the C Major triad and the D Major triad. The whole tone scale at “propter magnam” leads to a surprising B♭ Major triad followed by simultaneous B♭ Major and C Major chords, which continue to converge throughout the next several measures. The section concludes with alternating F Major and A♭ Major triads that even include some hocket. In the final two measures of the movement, Choir II sings the opening motive of the
movement with a C in the bass, providing a dominant function for the upcoming F Major section.

Table 4.9. Jocelyn Hagen, *amass*, V. Gloria, mm. 32-67, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section B: “Et in terra pax” (36 measures: 11+12+11+2)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>“Et in terra pax,” “Laudamus te” (11 measures: 3+2+2+1+3)</td>
<td></td>
</tr>
<tr>
<td>Phrase 1: mm. 32-34</td>
<td>choir I unison, choir II repeats Gloria: triple v. duple</td>
</tr>
<tr>
<td>Phrase 2: mm. 35-36</td>
<td>choir I unison, choir II Gloria: sixteenth/eighth</td>
</tr>
<tr>
<td>Phrase 3: mm. 37-38</td>
<td>choir I homophonic, choir II sixteenth/eighth</td>
</tr>
<tr>
<td>Phrase 4: m. 39</td>
<td>choir I identical to 37-38, choir II quarter-note triplet</td>
</tr>
<tr>
<td>Phrase 5: mm. 40-42</td>
<td>choir I homophonic, choir II uses all subdivisions</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>“Glorificamus te” (12 measures: 4+2+2+2+2)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 6: mm. 43-46</td>
<td>choir I expansive chords, choir II triplet motives</td>
</tr>
<tr>
<td>Phrase 7: mm. 47-48</td>
<td>choir I scalar pattern, choir II triplet motives</td>
</tr>
<tr>
<td>Phrase 8: mm. 49-50</td>
<td>choir I/II in unison, ascending whole tone scale</td>
</tr>
<tr>
<td>Phrase 9: mm. 51-52</td>
<td>all voices in homophony: B♭ Major to C Major</td>
</tr>
<tr>
<td>Phrase 10: mm. 53-54</td>
<td>SSA homophonic, TB echo: B♭ Major to C Major</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>“Deus Pater omnipotens” (11 measures: 2+2+3+4)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 11: mm. 55-56</td>
<td>choir I descending triplets, choir II homophonic</td>
</tr>
<tr>
<td>Phrase 12: mm. 57-58</td>
<td>choir I similar pattern, choir II echoes choir I</td>
</tr>
<tr>
<td>Phrase 13: mm. 59-61</td>
<td>choir I B♭M to FM, choir II echoes B♭M to A♭M</td>
</tr>
<tr>
<td>Phrase 14: mm. 62-65</td>
<td>alternating F and A♭ chords, hocket</td>
</tr>
</tbody>
</table>

Return of “Gloria” (2 measures)

| Phrase 15: mm. 66-67 | choir II recalls opening motives, whole step lower |

The work’s third section, “Domine Deus,” feels the most developmental in its tonicization of a variety of keys. While the first choir uses extended vocal techniques by humming on *glissandi*, Choir II establishes F Mixolydian as the new key area, but this tonic is fleeting at best. By measure 88, Hagen moves the root function down by a fifth to B♭ Major, though the parallel minor is explored almost immediately. In measure 95, Hagen’s tonic moves down another fifth to Eb, where she begins a whole tone scale on “Tu solus altissimus.” Two measures later, she uses the only other possible whole tone scale, starting on F♯. This leads back to E Major in measure 99. By this point in the piece, the listener’s ear has grown so accustomed to whole tone patterns and the Mixolydian
mode that the whole step from D to E serves a leading-tone function. Hagen here planes between E and F♯ triads before one more unexpected shift to Eb Major in measure 107. Though by no means grounded in the new key area, Hagen remains in either Eb Major or Eb Lydian for the rest of the section.

Table 4.10. Jocelyn Hagen, *amass*, V. Gloria, mm. 68-128, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Phrase</th>
<th>mm.</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1</td>
<td>68-73</td>
<td>choir I <em>glissandi</em> on M2 intervals, choir II unison</td>
</tr>
<tr>
<td>Phrase 2</td>
<td>74-80</td>
<td>choir I <em>glissandi</em>, choir II whole step motives</td>
</tr>
<tr>
<td>Phrase 3</td>
<td>81-88</td>
<td>choir I <em>glissandi</em>, choir II homophony, less dissonant</td>
</tr>
<tr>
<td>Phrase 4</td>
<td>89-94</td>
<td>choir I SA employ choir II motives, Choir II drone</td>
</tr>
<tr>
<td>Phrase 5</td>
<td>95-96</td>
<td>homophonic choirs on Eb whole tone scale</td>
</tr>
<tr>
<td>Phrase 6</td>
<td>97-98</td>
<td>homophonic choirs on F♯ whole tone scale</td>
</tr>
<tr>
<td>Phrase 7</td>
<td>99-102</td>
<td>choir I triplet planing, choir II EM and F♯7 chords</td>
</tr>
<tr>
<td>Phrase 8</td>
<td>103-06</td>
<td>choir II triplet planing, choir I Gloria: E and F♯</td>
</tr>
</tbody>
</table>

```
"Tu solus altissimus" (12 measures: 2+2+4+4)
Phrase 9: mm. 107-09 | choirs arrive in Eb Major, repeated Gloria on Eb, F
Phrase 10: mm. 110-13 | choir II SA join choir I SA on sustained triad
Phrase 11: mm. 114-18 | choir II SA tacet, T2 joins choir I SA to sustain EbM
Phrase 12: mm. 119-23 | sustained Eb and F chords
Phrase 13: mm. 124-28 | sustained chords lead to *glissandi*: Eb, then A♭/B♭
```

The first major section of recapitulation in the movement comes at the return of the “Et in terra pax” text. The basses sing the former melody in altered form, beginning with a descending fourth instead of an ascending fifth. This new version appears in Eb Major, a tritone away from the original key of A Major. Hagen then uses circle-of-fifths modulations, whole step key changes, common-tone modulations, and chromatic mediant relationships to tonicize numerous key areas before finally reaching E Major in
measure 185. While she still employs brief tonicizations of B Major and C Major, the work has now arrived in its home key of E.

Table 4.11. Jocelyn Hagen, *amass*, V. Gloria, mm. 129-207, Herford Bar Analysis

Section B’: “Et in terra pax” return (20 measures: 12+8)

“Et in terra pax” ideas recapitulate (12 measures: 4+4+2+2)

- Phrase 1: mm. 129-32  TB recapitulate “Et in terra pax,” SA glissandi
- Phrase 2: mm. 133-36  TB recapitulate “bonae voluntatis,” SA glissandi
- Phrase 3: mm. 137-38  TB “Et in terra” on B♭M triad, SA glissandi
- Phrase 4: mm. 139-40  TB “bonae voluntatis” on whole tones, SA glissandi

“Laudamus te” recapitulation, “Cum sancto spiritu” (8 measures: 2+1+2+3)

- Phrase 5: mm. 141-42  TB recapitulate “laudamus te,” SA glissandi
- Phrase 6: mm. 143    TB recapitulate “benedicimus te,” SA glissandi
- Phrase 7: mm. 144-45  TB recapitulate “adoramus te,” SA glissandi
- Phrase 8: mm. 146-48  TB skip ahead to “Cum sancto spiritu,” SA glissandi

Section C: “Gloria Dei Patris” (59 measures: 24+20+15)

“Gloria Dei Patris”: Major second motives, clusters (24 measures: 4+4+4+4+4)

- Phrase 1: mm. 149-52  D♭ Major sustained, tenors in M2 motive
- Phrase 2: mm. 153-56  repeat of Phrase 9 with slight syllabification changes
- Phrase 3: mm. 157-60  D♭ Major 7 sustained, tenors in M2 motive
- Phrase 4: mm. 161-64  D♭ Major and A♭sus4 sustained, tenors in M2 motive
- Phrase 5: mm. 165-68  choir I E♭M cluster, choir II sustain D♭-A♭ drone
- Phrase 6: mm. 169-72  choir I/B2 sustain D♭-A♭ drone, choir II E♭M cluster

“Gloria” Modulatory Section – D♭ Major to B Major (20 measures: 4+4+4+4+4)

- Phrase 7: mm. 173-76  choir I sustains B♭M, choir II M2 clusters
- Phrase 8: mm. 177-80  choir II sustains B♭M, choir I M2 clusters
- Phrase 9: mm. 181-84  choir I sustains B♭M, choir II M2 clusters
- Phrase 10: mm. 185-88  choir II sustains EM, choir I M2 clusters
- Phrase 11: mm. 189-92  choir II sustains EM choir I M2 clusters

“Gloria” Final Modulations – B Major to E Major (15 measures: 6+4+5)

- Phrase 12: mm. 193-98  choir I sustains BM, choir II pulsing quarter notes
- Phrase 13: mm. 199-202  choir I sustains CM, choir I pulsing quarter notes
- Phrase 14: mm. 203-07  choir I sustains CM lower, choir II identical to Phr. 21

The Coda of “Gloria” completes the recapitulatory devices of the previous sections by reprising the work’s opening ideas. Antiphonal repeats of “Gloria” alternate.
with scalar patterns. In measure 212, Hagen augments the triplet motive in quarter notes and quarter-note triplets to prepare the *molto ritardando* at the end of the piece. At measure 215, she builds energy with two more ascending whole tone scales before the final “Amen.” The last chord is a firm E Major in Choir I as well as the tenor and bass parts of Choir II, but the upper voices of Choir II sing an A and F♯ to imply D Major harmony. While the movement ends conclusively on the tonic, the inclusion of notes from the triad a whole step away creates a final instance of the work’s primary structural devices: whole-step motives and triadic harmony.

Table 4.1. Jocelyn Hagen, *amass*, V. Gloria, mm. 208-21, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Coda: “Gloria” recapitulation (14 measures: 2+1+3+3+2+3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 208-09</td>
</tr>
<tr>
<td>Phrase 2: mm. 210</td>
</tr>
<tr>
<td>Phrase 3: mm. 211-13</td>
</tr>
<tr>
<td>Phrase 4: mm. 214-16</td>
</tr>
<tr>
<td>Phrase 5: mm. 217-18</td>
</tr>
<tr>
<td>Phrase 6: mm. 219-21</td>
</tr>
</tbody>
</table>

VI. Inventing Truths: Tenor Solo and Cello Solo

Hagen wrote the shortest movement, “Inventing Truths,” only about two weeks before the premiere. As it features only the tenor and cello solos, it has the smallest orchestration of the work. The work follows a basic ABA form, with the opening section including fragmented statements of the text, the middle section including longer, more lyrical phrases, and the return of the A section providing a brief return to fragmentation. The tenor solo remains diatonic except on the most dramatic line of text: “the wolf’s cries we hear and make,” which features some chromaticism and ends with the tenor a tritone above the cello. The cello line seems experimental in nature, with its jagged 5/4 rhythm and frequent changes between *arco* and *pizzicato* articulations. At the same point when the tenor sings his only chromatic pitches, the cello tremolo is directed to “transition to non-tremolo,” a reference to the avant-garde approach to cello writing in the piece. The experimental writing reflects the text; just as “we invent truths about God,” Hagen “invents” an atypical approach to cello writing to provide an unsettled atmosphere for questioning beliefs.
Table 4.1. Jocelyn Hagen, *amass*, VI. Inventing Truths, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section A: Fragmented Phrase Ideas</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 1-2</td>
<td>cello solo, establishes E Minor and 5/4 rhythm</td>
</tr>
<tr>
<td>Phrase 2: mm. 3-5</td>
<td>tenor solo: “we, we, we invent”; cello <em>crescendo</em></td>
</tr>
<tr>
<td>Phrase 3: mm. 6-8</td>
<td>tenor solo completes first phrase idea</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section B: Complete Phrase Ideas, Heightened Drama</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 9-11</td>
<td>cello transition, tenor completes sentence</td>
</tr>
<tr>
<td>Phrase 2: mm. 12-13</td>
<td>tenor pedal tone over cello arpeggiation</td>
</tr>
<tr>
<td>Phrase 3: mm. 14-15</td>
<td>cello tremolos, chromaticism, tritone at cadence</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section A’: Fragmented Phrase Ideas</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 16-17</td>
<td>tenor returns to previous fragments, cello <em>ponticello</em></td>
</tr>
<tr>
<td>Phrase 2: mm. 18-19</td>
<td>tenor provides final fragments, cadential fifth in cello</td>
</tr>
</tbody>
</table>

VII. Certainty: Soprano Solo, SAT Double Choir, Cello Solo, and Bells

“Certainty” challenges both the listener and the performer. The movement opens with the jarring resonance of handmade oxygen tank bells. Hagen specifies that “The sound of the bells should not be associated with any faith tradition, and therefore non-traditional bells are most suitable.” Whereas three bell tolls often represent a call to worship, these three tolls prepare the audience to hear a text about questioning faith. The solo cello’s opening melody establishes E Melodic Minor as the movement’s tonal area, but the choral entrances immediately challenge any sense of tonality. The chromatic passages seem freely atonal, but the four pillar notes of the E minor seventh chord are the most frequently sustained pitches. Although the solo soprano’s first

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66 One can prepare the oxygen tanks for performance by filling them with enough oxygen to produce a specific pitch when struck. Hagen notes that the specific pitch of the bells is not as important as the timbre. Anyone who purchases a number of copies of *amass* on her website will receive information about how to obtain the original oxygen tank bells.

67 Hagen, *amass* (Minneapolis: Jocelyn Hagen Music, 2011), xi.
phrase is in E Minor, the second phrase shifts to the major mode to depict the word “happiness.” The soprano’s key areas soon change again, moving from D♭ Major to G Major and B♭ Minor. While each phrase of the soprano solo maintains logical pitch relationships, the transitions between phrases require strong intervallic awareness.

Table 4.1. Jocelyn Hagen, *amass*, VII. Certainty, mm. 1-44, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section A: Introduction (24 measures: 3+6+4+6+5)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-3</td>
<td>three bell tolls</td>
</tr>
<tr>
<td>Phrase 1: mm. 4-9</td>
<td>cello melody</td>
</tr>
<tr>
<td>Phrase 2: mm. 10-13</td>
<td>cello <em>glissandi</em>, harmonics</td>
</tr>
<tr>
<td>Phrase 3: mm. 14-19</td>
<td>SSA entrance on “ooh”</td>
</tr>
<tr>
<td>Phrase 4: mm. 20-24</td>
<td>ATT entrance on “ooh,” more counterpoint</td>
</tr>
<tr>
<td>Section B: “Certainty undermines one’s power”</td>
<td>(20 measures: 4+4+3+5+4)</td>
</tr>
<tr>
<td>Phrase 1: mm. 25-28</td>
<td>soprano solo in E Minor, choir/cello continue patterns</td>
</tr>
<tr>
<td>Phrase 2: mm. 29-32</td>
<td>soprano solo in E Major</td>
</tr>
<tr>
<td>Phrase 3: mm. 33-35</td>
<td>soprano solo with mode mixture in E</td>
</tr>
<tr>
<td>Phrase 4: mm. 36-40</td>
<td>soprano solo in D♭ Major</td>
</tr>
<tr>
<td>Phrase 5: mm. 41-44</td>
<td>soprano solo moves from G Major to B♭ Minor</td>
</tr>
</tbody>
</table>

Hagen uses the soprano voice instrumentally, covering a wide range and requiring great technical skill on words that need extra drama. She uses a diminished octave leap to approach the word “confines” in measure 33 and concludes a lengthy phrase on a sustained B♭5 on “God” in measure 44. Hagen provides the direction “getting angry” in measure 51 as the soprano sings more words of tension: “crusade and maim.” In the recitative section, Hagen alternates between ascending whole steps and descending half steps to provide tonal ambiguity for the text “Even I am ever changing.” The soprano illustrates the word “changing” with D♯ and E on the first instance and then D♭ and E on its second occurrence. While chromaticism saturates the
movement until its closing, the cello provides harmonic stability to the singers with several sustained Es and Bs. After the singers reach their final chord, the cello creates even more ambiguity by closing with a V-I cadence in Db Major rather than E. The final bell tolls mimic the opening of the work and provide a segue to the following movement.


Table 4.15. Jocelyn Hagen, *amass*, VII. Certainty, mm. 45-98, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section C: Soprano alternates from recitative to large leaps (23 measures: 3+3+5+4+4+4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 45-47</td>
</tr>
<tr>
<td>Phrase 2: mm. 48-50</td>
</tr>
<tr>
<td>Phrase 3: mm. 51-55</td>
</tr>
<tr>
<td>Phrase 4: mm. 56-59</td>
</tr>
<tr>
<td>Phrase 5: mm. 60-63</td>
</tr>
<tr>
<td>Phrase 6: mm. 64-67</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section D: Soprano recitative-like melody to final phrases (31 measures: 10+8+13)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stanza 6: mm. 68-77 (10 measures: 3+2+2+3)</td>
</tr>
<tr>
<td>Phrase 1: mm. 68-70</td>
</tr>
<tr>
<td>Phrase 2: mm. 71-72</td>
</tr>
<tr>
<td>Phrase 3: mm. 73-74</td>
</tr>
<tr>
<td>Phrase 4: mm. 75-77</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Stanza 7: mm. 78-85 (8 measures: 3+3+2)</th>
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<tbody>
<tr>
<td>Phrase 5: mm. 78-80</td>
</tr>
<tr>
<td>Phrase 6: mm. 81-83</td>
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<tr>
<td>Phrase 7: mm. 84-85</td>
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</tbody>
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<thead>
<tr>
<th>Coda: mm. 86-98 (13 measures: 4+5+4)</th>
</tr>
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<tbody>
<tr>
<td>Phrase 8: mm. 86-89</td>
</tr>
<tr>
<td>Phrase 9: mm. 90-94</td>
</tr>
<tr>
<td>Phrase 10: mm. 95-98</td>
</tr>
</tbody>
</table>
VIII. Where All Are Welcome: SATB Choir and Bells

“Where All Are Welcome,” Hagen’s replacement for a Credo movement, begins with three bell tolls just like the end of “Certainty.” Though most of the movement is a cappella, Hagen uses bells as structural pillars at the beginning, between the two stanzas of text, and at the end. The tonal ambiguity of the previous movement continues, with a C# Major/Minor triad providing cross relations on the choir’s first chord. The altos’ E clashes profoundly with the F in the bass line to set the mood of “war between the countries.” Despite the continued chromaticism, E remains essentially as a tonic, as it appears in nearly every sonority and all longer tones.

In the second stanza, Hagen delineates between the two questions posed by St. Teresa with a short melodic passage in the bells. Hagen then uses choral imitation twice for text painting. First she depicts the “different names for the church of love” and then illustrates the people living “together.” In the new key of F Major, she employs an expansive homophonic crescendo on the line “and only at that shrine where all are welcome” to suggest that various faith traditions have come together in unity. The altos complete their vocal line during the last three bell tolls, and as they hold their final note, the choir hums on a cluster including every pitch of the C Major scale. The cluster resolves to the dominant G in octaves, suggesting that tension has dissipated and St. Teresa’s questions have been answered. The movement closes with a chromatic bell melody which arrives at C, its final tonic.

Table 4.16. Jocelyn Hagen, *amass*, VIII. Where All Are Welcome, Herford Bar Analysis

<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1</td>
</tr>
<tr>
<td>Phrase 1: mm. 2-3</td>
</tr>
<tr>
<td>Phrase 2: mm. 4-5</td>
</tr>
<tr>
<td>m. 6</td>
</tr>
<tr>
<td>Phrase 3: mm. 7-8</td>
</tr>
<tr>
<td>Phrase 4: mm. 9-11</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section B: Answers (9 measures: 2+3+4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 12-13</td>
</tr>
<tr>
<td>Phrase 2: mm. 14-16</td>
</tr>
<tr>
<td>Phrase 3: mm. 17-20</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section C: Reflection/Coda (7 measures: 3+4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 21-23</td>
</tr>
<tr>
<td>Phrase 2: mm. 24-27</td>
</tr>
</tbody>
</table>
IX. So Precious: Baritone Solo, Cello Solo, Cello Quartet, and Percussion

The ninth movement, “So Precious,” opens with instruments using extended techniques. The cello plays glissandi “as fast as possible,” presenting octaves on D and F to establish the key of D Minor. The first percussionist performs rhythmic patterns on a floor tom with pitch bends that rise a quarter step at the end of each motive. The other two percussionists softly dip two gongs into water for a shimmering effect. Hagen states that this movement “is based on flexibility and not being rigid in your belief,” so all instrumental parts experiment with pitch bending. She credits pop music influences for this movement, and thus she set the text for the baritone soloist, who should be a flexible singer capable of performing the idioms of classical, pop, and folk styles.

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68 Hagen, interview by author.
The baritone enters with the short “so precious” motive of G rising to A, a simple whole step pattern that permeates the movement. In measure 14, the celli imitate the voice with the same motive on their first entrance before providing an open fifth drone on D and A. At their next entrance, the quartet presents the same motive imitatively before they perform four different articulations: Cello I without vibrato, Cello II staccato, Cello III pizzicato, and Cello IV col legno. In the following phrase, the four cellos each provide a different rhythmic ostinato as the baritone crescendos to his highest pitch of the piece. The section concludes with the words “all religions” on the “so precious” motive, an implication that all faiths are equally precious in God’s eyes.
Table 4.17. Jocelyn Hagen, *amass*, IX. So Precious, mm. 1-41, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section A:</strong> Baritone solo with tender repetition (22 measures: 2+4+7+9)</td>
<td></td>
</tr>
<tr>
<td>Phrase 1: mm. 1-2</td>
<td>submerged gongs, rhythmic tom</td>
</tr>
<tr>
<td>Phrase 2: mm. 3-6</td>
<td>solo cello <em>glissandi</em>; octave Ds and Fs establish D Min.</td>
</tr>
<tr>
<td>Phrase 3: mm. 7-13</td>
<td>baritone solo with &quot;precious&quot; motive before/after line</td>
</tr>
<tr>
<td>Phrase 4: mm. 14-22</td>
<td>baritone continues line, solo cello melody in octaves</td>
</tr>
<tr>
<td><strong>Section A':</strong> More linear baritone solo, entrance of cello quartet (19 measures: 4+6+4+5)</td>
<td></td>
</tr>
<tr>
<td>Phrase 5: mm. 23-26</td>
<td>cello quartet imitative: &quot;So precious&quot;</td>
</tr>
<tr>
<td>Phrase 6: mm. 27-32</td>
<td>cellos: <em>staccato</em>, pizz., <em>col legno</em>; bari. solo alters Phrase 3</td>
</tr>
<tr>
<td>Phrase 7: mm. 33-36</td>
<td>ascending lines with <em>crescendo</em></td>
</tr>
<tr>
<td>Phrase 8: mm. 37-41</td>
<td><em>subito piano</em>: &quot;all religions&quot; on &quot;precious&quot; motive</td>
</tr>
</tbody>
</table>

The second half of the movement features the cellos and percussion. In the first four phrases solo cello gradually ascends until it reaches the extreme high pitch F6. The cello quartet continues to experiment with articulations and new ostinato patterns. They perform the same patterns for eight measures until the baritone provides one more iteration of “so precious.” The quartet then switches to ostinati on all conceivable subdivisions of the beat while the percussionists return, now playing suspended cymbals, large floor tom, large gong (not submerged in water), and bass drum. After five measures of these patterns, they switch yet again. Once the cello solo starts its descent, the patterns shift again, with the Cello II now plucking the strings like a guitar for offbeat sixteenths accompanied by an egg shaker. When the soloist moves to running sixteenth notes, the other two percussionists return to submerging their gongs. The final six measures exclude the percussion with the cello quartet performing *pizzicato* and the soloist returning to the initial *glissandi* of the movement. Hagen’s experimental...
treatment of the instruments creates a captivating, ethereal soundscape that reflects her spirit of innovation.

Table 4.1. Jocelyn Hagen, *amass*, IX. So Precious, mm. 42-79, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section B: Cello solo melody gradually ascends (16 measures: 4+4+5+3)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 42-45</td>
<td>cello solo begins lyrically, pulsing cello quartet</td>
</tr>
<tr>
<td>Phrase 2: mm. 46-49</td>
<td>cello solo accented, with <em>glissandi cresc</em>; bari. motive</td>
</tr>
<tr>
<td>Phrase 3: mm. 50-54</td>
<td>return of percussion, qt: complex subdivided rhythms</td>
</tr>
<tr>
<td>Phrase 4: mm. 55-57</td>
<td>solo cello, ascending scalar pattern reaches F6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section B’: Cello solo melody gradually descends (22 measures: 4+4+4+4+4+2)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 5: mm. 58-61</td>
<td>solo cello holds D6, scalar descent to A5</td>
</tr>
<tr>
<td>Phrase 6: mm. 62-65</td>
<td>solo “so precious” motives transposed, cello 2 strums</td>
</tr>
<tr>
<td>Phrase 7: mm. 66-69</td>
<td>solo cello on running sixteenths</td>
</tr>
<tr>
<td>Phrase 8: mm. 70-73</td>
<td>rhythmic diminution to eighths, then <em>glissandi</em></td>
</tr>
<tr>
<td>Phrase 9: mm. 74-77</td>
<td>solo sudden return to D6, descending patterns in qt.</td>
</tr>
<tr>
<td>Phrase 10: mm. 78-79</td>
<td><em>secco</em> quartet with ascending <em>glissandi</em> in solo</td>
</tr>
</tbody>
</table>

X. Sanctus: SSATBB Choir and SA Soli

The first movement of the oratorio which Hagen composed, the *a cappella*

“Sanctus” opens with the piece’s only feature for treble voices. The alto solo presents one of the work’s primary motives, an iambic rhythm of quarter note followed by half note. This pattern continues in the choral soprano line as the soprano soloist soars to her upper range. The two soloists next sing “Pleni sunt” in unison to establish an A Mixolydian tonal center, but the choral entrance in measure 15 quickly changes the mode to A Major. The tenors enter in measure 32 to provide a transition to the B Section, in which the faster tempo is reinforced with rapid eighth-note subdivisions. Hagen uses the “bubbling” ostinato of the alto and tenor lines as a source for variations in the other parts. Each four-measure grouping receives a new motive or textural idea
leading toward the modulation to the dominant E Major in measure 52. Here Hagen provides a new “Sanctus” ostinato in the second soprano and alto lines while other voices sing new text for the first time. Imitative entrances beginning in measure 68 lead to the completion of the section and the return of the opening material.

Table 4.1. Jocelyn Hagen, amass, X. Sanctus, mm. 1-73, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section A: “Sanctus” in upper voices: soli, then SSA choir (34 measures: 8+6+9+8+[3])</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 1-8</td>
</tr>
<tr>
<td>Phrase 2: mm. 9-14</td>
</tr>
<tr>
<td>Phrase 3: mm. 15-23</td>
</tr>
<tr>
<td>Phrase 4: mm. 24-31</td>
</tr>
<tr>
<td>Phrase 5: mm. 32-34</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section B: tutti “Sanctus” (17 measures: 4+4+4+5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 35-38</td>
</tr>
<tr>
<td>Phrase 2: mm. 39-42</td>
</tr>
<tr>
<td>Phrase 3: mm. 43-46</td>
</tr>
<tr>
<td>Phrase 4: mm. 47-51</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section C: Dominus Deus Sabaoth (22 measures: 5+4+8+5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 52-56</td>
</tr>
<tr>
<td>Phrase 2: mm. 57-60</td>
</tr>
<tr>
<td>Phrase 3: mm. 61-68</td>
</tr>
<tr>
<td>Phrase 4: mm. 69-73</td>
</tr>
</tbody>
</table>

Hagen uses repeated motivic ideas in only one section of the movement. In measure 74, the iambic rhythm of the opening alto solo returns in the upper voices.

Though this $A'$ section provides a clear connection to the opening of the work, Hagen quickly ornaments the motive by adding layers to it. She begins with an eighth-note pattern in the upper voices and an ascending triplet in the tenor part. The basses begin a scalar pattern that soon travels to the alto and tenor lines. After a medial caesura, all voices join together for the “Hosanna” section. They sing a unison forte “E” before
opening to a D9 chord in first inversion. After a nearly direct repeat of the same material, Hagen sets the text again with an expansive crescendo leading to the upper extremes of the singers’ vocal ranges. This is a rare example of specific text painting in Hagen’s work; some of the highest notes in the oratorio appear on the word “excelsis,” or “the highest.” Hagen continues to alter her treatment of this phrase for a total of seven repetitions of the word “Hosanna.” Since theology generally considers the number seven to represent holiness and perfection, it seems quite appropriate to set this text seven times in a movement about God’s holiness. As Hagen begins a gradual decrescendo to the end of the movement, she sets the text “in excelsis” seven more times. Hagen employs a deceptive cadence in the final phrase to provide a segue to the following movement. Rather than moving from E Major to the tonic A Major, Hagen instead resolves to a major VI chord. The F# Major sonority provides the tonic for the next movement.
XI. Benedictus: SSAATTB Choir and SATB Soli

The eleventh movement, “Benedictus,” begins with a six-measure ostinato sung by the tenors and basses – the same material played by the cello quartet in the Prologue. The lower voices continue this ostinato for most of the movement, with only slight variations in the length of the sustained pitches. These changes result in some uneven phrase lengths, which prevent the ostinato from becoming too motoric. Over the next few phrases, Hagen layers in the upper voices with first altos, second altos, second sopranos, and finally the first sopranos joining in their own ostinati. In the B section the lower voices’ ostinato continues, but the upper parts sing revoiced layers on top of it. At
measure 31, incidental SATB soli sing antiphonally with the choir for a few measures before a crescendo leads to two measures with a more rhythmic version of the ostinato in the alto and bass lines. The recapitulatory section features a gradual diminuendo to the end of the movement just like “Sanctus.” Here the altos join the basses for the opening ostinato rather than the tenors. In the penultimate measure, Hagen augments the rhythm to add additional time to her ritardando. The choir decays to pianissimo on the final chord to provide a sweet and simple end to the movement. Hagen does not include a return of the Hosanna text here as most composers do; “Benedictus” therefore ends much less bombastically than many other settings of the same text.

Table 4.21. Jocelyn Hagen, amass, XI. Benedictus, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section A: Layering of Vocal Ostinati (23 measures: 7+6+5+5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 1-7 TTBB establish F# Major ostinato with bVI on “venit”</td>
</tr>
<tr>
<td>Phrase 2: mm. 8-13 alto IIs join TTBB</td>
</tr>
<tr>
<td>Phrase 3: mm. 14-18 alto IIs join in anacrusis, soprano IIs join 2 mm. later</td>
</tr>
<tr>
<td>Phrase 4: mm. 19-23 soprano I solo joins, crescendo with 2 extra beats</td>
</tr>
<tr>
<td>Section B: Developmental Ideas Over Ostinato</td>
</tr>
<tr>
<td>Phrase 1: mm. 24-28 nearly identical to Phrase 4, altos in higher range</td>
</tr>
<tr>
<td>Phrase 2: mm. 29-30 TTBB vs. SSAA antiphony, hocket</td>
</tr>
<tr>
<td>Phrase 3: mm. 31-35 SATB soli with choral echoes, bVII chord, hocket</td>
</tr>
<tr>
<td>Phrase 4: mm. 36-37 AABB mimics rhythm from mm. 29-30</td>
</tr>
<tr>
<td>Section A’: Opening Themes to Final Cadence</td>
</tr>
<tr>
<td>Phrase 1: mm. 38-43 reworking of initial ostinato</td>
</tr>
<tr>
<td>Phrase 2: mm. 44-47 AABB/SSTT antiphony, rhythm augments to cadence</td>
</tr>
</tbody>
</table>

XII. The Hope: STB Soli, Cello Solo, Guitar, and Marimba

Hagen further explores the chromatic mediant relationship in “The Hope,” a movement that vacillates between F# Minor and D Major. After the previous movement
remained in F♯ Major for its entire duration, the marimba’s opening fifth confirms the tonality. The opening guitar and cello melodies further establish the key area while the marimba drones on the same iambic pattern as the opening to “Sanctus.” Harmonic stability does not last long, however. By measure 8, mode mixture is apparent, and in measures 9 and 12, Hagen juxtaposes fifths based both on D and F♯. Though one might just hear this as a D major seventh chord, the two fifths have individual structural importance later in the movement. Mode mixture continues as the three vocal soloists sing the opening stanza of the poem in unison. Hagen has them sing in harmony only twice to emphasize the words “loving” and “loved.” The first of their chords, C Major, is foreign to both of the important key areas of the movement, but the second, D Major, remains for three measures as the marimba transitions to the B Section.

Table 4.22. Jocelyn Hagen, amass, XII. The Hope, mm. 1-24, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Phrase 1: mm. 1-6</th>
<th>“Sanctus” iamb in marimba, guitar/cello melodies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 2: mm. 7-10</td>
<td>harmonic instability, perfect 5th motives in gtr., mrb.</td>
</tr>
<tr>
<td>Phrase 3: mm. 11-16</td>
<td>STB soli in unison over marimba in iamb</td>
</tr>
<tr>
<td>Phrase 4: mm. 17-21</td>
<td>C Major harmony on “loving,” D Major on “loved”</td>
</tr>
<tr>
<td>Phrase 5: mm. 22-24</td>
<td>marimba melody in D Major, transitional music</td>
</tr>
</tbody>
</table>

Though the opening section arrives in D Major decisively, the B Section provides immediate tonal ambiguity. The guitar line plays a scalar pattern with all six pitches that belong to both the D major and F♯ natural minor scales. The notable exclusion of the two keys’ single uncommon pitch, either G or G♯, perpetuates the lack of clarity in the key area. The tenor solo’s first phrase includes a tonic accent on F♯, while the second
phrase includes a G♯ that confirms F♯ Minor as the new key area. After the completion of the solo, the guitar echoes the tenor melody. In the ascent to the upper range, the guitar plays G rather than the previous G♯, and a clear scalar ascent from dominant to tonic in the cello line establishes D Major again at measure 46. When the soprano and baritone enter for an *a cappella* duet, they provide dissonant harmonies including tritones on several important words such as “weep” in measure 60, “fields” in measure 65, and “kindness” in measure 70. The instrumental postlude reaffirms the tension between D and F♯. The two key areas compete through the end of the movement, where a iii-I cadence establishes D as the movement’s true and final tonic.

Example 4.17. Jocelyn Hagen, *amass*, XII. The Hope, mm. 89-94.
Table 4.2. Jocelyn Hagen, *amass*, XII. The Hope, mm. 25-94, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section B: Tenor and Guitar Solos (33 measures: 9+5+8+6+5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 25-33</td>
</tr>
<tr>
<td>Phrase 2: mm. 34-38</td>
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<tr>
<td>Phrase 3: mm. 39-46</td>
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<tr>
<td>Phrase 4: mm. 47-52</td>
</tr>
<tr>
<td>Phrase 5: mm. 53-57</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section C: Soprano/Baritone Duet, Instrumental Postlude (37 measures: 6+11+8+5+7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 58-63</td>
</tr>
<tr>
<td>Phrase 2: mm. 64-74</td>
</tr>
<tr>
<td>Phrase 3: mm. 75-82</td>
</tr>
<tr>
<td>Phrase 4: mm. 83-87</td>
</tr>
<tr>
<td>Phrase 5: mm. 88-94</td>
</tr>
</tbody>
</table>

XIII. In My Soul: Baritone Solo, Cello Solo, and Guitar

“In My Soul,” the oratorio’s final solo movement, features a trio of baritone, cello, and guitar soloists. The guitar establishes a clear E Major tonality in its opening strums, but the prominent A Minor triad throughout the work provides mode mixture. The baritone refrain in measure 5 precedes a verse, refrain, verse, and final refrain for an overall ABACA movement structure. While the refrains use only E Major and A Minor triads, the verses include C♯ Minor chords with added fourths, A Major chords, and E Major chords with added ninths. The ninth chord appears with the fifth in the bass, so it sounds like a sonority based on B rather than an E chord. Hagen’s use of different chords for each section of the piece creates contrast and forward momentum throughout this well-structured movement. The guitar and cello parts paint the mood of the final lines of text. The guitar line “dissolves” with an augmentation of note
values, while the cello’s dissolution comes from its wide descent in range. It plays an E5 at the opening of the final refrain and an E2 on the final cadence.

Table 4.24. Jocelyn Hagen, *amass*, XIII. In My Soul, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section A: Introduction and First Refrain (9 measures: 4+5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 1-4</td>
</tr>
<tr>
<td>Phrase 2: mm. 5-9</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section B and A’: First Verse and Second Refrain (8 measures: 4+4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 10-13</td>
</tr>
<tr>
<td>Phrase 2: mm. 14-17</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section C: Verse Variation (9 measures: 2+2+2+3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 18-19</td>
</tr>
<tr>
<td>Phrase 2: mm. 20-21</td>
</tr>
<tr>
<td>Phrase 3: mm. 22-23</td>
</tr>
<tr>
<td>Phrase 4: mm. 24-26</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section A’’: Final Refrain and Alterations to Fine (7 measures: 4+3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 27-30</td>
</tr>
<tr>
<td>Phrase 2: mm. 31-33</td>
</tr>
</tbody>
</table>

XIV. Agnus Dei: SATB Choir, Cello Solo, Cello Quartet, and Vibraphone

Hagen’s fourteenth movement, “Agnus Dei,” is her only traditional mass movement to feature instruments. Her use of the solo cello’s “Blessed be the Lord” motive throughout “Agnus Dei” creates connectivity in an oratorio whose movements generally maintain their own identity. The opening of “Agnus Dei” is identical to the opening of the work; the cello plays the same pitch and rhythm in the same octave as before, just with a different time signature. The motive appears two more times in the movement. In measure 96, the soloist performs the pattern *fortissimo* in the octave which Hagen omitted in the opening movement. This “emphatic” statement includes syncopation to bring out the passion of the solo cello line. At the end, the cellist plays
the motive in the low octave, as it did near the end of the Prologue, but this time the pattern ends in a consonant C Major sonority with the other cellos. This foreshadows the five celli playing in unison for the first time at the beginning of the next movement.


In addition to revisiting the motives introduced earlier in the oratorio, this movement features a prominent running ostinato first introduced by the vibraphone. A “groove” in the nomenclature of Hagen, the pattern provides energy to the long tones sung by the unison choir. She introduces the “Agnus Dei” melody to sopranos and altos first. In measure 34, the whole choir sings the same pattern in unison. This melodic idea appears numerous times throughout the movement in various textural combinations, so its initial unison presentation makes it quite recognizable. Like the previous movement,
the melody includes flattened sixth and seventh scale degrees that mellow the tone through mode mixture, yet the continuous presence of E naturals in the vibraphone ostinato helps to maintain a C Major sonority. The second main melodic idea appears in measure 59, a unison G pitch on “miserere nobis.” This simple melody draws connections to the “Blessed be the Lord” motive, which also begins with four repeated Gs. Hagen presents these melodic patterns as simply as possible in the opening of the movement before she begins interplay with countermelodies, reharmonizations, and imitation.

Example 4.21. Jocelyn Hagen, amass, XIV. Agnus Dei, mm. 59-62.

Table 4.25. Jocelyn Hagen, amass, XIV. Agnus Dei, mm. 1-74, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section A: “Agnus Dei” (58 measures: 7+15+11+12+13)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 1-7 “Blessed be the Lord” in cello, vibraphone ostinato</td>
</tr>
<tr>
<td>Phrase 2: mm. 8-22 SA melody – C Major with mode mixture: A♭, B♭</td>
</tr>
<tr>
<td>Phrase 3: mm. 23-33 SA melody with F octaves, cello quartet C-B♭-A♭-G</td>
</tr>
<tr>
<td>Phrase 4: mm. 34-45 SATB as m. 8 (shorter last note), unison cello quarter</td>
</tr>
<tr>
<td>Phrase 5: mm. 46-58 SATB as m. 23 (last notes diff.), quartal cello melody</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section B: “Miserere nobis” (16 measures: 4+4+4+4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 59-62 Unison SA, cellos 3/4 play CM, E♭M, FM, A♭M</td>
</tr>
<tr>
<td>Phrase 2: mm. 63-66 same as mm. 59-62 with C drone in solo cello</td>
</tr>
<tr>
<td>Phrase 3: mm. 67-70 altos same, STB with modal harmony</td>
</tr>
<tr>
<td>Phrase 4: mm. 71-74 same as mm. 67-70 until S1/B1 final pitches</td>
</tr>
</tbody>
</table>
In Section C, a feature for the five cellists, the soloist begins the ostinato performed earlier by the vibraphone. The motoric rhythm provides a buildup of agitation leading to the second presentation of the “Blessed be the Lord” melody. In measure 82, the cello quartet plays the “Benedictus” motive of the first and eleventh movements. Like the upcoming “Blessed be the Lord” melody, this iteration of the melody feels tense because of its syncopation. The offbeat rhythms and the jagged 5/4 measure present the conflict between the cello quartet representing institutional belief and the solo cello representing the individual’s relationship with God.

Example 4.22. Jocelyn Hagen, *amass*, XIV. Agnus Dei, mm. 82-87.

![Example of the composition](image)

Table 4.26. Jocelyn Hagen, *amass*, XIV. Agnus Dei, mm. 75-101, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Bar Numbers</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>mm. 75-81</td>
<td>solo cello uses vibes’ ostinato, cello qt. sustained</td>
</tr>
<tr>
<td>2</td>
<td>mm. 82-86</td>
<td>cello quartet plays Benedictus-inspired chords</td>
</tr>
<tr>
<td>3</td>
<td>mm. 87-95</td>
<td>cello ostinato rises, <em>ritardando</em></td>
</tr>
<tr>
<td>4</td>
<td>mm. 96-101</td>
<td>“Blessed be the Lord” melody, syncopation</td>
</tr>
</tbody>
</table>

After the cello soloist completes the “Blessed be the Lord” melody, the choir returns *a cappella* for a canonic presentation of the opening “Agnus Dei” theme. Hagen provides jagged entrances to begin the section, with sopranos one measure before
tenors, altos two beats later, and then basses another three beats later. This keeps the rhythmic inertia moving forward and reflects Hagen’s tendency to avoid crusic downbeats in her works. The canon quickly devolves into free imitation, and Hagen begins to add countermelodies to enrich the texture. In measure 120, the altos sing the ostinato pattern introduced by the vibraphone at the beginning of the movement, and the basses join them ten measures later. In measure 136, the vibraphone returns to this motoric rhythm to prepare for a chordal presentation of the theme by the choir and all five celli. Hagen continues altering the texture, dynamics, and order of imitative entrances of the opening melody for nearly 100 measures, with each new presentation providing increased energy until a unison “dona nobis pacem” in measure 231. With a forte dynamic and dramatic crescendo, this new text presents the “miserere” melody from measure 23 in a fuller, grander way. Another brief instrumental interlude leads to the Coda, where the choir sings a simple descending scalar pattern on the peaceful pianissimo text of “dona nobis pacem.” The final choral cluster chord, a C major-minor seventh chord with a ninth, feels inconclusive until the open fifth drone in the cello quartet provides tonal confirmation. The cello soloist’s final “Blessed be the Lord” motive, though at a piano dynamic, assumes foreground importance for the movement’s closing.
### Table 4.2: Jocelyn Hagen, *amass*, XIV. Agnus Dei, mm. 102-260, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section A’: Variations on “Agnus Dei” Melody (60 measures: 12+12+12+12+12)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Phrase 1:</strong> mm. 102-113</td>
</tr>
<tr>
<td><strong>Phrase 2:</strong> mm. 114-125</td>
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<tr>
<td><strong>Phrase 3:</strong> mm. 126-137</td>
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<tr>
<td><strong>Phrase 4:</strong> mm. 138-149</td>
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<tr>
<td><strong>Phrase 5:</strong> mm. 150-161</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Section D: “Agnus Dei” Clusters (36 measures: 8+8+8+11)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Phrase 1:</strong> mm. 162-169</td>
</tr>
<tr>
<td><strong>Phrase 2:</strong> mm. 170-177</td>
</tr>
<tr>
<td><strong>Phrase 3:</strong> mm. 178-186</td>
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<tr>
<td><strong>Phrase 4:</strong> mm. 187-197</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section A’’: Variations on “Agnus Dei” to “Dona Nobis” (47 measures: 10+11+12+4+10)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Phrase 1:</strong> mm. 198-207</td>
</tr>
<tr>
<td><strong>Phrase 2:</strong> mm. 208-218</td>
</tr>
<tr>
<td><strong>Phrase 3:</strong> mm. 219-230</td>
</tr>
<tr>
<td><strong>Phrase 4:</strong> mm. 231-234</td>
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<tr>
<td><strong>Phrase 5:</strong> mm. 235-244</td>
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<table>
<thead>
<tr>
<th>Section E: “Dona Nobis” Coda (16 measures: 3+3+4+6)</th>
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</thead>
<tbody>
<tr>
<td><strong>Phrase 1:</strong> mm. 245-247</td>
</tr>
<tr>
<td><strong>Phrase 2:</strong> mm. 248-250</td>
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<tr>
<td><strong>Phrase 3:</strong> mm. 251-254</td>
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<tr>
<td><strong>Phrase 4:</strong> mm. 255-260</td>
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</tbody>
</table>

### XV. Everything: SATB Choir, STB Soli, Cello Solo, Cello Quartet, Guitar, and Percussion

The final movement, “Everything,” opens with all five celli playing in unison.

This contrasts starkly with the opening of the work, where the meanderings of the solo cellist regularly conflict with the quartet. The unison melody represents various faith traditions coming together in harmony, just as the forthcoming dovetailing of three spiritual texts presents various approaches to salvation simultaneously. The cello quartet returns to the “Benedictus” theme in measure 14, and the solo cellist repeats it in measure 20. By providing the same motivic materials to all celli, Hagen asserts unity.
rather than division. The opening sextuplet of the five celli transfers to the soprano’s opening solo line. At the beginning of the baritone solo, the pattern travels to the marimba line and eventually the guitar and vibraphone. The three instruments play the pattern with some imitation while the soloist performs in duple rhythms. While the tenor solo includes some duple patterns, it primarily features triple rhythms. One might view the three soloists’ differing rhythmic subdivisions as representative of different ways of praising and serving the same God. Their interplay with one another and their adoption of each other’s rhythmic motives and texts can be seen to symbolize the composer’s message of ecumenism.

Table 4.2. Jocelyn Hagen, _amass_, XV. Everything, mm. 1-77, Herford Bar Analysis

<table>
<thead>
<tr>
<th>Section A: Instrumental Introduction (29 measures: 5+4+4+6+6+4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 1-5</td>
</tr>
<tr>
<td>Phrase 2: mm. 6-9</td>
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<tr>
<td>Phrase 3: mm. 10-13</td>
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<tr>
<td>Phrase 4: mm. 14-19</td>
</tr>
<tr>
<td>Phrase 5: mm. 20-23</td>
</tr>
<tr>
<td>Phrase 6: mm. 24-29</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section B: Soprano and Baritone Solos (22 measures: 5+5+4+3+5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 30-34</td>
</tr>
<tr>
<td>Phrase 2: mm. 35-40</td>
</tr>
<tr>
<td>Phrase 3: mm. 41-44</td>
</tr>
<tr>
<td>Phrase 4: mm. 45-47</td>
</tr>
<tr>
<td>Phrase 5: mm. 48-52</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section C: Tenor Solo Dovetailing to Trio (25 measures: 6+5+6+4+4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1: mm. 53-58</td>
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<tr>
<td>Phrase 2: mm. 59-63</td>
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<tr>
<td>Phrase 3: mm. 64-69</td>
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<tr>
<td>Phrase 4: mm. 70-73</td>
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<tr>
<td>Phrase 5: mm. 74-77</td>
</tr>
</tbody>
</table>
Once the choir enters on a *pianissimo* “ooh,” energy slowly builds through *crescendi*, increasing textures, and sudden dynamic contrasts. Hagen initially reserves the sextuplet pattern for the upper voices, while the lower voices sustain longer tones. Hagen creates additional forward propulsion in measure 86, when she moves from C Major to the key a tritone away, F♯ Major. This transition, marked *subito piano*, allows Hagen to maintain variety in the *a cappella* texture for an extended period before returning to the previous key and reintroducing the solo cello, cello quartet, and tambourine. The following section features the final poem of the oratorio with unison choir and full orchestration. At measure 102, the solo trio echoes the choir in harmony before the full forces present an expansive *crescendo* on the final text, “we need to know we are madly in love with the same God.” The “God” chord presents yet another new key, this time by common tone modulation. The transition from C Major to A♭ Major is the final example of Hagen using harmonic shifts to bring out texts important to her message. She uses spacious chords with all voices in the upper extremes of their ranges and employs a Trinitarian reference by assigning the three soloists to sing “with the same God” three times.

The arrival in A♭ Major marks the final presentation of the “Benedictus” theme in the cello quartet. The climax melts soon to a tender, lighter dynamic. The three soloists’ final line is a unison text in imitation, followed by the solo cello’s entry on the same pitch. The piece ends meditatively, with all voices on a quiet A♭ Major triad and the
solo cello sustaining an Eb6 with harmonics. The work’s conclusion is an arrival at a pluralist understanding of peace. Hagen originally planned to end the piece as it began, with the solo cello performing on its own. Her choice to end the work with all forces together was an act of solidarity for those who feel alone. She states, “You might feel like you are out on a limb, and you’re lost, and you don’t know what you think or what you believe, but… you’re not alone. No matter what you decide to believe or which direction you decide to go, if people love you, they will support you.” For Hagen, the work’s tender ending reconciles her individual faith with the struggles she has faced in identifying with a particular religious denomination.

Table 4.29. Jocelyn Hagen, *amass*, XV. Everything, mm. 78-119, Herford Bar Analysis

| Section D: Choral Entrance, Sextuplet Motives (18 measures: 7+6+3+2) |
|---------------------|---------------------------------------------------------------------|
| Phrase 1: mm. 78-84 | choral entrance: SA sextuplets, cello on bari. Motive |
| Phrase 2: mm. 85-90 | imitative sextuplets with duple subdivision |
| Phrase 3: mm. 91-93 | SA oohs, gradual returns of instruments and soloists |
| Phrase 4: mm. 94-95 | sustained B♭M7 with 9th in cellos, choral hum on /ng/ |

| Section E: “How can we live in harmony?” (24 measures: 5+7+5+4+3) |
|---------------------|---------------------------------------------------------------------|
| Phrase 1: mm. 96-100 | cellos transition, unison choir, instruments return |
| Phrase 2: mm. 101-107 | unison choir, solos echo, *crescendo* to expansive CM |
| Phrase 3: mm. 108-112 | choral repetitions on Ab Major, unison soloists on Eb4 |
| Phrase 4: mm. 113-116 | cello solo arpeggiation over Fm7 in quartet |
| Phrase 5: mm. 117-119 | cellos play Fm7, solo cello holds Eb6, choir/solos AbM |

Hagen’s writing in *amass* represents both the excited exploration of a young composer creating her first major work as well as the maturity of a composer entering a new stage in her career. *Amass* served a pivotal role in Hagen’s transition from a writer

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69 Ibid.
of smaller-scale works to a composer eager to take on projects of all sizes. Hagen’s unique textures and motivic development give each movement of the oratorio its own individual identity, yet her use of some common ideas throughout the work provides a cyclic nature that holds the oratorio together. The solo cello’s journey from uncertainty and ostracism to unity with the quartet and vocal soloists represents each individual’s personal faith journey. While reconciling personal beliefs with institutionalized religion presents each person with a challenge, the process of coming to terms with these difficulties can result in unity, harmony, and mutual understanding.
Chapter 5. Considerations for Conductors and Teachers

While the previous textual and musical analyses of *amass* provide conductors with substantive information to inform their rehearsals and performances of the work, some additional recommendations will assist conductors in their score study and rehearsal planning. This chapter will not micromanage each conductor’s vision with an exhaustive guide to each movement of the work, but it will provide some insight from the author’s discussion with the composer. While no performance guide can substitute for good choral rehearsal strategies or for hiring highly skilled instrumentalists and soloists, this chapter offers suggestions to improve the preparation process for the conductor and all performing forces.

Concert Logistics

The instrumentation of *amass* creates logistical concerns for the work’s stage setup. By viewing recordings from the work’s premiere on the composer’s YouTube page, the conductor can gather much helpful information about the logistical setup. For the premiere performance, sopranos stood in two rows on the conductor’s left with two rows of basses behind them. On the conductor’s right were two rows of altos with two rows of tenors behind them. Directly in front of the conductor sat the solo cellist, with two cello quartet members in an arc on either side of the soloist. The three vocal soloists sat in chairs directly in front of the alto section, and the guitarist sat in front of them, to the right of the cello quintet. On the conductor’s left stood the first percussionist, with
marimba, large floor tom, suspended cymbal, and tambourine on his side. On the right stood the other two percussionists, with another suspended cymbal, vibraphone, gongs (with water for submersion), bass drum, singing bowl, and triangle on their side. Though the oxygen tank bells are not pictured, they may be placed on the right where two percussionists stand so that both can play them.

Figure 5.1. The Singers, Premiere Performance of amass.  

Rehearsal Preparation

Since much of the music in amass features dissonance and dense divisi, the author recommends that a conductor allot significant choral rehearsal time for preparation of the music. A college ensemble should rehearse the work for about half a semester, and a skilled choir that meets weekly should use about nine rehearsals to perfect the music. As is the case with most extended works, Hagen believes that her music will feel more intuitive once the choir has spent several weeks immersed in it. If

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the conductor has hired skilled professional soloists and instrumentalists, only a few rehearsals with them may be necessary. Since the work has such a diverse instrumentation, the conductor should be mindful of the musicians’ time and plan rehearsals to avoid keeping them waiting for an extended duration. Below are two sample rehearsal matrices based on the relative difficulty of each piece as well as its voicing and instrumentation. The first chart includes only those movements with cellos, guitar, and percussion, while the second chart includes the full oratorio. Rehearsal times for each movement have been calculated based on their duration and relative difficulty level.

Table 5.1. Sample 2.5-Hour Instrumentalists/Soloists Rehearsal Schedule, *amass*

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</thead>
<tbody>
<tr>
<td>7:00</td>
<td>VI. Inventing Truths</td>
<td>T</td>
<td>Cello</td>
<td></td>
<td></td>
<td>1:40</td>
<td>3</td>
<td>5</td>
<td>0.0291</td>
<td>3.92</td>
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<tr>
<td>7:04</td>
<td>I. Prologue</td>
<td></td>
<td>Cello</td>
<td>Quartet</td>
<td></td>
<td>5:09</td>
<td>4</td>
<td>20.6</td>
<td>0.1198</td>
<td>16.2</td>
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<tr>
<td>7:20</td>
<td>II. Essence of Desire</td>
<td>T</td>
<td>Cello</td>
<td>Quartet</td>
<td></td>
<td>2:20</td>
<td>3</td>
<td>7</td>
<td>0.0407</td>
<td>5.49</td>
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<tr>
<td>7:26</td>
<td>IV. Use the Geometry</td>
<td>S</td>
<td>Cello</td>
<td>Quartet</td>
<td>Perc.</td>
<td>3:30</td>
<td>5</td>
<td>17.5</td>
<td>0.1017</td>
<td>13.7</td>
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<tr>
<td>7:40</td>
<td>IX. So Precious</td>
<td>B</td>
<td>Cello</td>
<td>Quartet</td>
<td>Perc.</td>
<td>4:25</td>
<td>5</td>
<td>22.08</td>
<td>0.1284</td>
<td>17.3</td>
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<tr>
<td>7:57</td>
<td>XIV. Agnus Dei</td>
<td>Cello</td>
<td>Quartet</td>
<td>Perc.</td>
<td>6:28</td>
<td>4</td>
<td>25.87</td>
<td>0.1504</td>
<td>20.3</td>
<td>20</td>
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<tr>
<td>8:17</td>
<td>15-MINUTE BREAK</td>
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<td>8:32</td>
<td>XV. Everything</td>
<td>S</td>
<td>T</td>
<td>B</td>
<td>Cello</td>
<td>Quartet</td>
<td>Guitar</td>
<td>Perc.</td>
<td>6:00</td>
<td>4</td>
</tr>
<tr>
<td>8:56</td>
<td>XII. The Hope</td>
<td>S</td>
<td>T</td>
<td>B</td>
<td>Cello</td>
<td>Quartet</td>
<td>Guitar</td>
<td>Perc.</td>
<td>4:11</td>
<td>3</td>
</tr>
<tr>
<td>9:09</td>
<td>XIII. In My Soul</td>
<td>B</td>
<td>Cello</td>
<td></td>
<td></td>
<td>2:59</td>
<td>3</td>
<td>8.95</td>
<td>0.052</td>
<td>7.02</td>
</tr>
<tr>
<td>9:16</td>
<td>VII. Certainty</td>
<td>S</td>
<td>Cello</td>
<td></td>
<td></td>
<td>3:48</td>
<td>4</td>
<td>15.2</td>
<td>0.0884</td>
<td>11.9</td>
</tr>
<tr>
<td>9:28</td>
<td>VIII. Where All...</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3:05</td>
<td>1</td>
<td>3.083</td>
<td>0.0179</td>
<td>2.42</td>
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Hagen has carefully marked her instrumental parts with a variety of articulations. Hagen makes her intent clear throughout the piece through specific instructions for any atypical performance needs, for example, “all gliss. should be as fast as possible” in the ninth movement, “So Precious.” Her performance notes page also provides some general instrumental considerations. She notes that celli should allow vibrato on all pizzicato articulations rather than performing too drily. She also describes how the percussionist should alter the pitch of the floor tom, suggesting that the player “place elbow in center of drum and push down after striking.” Hagen’s precise instructions for non-idiomatic treatment of instruments takes some burden away from...
the conductor, as the instrumentalists will likely arrive to the first rehearsal with a good understanding of how to achieve her sound goals.

Hagen is quite clear that the bells in “Certainty” and “Where All Are Welcome” should not represent any faith tradition or refer to any other common musical genre. When she travels to work with ensembles performing amass, she brings the oxygen tank bells with her; she encourages conductors to contact her to make arrangements to use the same bells from the premiere performance. Substituting other bells could significantly alter the composer’s intent. She notes that tone chimes and handbells are “too Western” and that gamelan are “too referential.” She does believe, however, that another solution aside from the oxygen tank bells could be appropriate. She says, “If you were to...build your own bell sound using a number of different kinds of bells together so that they morphed into something that is nonrepresentational, that would be okay... You’d have to be really creative but I think it’s doable if you don’t want to get the oxygen tank bells.”72 Hagen goes on to note that the pitches that the bells produce are not too important; the pitches in the score are an approximation of what she desires, but she cares more about the color of the bell tolls than the pitch they produce.

72 Hagen, interview by author.
Gestural Considerations

In her tempo markings, Hagen marks the note value which should receive the tactus to guide the conductor in preparing each movement. She suggests in her performance notes that “Agnus Dei” and the presto section of “Gloria” should be conducted in one. She encourages conductors to consider using hypermeter in both cases. “Agnus Dei” includes several sections with four-measure phrases of 3/4 meter, so the conductor can easily use a four pattern for these parts of the movement. The movement’s 5/4 measures may be conducted in two, with groupings of three beats and two beats, and 4/4 measures should be conducted in an even two. “Inventing Truths” also features asymmetrical meters. The 5/4 measures should be conducted in groups of three and two. The movement’s single 7/4 measure can be conducted as three plus two plus two, or the conductor may choose to meld the end of the measure since both the tenor and cello sustain longer pitches. The 12/8 movement “Where All Are Welcome” has a tempo marking of eighth note at 112 beats per minute. The author recommends conducting the dotted quarter note with subdivision where useful rather than conducting each measure in a twelve pattern.
Example 5.1. Jocelyn Hagen, amass, VI. Inventing Truths, m. 15.

The author recommends conducting “Use the Geometry” in two rather than in four beginning at the “Rapid & Light” section of measure 34. This two pattern may continue into the next movement, “Gloria,” until measure 29, when the half note of the 4/4 measure becomes equivalent to the quarter note of the 3/4 measure. The conductor should maintain the same tactus when switching to the three pattern. The presto section of “Gloria” begins in measure 149. Here an even four-measure phrase pattern begins, so the conductor can easily use a four pattern with one beat per measure throughout this section. The four-measure grouping pattern changes on page 52 of the score, as Hagen uses a two-measure group in measures 197 and 198. The end of the presto section has a molto ritardando before a Tempo I marking in measure 207. Here the tactus should return to the pattern from the beginning of the movement, either a four pattern with a tempo of 126 beats per minute or the author’s recommended two pattern at 63 beats per minute.
Hagen notes that several of *amass*'s movements are rather difficult for the choir and instruments, so they deserve extra rehearsal time. Hagen composed the work’s cello solo for her friend, Eric Kutz, who encouraged her to write the solo in a higher, more dramatic range. In so doing, she composed a Prelude that challenges even the strongest professional cellists. She recalls, “He said it’s actually kind of scary to begin a concert with that,” so the cellist should be reminded to be prepared for the extreme tessitura.\footnote{73}{Ibid.}

Hagen denotes the movements which are most challenging for the choir. She states, “I do wish ‘Gloria’ were [excerpted] more often because I really love it. I think
it’s one of my most well-constructed pieces, and it’s really powerful. It’s just really hard and that’s why not many people do it.” She believes “Certainty” is toughest movement of the work, as its chromaticism as well as the clanging reverberations of the manufactured bells challenge the choir’s tuning. She recommends listening to the cello as much as possible in order to tune this movement. “Sanctus” also challenges the choir in its rapid harmonic shifts.

Hagen offers additional recommendations that do not appear in the score. In “Gloria,” she frequently features triple and duple subdivisions simultaneously. She states that the quarter-note triplets may be sung unevenly and encourages choirs to follow their rhythmic instinct rather than to measure them out too carefully. She also encourages conductors to use even divisi throughout the oratorio, with similar amounts and sizes of voices on each vocal part. For example, certain sections of “Sanctus” include three soprano parts and one alto part, and these can easily be revoiced for an SSAA texture. Later in the work, where only three treble lines appear, the choir should shift to an even three-part divisi. Furthermore, Hagen believes conductors should have the right to mark their scores for the needs of the choir. She states, “I think it’s important for every conductor to have their own interpretation. It’s their own performance. That’s one thing I love about what I do is that it does get reinterpreted,

74 Ibid.
and it’s flexible.” Whereas some modern composers believe the choir should only take breaths where rests have been clearly marked, Hagen believes the conductor should shape the work’s phrasing. Moments of repeated text in “Gloria” may be separated by breaths, for example. Hagen’s clear suggestions in the score protect the most important of her intentions for performances of the work, but her openness for each ensemble to have its own unique take on the piece manifests itself in the choices she leaves to the conductor.

Example 5.3. Jocelyn Hagen, amass, X. Sanctus, mm. 35-38.

Example 5.4. Jocelyn Hagen, amass, X. Sanctus, mm. 56-60.

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75 Ibid.
Excerpted Versions of *amass*

Hagen makes several excerptible movements of *amass* available via digital download on her website. While choirs can perform the *a cappella* movements without altering their original form, the instrumentation of the other movements could prove prohibitive for some ensembles. Therefore, Hagen has created two excerpted versions of the work for choir with reduced instrumentation. Both “Facets” from *amass* and Hagen’s *missa brevis* version substantiate the composer’s mission to make her work performable by a variety of choral ensembles. These shorter versions of the oratorio are more accessible due to their brevity as well as their cost-effectiveness, as they call for fewer instrumentalists and soloists. Noteworthy is Hagen’s choice to include “Where All Are Welcome” in both shorter versions of the oratorio. As this movement fills the “Credo” role and inhabits the work’s center, its significance to the oratorio’s message of unity and peace illuminates the piece’s full version as well as both authorized excerpts.

“Facets” from *amass*

Hagen created her first excerpted version by editing four of the English-language movements of the work for a special performance at the University of North Carolina—Charlotte. Fulfilling a 2015 commission by the Sorel Organization, Hagen adapted “Use the Geometry,” “Where All Are Welcome,” “In My Soul,” and “Everything” for piano. This excerpted version of the oratorio, titled “Facets” from *amass*, served as part of the first work in pianist Arlene Shrut’s project, the Sustainable Symphony, which aims to
make the great choral-orchestral works more accessible to choirs through performance-ready orchestral reductions. “Facets” from amass premiered in 2017 alongside a four-hand piano version of Johannes Brahms’s Requiem to constitute a combined work titled “Requiem of Solace.” As both works call for soprano and baritone soloists, they work well together for programming purposes. In an additional gesture toward accessibility, the choirs sang the Brahms Requiem in a new English translation.

*Missa brevis*

While the inclusion of poetry from a variety of spiritual sources makes amass distinct, most of the choral singing in amass appears in the traditional Greek and Latin movements. In 2018, Hagen adapted her oratorio into a missa brevis version for choir, solo cello, and piano. Under the direction of Ryan Fisher, the University of Memphis Chamber Choir premiered this version featuring seven movements: the five mass movements, the Prologue, and “Where All Are Welcome.” Hagen’s missa brevis substitutes the piano for the cello quartet in the Prologue and “Agnus Dei” and for the bells in “Where All Are Welcome.” Without the need for multiple instrumentalists, professional soloists, and the unique collection of bells, the missa brevis version of amass is accessible to a wider variety of choirs.

As more choral organizations perform amass, conductors will discover new challenges and difficulties with its preparation. Hagen serves as a willing guide to help
her score come to life in performance, assisting the performers in any way that she can. She requests that all performances of her works be reported to her so that she may promote these events on her website and in her newsletters and so that she may assist the performers in any way that she can. This monograph should serve as a compendium of resources for any conductor or teacher seeking to perform the work, but the author also encourages conductors to seek out the opinions of the composer to make performances of the work more collaborative.
Chapter 6. Overview of Jocelyn Hagen’s Choral Works

Jocelyn Hagen’s catalogue includes a great variety of choral works, including small pieces for as few as two voices as well as large-scale pieces with forces similar to \textit{amass}. She has written \textit{a cappella} pieces, works for choir and piano, and a full-scale choral symphony. Some of the composer’s recent projects, including \textit{Songs for Muska} and \textit{The Notebooks of Leonardo da Vinci}, have not yet been released for public performance by groups aside from the commissioning ensembles. Appendix E provides a guide to all of Hagen’s completed choral works available for performance at the time of this monograph’s completion. Titles which appear in multiple voicings receive only one entry. The composer’s instrumental works and solo voice pieces remain absent from the guide, but one can access information about these pieces from her website. Difficulty levels appear only if provided by the publishers. Those works which do not have direct links attached in the footnotes can be attained by contacting the composer.

\textit{Songs for Muska}

One of Hagen’s largest projects, \textit{Songs for Muska} is a concert-length piece that required nearly five years of collaboration between the composer and the work’s commissioner, Craig Hella Johnson. Johnson envisioned a piece for his professional choir, Conspirare, set to texts from the book \textit{I Am the Beggar of the World: Landays from Contemporary Afghanistan}. Translator Eliza Griswold’s collection features anonymous Pashto landays, or two-line folk couplets, by women from Afghanistan. These texts
come from an oral tradition, as many were created by women who could neither read nor write. The original poets do not take credit for their poetry because doing so could result in punishment for defying their expected gender roles.\textsuperscript{76} After she reached a point of creative stasis with this project, Hagen found another book of poems called \textit{Load Poems Like Guns: Women’s Poetry from Herat, Afghanistan}, with translations by Farzana Marie. The texts Hagen found in this second source text inspired her to complete the project with new vigor. Originally workshopped by Conspirare in 2017, the final version premiered in March 2019. Hagen set the folk-inspired work in 25 movements for SATB choir, violin, cello, harp, mandolin, and two percussionists.\textsuperscript{77}

\textit{The Notebooks of Leonardo da Vinci}

Another significant large-scale work by Hagen premiered the same weekend as \textit{Songs for Muska}. One of her most ambitious projects \textit{The Notebooks of Leonardo da Vinci} is a choral symphony which features digital projections. To coordinate the video with the live music, Hagen incorporated new technology called MUSÉIK, created by Ion Concert Media in Minneapolis. The first major project composed using this software, the work’s projections follow conductor’s tempo rather than vice versa. Whereas orchestras who perform movie concerts along with video often need to follow a click track in order to

\textsuperscript{76} Hughes, “003 Jocelyn Hagen,” Choir Chat.
synchronize their music exactly with the existing video, MUSÉIK allows a video
technician to follow the tempo of a conductor and pace the video illustrations to match
the music. This allows for each conductor to make artistic choices to meet the needs of
the performance space and the ensemble.  

Hagen wrote the work for a commission consortium, and at the time of this
monograph’s creation, the premieres of the work are still ongoing. The work will be
available for public performance outside the consortium in 2021, and licensing will not
only include the scores but will also provide the video projections and software. Hagen
initially scored the work for SATB choir and full orchestra but also adapted the work
for chamber orchestra. The chamber version features only 13 players: flute, oboe,
clarinet, bassoon, horn, two violins, viola, cello, piano, harp, and two percussionists.
Hagen’s goal to make choral music accessible to twenty-first century audiences comes
from her focus on the audience’s perspective. She states, “I feel a real desire to push the
art form forward and find new things to say.” Though this work uses texts from the
notebooks of an artist who died five centuries ago, its fresh incorporation of media
looks ahead to the future of choral music.

78 Jocelyn Hagen, “Composing for Choir, Orchestra—and Video Projections,” filmed February 2019 in
79 Chris Munce, “Episode 7: The Notebooks of Leonardo da Vinci with Jocelyn Hagen,” Choralosophy,
Dance Collaborations with Penelope Freeh

Hagen’s two collaborations with choreographer Penelope Freeh are among the composer’s favorite offerings to her oeuvre. She credits her work with Freeh as an integral part of her creative development as an artist. Their 2014 chamber dance opera Test Pilot includes a five-part tenor/bass chorus. At ninety minutes, the work is one of Hagen’s most substantial pieces. It explores the lives of the Wright Brothers through the perspective of their younger sister, Katharine. The multimedia opera features soprano soloist, string quartet, four dancers, and video projection. Her other major collaborative piece for music and dance, Slippery Fish (2012), was the composer’s first large project after the premiere of amass. The work marked the composer first experiments with aleatory. Though not a choral work, the piece informs an understanding of amass since Hagen organized the work with “tiny little cells of ideas” which repeat and converge with one another like much of the rhapsodic repetition in the oratorio. Though the work lasts twenty minutes, the handwritten score is only seven pages long. Unlike her other works which have been carefully engraved in Finale, she provides a neat manuscript copy to anyone seeking to perform the piece, as she feels that the pencil-and-paper notation adds to the work’s aleatory. The work was

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80 Hughes, “003 Jocelyn Hagen,” Choir Chat.
82 Hagen, interview by author.
reviewed by the Minneapolis-St. Paul StarTribune as “completely original in all respects.”

Collaborations with Timothy Takach

Hagen composed the 2017 piece *This Is How You Love* with her husband Timothy Takach. The thirteen-movement work includes nine movements written together as well as two each which they wrote separately. Hagen believes that they both had developed healthy collaborative skills elsewhere well before composing this piece together; Hagen had already completed her two dance compositions with Penelope Freeh, and Takach had spent years of his career singing and composing for the small professional men’s ensemble Cantus, of which he was a founding member. She states, “As a couple we also collaborate really well, just in being parents and being husband and wife, and also running Graphite together… I think we were more worried than we needed to be about the piece.” Having enjoyed the experience of composing together, the couple plans to collaborate more in the future. They have plans for a commission consortium for an eventual Christmas oratorio which focuses on Mary and Joseph as parents.

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84 Hagen, interview by author.
Collaborations with Dessa

Hagen has twice composed with Dessa, a Twin Cities-based rapper, writer, and songwriter. Prior to working with Hagen, Dessa collaborated only with record producers on her music. Her works with Hagen were her first forays into classical composition, but she has since worked with Andy Thompson on two works she premiered with VocalEssence. Hagen and Dessa wrote their first collaboration, *Controlled Burn* (2014), for the Minneapolis Public Schools. The schools had originally commissioned Stephen Paulus to write the work with Dessa, but he died from an unexpected stroke before completing the piece. Dessa and Hagen created a successful new piece despite the unfortunate circumstances. The work premiered in its version for SATB choir and full orchestra, but they also created a chamber orchestra adaptation to make the work accessible to more ensembles. Their second collaboration, *Look Out Above* (2018), features SATB *a cappella* choir with body percussion and movement. The work calls for the conductor to turn around and sing with the choir in a show of support for the next generation as they seek to improve the world.

Other Works

Some of Hagen’s most popularly performed works are among her most accessible, including the octavo *On My Dreams*, which she wrote for her high school choir; “Benedictus” from *amass; Belong* for SATB choir; *Hands*, a vocalise; and *To See the Sky*, an SATB setting of a Sara Teasdale poem. Her music for treble choirs has
traditionally been successful, as Hagen “celebrates the eternal spirit of the feminine...and the indomitable courage of women,” in the words of Iris Levine, conductor of Vox Femina Los Angeles.\textsuperscript{85} Popular works for treble voices include \textit{I Started Out Singing} (also available for SAB) and \textit{Moon Goddess} for SSA choir with four-hand piano and percussion. \textit{Soft blink of amber light}, written for the Houston Chamber Choir with SATB, flute, clarinet, piano, and percussion, has proved successful on the professional choir circuit. Works that Hagen wishes would receive more frequent performances include her Requiem \textit{Ashes of Roses}; “Gloria” from \textit{amass}; \textit{How to Survive Winter}, a multimovement work for SSAA choir and string quartet; and \textit{Sofðu unga ástin míni}, an arrangement of an Icelandic folk melody.

Hagen’s wide variety of compositions broadens as she receives more commissions. While she draws much of her income from her accessible smaller-scale works, she has established herself as a capable composer of lengthy, multimovement pieces. Several national convention performances in 2017 and 2019 increased Hagen’s name recognition in the choral field. 2019 served as a banner year for Hagen, as the premieres of \textit{The Notebooks of Leonardo da Vinci} and \textit{Songs for Muska} established more firmly her reputation for skilled and creative craft. Her trailblazing attitude toward

\begin{footnotesize}
\begin{itemize}
\end{itemize}
\end{footnotesize}
collaborative composition has provided the composer opportunities to adapt her skills to new styles and genres. Hagen’s innovative and unique compositional voice is certain to continue its contributions to contemporary choral music for years to come.
Conclusion

Jocelyn Hagen’s oratorio *amass* serves as an excellent example of the composer’s diversity of craft. The fifteen movements display her skills in writing for *a cappella* choral ensembles of various voicings, for creating lyric solo vocal lines, and for experimenting with interesting non-idiomatic articulations for a variety of instruments. The work honors tradition while looking forward to new ideas. The very concept of the oratorio, grounded in texts set so beautifully by centuries of composers and further amplified by poetry carefully chosen by the composer, reflects her gift for amalgamating various styles. The success of *amass*’s premiere inspired Hagen to take on additional significant large-scale projects, such as 2019’s *Songs for Muska* and *The Notebooks of Leonardo da Vinci*. Though *amass* proves challenging for the choir, soloists, instrumentalists, and conductor, the difficulties create opportunity for the forces to come together through the unity of a collaborative effort. The work’s message of ecumenism and peace applies to all listeners and performers as they grapple with their role in a world longing for greater connectedness.
Appendix A. LSU IRB Exemption Approval

ACTION ON EXEMPTION APPROVAL REQUEST

TO: Matthew Myers  
Music

FROM: Dennis Landin  
Chair, Institutional Review Board

DATE: January 22, 2020

RE: IRB# E12042

TITLE: A Conductor's Guide to "amass" by Jocelyn Hagen


Review Date: 12/11/2019

Approved X Disapproved

Approval Date: 1/21/2020  Approval Expiration Date: 1/20/2023

Exemption Category/Paragraph: 2c

Signed Consent Waived?: Yes for Skype, No for face to face.

Re-review frequency: Three years

LSU Proposal Number (if applicable):

By: Dennis Landin, Chairman

PRINCIPAL INVESTIGATOR: PLEASE READ THE FOLLOWING – Continuing approval is CONDITIONAL on:

1. Adherence to the approved protocol, familiarity with, and adherence to the ethical standards of the Belmont Report, and LSU's Assurance of Compliance with DHHS regulations for the protection of human subjects*
2. Prior approval of a change in protocol, including revision of the consent documents or an increase in the number of subjects over that approved.
3. Obtaining renewed approval (or submittal of a termination report), prior to the approval expiration date, upon request by the IRB office (irrespective of when the project actually begins); notification of project termination.
4. Retention of documentation of informed consent and study records for at least 3 years after the study ends.
5. Continuing attention to the physical and psychological well-being and informed consent of the individual participants, including notification of new information that might affect consent.
6. A prompt report to the IRB of any adverse event affecting a participant potentially arising from the study.
8. SPECIAL NOTE: When emailing more than one recipient, make sure you use bcc. Approvals will automatically be closed by the IRB on the expiration date unless the PI requests a continuation.

* All investigators and support staff have access to copies of the Belmont Report, LSU's Assurance with DHHS, DHHS (45 CFR 46) and FDA regulations governing use of human subjects, and other relevant documents in print in this office or on our World Wide Web site at http://www.lsu.edu/irb
Appendix B. Interview Consent Form

Consent Form:
Interview Subjects for "A Conductor's Guide to amass by Jocelyn Hagen"

1. Study Title: A Conductor's Guide to amass by Jocelyn Hagen

2. The purpose of this research project is to write a conductor's guide to Jocelyn Hagen's oratorio Antigone. Part of my research involves learning the background of how the piece was conceived by the composer, the commissioning conductor. I will interview the composer, Jocelyn Hagen. This interview will be recorded.

3. Risks/Discomforts: There is no known risk. There will be "no sensitive questions of a very personal nature" asked.

4. Benefits: The composer may benefit from more people knowing about the work. The conductors of the piece may also gain more recognition. Readers may benefit from having a greater understanding of the music. The intention is to add to the body of knowledge of large-scale works by contemporary women composers.

5. Alternatives: N/A

6. Contacts: The names and telephone numbers of all investigators and hours available. Matthew Myers mmyer23@lsu.edu 605-929-1116, 9am-5pm Monday-Friday each week. Dr. John Dickson jdkynson@lsu.edu 225-578-2569, 9am-5pm Monday-Friday each week.


8. Number of Subjects: 1

9. Subjects: all over 18 years of age, chosen for composing the musical composition being studied

10. Privacy: The study is not anonymous. The composer will be named in the dissertation.

11. Financial Information: There is no financial benefit to the subjects. No costs will be incurred by the subjects.

12. Right to Refuse: Participation in the study is voluntary and subjects may change their mind and withdraw from the study at any time without penalty or loss of any benefit to which they may otherwise be entitled.
13. 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 investigators. For injury or illness, call your physician, or the Student Health Center if you are an LSU student. If I have questions about subject’s rights or other concerns, I can contact Dennis Landin, Chairman, LSU Institutional Review Board, (225) 578-8692, irb@lsu.edu, or www.lsu.edu/research. I agree to participate in the study described above and acknowledge the researcher’s obligation to provide me with a copy of this consent form if signed by me.”

Subject Signature: ___________________________ Date: 2-11-20
Appendix C. Musical Example Consent

Musical Examples for Dissertation

Jocelyn Hagen <jocelyn@jocelynhanen.com>  Sat, Feb 8, 2020 at 9:37 AM
To: Matthew Myers <myerma01@gmail.com>

Thanks for the email! I grant you permission to use excerpts of amass for your dissertation. :-)  

Jocelyn

p.s. looking forward to reading it! :-)  

On Feb 7, 2020, at 10:47 AM, Matthew Myers <myerma01@gmail.com> wrote:

Dear Jocelyn,
For my dissertation on your work, I would like to include several musical examples from your oratorio amass. Since you are the copyright owner of the material, I'd appreciate your permission before I finalize the document. If you approve, please let me know via email.

Thank you so much for your collaboration.

Best,
Matthew Myers
Appendix D. Biographical Information for Poets

St. John of the Cross

St. John of the Cross was born as Juan de Yepes y Alvarez in 1542. His hometown of Fontiveros, Spain, lies about thirty miles northwest of Ávila. After the premature death of his father, the young Juan worked in carpentry, painting, and tailoring to provide for his family, as his mother’s weaving did not yield enough money to support three sons. When Juan was an adolescent, his family moved thirty miles north to Medina del Campo. He studied at a Jesuit school there until he was 21. After completing his education, he joined a Carmelite monastery as a friar and then attended the University of Salamanca for four years. After meeting Teresa of Ávila at age 25, he grew in spirituality and led a more contemplative lifestyle. In 1568, he opened a new monastery for reformed Carmelite friars in a house owned by Teresa. The controversial reforms which he and St. Teresa propagated led to his imprisonment in 1577. Kept in a dark closet in a monastery basement, he regularly endured beatings by the priests there. In this time of torture and solitude he wrote some of his most meaningful poetry. He believed he died unto himself in the cell and subsequently gave up his soul to God. He found his way out of prison, and thereafter continued to write. St. John of the Cross contributed a sizable oeuvre of mystic poetry until his death in 1591.86

86 Ladinsky, Love Poems from God, 299-301.
Mira

Mirabai, usually shortened to Mira, lived in the first half of the sixteenth century in India. Her writings appeal to three religions often at odds with one another: Hinduism, Islam, and Sikhism. Mira grew up in privileged circumstances as princess of Rajasthan. As a young girl, she asked her mother to tell her about the boy she would eventually wed in an arranged marriage. Her mother joked that she was betrothed to the Hindu god Krishna. From that time on, young Mira believed that she was married to the god and thus refused to submit to her husband after her arranged wedding. Her husband died shortly after they wed, and she lived a devoted religious life thereafter. She began to worship at temples reserved for lower castes and infuriated her family by defying social conventions. In her thirties, Mira became a sadhu, an ascetic who wandered throughout the region and slept outdoors. She supported the rights of people in all social castes and also pushed for women to have more agency in the patriarchal society. She spent the end of her life serving the needy. Due to her royal status, she was highly educated, and thus her poems and songs follow the literary traditions of India. Her songs helped to develop and strengthen Indian contemporary art music.87

St. Thomas Aquinas

St. Thomas Aquinas, a significant writer of Catholic theology, was born to a noble family in 1225 in Aquino, Italy. His family sent him to study at the Benedictine

87 Ibid., 240-41.
abbey of Monte Cassino with the hope that he would someday become abbot. He
developed a love for the Bible early in his life and particularly favored the psalms.
When he was seventeen, he joined the Dominican order, a group of monks living in
poverty. His mother ordered his brothers to abduct him from the order until he left his
life as a beggar. Trapped in his family’s castle for two years, he spent his time
memorizing the Bible until his family eventually set him free. He went on to study in
Naples and teach in Paris. His research focused on metaphysics, and his writings help
to explain the connections between faith and science. He believed that all creation
proved the existence of God. When he died in 1274, he left behind writings which
became central to Catholic apologetics and spirituality.88

Tukaram

Born around 1608 in Dehu, India, in the state of Maharashtra, Hindu poet
Tukaram’s writings are the highest-regarded in the Marathi language. His poetry
includes 8000 abhangs, devotional songs which can be equally lighthearted and solemn.
His poetry has provided text for many well-known folk music settings in Maharashtra.
As a member of a lower caste, Tukaram never had a formal education. His poetry
served as a personal journal through which he encountered God. As a teenage orphan,
Tukaram worked to support his family. He married at a young age, but his wife and
children died in famine, causing him to question the meaning of life in solitude. Hindu

88 Ibid., 121-22.
God Krishna appeared to him in dreams and inspired him to write. Upon hearing of these apparitions, Brahmin priests castigated Tukaram, for they believed that gods would only appear to people of higher castes. Due to their lack of acceptance of his writings, he retreated into caves to write in peace. Though he married again and had more children, he often remained distant, ignoring their needs for food and shelter because he had sequestered himself. His love for God consumed him so that he did not think of earthly needs. Luckily, his disciples assisted in supporting his family. In 1649, Tukaram believed that his death was drawing near, so he walked with his disciples toward Bhandara, a favorite cave which contained holy items from Buddhism. After giving each of his friends a kiss goodbye, he continued alone toward the cave, never to be seen again.\(^{89}\)

**St. Teresa of Ávila**

Revered as a Doctor of the Catholic Church for her writings on spirituality, St. Teresa was born in 1515 in Ávila, Spain. She was raised in an affluent family as one of thirteen children. Her ancestors were *conversos*, former Jews who became Catholic to adhere to the strictures of the Spanish Inquisition. To avoid persecution based on their heritage, they moved from Toledo to Ávila, where their money dissipated until they were eventually penniless. At age twenty-one, Teresa entered a convent. After an illness brought her near to death, she learned to quell her fears through meditation and began

\(^{89}\) Ibid., 329-31.
to hear God’s voice. She experienced many mystical states throughout her life, but she developed a deeper relationship with God as she grew older. In 1559, when the Inquisition prohibited women from reading, Teresa asked God to help her to understand divine love since she could no longer read about it. Her writings from that time on reflect a strengthened spirituality. She left behind seven books, 450 letters, and many poems, though it is likely that she wrote much more that was censored in the patriarchal society in which she lived. She died in 1582. A year after her death, her body was disinterred for reburial in Ávila. It is said that her body had remained intact and emitted a smell of perfume. She was then canonized as a saint, and her surviving writings were publicized.90

St. Francis of Assisi

St. Francis of Assisi was born as Francis Bernadone in 1182. He is well known for his love of nature and animals as well as his songs of the sun and moon. Raised in a wealthy household, he became a knight and eventually a Crusader. While on a Crusade in Damascus, Syria, he met Shams, a Persian poet who inspired Rumi’s writings. A vision in Damascus helped St. Francis to realize that the military life did not fulfill his spiritual needs; he left the Crusades and devoted his life to serving the poor and the

90 Ibid., 268-70.
sick. His exuberant joy and love for God evidenced themselves in the way he treated all people as well as animals, for whom he became a patron saint. He died in 1226.\textsuperscript{91}

\textbf{Meister Eckhart}

Meister Eckhart was born in 1260 in Hochheim, Germany. He entered the Dominican order at Erfurt and became a mystic in his monastic life. He lived a life of contemplation but also brought his spirituality outside of the cloister, first as a teacher, then as prior of a convent. He studied and taught in Paris and later became a professor in Cologne. Though accused of heresy, he was never excommunicated from the Catholic Church. After his death in 1328, much of his writing was lost as it was viewed as dangerous. Since the 1980s, when his work was rediscovered, his writings have been celebrated by the Dominican order. Though he has never been canonized as a saint, his thoughtful words have withstood the test of time.\textsuperscript{92}

\textbf{Rabia}

Eighth-century Islamic saint Rabia of Basra was born in present-day Iraq. She is one of the most important writers of the Islamic mystic practice of Sufism. She lived five centuries before Rumi, who found her writings to be quite powerful in his spiritual development. As a young woman enduring famine in Basra, she became homeless and could not locate her family. After being kidnapped, she was forced to work as a

\textsuperscript{91} Ibid., 29-30.

\textsuperscript{92} Ibid., 89-90.
prostitute for decades. In her fifties, she was released from slavery and given her freedom. She allowed her decades of suffering in forced sex work to bring her closer to God. Once she attained freedom, she devoted the rest of her life to contemplation and prayer. A popular story suggests that the prophet Muhammad spoke to Rabia’s father in his sleep and prophesied that she would become a central figure of Islamic spirituality. The prophecy came true, for her poetry is among the most famous in all of Islam.\textsuperscript{93}

Rumi

Jalaludin Rumi was born in present-day Afghanistan in 1207. He was forced to flee Persia as a child due to the invasion of the Mongols under Genghis Khan. His family found a new home in Turkey. His father, a scholar and mystic, worked as sheikh of a dervish college, an Islamic divinity school. After his father’s death, Rumi inherited this position and often taught using his father’s journal. He underwent a spiritual transformation in 1244 when he met Shams of Tabriz. Shams sought to find someone to leave his spiritual legacy, and Rumi filled that role. Shams invited Rumi to consider a spirituality based in life experience rather than in reading literature. Rumi was inspired to write poetry and also to dance in joy, becoming the founder of the whirling dervishes. He believed that Shams wrote through him, so he titled his poetry collection “The Works of Shams of Tabriz.” He died in 1273. Rumi remains well-known

\textsuperscript{93} Ibid., 1-2.
throughout Islamic spirituality, but recently he has gained widespread appreciation in the Western world as well.\textsuperscript{94}

\textsuperscript{94} Ibid., 57-58.
### Appendix E. Catalogue of Jocelyn Hagen’s Choral Works

<table>
<thead>
<tr>
<th>Title:</th>
<th>Across a Border</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition Date:</td>
<td>2012</td>
</tr>
<tr>
<td>Duration:</td>
<td>4:00</td>
</tr>
<tr>
<td>Voicing:</td>
<td>SATB divisi</td>
</tr>
<tr>
<td>Soli:</td>
<td>SA</td>
</tr>
<tr>
<td>Instrumentation:</td>
<td>Oboe or C instrument, piano</td>
</tr>
<tr>
<td>Text:</td>
<td>Patrick Hicks, with quotes by Jawaharlal Nehru, Anton Chekhov</td>
</tr>
<tr>
<td>Notes:</td>
<td>Commissioned by the Augustana Choir, Sioux Falls, SD. Premiered at the Nobel Peace Prize Forum 2012.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title:</th>
<th>Agnus Dei, from <em>amass</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition Date:</td>
<td>2010</td>
</tr>
<tr>
<td>Duration:</td>
<td>6:29</td>
</tr>
<tr>
<td>Voicing:</td>
<td>SATB</td>
</tr>
<tr>
<td>Instrumentation:</td>
<td>piano (reduction from original version)</td>
</tr>
<tr>
<td>Text:</td>
<td>Traditional Roman Catholic Mass</td>
</tr>
<tr>
<td>Notes:</td>
<td>Commissioned by Dr. Matthew Culloton for The Singers. Available as part of <em>missa brevis</em> version of <em>amass</em>.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title:</th>
<th>Agnus Dei, from <em>Ashes of Roses</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition Date:</td>
<td>2010, edited 2018</td>
</tr>
<tr>
<td>Duration:</td>
<td>3:00</td>
</tr>
<tr>
<td>Difficulty:</td>
<td>4</td>
</tr>
<tr>
<td>Voicing:</td>
<td>TBB divisi</td>
</tr>
<tr>
<td>Solo:</td>
<td>B</td>
</tr>
<tr>
<td>Instrumentation:</td>
<td><em>a cappella</em></td>
</tr>
<tr>
<td>Text:</td>
<td>Traditional Roman Catholic Mass, 1 Corinthians 15:51-52</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Jocelyn Hagen Music, distributed by Graphite Publishing</td>
</tr>
<tr>
<td>Notes:</td>
<td>Hagen added “Agnus Dei” to her 2003 Requiem Mass for its 2011 revision. The baritone soloist sings the text from Corinthians.</td>
</tr>
</tbody>
</table>

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96 Ibid.

Title: Already Always
Composition Date: 2013
Duration: 3:00
Difficulty: 3
Voicing: SATB
Instrumentation: piano
Text: Jo Ford
Publisher: Jocelyn Hagen Music, distributed by Graphite Publishing
Notes: commissioned by consortium, in honor of Judson and Sue Reaney

Title: amass
Composition Date: 2011
Duration: 65:00
Difficulty: 5
Voicing: SATB divisi
Soli: STB
Instrumentation: cello solo, cello quartet, guitar, percussion trio
Text: Catholic Mass and poetry from Ladinsky’s *Love Poems from God*
Publisher: Jocelyn Hagen Music, distributed by Graphite Publishing
Notes: commissioned by Dr. Matthew Culloton for The Singers

Title: April and the Sun
Composition Date: 2007
Duration: 2:40
Difficulty: 3
Voicing: SATB
Instrumentation: *a cappella*
Text: Sara Teasdale
Publisher: North Dakota State University Challey School of Music Choral Series, distributed by Graphite Publishing
Notes: Commissioned for the Choirs of Note Choral Festival
Included in PROJECT: ENCORE, which promotes contemporary choral pieces after their initial premieres

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Title: Arrow
Composition Date: 2019
Duration: 3:44
Difficulty: 3
Voicing: TBB
Instrumentation: piano
Text: *Laughing Gas: Poems New and Selected by Ruth Whitman*
Publisher: Jocelyn Hagen Music, distributed by Graphite Publishing
Notes: Commissioned by the Minnesota Music Educators Association and The American Choral Directors Association of Minnesota for the Minnesota All State TB Choir, 2018-19, conducted by Dr. Nicole Lamartine
Designed as a “scavenger hunt” for new music readers\(^1\)

Title: Ashes of Roses
Composition Date: 2003, revised 2011
Duration: 35:00
Voicing: SATB
Soli: S, M-S, B
Instrumentation: orchestra, including soprano saxophone
Text: Traditional Roman Catholic Mass for the Dead,
Elaine Goodale Eastman, 1 Corinthians 15:51-52
Notes: Composed by Hagen for her Capstone project at St. Olaf College
Includes selected texts from standard Requiem, as well as “Ashes of Roses” by Elaine Goodale Eastman. Text from 1 Corinthians appears simultaneously with traditional “Agnus Dei” text\(^2\)

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Title: Ave Maris Stella
Composition Date: 2006
Duration: 4:15
Difficulty: 5
Voicing: SSSAAA
Instrumentation: a cappella
Text: Marian Hymn
Publisher: Graphite Publishing103

Title: Belong
Composition Date: 2016
Duration: 3:44
Difficulty: 3
Voicing: SATB
Instrumentation: piano
Text: Marisha Chamberlain
Publisher: Jocelyn Hagen Music, distributed by Graphite Publishing
Notes: commissioned by Garrett Lathe for the Youth Chorale of Central Minnesota

Poem commissioned for the composition of this piece, with a goal of uniting students from disparate backgrounds into one community104

<table>
<thead>
<tr>
<th>Title: Benedictus, from <em>amass</em></th>
<th>Composition Date: 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration: 3:59</td>
<td>Difficulty: 4</td>
</tr>
<tr>
<td>Voicing: SSAATTBB</td>
<td>Soli: SATB</td>
</tr>
<tr>
<td>Instrumentation: <em>a cappella</em></td>
<td>Text: Traditional Roman Catholic Mass</td>
</tr>
<tr>
<td>Publisher: Jocelyn Hagen Music, distributed by Graphite Publishing</td>
<td>Notes: Commissioned by Dr. Matthew Culloton for The Singers</td>
</tr>
<tr>
<td>Finalist in 2008 Cincinnati Camerata Composition Contest</td>
<td>Conductor’s Choice in the 2009 Sorel Medallion Competition&lt;sup&gt;105&lt;/sup&gt;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title: Controlled Burn</th>
<th>Composition Date: 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration: 6:18</td>
<td>Difficulty: 3</td>
</tr>
<tr>
<td>Voicing: SATB</td>
<td>Instrumentation: full orchestra: 2 flutes, oboe, English horn, 2 clarinets in B♭, bass clarinet, bassoon, 4 horns, 3 trumpets in B♭, 3 trombones, euphonium, tuba, strings</td>
</tr>
<tr>
<td>or chamber orchestra: 2 flutes, 2 clarinets in B♭, bassoon, 2 horns, 2 trumpets in B♭, trombone, 2 percussionists, harp, piano, violin, cello, double bass</td>
<td></td>
</tr>
<tr>
<td>Text: Dessa</td>
<td>Publisher: Graphite Publishing</td>
</tr>
<tr>
<td>Notes: Written in collaboration with hip-hop artist/rapper Dessa</td>
<td>From Graphite’s Collaboration Series</td>
</tr>
<tr>
<td>Commissioned by Minneapolis Public Schools for Viva City 2014&lt;sup&gt;106&lt;/sup&gt;</td>
<td></td>
</tr>
</tbody>
</table>

Title: Crown of Weeds
Composition Date: 2017
Duration: 5:00
Difficulty: 4
Voicing: SATB
Instrumentation: woodwind quintet or piano
Text: Julia Klatt Singer
Publisher: Jocelyn Hagen Music, distributed by Graphite Publishing
Notes: Commissioned by the University of Wisconsin—River Falls
Composed as a companion piece to “Ophelia”
Part of a planned four-movement work\(^\text{107}\)

Title: Deck the Hall (arrangement)
Arrangement Date: 2015
Duration: 2:17
Voicing: SATB
Instrumentation: a cappella
Text: Thomas Oliphant, Welsh Melodies (1862)
Publisher: Jocelyn Hagen Music, distributed by Graphite Publishing
Notes: Commissioned by Ona and Wayne Pinsonneault for the Madison Choral Project, conducted by Dr. Albert Pinsonneault\(^\text{108}\)

Title: Divine Image
Composition Date: 2007
Duration: 3:00
Difficulty: 3
Voicing: SSATB and SA treble choir
Instrumentation: oboe and piano
Text: William Blake
Publisher: Jocelyn Hagen Music, distributed by Graphite Publishing
Notes: Commissioned by Amy and Ted Johnson for their wedding day.
Flexible voicing. Violin may substitute for oboe.\(^\text{109}\)

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Title: Endless
Composition Date: 2013
Duration: 5:16
Difficulty: 4
Voicing: SATB divisi
Instrumentation: two violins and piano
Text: Anonymous, adapted by Jocelyn Hagen
Publisher: Jocelyn Hagen Music, distributed by Graphite Publishing
Notes: Commissioned for the 2013 Connecticut All-State Choir
       Composed in remembrance of tragedy of the 2012 Sandy Hook Elementary School shooting

Title: Flight
Composition Date: 2017
Duration: 13:41
Voicing: SSA
Instrumentation: flute, cello, piano, one percussionist
Text: Janet Windeler Ryan, Julia Klatt Singer
Publisher: Jocelyn Hagen Music
Notes: Commissioned by Phil Hettema for Vox Femina
       Three-movement work:
       I. Sky Song
       II. Come, Spring
       III. This Sky Falls

Title: Forgotten
Composition Date: 2011
Duration: 3:50
Difficulty: 2
Voicing: SSA
Instrumentation: oboe, piano
Text: Sara Teasdale
Publisher: Jocelyn Hagen Music, distributed by Graphite Publishing
Notes: commissioned by Dr. Patricia Cahalan Connors for the St. Catherine University Women’s Choir

Title: From Heaven Above to Earth You Come
Composition Date: 2018
Duration: 6:00
Difficulty: 4
Voicing: SATB
Instrumentation: piano, four percussionists (optional)
Text: Michael Dennis Browne
Publisher: Jocelyn Hagen Music, distributed by Graphite Publishing
Notes: Commissioned by Carthage College for the 2017 Carthage Christmas Festival
Incorporates text and melody from Martin Luther’s Vom Himmel hoch

Title: Gloria, from *amass*
Composition Date: 2007 (wind ensemble edition, 2016)
Duration: 6:27
Difficulty: 5
Voicing: SATB double choir (also available for wind ensemble with harp)
Instrumentation: *a cappella*
Text: Traditional Roman Catholic Mass, adapted by Jocelyn Hagen
Publisher: Jocelyn Hagen Music, distributed by Graphite Publishing
Notes: Commissioned by Dr. Matthew Culloton for The Singers

Title: Hands
Composition Date: 2016
Duration: 4:39
Difficulty: 4
Voicing: SATB
Soli: soprano or alto, tenor or bass
Instrumentation: *a cappella*
Text: none, a vocalise
Publisher: Jocelyn Hagen Music, distributed by Graphite Publishing
Notes: Commissioned by the World Symposium on Choral Music 2017
Premiered by the Swedish Vocal Art Ensemble in Barcelona
Hagen does not specify the neutral syllables in the score; they should be chosen by the conductor.
The work must be memorized in order for the choir to perform the movement indicated in the score.

---

Title: Havaa’s Lullaby
Composition Date: 2017
Duration: 1:39
Difficulty: 2
Voicing: two-part
Instrumentation: a cappella
Text: Suzanne Swanson
Publisher: Graphite Publishing
Notes: Written in collaboration with Timothy Takach as a lullaby for their goddaughter Havaa
From Graphite’s “Collaboration” series
Originally performed by Nation, Hagen and Takach’s vocal band
Two parts are adaptable for duets as well as large choirs

Title: How Do We Know the Light Will Come Back?
Composition Date: 2016
Duration: 5:54
Difficulty: 4
Voicing: SSAA
Instrumentation: piano
Text: Marisha Chamberlain
Publisher: Jocelyn Hagen Music, distributed by Graphite Publishing

---

Title: How to Survive Winter
Composition Date: 2015
Duration: 12:42
Difficulty: 4
Voicing: SSAA
Instrumentation: string quartet (or piano reduction)
Text: Julia Klatt Singer
Publisher: Jocelyn Hagen Music, distributed by Graphite Publishing
Notes: Commissioned by Melinda Imthurn for the Women’s Chorus of Dallas
Four movements:
   I. Let the Leaves Fall
   II. Wrap Your Body in Darkness
   III. Bury Me in White
   IV. Swallow the Sun

Title: Hummingbird
Composition Date: 2017
Duration: 10:00
Difficulty: 5
Voicing: SATB
Soli: S solo
Instrumentation: piano and electronics
Text: Nikia Chaney
Publisher: North Dakota State University Challey School of Music Choral Series, distributed by Graphite Publishing
Notes: Written in collaboration with electronic musician/composer Spearfisher
Commissioned by Dr. Jo Ann Miller for the North Dakota State University Concert Choir

<table>
<thead>
<tr>
<th>Title:</th>
<th>I Lift Up My Eyes (Psalm 121)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition Date:</td>
<td>2004</td>
</tr>
<tr>
<td>Duration:</td>
<td>3:15</td>
</tr>
<tr>
<td>Difficulty:</td>
<td>3</td>
</tr>
<tr>
<td>Voicing:</td>
<td>SSATB</td>
</tr>
<tr>
<td>Instrumentation:</td>
<td>a cappella</td>
</tr>
<tr>
<td>Text:</td>
<td>Psalm 121</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Graphite Publishing</td>
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<tr>
<td>Notes:</td>
<td>Commissioned for the Davis &amp; Elkins Alumni Choir¹²⁰</td>
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<table>
<thead>
<tr>
<th>Title:</th>
<th>I Saw Three Ships (arrangement)</th>
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<tr>
<td>Arrangement Date:</td>
<td>2005</td>
</tr>
<tr>
<td>Duration:</td>
<td>3:00</td>
</tr>
<tr>
<td>Difficulty:</td>
<td>5</td>
</tr>
<tr>
<td>Voicing:</td>
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<tr>
<td>Instrumentation:</td>
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<tr>
<td>Text:</td>
<td>Traditional English Carol</td>
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<tr>
<td>Publisher:</td>
<td>Graphite Publishing</td>
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<tr>
<td>Notes:</td>
<td>Commissioned by Dr. Matthew Culloton for The Singers¹²¹</td>
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<thead>
<tr>
<th>Title:</th>
<th>I Saw Two Clouds at Morning</th>
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<tr>
<td>Composition Date:</td>
<td>2006</td>
</tr>
<tr>
<td>Duration:</td>
<td>3:45</td>
</tr>
<tr>
<td>Difficulty:</td>
<td>4</td>
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<td>Voicing:</td>
<td>SSAATTBB</td>
</tr>
<tr>
<td>Soli:</td>
<td>SA</td>
</tr>
<tr>
<td>Instrumentation:</td>
<td>a cappella</td>
</tr>
<tr>
<td>Text:</td>
<td>John Gardiner Brainard</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Jocelyn Hagen Music, distributed by Graphite Publishing</td>
</tr>
<tr>
<td>Notes:</td>
<td>Included in PROJECT: ENCORE, which promotes contemporary choral pieces after their initial premieres¹²²</td>
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<table>
<thead>
<tr>
<th>Title:</th>
<th>I Started Out Singing</th>
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<tbody>
<tr>
<td>Composition Date:</td>
<td>2010</td>
</tr>
<tr>
<td>Duration:</td>
<td>3:40</td>
</tr>
<tr>
<td>Difficulty:</td>
<td>2</td>
</tr>
<tr>
<td>Voicing:</td>
<td>SSA or SAB</td>
</tr>
<tr>
<td>Instrumentation:</td>
<td>piano</td>
</tr>
<tr>
<td>Text:</td>
<td>Naomi Shihab Nye</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Graphite Publishing</td>
</tr>
<tr>
<td>Notes:</td>
<td>SSA version commissioned for the Robbinsdale, MN, All-District Elementary Choir, conducted by Patti Arntz</td>
</tr>
<tr>
<td></td>
<td>SAB version commissioned by Melanie Brink for the 2019 The American International School of Muscat Festival of Choirs in Muscat, Oman; Project funded by Hagen’s supporters on Patreon(^{123})</td>
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<table>
<thead>
<tr>
<th>Title:</th>
<th>I Will Pray and Sing</th>
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<tbody>
<tr>
<td>Composition Date:</td>
<td>2013</td>
</tr>
<tr>
<td>Duration:</td>
<td>3:34</td>
</tr>
<tr>
<td>Voicing:</td>
<td>SATB</td>
</tr>
<tr>
<td>Solo:</td>
<td>S descant</td>
</tr>
<tr>
<td>Instrumentation:</td>
<td>piano</td>
</tr>
<tr>
<td>Text:</td>
<td>1 Corinthians 14:15, Romans 8:26-27, Ephesians 3:14-19</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Fred Bock Music Publishing, Jubal House</td>
</tr>
<tr>
<td>Notes:</td>
<td>Commissioned by Brehm Seminary(^{124})</td>
</tr>
</tbody>
</table>

---


Title: In the Lavender Stillness of Dawn
Composition Date: 2009
Duration: 3:26
Difficulty: 3
Voicing: SSA
Instrumentation: violin, cello, and piano
Text: Meggan Tavel
Publisher: Jocelyn Hagen Music, distributed by Graphite Publishing
Notes: Commissioned by Dr. Mark Rohwer for the Flower Mound High School Women’s Choir
Text chosen by the choir from options selected by the composer
Poet Meggan Tavel is the cousin of Hagen125

Title: Joy
Composition Date: 2008
Duration: 2:50
Voicing: SSA
Instrumentation: violin, piano
Text: Sara Teasdale
Publisher: Boosey & Hawkes, distributed by Hal Leonard
Notes: Commissioned by the Minnesota Music Educators Association and The American Choral Directors Association of Minnesota for the Minnesota All-State Women’s Choir, 2008126

Title: Joyful, Joyful, We Adore Thee
Composition Date: 2005
Duration: 5:00
Voicing: SSAATTBB
Instrumentation: a cappella
Text: Henry Jackson VanDyke127

Title: Ladies in Green
Composition Date: 2013
Duration: 3:14
Difficulty: 3
Voicing: SSA
Instrumentation: piano
Text: Meredith Sipe
Publisher: Jocelyn Hagen Music, distributed by Graphite Publishing
Notes: Commissioned by Meredith Sipe for Sorelle Cantati of Muskego High School
Poetry written by the commissioning conductor128

Title: Laus Trinitati
Composition Date: 2005
Duration: 3:00
Difficulty: 4
Voicing: SATB divisi
Instrumentation: a cappella
Text: Hildegard von Bingen
Publisher: Boosey & Hawkes, Yale Glee Club New Classics
Notes: Winner of the Yale Glee Club Emerging Composer Competition, 2004129

Title: Let Your Heart Speak Music
Composition Date: 2018
Duration: 3:30
Difficulty: 4
Voicing: SATB divisi
Instrumentation: a cappella
Text: Florence Hynes Willette, from A Handful of Straw
Notes: Project funded by Hagen’s supporters on Patreon130

<table>
<thead>
<tr>
<th>Title: Load Poems Like Guns (from Songs for Muska)</th>
<th>Composition Date: 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration: 4:00</td>
<td>Difficulty: 5</td>
</tr>
<tr>
<td>Voicing: SATB</td>
<td>Instrumentation: doumbek</td>
</tr>
<tr>
<td>Text: Somaia Ramish, trans. Farzana Marie, from Load Poems Like Guns</td>
<td>Publisher: Jocelyn Hagen Music</td>
</tr>
<tr>
<td>Notes: Commissioned by Craig Hella Johnson for Conspirare</td>
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<table>
<thead>
<tr>
<th>Title: Look Out Above</th>
<th>Composition Date: 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration: 3:25</td>
<td>Difficulty: 3</td>
</tr>
<tr>
<td>Voicing: SATB</td>
<td>Soli: improvised call and response solos</td>
</tr>
<tr>
<td>Instrumentation: body percussion, optional movement</td>
<td>Text: Dessa</td>
</tr>
<tr>
<td>Publisher: Graphite Publishing</td>
<td>Notes: Written in collaboration with hip-hop artist/rapper Dessa</td>
</tr>
<tr>
<td>From Graphite’s “Collaboration” series</td>
<td>Commissioned by Dr. Michael McGaghie for the Macalester College Choirs</td>
</tr>
<tr>
<td>Hagen encourages choirs to adapt the work for the skills and needs of their choirs; note values, numbers of repeats, and solos are open to interpretation.</td>
<td></td>
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</tbody>
</table>

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Title: The Lord Is My Shepherd
Composition Date: 2014
Duration: 4:24
Voicing: SATB
Instrumentation: a cappella
Text: Psalm 23
Publisher: Jocelyn Hagen Music
Notes: Commissioned by the First United Church of Elgin, IL.

Title: Love/Light (from This Is How You Love)
Composition Date: 2017
Duration: 3:17
Difficulty: 3
Voicing: SATB double choir
Instrumentation: a cappella
Text: E. E. Cummings and Hafiz (translated by Daniel Ladinsky)
Publisher: Graphite Publishing
Notes: Written in collaboration with Timothy Takach
From Graphite’s “Collaboration” series
Commissioned by the Esoterics, Eric Banks, conductor
Supported in part by a grant from the National Endowment for the Arts
A partner song. Each poem has its own independent choir.

---

Title: Moon Goddess
Composition Date: 2011
Duration: 5:53
Difficulty: 4
Voicing: SSA
Instrumentation: four-hand piano, large frame/buffalo drum, finger cymbals, suspended cymbal
Text: Enheduanna, adapted by Jocelyn Hagen
Publisher: Jocelyn Hagen Music
Notes: Based on a praise hymn to the goddess Inanna.
Text is by the first writer whose works remain today.
Gold-medal winning performance by the Wenzhou Female Choir at the 2016 World Choir Games in Sochi, Russia

Title: needle & thread (from This Is How You Love)
Composition Date: 2017
Duration: 2:09
Difficulty: 4
Voicing: SATB
Instrumentation: a cappella
Text: Amanda Lovelace
Publisher: Graphite Publishing
Notes: From Graphite’s “Collaboration” series
Commissioned by the Esoterics, Eric Banks, conductor
Supported in part by a grant from the National Endowment for the Arts

---

Title: Night of Silence (arrangement)
Arrangement Date: 2014
Duration: 7:40
Voicing: SATB double choir
Solo: B
Instrumentation: a cappella
Text: Daniel Kantor
Publisher: Jocelyn Hagen Music
Notes: Commissioned by Daniel Kantor for The Singers, Dr. Matthew Culloton, conductor

Title: No Rain
Composition Date: 2006
Duration: 5:02
Difficulty: 4
Voicing: SSAATTBB
Soli: SSA
Instrumentation: a cappella
Text: Apache love poem
Publisher: Jocelyn Hagen Music
Notes: Commissioned by the Choral Arts Ensemble of Rochester, MN, Michael Culloton, conductor

Title: Now Our Meeting’s Over (arrangement)
Arrangement Date: 2009
Duration: 3:36
Difficulty: 3
Voicing: SATB
Instrumentation: a cappella
Text: Traditional American Folk Song
Publisher: Santa Barbara Music Publishing, Inc.
Notes: Commissioned by Dr. Matthew Culloton for The Singers

---

Title: Numeri Atque Voces
Composition Date: 2012
Duration: 3:00
Voicing: TTBB and SATB choirs
Instrumentation: a cappella
Text: Cicero
Notes: Supported by The McKnight Foundation Community Outreach

Title: O Come, O Come, Emmanuel (arrangement)
Arrangement Date: 2004
Duration: 5:08
Difficulty: 5
Voicing: SSAATTBB
Soli: SATB
Instrumentation: a cappella
Text: John Mason Neale and Henry Sloane Coffin
Publisher: Graphite Publishing
Notes: Commissioned by Dr. Matthew Culloton for The Singers
Featured on The Singers’ CD, “Shout the Glad Tidings!”

Title: On My Dreams
Composition Date: 2008 (SSAA version, 2017)
Duration: 2:59
Voicing: SATB div. or SSAA div.
Instrumentation: piano, optional trap set
Text: William Butler Yeats
Publisher: Jocelyn Hagen Music
Notes: Commissioned by Valley City High School, Cindy Peterson, conductor
Trap set part improvised

---

<table>
<thead>
<tr>
<th>Title: One Step</th>
<th>Composition Date: 2019</th>
<th>Duration: 3:05</th>
<th>Difficulty: 3</th>
<th>Voicing: SATB</th>
<th>Instrumentation: piano, body percussion</th>
<th>Text: Jocelyn Hagen</th>
<th>Publisher: Graphite Publishing</th>
<th>Notes: Premiered June 2019 in Carnegie Hall¹⁴³</th>
</tr>
</thead>
</table>

|----------------|------------------------|---------------|--------------|--------------|---------------------------------|------------------|--------------------------|-----------------------------------------------|

| Title: A Path to Each Other | Composition Date: 2019 | Duration: 3:27 | Difficulty: 2 | Voicing: three-part round | Instrumentation: *a cappella* | Text: Julia Klatt Singer | Publisher: Graphite Publishing | Notes: Written in collaboration with Timothy Takach | From Graphite’s “Collaboration” series | Audience singing encouraged¹⁴⁵ |
|-----------------------------|------------------------|---------------|--------------|--------------|---------------------------------|------------------|--------------------------|-----------------------------------------------|

Title: Prayer
Composition Date: 2008
Duration: 2:40
Difficulty: 3
Voicing: SA divisi
Instrumentation: violin and piano
Text: St. Francis of Assisi
Publisher: Jocelyn Hagen Music
Notes: Flute may be substituted for violin

Title: Salve Regina
Composition Date: 2008
Duration: 2:45
Difficulty: 4
Voicing: SSA
Instrumentation: a cappella
Text: Anonymous 12th c. Latin chant, adapted by Jocelyn Hagen
Publisher: Jocelyn Hagen Music
Notes: Winner in the 2016 Call for Scores by Calliope’s Call

Title: Sanctus, from amass
Composition Date: 2007
Duration: 6:05
Difficulty: 5
Voicing: SSATBB
Soli: SA
Instrumentation: a cappella
Text: Traditional Roman Catholic Mass
Publisher: Jocelyn Hagen Music
Notes: Commissioned by Dr. Matthew Culloton for The Singers
Finalist in Cincinnati Camerata Composition Contest, 2008

---

Title: See Amid the Winter Snow
Composition Date: 2005
Duration: 4:00
Voicing: SSATBB
Soli: M-S
Instrumentation: cello solo
Text: Edward Caswell, adapted by Jocelyn Hagen
Publisher: Boosey & Hawkes, Sing Noel Choral Series
Notes: winner of the Vocal Essence Welcome Christmas! Contest, 2005

Title: Sofðu unga ástin mín (arrangement)
Arrangement Date: 2015
Duration: 4:04
Difficulty: 4
Voicing: SATB div.
Instrumentation: a cappella
Text: Traditional Icelandic folksong
Publisher: Jocelyn Hagen Music
Notes: commissioned by the North Dakota State University Challey School of Music, Dr. Jo Ann Miller, conductor
IPA included in score

Title: soft blink of amber light
Composition Date: 2014
Duration: 8:36
Voicing: SATB divisi
Instrumentation: flute, clarinet, piano, one percussionist (marimba, cymbals)
Text: Julia Klatt Singer
Publisher: G. Schirmer, distributed by Hal Leonard
Craig Hella Johnson Choral Series
Notes: Commissioned by the Houston Chamber Choir, conducted by Robert Simpson

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<table>
<thead>
<tr>
<th>Title: Someone Will Remember Us</th>
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<tbody>
<tr>
<td>Composition Date: 2006</td>
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</tr>
<tr>
<td>Duration: 4:59</td>
<td></td>
</tr>
<tr>
<td>Difficulty: 4</td>
<td></td>
</tr>
<tr>
<td>Voicing: SSAA</td>
<td></td>
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<tr>
<td>Instrumentation: violin, viola, cello, harp</td>
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<tr>
<td>Text: Sappho, translated by Willis Barnstone, adapted by Jocelyn Hagen</td>
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<tr>
<td>Publisher: Jocelyn Hagen Music</td>
<td></td>
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<tr>
<td>Notes: Commissioned by WomanVoice, conducted by Nancy Grundahl</td>
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<table>
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<th>Title: Someplace</th>
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<tbody>
<tr>
<td>Composition Date: 2015</td>
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<tr>
<td>Duration: 4:28</td>
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<tr>
<td>Voicing: SSAATTBB</td>
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<tr>
<td>Soli: ST</td>
<td></td>
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<tr>
<td>Instrumentation: vocal percussion (beatboxer)</td>
<td></td>
</tr>
<tr>
<td>Text: Chris Koza</td>
<td></td>
</tr>
<tr>
<td>Publisher: Jocelyn Hagen Music</td>
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<tr>
<td>Notes: Commissioned by the University of South Dakota Chamber Singers, conducted by Dr. David Holdhusen Vocal percussion part improvised, not notated</td>
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<table>
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<tr>
<th>Title: Speak the Truth</th>
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<tbody>
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<td>Composition Date: 2013</td>
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<tr>
<td>Duration: 2:04</td>
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<tr>
<td>Difficulty: 2</td>
<td></td>
</tr>
<tr>
<td>Voicing: TB</td>
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<tr>
<td>Instrumentation: piano</td>
<td></td>
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<tr>
<td>Text: Native American Proverbs</td>
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</tr>
<tr>
<td>Publisher: Graphite Publishing</td>
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<tr>
<td>Notes: Commissioned by Graphite Publishing for the 2013-14 Young Men’s Commissioning Consortium</td>
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Title: Swimming Into Winter
Composition Date: 2013
Duration: 16:00
Voicing: SATB
Instrumentation: winds, percussion
Text: D.H. Lawrence, Wallace Stevens, Adelaide Crapsey, Freya Manfred
Notes: Commissioned by a consortium of schools of music
In four movements:
   I. The Enkindled Spring
   II. The House Was Quiet and the World Was Calm
   III. November Night
   IV. Swimming into Winter

Title: Test Pilot
Composition Date: 2014
Duration: 90:00
Voicing: male chorus of five
Solo: S
Instrumentation: string quartet
Notes: Sage Award for “Best Overall Design” in 2015
Collaboration with choreographer Penelope Freeh
Dance opera with four dancers

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156 Ibid.
Title: This Is How You Love
Composition Date: 2017
Duration: 32:34
Difficulty: 4
Voicing: SATB
Instrumentation: a cappella
Text: various poems as well as transcripts from couples’ therapy sessions
Publisher: Graphite Publishing
Notes: Written in collaboration with Timothy Takach. From Graphite’s Collaboration Series. Commissioned by The Esoterics, conducted by Eric Banks. In 13 movements:

I. Vow
   text by Florence Hynes Wilette

II. Disclosure #1
   text from couples therapy session, Dr. Ellyn Bader

III. 3:29 AM
   texts by Julia Klatt Singer and a. r. asher

IV. the love song of empty spaces
   text by Julia Klatt Singer

V. Disclosure #2
   text from couples therapy session, Dr. Ellyn Bader

VI. Hungry (composed by Timothy Takach)
   text by William Reichard

VII. Disclosure #3
   text from couples therapy session, Dr. Ellyn Bader

VIII. Endurance
   text by Jorge Arenas

IX. Disclosure #4 (composed by Timothy Takach)
   text from couples therapy session, Dr. Ellyn Bader

X. needle & thread (composed by Jocelyn Hagen)
   text by Amanda Lovelace

XI. Love/Light
   texts by Hafiz (trans. Daniel Ladinsky) and e. e. cummings

XII. Disclosure #5 (composed by Jocelyn Hagen)
   text from couples therapy session, Dr. Ellyn Bader

XIII. Anniversary
   text by Philip Appleman157

<table>
<thead>
<tr>
<th>Title</th>
<th>To See the Sky</th>
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<tbody>
<tr>
<td>Composition Date</td>
<td>2014</td>
</tr>
<tr>
<td>Duration</td>
<td>5:11</td>
</tr>
<tr>
<td>Difficulty</td>
<td>3</td>
</tr>
<tr>
<td>Voicing</td>
<td>SATB</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>piano</td>
</tr>
<tr>
<td>Text</td>
<td>Sara Teasdale</td>
</tr>
<tr>
<td>Publisher</td>
<td>Graphite Publishing</td>
</tr>
<tr>
<td>Notes</td>
<td>Commissioned by Georgia American Choral Directors Association¹⁵⁸</td>
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<thead>
<tr>
<th>Title</th>
<th>Trees Need Not Walk the Earth</th>
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<tbody>
<tr>
<td>Composition Date</td>
<td>2012</td>
</tr>
<tr>
<td>Duration</td>
<td>5:08</td>
</tr>
<tr>
<td>Difficulty</td>
<td>4</td>
</tr>
<tr>
<td>Voicing</td>
<td>SATB</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>piano, marimba, rainstick</td>
</tr>
<tr>
<td>Text</td>
<td>David Rosenthal, from Anthology of Magazine Verse for 1920</td>
</tr>
<tr>
<td>Publisher</td>
<td>Jocelyn Hagen Music</td>
</tr>
<tr>
<td>Notes</td>
<td>Winner of the Young New Yorkers Chorus 2013 Competition for Young Composers Rainstick part may be played by two players, ideally singers in the back row of the choir.¹⁵⁹</td>
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<table>
<thead>
<tr>
<th>Title:</th>
<th>Veni, Sancte Spiritus</th>
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<tbody>
<tr>
<td>Composition Date:</td>
<td>2005</td>
</tr>
<tr>
<td>Duration:</td>
<td>2:20</td>
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<tr>
<td>Difficulty:</td>
<td>4</td>
</tr>
<tr>
<td>Voicing:</td>
<td>SATB</td>
</tr>
<tr>
<td>Instrumentation:</td>
<td><em>a cappella</em></td>
</tr>
<tr>
<td>Text:</td>
<td>St. Mary Magdelene de Pazzi, from <em>On Revelation and Trials</em></td>
</tr>
<tr>
<td>Publisher:</td>
<td>Jocelyn Hagen Music</td>
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</tbody>
</table>
| Notes:              | Text different from the traditional Pentecost sequence  
|                     | May be revoiced as SSAB, with altos singing the high tenor line. |

<table>
<thead>
<tr>
<th>Title:</th>
<th>Vespertilians</th>
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<tbody>
<tr>
<td>Composition Date:</td>
<td>2013</td>
</tr>
<tr>
<td>Duration:</td>
<td>4:58</td>
</tr>
<tr>
<td>Voicing:</td>
<td>SATB</td>
</tr>
<tr>
<td>Instrumentation:</td>
<td><em>a cappella</em></td>
</tr>
<tr>
<td>Text:</td>
<td>Ovid’s <em>Metamorphoses</em></td>
</tr>
<tr>
<td>Publisher:</td>
<td>G. Schirmer, distributed by Hal Leonard</td>
</tr>
<tr>
<td></td>
<td>Judith Clurman Choral Series</td>
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<tr>
<td>Notes:</td>
<td>Commissioned by Texas Choral Directors Association for the 2013 Convention</td>
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</tbody>
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Title: Vow (from This Is How You Love)
Composition Date: 2017
Duration: 4:21
Difficulty: 4
Voicing: SATB
Instrumentation: a cappella
Text: Florence Hynes Wilette
Publisher: Graphite Publishing
Notes: Written in collaboration with Timothy Takach
From Graphite’s Collaboration Series
Commissioned by The Esoterics, conducted by Eric Banks
The opening movement of This is How You Love

Title: We Are the Stars
Composition Date: 2019
Duration: 4:23
Difficulty: 4
Voicing: SSATTB
Instrumentation: string quartet (piano reduction available)
Text: Joyce Sidman, “Blessing from the Stars” from What the Heart Knows
Publisher: Graphite Publishing
Notes: For the Mendelssohn Choir of Pittsburgh, conducted by Matthew Mehaffey

Title: We Give Thanks
Composition Date: 2017
Duration: 7:21
Difficulty: 3
Voicing: SATB
Instrumentation: orchestra: 2 flutes, 2 oboes, 2 clarinets in B♭, 2 bassoons, 2 horns, 2 trumpets in B♭, trombone, bass trombone, tuba, timpani, glockenspiel, 2 percussionists (1 plays triangle, bass drum; 2 plays chimes, suspended cymbal)
Text: John Stokes, Tracking Project of the Six Nations Indian Museum
Publisher: Jocelyn Hagen Music

Appendix F. Interview of Jocelyn Hagen by Matthew Myers

This interview took place in person on July 1, 2019, at the interviewee’s family cabin near Dent, Minnesota.

MATTHEW MYERS: How did you get your start in music?

JOCELYN HAGEN: My mom was my first piano teacher. It’s a very musical family. Her mom and her two sisters grew up singing in three-part harmony – they’re all close in age, and they’re really close, and they all had daughters about the same age, so then we grew up singing in three-part harmony, just kind of mimicking them. There’s almost always a night when the guitars come out and we just start singing. My mom and I are really the most classically trained of all of our – very connected to just making music not in the concert hall kind of way, just getting together and singing it and doing it for the joy of it.

My cousins: one grew up in Ohio, one grew up in Bismarck, ND. I was in Valley City. We saw each other every summer, though. Our family’s pretty close, so we’d get together. I’m an only child, too, so my cousins became really close.

MM: When did you start playing piano then?

JH: Really early. My mom… Like 3? I was sitting on her lap and I put my hands on her hands… so it was a really organic beginning. My mom is a music educator and also really passionate about teaching young children music, so I benefited from that, because she knew if you get them young… so I don’t remember learning how to read music. It was just something I could always do.

MM: When did you start other instruments and formal singing?

JH: I took some formal voice lessons in fifth/sixth grade. Our neighbor was an excellent singer, and I took lessons from her. I picked up guitar when I was about 14. In band I started on trumpet and then went to French horn and played through freshman year of St. Olaf, but then I didn’t do too much because piano is my primary, and then voice, and then the other stuff.

MM: What was your high school choir experience like? Your first formal composition was for them, correct?
JH: I wrote a piece using an Edgar Allen Poe poem called “Evening Star,” and I can still sit down at the piano and play some little licks on it. It was memorable and really fun. I knew as soon as I did it and got to hear a choir do it, I was like, “I’m hooked. I gotta do it again.” I knew at that point that that was what I really wanted to do, but coming from North Dakota, I didn’t see composition as a real option. “Maybe I’ll be a music teacher and a mom and I’ll write some music and see if I can get some published one day and see whatever that could be.” This whole path that I’ve been on for the last 15 years has been amazing and also a surprise, not only to me but to my family and – it’s been an interesting path.

MM: At what point did you think you wanted to pursue composition as your career?

JH: That’s tough because it’s more about the realization that I didn’t want to be a choir director. Originally I thought that that was what I was going to be because I loved choir and I had a great high school choral experience, but in college I told my parents that I wanted to be a composer and I want to get this degree, and they’re like, “Well, you should also get that music ed degree.” And I didn’t disagree. I thought, “yeah, that’s probably smart. And they’re both bachelor of music degrees, so it took me the full five years at Olaf, and I didn’t take a single elective. It was just a beast of an endeavor, but I did it and as soon as I got to student teaching and I spent the time realizing what that job is – especially at the high school level which is what I thought I wanted – if you do this right there’s no extra time. I’d never be able to write. Because I knew enough about myself that that would make me unhappy, so instead, right after that was done, that high school hired me on as the accompanist, so I worked in that high school. It just became one of the many little odd jobs I did before I was a full-time composer.

MM: What high school was that?

JH: Cooper High School.

MM: Robbinsdale district?

JH: Yeah! I was under Sheryl Brame and we’re good friends to this day.

MM: I used to write some choral music myself and thought I’d do the same, write on the side, but there is no side.

JH: Right! It’s amazing. It’s amazing what it takes and I’m in awe of the high school choir director – and I’m sure the middle school, I mean, it’s a bear of a job, and to do it
well... yeah, so, I didn’t have it in me. I highly respect those who have done that and do it well.

MM: It can be so challenging, carving out time to yourself.

JH: I’m an introvert, so spending that much time in front of – especially with choir, that’s usually a big group of people, so that was severely draining for me. It really just, I would get back and I’d just think, “I’m not doing anything for the rest of the day” because all my energy just went out the door.

MM: But it seems the path worked out!

JH: Yeah, I trusted my gut. I never actually got licensed to teach. I thought I was going to and I just never did.

MM: It seems like you pretty quickly had things take off, so...

JH: I was pretty lucky.

MM: What was it like as an undergraduate composition major? Did you have private lessons at St. Olaf?

JH: Yeah, it started as small group lessons, which I really loved, and often when I teach – like Tim and I are going to teach at Coro Institute later this month in Iowa, and we’re doing it in small groups, because I think you learn so much from the other people, like what they’re going through and they’re trying to do, even when your project is different, you’re still learning from that. So, it starts with small groups and then it goes to individual lessons.

I took a summer before my last year and went to study with David Maslanka out in Montana, and he was an incredible composer, not much of a choral composer but he’s written a lot of music for band that’s really amazing, so that was an interesting experience.

MM: Did you and Tim meet in college?

JH: Actually, no. I knew who he was, because he was two years older than me, and he’s hard to miss. But yeah, we never met until the beginning of my fifth year at Olaf, and Abbie Betinis was having a house-warming party and we were both invited. He walked
in and she’s like, “Oh, Tim! You have to meet Jocelyn!” and that was it. Yeah, it was pretty evident early on. (laughs)

MM: Did you all study composition with the same people?

JH: Mmmhmm, yep, so lot of shared experience there.

MM: Interesting how the paths just sometimes don’t cross.

JH: He was just that much older than me, and he sang in the St. Olaf Choir, and I never did, so we just weren’t in the same…

MM: So, you studied piano, you were studying composition, did you also sing in the choirs?

JH: Yes, I sang with Dr. Bob [Robert Scholz] with Chapel Choir, which turned out to be a really great thing because he also writes music, and he’s like the grandpa – or he was like the grandpa of St. Olaf – out of all the professors there, he was the one who would show up to the most recitals, and just – I really enjoyed him, and I loved singing with the orchestra, because that was what Chapel really got to do. They got to do the big piece with the orchestra in the spring, and I know that that’s partially why I chose to write for choir and orchestra my senior year, with that big Requiem. I think it was because I had been singing these big masterworks with the orchestra and wanted to try that. So yeah, another one of those things that turned out to be the right thing, but it was hard at the time. I had kind of an odd St. Olaf experience.

MM: I know you had transferred for a while…

JH: I did. One of my best friends in the world lived down there and she’s like, why don’t you just come down and we’ll have a semester – and I wasn’t really all that happy at St. Olaf. I felt, I was like, “wow, everyone here is so talented and I don’t fit in.” I tested out of the first level of theory, so I didn’t get to know many of the music majors right away. I was always kind of on the outside that whole time I was there. The only reason why a lot of people ended up knowing me was that I was an accompanist and I played for everybody, but yeah. Yeah, I always felt kind of like an outsider there. And so, yeah, I did transfer out, but that was a good experience for me too. I actually thought for a while that maybe I should be a piano performance major instead, because I was practicing like three hours a day, which I had never done, and I had a really tough but good teacher who pushed me – I’d never been pushed like that before. And so, I was really working my tail off, and I won a competition while I was down there as a pianist.
So I spent some time deliberating that, too – like, maybe this is what I should be doing – especially since I felt like I was, I lost all confidence in my abilities as a singer at St. Olaf because there are so many amazing singers and because I think when it comes down to it, I’m not a great classical singer. I’m a folk singer, I’m a pop – you know, that kind of fits more what my voice is like. It always felt weird to try and sing an aria and to do that. I mean, I tried, but it never felt right.

MM: Were you taking voice lessons there as well? Etc.

JH: Yeah, yeah... I’m from a small town too. There were a couple other really great musicians in my class. But you know, I was always used to being, you know, near the top and then to get there and it was just like, oh my gosh, it was really deflating and, I think it taught me: I work really hard. I think because I felt like I was always behind, I worked really hard, and I think that really served me well later.

MM: And I’m sure you’re still working really hard. You’ve got a few irons on the fire. So, after St. Olaf, you started accompanying, and how did you start getting commissioned projects? How was that early process?

JH: I got really lucky in a couple cool ways. I left St. Olaf with my first commission, because Dr. [Timothy] Mahr of the St. Olaf Band – I don’t think he came to my recital, but I think because it was my distinction project, he had to listen to it at some point, and was impressed, and so he commissioned me right out of the gate for a new band piece, and it was a paying commission, too, which – it was like 500 bucks, but hey – when you’re 22, 23, it was like, yeah, so, I had that commission right away, and that Requiem was also broadcast on the radio, because St. Olaf has that channel, you know – Sing for Joy. It was my friend, actually, who was running that at the time, and he had come to the recital and recorded and said, “This is really great. Can I play it on the radio?” And I was like, “Well, yeah.” And some people heard it, and some of it was up at Hennepin United Methodist Church, the conductor there did parts of it. Not the whole thing, but parts of it. And then one of the members of his choir came up and asked me, “So I’ve got this choir reunion coming up” and he was old, and so his choir director was in like his 90s, “and I’d love to commission a piece in celebration of his work as a choir director.” So that was another just personal commission, like $300 and that was for Psalm 121, which is very St. Olaf. I don’t know if you know that one at all.

MM: That’s actually the first piece I heard of yours.

JH: Oh really? There’s even one chord in there that, I mean, it’s just so St. Olaf, I’m sure it’s also a chord in another piece that I’ve heard that I can’t, I don’t know what it is, and
that just happened, you know. Yeah, so those were my very first pieces, “The Boat That Brings Him Home” for band and that.

MM: What’s the chord that’s so St. Olaf?

JH: It’s at the climax…let me see if I can find it…oh, I suppose I can just go online to see it. “The sun will not blind you by day…” (sings)

MM: I was thinking “nor the moon by night”…

JH: That whole phrase. I think it’s “the sun,” I think that’s it. Yeah.

MM: How long was it before you then entered the U of M?

JH: I took a year in between, which I really appreciated. And also that was a really fun year because I had just met Tim at the end of, actually it was the beginning of my fifth year, and then I took the next year off, and it was just like, we were in the Cities, and I was singing in Magnum Chorum and writing my first couple pieces and little odd jobs and yeah, we just, had a great time that year. And I audited one class at the U of M with Judith Lang Zaimont because I wanted to meet her. Abbie was studying with her and thought she was just great, and I was like, “OK, if I’m gonna consider going to the U of M, I should get to know her and see if I like her,” because I did want to study with a woman. And so, I took that class and I liked her, and so, yeah, I applied to maybe five schools and got two great offers and one of them was Minnesota. At that point I knew that more than anything I wanted to marry Tim, so it was worth it to stay in Minnesota.

MM: But also a teacher you had a connection with, too…

JH: I did, and she was great, so I had her for that first year, and then she retired. And then I had a pretty rough second year. I didn’t really… I’m actually writing a speech right now for a convention this summer just about what it’s like as a woman composer, and my second year of my master’s, the main thing I learned was how to stand up for myself. Yeah, after she left, nobody really took me seriously. Which was so hard, especially after an amazing experience at Olaf, which…

MM: They clearly did take you seriously.

JH: Yeah, by the end I was like, I felt like I had done really well there. You know, because when I went to Arizona, I got a lot of my confidence back, so then I came back and really did it, so yeah, it was just weird. It was a very weird experience in my
master’s degree, which is one of the huge reasons why I never went back. I was like, I was already getting commissioned, and I was like, “I don’t need to do that again.” So then I didn’t want to do it at the U again, because of that experience, and I also didn’t want to leave. My parents had me when they were pretty young. They were 25. And you know, as soon as we got married, I was 26, and I was like, “when are we having kids?” Which we did basically right away.

MM: Do you think that those experiences are part of your championing of female composers now?

JH: Yeah, completely.

MM: Giving them support that you didn’t get at that time.

JH: Yeah, I think a lot of women maybe aren’t as stubborn as I am, because I knew what I wanted, and even though I couldn’t see a lot of me or people like me doing what I wanted to do, I still thought I could do it. I think that not all women think that way. It’s harder when you can’t see a lot of role models that look like you. Something that I’ve realized that’s important to me is that as hard as it is to be...because I am very introverted and I love the writing of the music and the connecting with people and the music, but like all the travel, and all the...that part is hard on me, but I’ve realized that it’s really important that I do it because I need to be visible. I need to be taking speaking engagements even though they scare me. You know, all that stuff.

MM: When you put yourself out there, then they all have that example too.

JH: Exactly.

(break for lunch)

MM: ...and you and Tim have a lot of exploring yet to do.

JH: we’re trying to take more gigs together, which is really fun, but also then it becomes more complicated with the kids. Luckily, we have two pretty active sets of parents that really like having the kids, so between the two of them we’re good. So, like when we went to Oman, we first flew down to Florida where my parents spend the winters to drop them off for a day and then went to Oman and came back and got them.

MM: So, then the kids get a vacation out of it. I’m sure they liked that.
We left off with the U of M. So pretty shortly after that you were involved with The Singers, so can we talk about how all that came to be?

JH: And during… I can’t remember exactly how it all lined up, because I think I sang with both Magnum and The Singers for maybe half a year, which was a lot, way too much. But, yeah, it was when the Dale Warland Singers were ending, and Matt [Culloton] was gonna start this new group, and about half of them were from the Dale Warland Singers, but he needed more. And, Abbie was singing with Dale Warland and knew Matt, and she said, “you gotta come audition.” I actually did not have a formal audition…he just accepted me, partly because I think he knew I was a composer and was intrigued to meet me and do all that, but I got lucky and kind of just squeezed in there. At callbacks, because I had to be there for callbacks, that was officially I think the first time he heard me sing. After we came he’s like, “so we’re recording an album right away” – Shout the Glad Tidings album, he wanted to have that to be able to sell at the first concerts. So, we did one concert and then we did a recording session the next week, and he’s like, “yeah, I could still use a few more carols. You want to write me one? I need it for next week.” And I was like, “yes, I’ll do that.” And so, I did, and I think it’s still one of my best arrangements. It’s “O Come, O Come, Emmanuel,” the first one. And it was really fun because I knew, you know, singing in this group, I was like, “wow, that’s an amazing voice, and that’s an amazing voice,” and so I specifically wrote for those voices. I remember asking the tenor Eric Hopkins, “What’s your money note?” and he’s like “oh, definitely an A,” so I wrote him this big amazing A in one of the sections. It was one of my favorite moments.

MM: So, were you one of the original Singers, then?

JH: Mmhmm.

MM: And were you a composer-in-residence right away?

JH: I don’t know if we called it that right away. I don’t remember when that title thing happened, and it really was always kind of nebulous – are we still composers in residence? I don’t know. You know, because after we all stopped singing with the group… But yeah, I think it’s about ten years that I was in residence with them.

MM: And how long did you sing with them?

JH: maybe six? At a point it became that I couldn’t do all the projects, and for him that’s really important, so that he has the same group the whole year long, which totally
makes sense. So, I kind of had to…and it was after I had my second, after I had Milo. I was done, yeah.

Will you be doing an analysis of the work?

MM: Yes.

JH: Fascinating. When I’m in the process of writing it, I know what I’m doing, but often times – and it’s been a long time – I don’t remember everything. There are some easy ones to recognize, like that “Benedictus” is based on that ostinato. And the “Gloria” is based on the ascending whole step and the triad. You can basically link almost everything I did in that piece back to those two ideas, which is really fun. I think that is why that piece sticks together so well, because the ideas were so basic and I integrated them everywhere.

MM: And in the “Gloria,” the whole step figure makes it feel Mixolydian since you don’t have that leading tone some of the time – so things like that will show up…

JH: [Regarding female conductors,] it keeps getting better, I think. I mean, every once in a while, something gets recognized and I’m like, “gosh, I thought we were farther along than that.”

…and this kind of ties into at St. Olaf too, but I always kind of felt that I had to outwork everybody if I was ever going to get noticed for anything, or if people were ever going to see me differently. I had to be that much better because people weren’t going to naturally look and say, “she’s got it.” I was always part of the background story.

MM: But then you’re here now, and you’re successful, and people do see you.

JH: Yeah! It somehow worked.

MM: So, with The Singers, you’d done some carols, and then amass wasn’t long after it.

JH: I was looking at this residency with The Singers and thinking, I should make the most out of this, and I should write something big that I care about. It also just seemed like all composers write a mass setting at some point. I thought I should try that. So, before I had the idea for what amass was going to be, I started writing the movements. I think it was the “Sanctus” and “Benedictus” that were first, and then the “Gloria.” They weren’t that far apart from each other in timing.
MM: Did you initially conceive of the work *a cappella* then?

JH: yeah, I think so. I think I knew that I didn’t know what it was going to be yet. And then as I was thinking about the next movement I’d write, and then I started looking at the Credo. And I just, I kept reading it, and I thought, “if I set this it’s not going to be real.” And that felt really disingenuous, not who I should be as an artist. So, I was like, “Okay, what do I want to say about this?” And that’s when I got that book, *Love Poems from God*. From that point on, that just completely opened up the... that piece was completely inspired by that book, and I still have it with all the different tags, and they’re all different colors. Pink ones that go up and yellow ones that go on this side and others that go on this side, and it’s just full of them. That book was so meaningful to me. That’s when it really took shape.

MM: Let’s talk about choosing the poems, because I’m sure there were so many more that you could have done. How did you settle on the ones that you chose?

JH: That’s one of my favorite parts of the creative process, completely, the conception of the idea, and the libretto and what the piece means and is going to stand for. It’s my favorite part. It feels like the real creative, meaningful part. I wish I remembered how it all came to be, but I think it probably happened rather quickly. I knew that I loved cello, and I had a great relationship with this new cellist who was also a North Dakotan, Eric Kutz, and I knew I wanted to write for him.

MM: He taught at Luther when I was there.

JH: Oh yeah! So, I wanted to write for him, and I loved cellos, so I just thought I’m going to write what I want then. I think the guitar was a later addition, and the percussion was great fun.

MM: How did you conceive of the cello solo with the cello choir?

JH: Because I had already written the Benedictus... what I imagined... the solo cello represents me and my journey through this whole thing. I think I just really wanted to have that solo line over “Benedictus...” in celli. So, I think that was how I came up with that ensemble. That’s what I really wanted, and that’s how that piece begins, in that prelude with that. It also comes back in the very end.

MM: It gets a little polytonal in that particular moment of the solo line over the celli. Is that part of the struggle?
JH: Yeah. I have some very dear friends that I grew up with that are very religious, and I always really admired that about them. Like, one of my ex-boyfriends is now a Catholic priest, and another one of my good friends just decided recently that she’s going to go to seminary, and I feel like it’s totally the right move for her, like I could have seen that – it’s just been that important to her her whole life that it just makes since that she would finally go do that. And so there were many times growing up when I tried really hard to find faith, to find God, and it was a struggle, always. And I worked in the church when I was in high school as well. So my mom was a church musician as well. So I grew up in the Methodist church and I became an accompanist at the Lutheran church in town, and even taught childhood music for young kids every Sunday morning, and then yeah, St. Olaf. A big part of that too is that you have to take a religion course and you have to take an ethics course, and I think learning a lot about the origins of Christianity just made it all, made me struggle even more.

MM: There’s a pretty dark past, and in some ways, it’s gotten better, but still there’s so much religious conflict.

JH: Yeah, and then I read – the other thing that happened about the same time as Love Poems from God is, I read a book by the Dalai Lama. I read Ethics for the New Millennium. It was a great book. Yeah, I think I quote it in my artist statement, right? That was one of my trickiest things, too, and why my biggest hardline as to why I could never go there is that if I believe this, if I truly believe [the text of the Credo], then I believe these millions of people are completely wrong, and I didn’t believe that was true. So, yeah, it was that, that we all have our own truth, kind of thing, and that we’re all working on the same things and trying to find the right way to be OK in the world with all that happens on this journey of life and – yeah, that poetry and that book made the most sense to me out of anything I’d ever read in class or in the Bible – that was what made sense to me, so that’s what it is.

MM: There’s a history of composers not knowing what to do when they get to the Credo, too. Haydn has one that’s one minute long…all four parts on different texts. [This is a Gloria movement.]

JH: I had no idea, funny. That would be a really interesting paper to read.

MM: So, going into the “Gloria” (we’re kind of out of order). There are moments when certain texts come back. Was it more of a musical reason that those texts came back?...

JH: I think it was more of a musical reason, yeah.
MM: So more about bringing musical ideas back than bringing the text back?

JH: Yeah. It’s also one of the longest movements in the whole thing... I do remember thinking when I was writing the Latin movements of amass that I felt suddenly freer in how I could set text and play with text, especially because at the beginning of my writing, I wrote a lot of art song first, and I was an art song accompanist/collaborative pianist. So, I cared a lot about the poetry and how it was sung and all that, and when it got to the Latin, I didn’t have to worry so much about that, and it was really freeing. I think all those pieces – all the Latin movements of amass – were me playing with the choral sound without such a strong tie to a poetic declamation of the text.

MM: The art song style ties into lyricism of the solo lines you’ve written throughout. It’s pretty clear that you’ve written art song when we get to those movements.

JH: It was really my first love, I would say, is writing art song, because I was also... I mean my first pieces that I wrote were as a songwriter, so it goes back to that, so I just really loved writing art song.

MM: Had you written any art songs with a chamber ensemble before amass?

JH: I think maybe just one – Gwendolyn’s Dream, that’s a really lovely – that’s a great text, a little story. It’s for soprano, clarinet, and cello.

MM: This was the first time writing for voice and a handful of instruments? What was that like? Was that a fun challenge?

JH: Oh, super fun. That’s kind of the best part – maybe not the best part, but one of the great things about this job, is that I never feel bored because every project is different and a new challenge in some kind of a way. I shouldn’t say that, not every project. There are definitely some that are like, “OK, I’ll do that... It’s not as exciting, but I’ll do it.” But, yeah, like this summer I’m writing piano music for the first time really, like a big serious piece, it’s the first time, and it’s band. It’s an exciting summer for that.

MM: You’ll get to explore some new sonorities.

JH: Yeah, things that I don’t get to do all the time.

MM: When you were working with Matt on the piece, did he have any thoughts about the instrumentation or was it, you got to pick what you wanted to?
JH: He let me just do what I wanted to do, which was amazing. It’s also part of the problem with the piece and why it’s not done very often, because it’s a strange ensemble, and it’s not that small. It’s seven?

MM: Five cellos, guitar…

JH: Nine. It’s a pretty hefty budget requirement.

MM: It’s still less than hiring a string orchestra, but…

JH: But I know that’s why Matt never recorded it. It was just too much, with the ensemble, so…

MM: …and it’s not a piece you can just read in one rehearsal and then do the concert.

JH: The Singers lived that music, and that was part of the reason for its great success at the premiere, because they knew the Sanctus, they knew the Benedictus, they knew the Gloria already. They just knew it so well so that you could really just tell. Other performances of those movements, they just don’t have the same understanding of the music – and maybe it’s also because they’d also been singing not just those pieces but they’d been singing my music for so long. Yeah, they understood how to sing my stuff well. I think it’s a good thing that most of the time it takes… it may look easy on the page, but it can take a while to feel. I’m used to hearing that from choirs. Just like, “we didn’t get it at first, so we had to work really hard and then we really loved it.” I get that comment a lot, and I think that’s a really high compliment, actually, because it means that I push you just far enough that I made you try something beyond what you thought, and then you ended up enjoying it anyway.

MM: But it never comes off as hard for the sake of being hard.

JH: Thank you! There’s nothing worse than that…

MM: That’s a lot of stuff that’s out there, like most things written for professional ensembles and such, feel like that. But “soft blink of amber light” was written for a professional ensemble, right? It doesn’t sound like it was designed to be hard and that the point was to push them. The point is communicating the story of the text…or at least that’s how it comes off to me.

JH: Good, I’m glad that’s how it comes off. Because I was in that choir for so long, too, is that I knew what was hard and what wasn’t worth it and what was worth it. I think it’s
really – Tim and I know this, too, because of Graphite – we’ll get times when people that are professors of composition submit choral music to us and we’ll go through it and we’re like, this is terrible. This is not – you can tell when they’re not singers and they’ve never sung in a choir and are trying to write for choir. Because I know that about choral music, it always makes me a little worried when I’m writing for orchestra or when I’m writing for band, because I don’t want people to come out saying, “Well, she’s obviously not a band person or a string player.” So, I feel like I work really hard at making things idiomatic because I don’t ever want anyone to walk away saying that about me.

MM: I remember reading somewhere that when you were teaching at St. Kate’s that that was a great way to experiment with – as you were teaching orchestration, you were learning it more yourself.

JH: Mm-hmm. It’s so true that you don’t really really know something until you’ve had to teach it, so I felt that I finally understood a bunch of stuff once I’d been forced to teach it.

MM: So that happened before you wrote amass, right?

JH: Maybe?

MM: At some point around that part of your life.

JH: Yeah. I mean, I was able to ask Eric Kutz a lot of things. So, I would write things for – he kept telling me to go higher. I would write him things and, no, I can go higher. Really? Okay? So that’s why at the end, he’s just way up there on that high, high note – if he can do it, I’m gonna do it. And apparently that opening and prelude is really challenging. He said it’s actually kind of scary to begin a concert with that, which I totally get.

MM: That’s yeah, cellos don’t normally get that much attention, so yeah. So, how did you propose the project to Matt Culloton? You had already written those separate movements; had he already seen them?

JH: Yeah, he we had performed the “Sanctus,” “Benedictus,” and “Gloria,” so I think already he was really interested in what this was going to be. I took him out for coffee, and it was at, there’s a Starbucks/Bruegger’s Bagels, or maybe it’s a Caribou, but it’s right close to Augsburg, and anyway I took him there, and I still remember sitting there and being nervous about it. I had the libretto typed up, and I had the instrumentation
and at that point I also knew “this one is for tenor and cello, this one is for blah-blah-blah,” and I knew exactly how it was going to be structured. Everything was figured out, and I’d also already contacted the publisher of the book and knew that I needed $500 to set the texts to music. And so, that was my pitch. I was like, “Would you pay for the setting of the texts?” And he said, “yeah.” And so, amass was a free piece, but I really wanted to write it, and I wanted to write it for them, and I was really passionate about it.

MM: Were you singing in the choir at this point, or was it after?

JH: I think it was after. Not anymore. Or maybe I was doing an odd project here or there. Sometimes I would get the call, like “I have this alto doing the season but she can’t do this one concert; can you come in and do this one?” I did that, I think, once or twice.

MM: Did you end up singing any of the pieces from amass yourself?

JH: The “Gloria,” I think. Maybe the “Sanctus” and the “Benedictus”? I don’t remember.

MM: But you weren’t in the premiere.

JH: No.

MM: That would probably feel weird to me, something that major.

JH: No, I needed to be out and hearing it and experiencing it.

MM: So then once you had the project approved and you knew what direction you wanted it to go, how long did it take then?

JH: I don’t remember...because, so this was my passion project, which still happens for me where I have these other gigs that are paying me money and this passion project that I just kind of squeeze in when I can, so I don’t remember. All I remember is that the little tenor duet with the cello was last. I left it until the very end because it involved the least amount of people, and I did finish it a week and a half before it premiered. So, I was right up against the gun, because yeah, that’s way closer than I like to be. I don’t like putting performers or conductors in a tough spot, because I’ve been on the receiving end of that. I know what that’s like.

MM: And it takes a while to get it into the voice. Even if you can read beautifully...
JH: The performance will be so much better if everyone has it for just enough time.

MM: Did you initially conceive of it as soprano, tenor, bass, and no mezzo?

JH: Yeah, I don’t know why.

MM: I had extrapolated a reason.

JH: What’s the reason?

MM: That your voice was the cello…

JH: Oh, and I’m an alto!

MM: Yeah!

JH: You know, maybe I was thinking…haha, no, I don’t know. That’s amazing!

MM: It’s fun to make up these things from the outside looking in, and…

JH: Well, and it’s also really hard to say, especially this far removed from it because of time… there are lots of decisions that get made in the moment that I honestly don’t understand my reasoning for always, but I know that that’s the right call. I can’t reason my way into or out of them, it’s just the gut saying, that’s right. So funny, I love that reason though…I think I just really didn’t want four. I wanted three.

MM: Well, three is a really holy number, too…

JH: Yeah, there’s that.

MM: As you were reading the poems, could you hear specific voice types or even a specific person singing it, or were there any that you weren’t sure which person to give it to?

JH: No, I knew. I knew it was a dramatic tenor part, and that it was a pretty lyric soprano that I wanted, and Linh was perfect for it, Linh Kauffman. I actually think I was thinking of her husband Gary [Ruschman] possibly for the tenor, but he was singing with Cantus at the time, so he wouldn’t have been able to do that gig, and then I knew that the baritone needed to have more of that folk singer – that could do either.
So, yeah, although I’ve heard “In My Soul” now done by many different types of voices, and I think it works across the board there.

MM: And when you were writing the solo movements, did you know who was going to be singing them at that point?

JH: Maybe? I don’t know. I did think it was really neat that it was Dan Dressen who ended up being the tenor soloist, because he was the chair of the music department when I was at Olaf. He had kind of – when I was going to do the big Requiem my senior year for my distinction project, he tried to talk me out of it. He said, “this is a really big project that involves a lot of people. Do you want to do something smaller?” And I was like, “no.” Then the fact that, you know, less than ten years later, he’s one of the soloists on my piece, that was just like – it felt really neat.

MM: And were the soloists from the premiere in The Singers?

JH: Nn-mm.

MM: So, they were hired out. Maybe before we go into looking at the piece, we can go with what’s happened since. How do you feel that writing something of this scope – did that change your approach to what you were able to compose after that?

JH: Yeah, yeah. I mean it felt like an arrival in a lot of ways, like, “wow, I just did something really big. I did it and I could do that again.” It was also really the first time I had put my personal feelings about something that’s really personal and intimate of myself and what I believe out for the world to see and to judge. That was hard. When I realized, “I’m not just writing this for me. All these people are going to consume it and think about it and know that part of me.” I think that’s just part of being an artist, that being able to kind of open yourself up and just share all that, and that helps other people know themselves.

MM: Yeah, vulnerability encourages vulnerability, I think.

JH: Yeah, so it, yeah. Because it had such a great response in that way, it was really encouraging. “That’s okay, you can do that again. Because even if people don’t agree with you, they respect what you just did,” and I still have a bunch of notes that people sent me after that premiere. I think that of all the pieces I’ve ever done, that was the one where I received the most emails and cards and things. After the fact, people were still thinking about it and wrote me and sent it to me. I’ve had a number of other big pieces since then, but I think that one is the one that just touched a lot of people.
MM: We’ve talked about the instrumentation being difficult to hire out, but have there been significant performances aside from The Singers?

JH: Yeah, but not many. So, in 2014 it was done at Lincoln Center with Musica Sacra and Kent Tritle, and that was lovely. It was partially funded by the Sorel Organization. Yeah, that was quite an experience to do. Surreal. And then yeah, just recently it was done at Florida State this last spring, and I was not able to go, but since my parents lived in Florida, they drove up to Tallahassee to go see it. And this fall it’s being done at the University of Michigan—Ann Arbor and Eugene Rogers, who was at the premiere, because he was teaching at Macalester at the time. I had forgotten that. I had forgotten that that was when he was there and that he came to that performance, but it was very memorable to him, obviously. And so, he’s recording it for me. I’m so thrilled. I’m just, I feel like I’ve been waiting for almost ten years for this recording to happen.

MM: And that makes a big difference for more people doing it, if they have… I mean, once something’s on Spotify…

JH: Right. Yeah, it’s funny because like, it was still early on in my career. I was 31, it was 2011, and I was starting to get known, but people didn’t really know who I was yet, especially on the national scale. I was getting some clout regionally, in Minnesota, but yeah, so I think that when this recording comes out and once this dissertation comes out, people will be like, “oh, wow, and she wrote this in 2011?” And it does feel, yeah, it’s interesting. Now that I’m almost 40, I look back and I’m like, for 31, that seems like a pretty big thing to have done. Like, I don’t know.

MM: Actually, the way I see it from academia’s side, is that you let a piece have a little time to ruminate before you write about it, so there have been other big, exciting projects, but I think going back to something from a few years back gives us a little more perspective maybe.

JH: Yeah, and because it has endured and has had a really interesting life since its premiere because not only did it…those are the big full performances of the work, but it has been excerpted many times and some of the excerpted movements have won little awards here and there, too. And then for Ryan Fisher in Memphis, Tennessee, is it University of Memphis, Tennessee? They did…cause I always, because those movements are, the traditional Latin movements are a cappella, I always considered there to be a missa brevis version of this that just had never really been done, and partly because “Where all are welcome” had the bells posed this weird problem, because those bells are a really specific set of bells and not everyone – and they also made the piece
quite hard because of the way they ring. They had to practice with them... But making then a piano version of that to include in there – Oh, actually before that was “Facets” of amass, and have you seen that work too? I should get you a copy of that. That was commissioned also by the Sorel Organization to be paired with the Brahms [Requiem] four-hand piano version [in English], and together they make this evening called “Night of Solace.” And, so that is – oh gosh, what four movements are they? It’s “Where All Are Welcome,” “In My Soul,” and “Everything.” – and how does it start? [“Use the Geometry.”] So they commissioned that, so I had these new great piano versions of “Where All are Welcome,” and I also then just quickly made – it’s the “Agnus Dei” as well, because that has the ensemble – so eventually, I finally got to where I wanted it. You can do a missa brevis version with this piano version that has piano and cello. It has the opening prelude with the cello solo and just piano underneath, and then you do the “Kyrie” and the “Gloria,” and “Where All Are Welcome” is stuck in as the Credo with the piano, and the “Sanctus,” “Benedictus,” and then the “Agnus Dei” is what ends it with the piano and the cello. I think it was really important to be able to do that so that it can live and more people can do it.

MM: I saw a band version of “Gloria.”

JH: Yeah, that too.

MM: So, are there any other edits like that, any other transcriptions that you’ve done?

JH: Yes, so the “Gloria,” I made my own “Gloria” on its own, and then I was recently commissioned a year or two ago – the Hymn to St. Theresa is the “Sanctus” and the “Benedictus” together with a new ending.

MM: And that’s also for band?

JH: It’s for band. So, yeah, amass has been like this – all these other little versions of it that you could talk about too if you want to.

MM: Especially as a conductor’s guide to the work, there might people who would want to do excerpts and that kind of thing. To know that that’s OK.

JH: Yes! It’s great. Exactly.

MM: They shouldn’t feel that it’s an all or nothing kind of a thing.
JH: Yeah, yep. So hopefully that continues to get more performances like that. But yeah, I think the whole thing when it’s done as it was originally intended is really special. I was sad to miss the Florida State performance. That was the first one of it I’d missed, and it looks like I might have to miss the one in Michigan, too. It’s just sad.

MM: I’m sure they can Skype you in in the process and such.

JH: Yeah, I might be there for the rehearsals and the recording but just not the performance. Because that’s a lot of times to come in, you know, three times.

MM: Yeah, and Ann Arbor isn’t the easiest place to get to either. So, since then, what would you say are your biggest projects?

JH: *Slippery Fish* was an amazing piece, because I was dealing with vertigo and balance issues, and also I’d had two kids at that point, and Tim was still touring. I was really unhappy, I was dealing with, I think, a depression for the – It was just a tough time in my life. I started playing piano again, and I released that EP “Mashup” and I did *Slippery Fish*, and there are parts of that – like the beginning of *Slippery Fish* for the dancers, it’s uneven, which is how I felt, and it was the first time I used aleatoricism in a piece. So, it’s the only piece that survives in manuscript form. Everything else I put in; I engrave it. But this, I started to engrave it, and it felt wrong. So, yeah, for soprano, viola… and so much of it has to do with, “When this happens, then you start this.” I mean, it’s really tiny little cells of ideas and how it’s all organized. You know and it’s 20-some minutes long, but it’s only seven pages of this. I had never composed anything like this before. I remember in school looking at pieces that kind of do this kind of stuff and going, “I don’t think I’ll ever write like that,” and then, here I did.

MM: And it’s very neat… anyone would be able to read it, so – and that’s often why we engrave things, right? Just so it’s legible. But they know exactly when and how to do things.

JH: This is one of my favorite parts, right here: it’s a viola solo, and it’s a choose-your-own-adventure, you know, all these different lines: you just choose which one to do when, and it’s really fast. I remember the violist I had doing it was kinda going (sings tempo) and then when I got it to this new violist, Sam [Bergman], who’s a dear friend and plays in Minn Orch, (sings faster), I was like “holy shit,” and to think that his brain is moving that fast to be able to go back and forth – because it was different every night – and just amazed me. I was like, “huh?” This piece broke up exactly how I was creating and led to my second McKnight [Fellowship]. I think I got the first McKnight because – oh no, I hadn’t written *amass* when I got the first McKnight. So, I had this and *amass*,

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and I think that’s what gave me the second McKnight award. But then, you know, I got this great review for this piece, “completely original in all respects,” which is like, “God, you can’t pay people to write that kind of stuff about you.” And Penny and I were like “What are we doing next?” And then it was Test Pilot, and that was also a big deal, and so much fun, and just the logistics of producing your own opera…and then we went on tour with it, so that was also huge. So that’s, I’m really proud of Test Pilot. And then, This Is How You Love is another really important piece, and that’s with Tim. We actually had to write that fairly quickly. We wrote it here [at Jocelyn’s parents’ lake cabin]. We were living here at the cabin while our house was being built. Um, and yeah, that was a great process. But yeah, we kept thinking that that commission wasn’t going to come through because he didn’t have the money, and then all of the sudden he’s like, “I got the money! The NEA grant came through, so we’re on.” And we were like (gasps), we scheduled all this other work because we didn’t think it was going to come through, and we had to write it quite fast, but I love that piece too.

MM: So that was on my list of things to ask you. What is it like co-composing something? It seems like the creative process is so in your head and getting it onto paper and, I don’t know.

JH: Well, learning how to collaborate with Penny first really helped me figure out how to do that with Tim. And see, Tim with his background in Cantus, that’s all about collaboration there, so he collaborates really well naturally. And, as a couple we also collaborate really well, just in being parents and being husband and wife, but yeah—and also running Graphite together, since we’ve been doing that for a while. I think we more worried than we needed to be about the piece. There were definitely some arguments. I took out one of his notes, and he got really mad. “It’s the third of the chord!” “I know, but it doesn’t work with what I’m doing.” Every time we – for the premiere, we told that story. It’s a long story, but it’s pretty funny. We couldn’t talk to each other for like a day. (laughs) There’s just a lot of give and take, because I think sometimes...there’s been interesting studies on collaboration, and where the sweet spot is, and I think they did it with musical theatre, actually. When it was these teams together, there’s someone that you have been collaborating with for a while, but you bring in some new blood, and that’s when the amazing stuff happens. If you keep repeating that same group, it…it’s not the same as the first time that all of those people have been together. Some of them could have been together, but not all of them. It was a really fascinating study that I read. I think Tim might remember what it was from, but I don’t remember. He does an entire talk on collaboration – he did it at National ACDA, I think, when it was in Minneapolis. So yeah, he’s really into it. So he wanted to do it, also, a lot longer before I did. I was kind of like, “Sure,” you know. Because there are some – we just don’t agree on everything musically. We agree on a lot musically, but
there are some, you know... Yeah, it’s hard holding your ground when you know, “OK, I know this is what I need,” or “this is what is going to make the piece be what I need it to be and what I think is better” but then also you’ve got to have dinner later. So, it was good, and I think we’re going to do it again. We have some texts picked out for a Christmas oratorio, and it’s more about the parents, more about Mary and Joseph, which I think is also interesting to try.

MM: Is that a commission or a passion project?

JH: We’ll probably turn it into a commission somehow. Well, yeah, I guess, passion. Because when you’re organizing a consortium, or... that’s a lot of work. So yeah, then the other two huge projects that just were done this spring are The Notebooks of Leonardo da Vinci and Songs for Muska. So, both of those just premiered in the same weekend. And backing up from that, so it was, it was just awful. All of it has to be done, all of the video has to be done, all the parts have to be done, and then you’ve gotta do a Ted Talk, and then there’s National ACDA where you have to exhibit... It was the worst, it was so hard. After those premieres... and then I had to tour da Vinci for a couple of weeks after it premiered... I didn’t write any music for six weeks. I’ve never taken that much time off, and I watched the entire series of “Sex and the City,” and I never binge watch anything. I was done. My well was completely dry, and I feel like I’m just starting to get that back. So, it was a really big year.

MM: I think it can be good to have a chance to recharge after some big things, too.

JH: I was like, “I’m gonna take it easy this summer, I’m not going to take on a lot,” and then of course in the last month I just accepted two new commissions, but when it’s something really special it’s so hard to say no. (Sighs) But summer, with this place here and the kids out of school, it’s – yeah.

MM: It’s good to be wanted though!

JH: Yeah, terrible problems! First world problems.

MM: On the collaboration end, I’ve also looked at your pieces with Dessa. What was that process like? Different than composing with someone you live with, of course...

JH: It was fun! The first couple of times that Dessa and I met together, we were like, “how do we do this?” Because she had worked with producers and things like that before, but I had never... and I was used to receiving like a text and just setting a text, but she really wanted to be part of all the music workings of the piece, which was great.
She came up with that – you know “Controlled Burn” a little bit? (sings the groove) I was like, “oh yeah, that’s cool, I can use that!” Yeah, I really cared about – and especially that piece, that commission, it was also hard because that was originally a Stephen Paulus commission. (pauses) When he had the stroke, Tim and I both got calls the next week for commissions that he was supposed to do. Which was like, “Oh, it was great that we’d been asked” but it was like, “crap, (nearly inaudible) he just died.” She had already met Stephen Paulus actually, too, they had had one meeting together. But yeah, I had already been a fan of hers too, I knew her music, and she’s just really smart, she cares a lot, so that was fun, and so then I wanted to do it again, and I just arranged two more of her pieces off her earlier albums for women’s choir. So, yeah, I love that she’s on the Graphite roster. Well, yeah, we’ve got a rapper on our roster, it’s great.

MM: “Look Out Above” got a lot of attention at ACDA, that high school choir was one of the best groups there.

JH: They did a great job with it too… What did you think about the fact that he turned around with them?

MM: I was like, “is he supposed to do that?” And then later when I looked at the score, I realized that it says to do it… At first, I was like, “Oh, I would never sing with my choir…but maybe I should!” That was the process that went in my head.

JH: Yeah, the whole piece, everything about it, I wanted it to be “What are you not used to seeing choirs do?” And I wanted to break as many rules as I could, and that one seemed like a big one, and yeah, a lot of conductors are like, “I can’t do it.” And I’m like, “I understand; I think you should.” Because especially with what the text means, and when you’re singing it with a bunch of young people, and it’s like this is the next generation. These are the voices, these are the people we need to…you know, because they’re going to take over. Right? So, what are we… We need to show them that we’re behind them, that we are with them, and that we believe that they can do it. So, turning around and singing with them is showing that.

MM: Yeah… and maybe it’s less of a risk because he’s very young.

JH: Mm, maybe. I’m just curious. I like to ask conductors that question because I’ve gotten so much pushback on it. So, it’s just fun to ask.

MM: I had pushback for like three seconds, and then I thought it was cool.

JH: Well, then, that pushed you just far enough. I’m a little uncomfortable but, OK.
MM: I wouldn’t even say uncomfortable, just surprised… and that adds to the effectiveness.

JH: And that’s part of my job as an artist. I need to – at least this is my own philosophy and my own feeling about what I’m doing – is that it has to push you into uncomfortable places. It’s how we grow. You know, there are a lot of composers writing lovely choral music that is lovely… it reinforces what we already know, and it’s…it doesn’t go to an ugly place ever, it doesn’t go to an “I’m scared” place ever, it just is like, and I think we need more of the stuff that pushes, and um…

MM: I think on the flipside, there’s a lot of midcentury, 20th-century stuff, that all it does is push, and it doesn’t really feel like art anymore some of the time. So, I think it’s nice to be able to push but still have expression always present.

JH. Yeah, it’s that knowing how much to push.

MM: I think the balance is there, and clearly you’re aware of the balance, so that’s good. I had just a couple other bio things before we take a peek at the piece. I wanted to talk about Graphite for a bit, and how you guys got the idea – at the point that Graphite, that I was aware of Graphite, self-publishing didn’t seem like a big thing yet.

JH: Well, what’s funny is that the original idea was really different. We thought we’d get everybody together, all the composers we knew – because that was part of it, that we knew all these composers who were doing great things, but they weren’t able to get everything published because a lot of it was too hard, or they just wanted to get more exposure. So, we originally thought we’d make a big book of anthems that you could have the license to photocopy. And just, no one was really interested. And I understand now, why. But then we thought, “why don’t we just sell PDFs online?” And at that time, no one was doing it, and when we told composers about it, they thought we were crazy. A lot of them did. That’s why we only got 1 or 2 pieces of Abbie [Betinis]’s right away; she didn’t think it was a good idea. We didn’t get Eric Barnum right away, even though he was one of the guys that was in on it – on the original discussions. Yeah, just a lot of people were like, no. We did it anyway. The site was launched in 2006, and we did it all ourselves. Tim did all the website design, all the design of the scores and everything, and I did all the engraving and the composer relationships, and I also did the first couple exhibits at Chorus America and…was it National ACDA? And NATS right away.
MM: So, was the idea kind of to give composers the license to write how they want and not have to worry about getting picked up?

JH: Well, so, the issue with having difficult music – because Tim was writing for Cantus, Abbie and I were writing for The Singers, this was not stuff that was going to be big sellers. So, we thought, it still is quality music and should be available. And a way to make it make sense is to not have the overhead attached to it, so that when it sells, it’s kind of like a Print on Demand way of thinking about, it’s just that it needs to be available and we also wanted to give the highest royalty that we had ever seen. We wanted to be a company for composers by composers. So, we started off with 50% back to the composer – and then a few years ago we went down to 40% when we changed the prices of everything. We also were a dollar per copy at the beginning. So, we also kind of got it on all ends – we made it as cheap as possible, and the payback to the composer as high as possible – which is really what helped it grow, and a lot of people respected what we were doing. But it also meant that we didn’t make any money off of Graphite – we still don’t really make any money off of it, because anything that we profit on, we pour back in. We’re still in that stage of where the company is. So, you know.

MM: At least my perspective is that you’re at least gaining more attention for yourselves by having it, though.

JH: That’s true, too, yeah.

MM: Even if the company isn’t making money, it still is helping represent everybody.

JH: Yeah, and we cared about that, yeah. Because it was hard to break in. It’s hard to break in in general to any kind of—so, it was one of our ways that we thought we’d try. And it was a slow growth, really slow. But we just kept at it, we were just tenacious with – let’s keep going and put more things up. Every year we saw improvement. We saw more money back and our royalties were bigger, so it was just like, it’s working, we just gotta keep going. It’s kind of our retirement plan in a way.

MM: From a conductor’s perspective, it’s just so much easier to disseminate information to your choir when you’ve written the markings in. So if you print – so if you license 50 copies but print one, mark it up, and then copy that…

JH: Exactly.
MM: Then the choir knows what to do, you don’t waste so much rehearsal time trying to communicate simple things like a breath mark.

JH: Right, yep, yep.

MM: I think it’s headed more in that direction.

JH: And really what we think eventually is that it’s going to be all licensed directly to tablets, right, isn’t that kind of the next stage that someday? And what’ll be great is that we’ll be all set up, like it won’t be a hard transition for us at all. And then the new model probably will be that you download those copies and it’ll be for a set amount of time, so once that concert is over, it’s not sitting in your library anymore.

MM: I think David Lang’s is like that.

JH: Yeah, when it’s a rental, yep, mm-hmm. So that’s basically what I think, where we’re headed.

MM: And if we’re all reading off of tablets for almost everything, then the printouts are – yeah. You can get all the historic music on a tablet really easily too.

JH: Yeah, yeah, I think we’re heading there.

MM: Should we take a quick look through the piece? Pop through movements and such? So, we talked a little bit about the first movement, and that the cello represents you, but would you say that the different sections represent different thoughts or moods?

JH: Yeah, I think that’s fair. I mean, I wanted it to be dramatic and have a lot of emotion behind it, and cellos are very good at that.

MM: I know this references “Blessed be the Lord.” Was the next section referencing anything, or just a change of pace?

JH: I don’t think so.

MM: One thing that I want to make sure is that I’m not like extrapolating my own ideas onto this –

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JH: But also, that’s part of the fun part for me. Especially because of what I said earlier – because I don’t always know, I just do what feels right at the time, and sometimes I also just forget what I was doing.

MM: To me, the change of pace is very effective there…and right there, you really feel that E♭ (mm. 40). so that does represent the faith struggle?

JH: Tension, yeah.

MM: I was wondering, too, so we’re in G for the quartet. Benedictus is F#. Is that for tuning purposes?

JH: Oh, yeah. Because of the open strings of the cello. One of the things I remember… so it starts in this octave – (sings “Benedictus”) – then it goes in that octave (points), and then that octave then at the very end. Does it go in the one in the middle? I can’t remember. But that also was representing trying it (faith) out. What if I do it this way? What if I try it this way, or this way? Moving the octave displacement.

MM: I like that.

JH: That I know was on purpose.

MM: So, the “Benedictus” was written first, and that was in F# always?

JH: Yeah.

MM: So that’s a really good tuning choral key, but the strings would be mad.

JH: Yeah, and on the piano, it feels really good too. That piece came out really quickly. It was like a week. Some of my best pieces come out really fast like that, and “Benedictus” is one of them. Trivia, I guess.

MM: I definitely get that, it feels good on the fingers and great on the voice. But I see in G Major this final chord would tune really nicely with that low C.

JH: I think that’s also representative of the idea of being open (to faith through open strings).
MM: OK, yeah, I like that. [flips to Movement II] And then, I was interested – having
the tenor solo, with cello, and all – lots of things in the same range. I didn’t know if that
was indicative of anything or if it was just –

JH: I think that was just, yeah.

MM: Then still the solo is representing you. Why are you so fast compared to
everybody else?

JH: I don’t know, I think it represents just busy thinking about it, busy turning it over –
just, I don’t know. It’s another one of those things where it kind of becomes the ostinato,
just like in the “Benedictus.”

MM: So that continues for a good while. One thing that I think is really fun in your cello
writing is all the changing from pizz. to arco and the various different articulations. Are
they also trying things out?

JH: I just like the sounds.

MM: I like the sounds too.

JH: I love that about the cello. It has a great pizz. sound and also the range is just so big,
so there’s just a lot you can play with.

MM: So. all those contrasts all over – yeah, it’s really neat. I remember the first time I
listened to this, I was like, “oh, this tenor solo is hard.” So, you conceived it as dramatic
from the start?

JH: Yes, yeah, I did.

MM: Going all the way up to those B♭s, yeah, that seems like “desire.”

JH: Mm-hmm.

MM: Then, your “busy” starts to dissipate a little bit – a ritard. isn’t needed.

JH: Yes!

MM: Anything else on this one?
JH: No, I just really loved writing songs with a chamber ensemble, which is something that I didn’t get to do very often. Just had a lot of fun with it.

MM: In some ways I do feel that the quartet feels a little pianistic at times, which –

JH: Makes sense –

MM: So, it really is an art song in that way. So, you conceive of it more as an art song than an aria.

JH: Yeah, yes.

MM: I think that’s significant.

JH: Really?

MM: The oratorio genre is generally arias and choruses. This piece maybe is songs and choruses,

JH: Yeah, that’s different. Huh. Never thought about it that way. But yeah, from my background of art song. That has just been my love. It’s interesting. I never liked to accompany arias because of the dang orchestral reductions on the piano.

MM: They feel terrible.

JH: And I have small hands, and so many of them are in octaves all the time and I just hated them. I had to spend so much time looking at them and figuring out, what am I really going to play here? Because I can’t play it all.

MM: The reductions just don’t translate that well.

JH: And there’s something more intimate about art song. You know, I think it’s just like the petite version of all those things. The intimacy of the small poem and the small… there’s just something about that that I really liked.

MM: A conversation between just two things. I guess in a lot of these pieces it feels like the cello quartet is just one voice, so it feels like a conversation of three instead of – yeah, instead of six.

JH: That makes sense. Mm-hm.
MM: I had some questions in here (Movement III). So, on the Kyries, with the spacing, does that represent anything?

JH: No, it was just an effect I really wanted to try out. Yeah. (starts pulsing on the /e/ vowel). I just had it in my head and really wanted to try it.

MM: It feels like, like the breath of a soul or something.

JH: Yeah, yeah.

MM: So, the first sopranos carry over (m. 1 to 2), is that just a musical effect?

JH: Yeah, I love electronic music and pop music, and that works its way into my musical ideas a lot. It seems very much like an electronic effect – that sound.

MM: I can see that – just like a blip for this measure and then it keeps going. Then, this “have mercy on us“ – we have some pretty tough intervallic content, so I feel like this piece, you have to have a pretty strong choir to find that F♯ (measure 3). But I think that definitely draws in – I feel that that gets resolved in the more consonant dissonances of the perfect fourths. So, you have a perfect fourth and then a tritone and then it goes down a perfect fourth, so it’s like this idea resolves itself there.

JH: Yeah. It makes sense. I can’t remember what I was thinking, but I do think a lot about balance – because I think balance is such a key to so many things in life – and that with melodic lines, when you think about counterpoint and when things leap, they kind of have to fit in to make it feel like it’s not out of balance. The same thing is what I think in those kinds of moments. If you do something that’s a large, bold choice compositionally, you have to counter it. Yeah.

MM: I would say that’s probably true here too [end of opening Kyrie section], because you’ve got this eleison chord – so that’s pretty crunchy, and then it balances out with unison tenors and basses – so the lyricism in this section definitely gets brought out because it was preceded by something a lot more –


MM: Then we’ve got similar things coming back. So, this one was written later – so had you found the poems before you set “Kyrie” and “Agnus Dei”? 
JH: Yeah, uh-huh. Yep.

MM: Then, so the sliding up at the end. Do you feel that the music has resolved in a way here? In a sense, I feel that all the motives have led downward.

JH: Oh, interesting.

MM: And then we’ve got tritones going up, then it ends with a more consonant interval.

JH: Yeah, I don’t know. It feels like it’s still just the beginning of a journey. We’re not there yet. We haven’t figured anything out yet, maybe.

MM: So, there’s not really an arrival because something has to ascend still.

JH: Mm-hmm. That’s a good way to say that.

MM: Is it weird having all these theoretical—

JH: No, it’s great! It’s super fun. It’s really wonderful to have someone know your work kind of as intimately as you do. It’s kind of weird and wonderful at the same time.

MM: I’ve purposely tried not to analyze it too much yet, because that’s my process for the next several months.

JH: I’ll be very interested then once you have it done.

MM: I definitely see some things that I just can’t ignore – like we’ve got these tritones going up when you had it go down before.

JH: oh yeah.

MM: Then, OK, the way that you write for the marimba I think is just so fun [Movement IV]. Is a lot of this mostly just to feel a groove?

JH: I just realized it’s kind of like the “e – e – e” coming back (m. 3 vs. “eleison”). This is the other movement in “Facets,” by the way – “Use the Geometry.” It translates really well into the piano.

MM: Yeah, I can see that for sure. Then, mixed meter is really just to accommodate the important words of the text?
JH: I think so.

MM: I remember reading in Michael Culloton’s document about how you sometimes tried to avoid the metric lines of the downbeat?

JH: Oh, yeah.

MM: I feel like when it’s in mixed meter, it kind of takes away the need to avoid it.

JH: Yes, yes.

MM: This gives you the freedom to set the text how –

JH: Yeah.

MM: The entrance of solo cello here (m. 22) – is that taking over the solo from the voice?

JH: Yeah, I wanted some instrumental music before the “Gloria” – to the reflect on the text of what was just said.

MM: Is there any significance to the shift in key here? So, we had four flats going to two sharps – so I was imposing the tritone that has appeared already.

JH: That’s quite possible, yeah…

MM: So, it was mostly just where you wanted to go?

JH: Yeah, well isn’t it… what’s the key of the “Gloria?”…I knew that since the “Gloria” was already written, I think I had to get there harmonically somehow, and so maybe it’s just – maybe that’s why the ending of that piece kind of takes a while, because I had to figure out how to get there tonally. Yeah.

MM: Yeah, so it gives you some time to unpack the key. It definitely makes sense going into it *attacca* from here. Anyone would be able to figure out those pitches, so that works.

JH: Good.

MM: Then the return of the cello again, is that just reflecting more on the text here?
MM: When I was looking at the text [of the “Gloria], when it says adapted, does that just mean bringing things back?

JH: Maybe I changed a word…did I change a word here or there, or did I not?

MM: I don’t think that you did…

JH: Interesting. At some point I must have…

MM: But things do come back out of order.

JH: I’m sure I wouldn’t have added that unless I felt like I needed to. But I don’t remember making that decision.

MM: But it’s not like there was a word that made you go like, “Oh, I can’t say that…”

JH: No, I don’t think so, no I really don’t remember.

MM: Another thing with the Credos, Schubert left out specific lines…things he didn’t believe, he just wouldn’t set. I think that’s important.

JH: Gosh, that would be a really interesting paper, how different composers treat the Credo.

MM: It’s going to come up, I’m sure, in mine… Then, we talked about the triad as well as the ascending whole step. That comes through pretty clearly here as it unfolds. Here’s where it gets that kind of Mixolydian-ish feel to me. Do you feel that you intentionally found modality?

JH: I think that my ear goes there naturally. I don’t tend to – if I’m not trying to do something harmonically, my tendency is to lean to a modal harmony, so yeah, that doesn’t surprise me that that’s where this points at.

MM: Do you have any jazz background, or is it mostly pop and folk?

JH: No, yeah.
MM: Were they all sliding together (m. 68) intentionally? Did you find that The Singers were able to do that without a lot of coaching?

JH: I don’t remember.

MM: It’s not something that sticks out as stressful then.

JH: No.

MM: Then, this shows up a lot, where you put 3 against 2. Is that also the struggle, or is that a sonority you like?

JH: I think I tend to do that a lot. 2 against 3. I wouldn’t say that I feel that as a tension because I do it quite a bit.

MM: So that’s important then, that this doesn’t portray any tension.

JH: No, yeah, mm-hmm.

MM: It’s interesting, too, because I feel that choirs often interpret quarter-note triplets as accents whereas a lot of times they’re written to be smooth.

JH: Yes. And a lot of times too, there’s like the real way a triplet should be measured and sometimes – Matt Culloton talks about this too – sometimes you want that uneven triplet, and it’s much harder to notate, and people go, “huh?” But so often choirs perform it that way anyway. You know what I mean?

MM: Pretty much every choir I’ve ever been in sings them like that.

JH: Yeah, exactly. Yep, and sometimes it’s like, “oh, that is what I want.”

MM: I call those musical theatre triplets.

JH: Yeah. (laughs)

MM: Almost universally in musical theatre they’ll be sung that way… but here they should feel static, smooth, and unaccented?

JH: Right, yep.
MM: In the conductor’s guide portion, this could be important since they’ll want to accent... Just for conductors’ sake, can these all be even divisi? (m. 99)

JH: Yeah.

MM: Just balance it as it works for your choir?

JH: Yeah, I try not to get too picky about that.

MM: Do you feel here like the choir could breathe between the statements of “Gloria?” (m. 107)

JH: I think he does. I think Matt does that (sings: “Gloria,” breath, “Gloria”). Is that how it is in the recording?

MM: Yeah, sometimes there are just things just like, Jake Runestad doesn’t want you ever to add a breath.

JH: oh my.

MM: If you’re allowed to breathe there will be an eighth rest there. So that kind of stuff doesn’t bother you too much?

JH: Yeah, I understand that sometimes a conductor does need to do something that’s the best for the choir, but that does add... that should probably have a little breath mark in it or something. I don’t think it’s a full eighth. So, it’d probably be a sixteenth break at the end of there.

MM: I think that most choirs would just do it. I think that they’d naturally just...

JH: That’s a good thing to add and say that I do agree with that interpretation. It has the buoyancy that is one of the markings earlier in it.

MM: Then also, right before this – when I look at the score, I see just a teeny little lift (m. 106 to 107) – or should it just go (sings “Glo”) – straight through.

JH: That one I think, yeah, because of this line needing to really pop up there, that one has to do that (no breath).
MM: So, here’s an example of the displaced downbeat thing – is that intentionally to build some momentum? (mm. 116-18)

JH: Yeah, uh-huh.

MM: When they’re going down to the hum (mm. 126-127), should that be a gradual change or should we feel the choir change?

JH: I don’t have a huge opinion about it. I like a little bit of transition, I think, but you know, with those kinds of things, because I don’t have a huge opinion about it, I like to leave up to conductor interpretation. I think it’s important for every conductor to have their own interpretation. It’s their own performance. That’s one thing I love about what I do is that it does get reinterpreted, and it’s flexible.

MM: There are things that you’re really specific about and then there are some that if it doesn’t say it, it’s a sign that it’s not something that would make you feel finicky.

JH: Yep, that’s it, exactly… I did revoice this chord – I had a different one in the premiere at the ending.

MM: Same notes and different voicing, or…

JH: I might have just revoiced it. I just remember not being satisfied, so I redid it.

MM: It gives us a sense that something more is coming.

JH: It’s also really open. You see all that – I guess it’s because I took out… I made each individual choir have their own openness even though the notes are – yeah.

MM: Initially, were each of the choirs a little more dissonant on their own?

JH: I think I had more high notes, a spectrum of sound up there, and I took some of that out. It was one of the things that got edited.

MM: I think the voicing in this state would have a lot of good overtone stuff going on. [Next movement] I think this is one of the most interesting texts. I kind of feel like 5/4 makes you feel like you’re unsettled in a way – so when we’re “inventing truths,” is that part of the process? That it’s not rhythmically settled.

JH: Maybe? I also just like 5.
MM: Lots of fun going on in that cello part. So, this is the last one?

JH: Yeah, so it was written in a hurry, probably like two days, a week and a half before.

MM: Well, it’s good. (Laughs)

JH: It’s amazing. You don’t always need… You can’t count on it but sometimes it works out that way.

MM: Sometimes having a deadline creates creativity too.

JH: Yeah.

MM: Some of the most dramatic stuff is in that tenor line here, like in the whole piece. That wolf cry really feels like he’s crying, so.

JH: Yeah.

MM: Then, “transition to non-tremolo”…and then we’ve got the bells. We haven’t talked about the bells yet [in “Certainty”].

JH: Yep, uh-huh.

MM: Where did this idea come from? I know…we don’t want bells that represent a specific faith tradition.

JH: Yep.

MM: So how did you come up with making the bells the way that you did?

JH: I saw them in a performance. These exact bells. I don’t remember what the performance it was – and he had a bunch more of them. He had, like, an entire wall of these oxygen-tank bells, and it was a really cool piece. I was just like, “that’s the bell sound I want.” I don’t remember when… but I knew the percussionists, and so I was like, “hey, where did you get those bells? What are they?” And he’s like, “oh yeah.” I don’t think he made them, but someone he knew made them, and he owns them. And when I do this piece, I travel with them.
MM: So, if someone purchases the score, then your website asks who’s performing it and when… would that be part of the process? Do you follow up and say, “So, about these bells…”

JH: If *amass* sells in a number of quantities, I definitely say, “okay, yeah I want to know about this performance.” And yeah, Kevin Fenton decided against using the oxygen tank bells, so I don’t know what he used.

MM: If someone were to perform it with bells that were from a church tradition, do you feel like that would change the work to you?

JH: Yeah, that would kind of make me upset. I think there are probably other solutions besides the oxygen tank bells, but I don’t know what they are right now.

MM: I feel like handbells and tone chimes feel pretty Lutheran…what about like tubular bells from the orchestra?

JH: Yeah, still too Western. I think also it’s, back to the base of what the piece is, you have to create what you want to believe. That’s where… I feel like if it were any other kind of bell that was created specifically…

MM: What if it were like Indonesian gamelan, and it’s secular…

JH: See that’s too referential. But if you were to combine, say if you were to make your own, like how you make your own synthesizer – build your own bell sound using a number of different kinds of bells together so that they morphed into something that is nonrepresentational, that would be OK. Yeah. So, you’d have to be really creative, but I think it’s doable if you don’t want to get the oxygen tank bells, or you can’t, or whatever.

MM: Or you could just use the oxygen tank bells…so that works.

JH: Another thing to say is that the pitches don’t really matter to me in terms of the bells. The bells can be doing whatever they want to, pitch-wise. They just happen to be what was closest in those bells that we chose, I believe. But it doesn’t have to be – oh, it’s not an F♯ bell, it doesn’t work – it’s more about…

MM: The color?

JH: Yes, than the actual pitch.
MM: And the choir should tune to the cello?

JH: Exactly. This is a hard piece. “Certainty” is, I think, the hardest in the whole thing.

MM: Yeah, I think the way that they resonate – on the bells – I’ve sung with a lot of crotales, that’s also really hard. I just feel really out of tune all the time.

JH: Yep, mm-hmm.

MM: Is the choir here more accompanimental, or do they represent something?

JH: I think it’s just accompanimental, yeah.

MM: So, it feels like an art song, but instead of piano or cello quintet, the choir provides that?

JH: Yeah. Oh, I know what I was thinking about – so I think what I wanted to prove with the double choir thing – first that it came off of the “Gloria,” with the clashing of ideas, so this is an ascending whole step, this is a descending half step. So, putting those two things, it just sounds like a mess.

MM: And tough to tune, and then you add the bells…

JH: Right! This one is supposed to make everyone uncomfortable.

MM: And so, it doesn’t sound certain. Yeah.

JH: Or, this is what happens when everybody is certain. Is that the reality – where’s the truth in that?

MM: I just realized that I missed a really important question. How did you decide the order and where these poems went?

JH: It’s a story, it’s like a libretto, crafting a song cycle. There’s a journey there.

MM: I feel like these pieces here, like four in a row, that’s similar in length to what a Credo might be like.
JH: Exactly. Yeah, if I had to pick the one movement, I’d say it’s “Where All Are Welcome,” but this is definitely that area, right. Yep, and then it starts to feel like I’m becoming more certain and content and comfortable in what I believe?

MM: Do you view things in sets, like if you were to divide up the work into—

JH: No, probably I’d say it’s more of a journey.

MM: So, I naturally put that little bracket there [with four movements where the Credo would be], but maybe I should not do that.

JH: Yeah, I don’t do that, but that doesn’t mean it’s not true or that it didn’t really kind of happen. I think it’s, yeah, I think this is gearing up for what you’re thinking about, what’s the hard part, and this is the hard part, figuring it out, and this is acceptance. Kind of the stages of grief.

MM: I should have asked that way sooner. Did you have any poems in mind that fit in a different spot? Were you shuffling around?

JH: Yeah, I’m sure I had – because there were so many that I tabbed that I loved. And I cut them out, on little pieces of paper – and I seriously do just kind of move them around.

MM: …until it fits in a way that seems right?

JH: Mm-hmm.

MM: But it wasn’t – was it agonizing trying to decide where things went?

JH: No, I loved that part. Yeah.

MM: That’s a significant part of the process, I’m sure. [Back to “Certainty”] Is there a reason for no basses, or just the sound you were going for?

JH: Yeah, I think realizing that it’s pretty bass heavy because of all the cellos in a lot of the stuff, I was just trying to counteract that, balance that.

MM: This is probably my favorite [“Where All Are Welcome”], so you think of this as kind of the center point?
JH: Yeah.

MM: Was this in the “Facets”? 

JH: Yeah, so it has a nice piano part, because it’s bells. It’s very – it feels very new, like a different version of it. The choir parts are basically the same but with a different element in the piano. It’s different.

MM: I don’t know if I had questions on this one --- but here, if they’re emulating the bells, are they emulating these bells? [m. 17]

JH: I think just bells in general.

MM: Are they emulating bells that represent a non-tradition?

JH: I think it’s just more about the technicality of the sound, with it being struck, and the resonance after.

MM: So, with some decay.

JH: Yeah, I don’t think I was thinking about which kind.

MM: Then, divisi here [m. 14], is it just whatever is going to balance in the choir?

JH: Yeah. It’s high, the baritone part is high.

MM: If I were to have, let’s say, like three groups of tenors, and third tenors sang bass I – that wouldn’t be bothersome?

JH: No, that wouldn’t bother me.

MM: Sometimes, like if there’s four soprano parts and one alto part, we want the alto line prominent, but this is so homophonic that—

JH: Yeah.

MM: Then, the gongs. [“So Precious”]

JH: Oh, yeah.
MM: Had you heard them in water in another performance?

JH: It’s a technique; I remember hearing about it at St. Olaf, and it was used in a band piece. But this is the first time – and the percussionists told me so – that they’d ever played water gongs as part of a groove before, so that felt really different, and that was one of my favorite things in the whole piece – that water gong with the bending of the tom. This whole piece is based on the piece of flexibility and not being rigid in your belief, so, you know, that’s why – just being flexible on that string and on the pitch of the drum, flexible on the pitch of the gong. Everything is, you think it’s supposed to be one way but no – what about this way? Kind of idea... and I was really listening to a lot of Robyn – you know her?

MM: Yeah, she’s one of my favorites.

JH: “Include Me Out” – definitely in here a bit.

MM: So, on the flexibility idea, the baritone solo you also hear as more of a flexible singer in that folksy style. So, you said you heard a specific voice type to go with the structure, too?

JH: This is more of a pop-song-ish type song, too, because of the groove, because of the way it’s – how I wrote it, like the power chords at the end.

MM: We really start getting a lot of people performing now on the instrumental side, which is fun. More experiments of sounds with pizz. and arco and such. I like all the variety there. And then, you switch things out here [m. 50]. Is that still a large gong with water?

JH: No, no water.

MM: So this is me again making my own interpretation [“Sanctus”] – so upper voices feel like “holy, holy” would be up high. Is that intentional?

JH: Probably. I think Hannah had one of those solos too.

MM: And we get an alto solo – so we get to start off that way...and then I’m playing with divisi in my head again [m. 20] – so whatever balances works?

JH: Yep.
MM: Then we get the rhythmic...I was interested in “Bubbling” (tempo at m. 34). Is that just a way to — as a conductor, having a word like that is really great for how we would inform our gesture, to get the sound the composer wants.

JH: Yeah, interesting!

MM: Because that could have said “Allegro moderato.”

JH: Right, but no, where’s the fun there?

MM: But I wouldn’t conduct like that (bubbles), so, yeah.

JH: I’m not sure if that was my word or Matt’s. Because there were several times when he would have written something in his score, and I stole it then for when I put the edits in the score. Some of those markings might be from him, but I can’t remember which ones.

MM: Either way it got the sound you wanted, so.

JH: Yes, yes it did... He also thinks that “Sanctus” is one of the hardest movements. “Certainty” and “Sanctus.”

MM: Yeah, I think that it’s hard when it goes from dissonance into unison. That takes a choir that really knows what they’re doing. Certainly, The Singers is a choir that knows what they’re doing, but they still know when it’s hard.

JH: Had to work at it.

MM: Then, this “excelsis” chord I think is really a standout spot, too. Was it just a sonority you were going for? [m. 107]

JH: Yeah.

MM: And of course, everyone’s high on the word “highest.” So, was this the very first piece that you wrote?

JH: I can’t remember if it was the “Sanctus” or the “Benedictus” that came first.

MM: But they came together?
JH: They basically came together. I think it might have actually been the “Sanctus” that came first.

MM: So you started that with the upper voices, and here [“Benedictus”], the lower voices. Just to give people a turn and provide variety?

JH: Balance.

MM: I think it works. It certainly does that… You made the note here that these could be small soli [m. 31], that works too?

JH: Yes.

MM: Then I noted that the “Osanna” stuff doesn’t come back – so they stand alone pretty well.

JH: Yes.

MM: Then guitar comes in [“The Hope”]. What’s interesting is that I think of guitarists not generally going off of notated music a whole lot. Are they playing exactly what’s written?

JH: Oh yeah. Jeffrey Van, who’s a composer you should know —

MM: Yeah —

JH: Yeah, so I worked with him on the guitar part. I always do. It’s one of those things – I play guitar, but I’m not a great guitarist, and I didn’t ever learn classical guitar, so I just played pop songs. So yeah. I’m pretty sure I came to him with a rough draft and we edited it, so yeah. I’ve had several pieces with guitar that I’ve worked with him on, and this is one of them…

MM: I like the feeling of unison against everything else going on. Is that in a sense the traditions coming together? Seeking common ground? I’m reading into every unison.

JH: I think, in general, unison is really underrated. I think it’s really powerful, especially like beginning composers – it’s like, they don’t ever see unison as even an option. It’s a great option. I don’t know what it is, but you don’t see a whole lot of unison, especially in works of this kind of level, and I think that’s unfortunate. I think unison is great.
MM: Especially solo voices.

JH: And all in the same octave, and... I think that was it. I wanted them to—where do we agree? And for those three voices, it’s a pretty narrow range. So, yeah, you’re right—I did think of it that way, but I had to think about it.

MM: Then I was just checking, so the guitarist plays exactly what’s there. [“In My Soul”]

JH: It was actually really hard to get Jeffrey Van to play this way. Because it’s like a folk song or pop song, and he had a tough time feeling it.

MM: Did he play on the...

JH: Yeah.

MM: And then again, that folksy feel from the baritone. And then the “Agnus Dei,” again...

JH: Oh, so there’s the octave that is not used in the first movement!! It goes the middle C octave, then the one above, then the low one. I knew there was something there, but I couldn’t remember what it was... A lot of people want to do this one too slowly. When we performed this one with VocalEssence, and I was on the piano, and Philip [Brunelle] kept wanting to reign me in and I was like, “no, but the tempo is up here.” [Starts singing the ostinato] It’s basically in 1.

MM: If you were going to conduct 168, your arm’s going to fall off, so yeah...got to feel that. A lot of your ostinatos just keep grooving.

JH: Yeah.

MM: I also think it would be way easier to sing faster, too.

JH: Yeah, uh huh – and then it gets very Lutheran. [sings the ostinato] That next section, where it gets very contrapuntal, it’s very “Praise to the Lord…” [Christiansen]

MM: Was that intentionally referential?
JH: Maybe? Yeah, I don’t know, I always really loved that. I thought it was really exciting, and I hadn’t written anything like that in this piece yet, so it felt good to go there physically.

MM: Got a little more of that metric displacement stuff here, which is fun... [m. 102] OK, I think most of my questions then remain in just the final movement, because I’ve never heard the final movement.

JH: Oh gosh, because I don’t have a recording of it.

MM: So, all of these forces coming together, clearly what that stands for with all of the ideas...and then the different texts of the soloists, but to me this seems like the hardest thing in the work because there’s so much to put together. Do you feel like – “Certainty” and “Sanctus,” Matt said were harder?

JH: Maybe he would put this on there – that’s a good question for Matt, actually. It would be good to ask him that. This also – the reason why we don’t have a great recording – is because it changed so much.

MM: What are some of the changes? Are they significant chunks that were different?

JH: They felt significant enough to me that I don’t put that old recording out there for the general public. There was also a big thing that got cut. I had wanted to do like a groove in the middle with the percussion, and I wrote something, and it didn’t sound right, so it ended up straight being cut. And it didn’t need it anyway, so it was the right decision to cut it, so I remember it really slowed down the process because I wanted to try to make that work and it just didn’t work in the end. That was near the end, I don’t remember exactly when.

MM: Early on, did you conceive of putting these texts together and imposing them over each other?

JH: Mm-hmm.

MM: Was that the whole work leading toward things coming together?

JH: Yeah.

MM: Here they are singing the same notes again...“Same God,” same notes... It’s also in that same range as previously, too.
JH: Ah, the ending. Originally thought it was going to end with a solo cello, just like it begins with the solo cello, and I remember this moment, because there have only been a few moments in which what I’ve been writing moves me to tears. And that was one of them, because I wrote that last note – and I’m going to cry talking about it – so I’m at the piano, and you know, just filling it in, and I’m like, oh my gosh – so you might feel like you are out on a limb, and you’re lost, and you don’t know what you think or what you believe, but I think you have all these people here who are supporting you on that journey. And so, I immediately called my mom after I wrote that.

MM: So, you’re not alone.

JH: You’re not alone. No matter what you decide to believe or which direction you decide to go, if people love you, they will support you. That’s what that means.

MM: I think too, that maybe everyone should be alone in this process of trying to figure things out instead of blindly doing what they’ve been exposed to the most.

JH: Yeah, right.

MM: So maybe everyone needs to feel alone to have more empathy.

JH: And to get to that deeper level of understanding.

MM: Yeah. Well, cool. Well, thank you for looking through this whole score with me.

JH: Of course. It’s been a joy.

MM: Just a couple of little wrap up questions. What are your pieces that are selling the most?

JH: Yeah, I can tell you which ones have been a surprise to. Like, “On My Dreams” was a real surprise. When I wrote that, I wasn’t sure what I thought about it and if people would connect with it, and that piece does really well. It’s a good level – it’s good for high school, it’s been done by a quite a few honors choruses or festival choruses, but also colleges have done it too. “Benedictus” has always been a pretty popular one from here. It’s hard because I don’t know – I think some of my published pieces through the big publishers do pretty well, but it’s hard to tell just by the number of score sales. I can’t tell who’s doing them and how often, because I don’t know about it. “Belong” is done quite often, but my biggest seller is “I Started Out Singing” for three-part treble
voices. And my women’s choir music – “Moon Goddess” does really well; “To See the Sky” does really well – do you know that one?

MM: Mm-hmm. Are there any pieces you wish were selling, like specifically this one I really like, and I want people to do it? I would hope you like all of them.

JH: Yeah, they’re all like little different children, you know. But that’s – so I have Ashes, which I’m hoping that more people will do now. I just did a rearrangement of it for organ and flexible chamber ensemble – so it’s not just with orchestra. I do wish “Gloria” were done more often because I really love it. I think it’s one of my most well-constructed pieces, and it’s really powerful. It’s just really hard and that’s why not many people do it, and the fact that it’s double choir. This is – do you know “Sofðu”?

MM: Oh, the Icelandic one?

JH: I like that one a lot, that one does pretty well. “How to Survive Winter” – this is a really nice piece for women’s choir and string quartet. It’s had a few great performances, but not a lot. Yeah, well, and then I’m hoping that this does really well, too, eventually. Yeah, “Hands” is also one of my biggest sellers, too. Do you know that one?

MM: Yeah. So “Someplace” hasn’t been selling as much?

JH: No.

MM: I feel like everyone would want to do it and graduation and such.

JH: Yeah, and it’s – because it has the beatboxing in it too – yeah, that doesn’t sell very well. It’s kind of hard, so I get it...

MM: Oh, we never talked about North Dakota State – is that residency, are you still with them, or—

JH: I took this last year off because my schedule was too crazy with da Vinci.

MM: How regularly were you going over to Fargo?

JH: At first it was more regularly and then now, and then it kept on going, which was good. You know, I started that job when Tim retired from Cantus, so it was a good time for me to work more since he was going to be home more, and that was a steady
paycheck whereas almost everything else is, yeah. They also hired a comp person, adjunct, so I think they knew they weren’t going to be able to keep me forever.

MM: That’s good that they have someone then. I think this is my last question. Who would you say your compositional influences are?

JH: Um, I do, I listen to a lot of singer/songwriters and pop music, and I think you can really hear that in my music. And I love art song, and I played a lot of it, you know so – and I grew up, I’d say my early loves were Samuel Barber and Copland and Benjamin Britten. But I also love Debussy and Ravel and Fauré. But you know when I wrote my Requiem, I was really listening to the Mozart Requiem. I think that was my favorite Requiem to listen to. I love Judd Greenstein, he’s a fabulous composer, he’s about my age. And yeah, Caroline Shaw has a great new album out of string quartets, it’s called Orange.

MM: One thing that I would say is that all of your pieces sound different. There are a lot of composers where one sounds like the other.

JH: Yeah, well thanks, that does mean a lot – I feel like they’re all a little different.

MM: I think even with this piece, they’re all quite a bit different – which I think is a testament to what you’re trying to do – bring out the text.
Bibliography


Vita

Matthew James Myers was born in Sioux Falls, South Dakota. He serves as choral director at St. Paul Lutheran Church in Baton Rouge, Louisiana. He is a candidate for the Doctor of Musical Arts degree in choral conducting with a minor in music education at Louisiana State University. He has held choral music positions at the American International School of Muscat, Boylan Catholic High School, the Master Chorale of Flagstaff, and the Flagstaff Youth Chorale. He earned a Bachelor of Arts degree with concentrations in vocal performance and music education at Luther College and a Master of Music degree in choral conducting at Northern Arizona University.