REIMAGINING THE ART OF CHORAL PROGRAMMING: INNOVATIONS OF LARRY L. FLEMING IN HIS ANNUAL CHRISTMAS FESTIVALS WITH THE NATIONAL LUTHERAN CHOIR

by

John Aaron McDermid

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SIGNED: John Aaron McDermid
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Thou takest the pen—and the lines dance.
Thou takest the flute—and the notes shimmer.
Thou takest the brush—and the colors sing.
So all things have meaning and beauty
in that space beyond time where Thou art.
How, then, can I hold back anything from Thee?

—Dag Hammarskjöld
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ABSTRACT

Larry L. Fleming is a prominent figure in American church music, widely known for his compositions and choral arrangements as well as his creative approach to concert programming as the conductor the National Lutheran Choir. No formal research has yet been done on Fleming, and I believe it is a fitting time for an examination of his contributions to choral music. In this study I will examine the unique choral programming techniques utilized by Larry Fleming in his annual Christmas Festival with the National Lutheran Choir. In particular, (1) his frequent use of short, fragmentary excerpts of larger musical works, (2) his use of sacred poetry from non-biblical sources for narration, and (3) the elimination of composer credits and composition titles in the body of the printed program. Audiences appreciate thematic programming,¹ and Fleming’s methods offer tremendous opportunity for inventiveness on the part of conductors when planning concerts. I therefore contend that each of the three programming innovations listed above are viable and creative ideas other conductors could adopt in putting together their own thematic programs.

In order to demonstrate this assertion, I created an original choral Christmas program utilizing his techniques. While the model program produced for this study replicates several of Fleming’s programming innovations exactly as he used them I certainly do not recommend that conductors create concerts that are mere imitations of those produced by Fleming. It is my hope, rather, that this sample program will demonstrate the

possibilities in creative programming, and will perhaps activate the imagination of
conductors to devise their own unique approaches to programming.

Since some readers may find my use of certain Fleming programming innovations
controversial, particularly those related to the excerpting and adaptation of musical and
poetic sources, this study will conclude with a brief look at how the philosophical issue of
artistic license may affect the use of these innovations.
INTRODUCTION

The purpose of this study is to examine the unique choral programming techniques utilized by Larry Fleming in his annual Christmas Festival with the National Lutheran Choir (NLC). Specifically, his penchant for performing only small excerpts of musical works, his use of sacred poetry from non-biblical sources for concert narration, and the elimination of composer credits and composition titles in the body of the printed program.

Larry L. Fleming is an important figure in American church music. Respected for his work as a conductor, he is also widely known for his compositions and arrangements. The January 2004 Choral Journal called him an extraordinary teacher and creative talent. No formal research has yet been done on the work of Larry Fleming, and I believe that now is a fitting time for an examination of his contributions, in particular his approach to programming.

Larry Fleming created a completely new way of designing thematic Christmas concert programs. One of the most well-known thematic Christmas programs is the phenomenon of the Festival of Lessons and Carols, which has a fixed set of nine biblical lessons, alternating with choral works and hymns that can vary from concert to concert. Another thematic concert format, and one that influenced Fleming greatly, was the Concordia Christmas Concerts directed by Paul J. Christiansen. These concerts focused on a new theme each year, and featured a far more extensive integration of word and song. But like the Festival of Lessons and Carols, the narration for these Concordia Christmas Concerts

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was composed almost entirely of biblical texts. These concerts also featured a large amount of newly composed music that served to illuminate the concert’s themes.

In his annual *Christmas Festival* with the National Lutheran Choir, Larry Fleming supplemented biblical narration with sacred texts from a wide array of other sources. And while he did write a small amount of original music for these concerts, he relied primarily on pre-existing material that he would excerpt, adapt, and refashion in an effort to communicate a given theme. This is a dramatic departure from standard programming practices, and raises some philosophical issues regarding a conductor’s artistic license.

Perhaps his most conspicuous innovation was the elimination of all titles and composer credits in the printed program. Paul Lohman, who worked closely with Fleming for five years, suggests that this technique gradually came into his programming because it eliminates some possible distractions from one of Fleming’s goals, which was to invite the listener into deeper contemplation of the text and the message being presented. In a 1991 interview conducted by Mark Gresham, Fleming stated: “I believe in art being responsible to the people. By that I mean I do not believe in ivory-toweredness in any form, in the sense that ‘we will do our art because certain people respond.’ I believe our obligation is to educate and bring them along. I see imaginative programming giving the listener … enough different tastes of various styles of choral music that something is able to ‘hook into’ their past experiences and yet can also present them with new experiences, new genres and types.”

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4 Paul Lohman, telephone interview by author, 19 October 2005.
Scholars differ in their opinions regarding the degree of flexibility a conductor should be allowed in the interpretation of a work. Some suggest as strict an adherence as possible to all indications given in the musical score. How does Fleming’s technique of performing only a five- to thirty-second excerpt from a work align with this philosophy? Does he cross the acceptable limits of creative license allowed a conductor by performing a portion of a work out of its original context (though still honoring it for its ability to comment on the theme of his program)? How, also, are we to regard Fleming’s choices in light of this statement of his?

There is a danger in trying to use a captive concert audience in order to evangelize or purport any sort of particularly ‘parochial’ theology. I do not think that I, as a conductor, or we, as a choir, do that. … I should not have the arrogance to assume that somehow we have a responsibility, in any way, to indoctrinate or convert our listeners to our, or, my, sense of theology or piety. That it might do so, or that music might inspire it on many levels of the listener’s perception, is accepted and prized. My responsibility is … primarily to the music and to understanding performance practice. What use the listener has for the music beyond that is nothing that I can control.

In this study I will examine Fleming’s programming methods in detail. It is my hope to demonstrate that the unique choral programming techniques utilized by Larry L. Fleming in his Annual Christmas Festival with the National Lutheran Choir can have practical application for other choral conductors in the construction of their own programs. Following a brief biological sketch of Larry Fleming, Chapter II will examine his influences in regard to programming, tracing the development of these programmatic innovations through his career up to his founding of the National Lutheran Choir in 1986. This will lead

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to an examination of Fleming’s programming techniques in Chapter III, using the 1996
Christmas Festival as a model. Chapter IV is the heart of this study, which gives a detailed
account of how I incorporated, and adapted these three innovations in the design and
creation of my own Christmas concert program. The study will conclude with a brief look at
how the philosophical issue of artistic license may affect the use of these innovations.
CHAPTER I:
BIографICAL SKETCH OF LARRY L. FLEMING

Larry L. Fleming was born on April 14, 1936 in Cutbank, Montana. He demonstrated a gift for music from an early age. His mother, Francis, recalls first noticing his musical promise when Fleming’s fourth grade performance evaluation on trumpet landed him in the top high school band.\(^8\) It was his high school choir director, Maurice Skones, who encouraged him to enter into music as a career. Skones was a graduate of Concordia College in Moorhead, Minnesota, and he recommended the school to him. Concordia offered Fleming a fifty-dollar scholarship, providing additional motivation, and he matriculated at that institution in the fall of 1954.

Fleming graduated from Concordia in 1960, and began his first full-time conducting position as Minister of Music at University Lutheran Church of Hope in Minneapolis, Minnesota where he led a 90-voice adult choir in addition to conducting multiple children’s choirs as well as several instrumental ensembles.\(^9\) After two years this position became part-time when he began graduate studies in Choral Music at the University of Minnesota.\(^10\) Upon finishing his master’s degree in spring 1964 he immediately began his doctoral studies. In addition to continuing to direct the adult choir at Hope Church he also began a teaching assignment as Instructor of Church Music and Liturgy, and Director of the Choir at what is now Luther Theological Seminary in St. Paul, Minnesota. By spring 1966 he had finished

\(^8\) Francis Fleming, personal interview by author, 14 October 2005.
\(^10\) While earning his master’s degree Fleming studied composition under Dominick Argento.
his course work and examinations, and was also ready to finish his tenure at Hope Church and move on to a new professional position. Fleming recalled these years at Hope Church fondly, stating:

1960–1966 were exciting and rewarding years for the congregation and for me—both personally and professionally. …I remember (in no order of priority) the work and time to plan, purchase and install the new organ—the quietness and anticipation of our first Advent-Christmas Festivals—the incredible devotion of the younger choirs. …But it is my colleagues of the Hope Senior Choir, who gave so much, I wish to salute. Your brilliant performance of the Poulenc ‘Gloria’—the boisterous bus trips to Choral Festivals—running down the hall, (music and robes flapping) for the processional hymn—and, most importantly, I recall with gratitude those sacred moments in worship. Times when, technique mastered (intonation, color, line, etc.) your musicalness and spirit evinced the ‘numinos’—such beauty that indeed ‘the flesh became Word.’

Their performance of Poulenc’s “Gloria” was, in fact, the Midwestern premiere of this seminal work presented for a standing-room-only audience at the Guthrie Theater, accompanied by members of the Minnesota Orchestra.

After six years at University Lutheran Church of Hope Fleming received an appointment as Director of Choral Activities and Director of Chapel Music at Valparaiso University in Valparaiso, Indiana. As part of this ten-member music department Fleming was responsible for conducting several choirs and teaching various music classes. In addition, Fleming was to oversee music for the daily chapel services and weekly Sunday worship in Valparaiso’s impressive Chapel of the Resurrection. At the end of his first year at Valparaiso

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11 Larry Fleming, “Sing to the Lord a New Song: Memories of the University Lutheran Church of Hope Senior Choir for the Church’s 90th Anniversary” (program honoring the 90th Anniversary of Hope Church on April 24, 1994), 4.
Fleming’s disciplined manner of rehearsing the choirs was praised following their Spring Concert:

In terms of the concert as a whole, Prof Fleming’s careful and detailed rehearsals with the four choirs and orchestra before concert performance tended to make members slightly pessimistic about the final outcome. But in retrospect, Fleming’s methods served only to inspire what one student termed, ‘the best student and music department presentation at Valpo yet.’

He remained at Valparaiso from 1966 to 1974. In 1975 Fleming took a year for private study and research in Europe in order to complete his doctoral dissertation. In 1976 he earned his Ph.D. in Musicology and Music Theory at the University of Minnesota, and in the fall of that same year, Fleming took an appointment as Assistant Director of Choirs at his alma mater, Concordia College.

He remained in this position for only three years, yet they were musically fruitful years for both Fleming and the campus community. An article promoting the Chapel Choir’s home concert following their 1978 tour touted Concordia’s first-ever Bach performance combining choral and orchestral forces:

The program promises to be one of the best and most interesting musically that the Chapel Choir has ever performed. The highlight of the concert will be a double choir motet by J. S. Bach. This will be the first year that a motet will be the joint effort by members of a Concordia choir and members of the Concordia Orchestra.

In fall 1979 Fleming was named Director of Choral Activities and Music Department Chairman at Augsburg College in Minneapolis. Augsburg President at the time

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Oscar Anderson stated that "Augsburg College is very fortunate in securing a choral director with Dr. Larry Fleming’s training, experience and ability. We welcome him back to the Minneapolis community and are confident that under his leadership the excellent choral tradition at Augsburg College will continue to develop." He continued to bring high standards and disciplined rehearsing to his work with the Augsburg Choir, yet the transition from Leland Sateren, the previous conductor, to Fleming was not entirely smooth. Even after two years in the position some students were still struggling to adapt to Fleming’s demanding style:

Some music students have expressed dissatisfaction with Fleming’s underlying attitudes which come through the music department policies which he has implemented. One of these is what some students describe as a “keeping up with the Joneses” attitude. Fleming wants to bring the Augsburg music department up to the level of that of Concordia and St. Olaf, and it would appear that he wants to strengthen the program through similar channels to those used by those two church-related schools. Many students claim to grow tired of these comparisons and do not like the competitive atmosphere which Fleming advocates. Other students claim that Fleming is far too concerned with improving the department, and not concerned enough with the individual needs of the students. Many students claim to be intimidated by Fleming, especially when dealing with him on a one-to-one basis. They claim that he does not induce the relaxed atmosphere which other music faculty members maintain.

Student relations eventually improved, however, and his tenure at Augsburg was ultimately a positive one. His greatest and most lasting impact on the Augsburg community was the creation of an annual Christmas concert, which he titled the Augsburg Advent Vespers.

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He remained at Augsburg for seven years until spring 1986 when he resigned to dedicate himself full-time to his dream of starting a professional Lutheran choir.

Each step in his career as a conductor and teacher in academic settings brought him critical acclaim and academic honors, yet through most of his early career he nurtured a dream of a professional ensemble of singers and instrumentalists that would perform music of the church at the highest artistic level possible. He was particularly inspired by the work of Wilhelm Ehmann and the German Kantorei tradition and, with the encouragement of many supporters from across the country, Fleming formed the National Lutheran Choir in 1986. He gave up his tenured position at Augsburg to work full time on this new endeavor.

Under Fleming’s direction the National Lutheran Choir performed five to ten concerts a year around the state and the region, most noticeably, the Christmas Festival held annually in the magnificent Basilica of St. Mary in Minneapolis. The choir gained national renown at their performance at the 1995 American Choral Directors Association National Convention in Washington D.C.

Due to rapidly failing health, Fleming retired from the National Lutheran Choir in 1999. That same year the American Choral Directors Association of Minnesota honored him with the F. Melius Christiansen Lifetime Achievement Award. He died of emphysema at the age of 67 on November 26, 2003 in Peoria, Arizona.
CHAPTER II:

LARRY FLEMING’S APPROACH TO PROGRAMMING – INFLUENCES AND EXAMPLES

This chapter is divided into five sections. After a brief overview of the types of programmatic innovations Fleming utilized with the NLC, I will closely examine his work on Christmas concert programming at each of the five institutions he was involved with prior to founding the NLC: (1) his undergraduate experience at Concordia, and his professional work designing thematic Christmas programs at (2) University Lutheran Church of Hope, (3) Valparaiso University, (4) Concordia College, and (5) Augsburg College.

Several interesting factors can be found that likely had a profound influence on Fleming’s programming from each of these five institutions. As will be shown, it is possible to see how the unique innovations in his NLC Christmas programs developed. The material in this chapter provides a foundation for the detailed analysis in Chapter III of the opening to his 1996 National Lutheran Choir Christmas Festival program, in which all of his programming innovations are present.

There are many creative aspects to Fleming’s Christmas concert programming, and many ways these institutions influenced his musical development, but this chapter will focus only on the development of his three innovations mentioned in the Introduction: (1) his unique approach to the printed program, (2) the use of musical excerpts, and (3) the use of non-biblical narration. An article Fleming wrote in 1960 describes his first experience designing a thematic Christmas program in which he used the headings “Art, Music, and
Narration." In keeping with this, my examination of his Christmas concert programming experiences at Concordia, Hope Church, Valparaiso, and Augsburg, will follow the same format.

UNDERGRADUATE INFLUENCES

Fleming’s experience as a student of Paul Christiansen influenced him in numerous ways, but for the purposes of this document I will focus only on the programming style of the Concordia Christmas Concerts and how they may have influenced Fleming’s later unique innovations used with the NLC.

An article discussing the creative process behind the Concordia Christmas Concerts appeared in the student newspaper in 1957 when Fleming was a student on campus:

This concert is a skillful combination of musical theme, text, and scenery, which leaves an impression not soon forgotten. Mr. Cy Running, head of the art department, plays a large part in making the concert the impressive work of art that it is.

Mr. Running’s part in planning the Christmas concert is not in designing an isolated backdrop against which the Christmas story is narrated and sung. The Christmas concert is a masterpiece of coordination and collaboration of the ideas of a group of people.

Before the theme itself is selected, Running and Paul J. Christiansen do much thinking and talking. A germ of an idea, sometimes finding its origin in casual conversation, must be developed through serious discussion and contemplation and, with the help of President Knutson, is given scriptural background.

In selecting a theme they try to present something to satisfy a specific need of the people in relation to the time in which we live. A concert during war years may present a theme of peace. This year’s concert in a time of

17 “Christmas Festival December 11, 8:00 p.m.,” The Hope Visitor 15, no. 48 (4 December 1960): 1.
complicated space gadgets and strained relations between nations presents the idea of simple Christian joy.

Once the theme is established, Running and Paul J. Christiansen work together selecting the music and planning the scenery to develop this theme. Together they decide which Bible passages should be emphasized in the scenery itself. This entails much argumentation and evaluation [sic.], and according to Running, “...the most exciting thing about the Christmas concert is the way in which students and faculty from many departments work in a feeling of community spirit.”

Being a choral music major on a small campus, and being interested in programming, Fleming was likely to have read this article. In fact, the deep collaboration between artist Cy Running and Christiansen highlighted in the article became an important part of how Fleming designed Christmas programs in his first full-time professional appointment following graduation.

Art, Printed Programs, and Composer Credits

The interludes composed by Christiansen for the Concordia Christmas Concerts were uncredited in the printed program. Additionally, most of his arrangements that were included in these programs were also uncredited, listing just the country of the tune’s origin (i.e. Norwegian Carol). This may have influenced Fleming’s unique approach to composer credits in the printed program.

The use of visual art was also an integral part of Christiansen’s Christmas concerts. The Concordia Christmas Concerts featured large painted murals that served as a backdrop behind the choirs. A new mural was painted each year. Depicted in the murals were

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elements specific to the theme of each concert. Christiansen’s yearly selection of a concert theme and even the use of specific narrations were influenced by his collaborations with Concordia Art Department Chair Cy Running.  The visual art in Christiansen’s pre-Running concerts relied heavily on literal devices, such as live nativities, angels on wires, and the Bethlehem village built from cardboard boxes. Christiansen said, "[Running] also helped me a lot with the music. We’d discuss a scriptural passage and he’d say, 'Oh, I hear a French horn here!' And he was right. I usually have something in mind for the visuals, too. One year we were talking about a covenant and I thought a rainbow across the whole stage would be nice. He thought it would be too corny. So he did a subtle thing by interrupting the bands of color with other elements. He was right again.”

The importance of this collaboration, which was also prominently highlighted in the 1957 article, would strongly influence Fleming’s approach to Christmas Concert planning at University Lutheran Church of Hope, Augsburg, and with the National Lutheran Choir. In his NLC programs, Fleming retained the use of unique art for the program covers, but he did not use a large painted mural as a backdrop behind the choir. He did, however, use both of these visual art elements at University Lutheran House of Hope.

**Musical Interludes**

Christiansen’s Christmas concerts featured many short musical excerpts, but his approach to their use was quite different from Fleming’s, as the following analysis will reveal.

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By the time Fleming was a student at Concordia, Christiansen was already using the musical “Interludes” that were so integral to his unique style of Christmas concert programming. Early in his career (up through Fleming’s first years at Concordia) the interludes Christiansen used for Christmas concerts were purely instrumental, often employing just a solo player. A variety of solo instruments were used. For instance, the 1954 concert—Fleming’s first as a student—featured a trumpeter from the concert band playing interludes between readings,22 and the 1957 Concert featured a trumpeter, clarinetist, and two flutists.23

As the choral program grew, a brass choir, which was used to accompany audience hymns, began to be used for interludes, as well as incidental music during some narrations. Eventually, vocal solo, and choral interludes became commonplace.24 In addition, the newly composed interludes began to take on the character of a leitmotiv, unifying each concert with a unique musical theme. As Hetland states, “If you knew him, you were aware that Paul. J. Christiansen had the knack of reducing an entire concert to a few notes. The whole performance would eventually come down to just one phrase, one musical thought. And that phrase always led to a musically more intense and dramatic moment. It was the reason for everything that had been said and sung.”25

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23 “Christmas Concerts Open Tonight: Campus Choirs Massed in Gym for 20th Annual Event,” The Concordian 49, no. 11 (13 December 1957): 1
25 Ibid.
The printed programs indicated where these interludes occurred (though they did not indicate whether they were instrumental or vocal). The opening of the 1954 program, shown in Example 2.1, provides a good example of this. The concert began in darkness, save for some illumination of the mural. The brass ensemble (including some percussion) was on stage, but the choir had yet to appear. Chimes are indicated at the opening of the program.

The “Introduction” that followed was played by a solo trumpet, and presented a musical theme that would pervade the concert. The player was not seated with the brass ensemble, however, but performed from a balcony located behind the audience.

EXAMPLE 2.1 – Opening of the 1954 Concordia Christmas Concert program

CHIMES

INTRODUCTION

THE GOSPEL ACCORDING TO SAINT JOHN

In the beginning was the Word, and the Word was with God, and the Word was God. All things were made by Him; and without Him was not anything made that was made. In Him was life; and the life was the light of men.

INTERLUDE

There was a man sent from God whose name was John. The same came for a witness, to bear witness of the Light, that all men through him might believe. He was not that Light, but was sent to bear witness of that Light. That was the true Light, which lighteth every man that cometh into the world.

INTERLUDE

He came into the world, and the world was made by Him, and the world knew Him not. He came unto His own, and His own received Him not. But as many as received Him, to them gave He the power to become the sons of God, even to them that believe on His Name: which were born not of blood, nor of the will of the flesh, nor of the will of man, but of God.

INTERLUDE

And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father,) full of Grace and Truth.

PROCESSION ........................................... Benjamin Britten

Christ is Born Today

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26 A G4 was sounded three times at the beginning and the end of each concert. The use of chimes to indicate the beginning and conclusion of the concert began early in Christiansen’s tenure at Concordia, and the tradition continues to this day.
Following the instrumental Introduction, the narrator reads the opening text from the Gospel of John. The text for this section of the concert is a pericope of the gospel text, presumably selected by the concert planners: Christiansen, Running, and President Knutson. John 1:1-14 is divided into four short readings, interspersed with three solo trumpet interludes. The manuscript for the interludes used in this concert is unfortunately lost, but analysis of the manuscript sources of interludes from other concerts show that these interludes were undoubtedly motivically related to each other and to the Introduction. After the narrator read the final text block, the choir processed to the stage singing the first movement from Britten’s *Ceremony of Carols* (composed just a few years before this concert).

In his NLC Christmas programs, Fleming also used this concept of interludes, but in a modified form. Whereas Christiansen composed new interludes, Fleming used excerpts of *pre-existing* music. In addition, Christiansen indicated *where* the instrumental interludes occurred within the printed program, and Fleming did not (though he did label the interludes in his first Christmas programs at University Lutheran House of Hope in the early 1960s). Possible reasons as to why Fleming used excerpts of pre-existing music as opposed to newly composed interludes will be addressed in the conclusion of this document, but I contend that Fleming’s use of excerpted musical interludes in his Christmas concert programming was highly influenced by his experiences working with Christiansen.

In addition to interludes, some other musical aspects of Christiansen’s Christmas concert model are evident in Fleming’s NLC programs. These include having the choir

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27 John 1:1,3–4,6–14 KJV
28 Example 2.7 shows some interludes in Christiansen’s style that were motivically related, similar to the ones used here.
“sound from off stage, echo choirs (not just two but up to four, and of varying sizes, and positioned in various corners of the hall or in the balconies … sometimes utilizing a call-and-response style with a soloist vs. one or more ensembles) …and separate choirs, with small groups sometimes singing from offstage.”

Narration

The texts used in Fleming’s NLC Christmas concerts incorporated a wide array of scriptural and theological themes—such as Peace, Time, or Sin—that would augment and compliment the traditional Christmas message, and this was likely inspired by Christiansen’s model. As is evident in the aforementioned article, a theme and corresponding narration were important components of Christiansen’s Concordia Christmas concerts, but unlike Fleming’s NLC programs, Christiansen’s concerts relied exclusively on biblical narration.

While Christiansen’s earliest Christmas concerts used only narration from Luke 2, he recalls that the inclusion of Running’s sacred art lead to the concert’s themes expanding beyond the narrow focus of the traditional Christmas story, stating, “because the use of the visual became much more important … it also stimulated interest in the texts that were used.” Over time they began to incorporate non-Christmas biblical texts into the narration, influencing the varied themes of the concerts. This frequent use of non-Christmas related themes, music, texts, and imagery became a unique feature of these concerts. The heavy reliance on non-Christmas themes in a Christmas concert stayed with Fleming, but he

augmented this model with the inclusion of sacred poetry in place of purely biblical narration.

The overall structure of these concerts was also affected by the narration. The Concordia Christmas concerts during Fleming’s student years (and earlier) often had a two-part structure. A different article on the 1957 concert states that, “President Joseph L. Knutson and Rev. Lloyd Svendsbye have prepared the script, which is based on a *double theme* [italics added], 'The Dayspring which cometh down from heaven hath visited us' and 'Let us even now go unto Bethlehem.'” The concerts in this format were designed so that the first half of the program addressed the chosen theme, with biblical narration and music selected to represent it. The second half of the program was then more of a traditional Christmas concert, with narration from Luke 2 interspersed with traditional Christmas music. The end of the second section (and thus the concert) usually featured the audience hymn, *Silent Night*. Example 2.2 shows the ending of the 1957 Christmas Concert Program, including the conclusion of the Luke 2 narration (interspersed with some musical interludes) and the use of *Silent Night* as the concluding hymn.

During the late 1950s Christiansen’s Christmas concerts started to move toward a tripartite structure as their standard format. It is notable that the use of this three-part structure occurred during Fleming’s final year as a student at Concordia. A 1959 *Concordian* article stated, “*Ye Shall Have a Song* is the theme of Concordia’s 22nd annual Christmas Concert opening tonight in the Fieldhouse. The choral program, under the direction of Prof. Paul J. Christiansen will be divided into three parts: *A Song Is Promised, A Song Is Given*, and

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32 “Christmas Concerts Open Tonight,” 1.
Ye Shall Never Cease to Sing. Over 15,000 persons are expected to view the unfolding of the three-part Yuletide concert.”\(^{33}\) Considering this three-part format, Hetland notes, “each script began with a prophecy, followed by the Christmas story and ending with its ‘application’: What does this mean to me? What does it mean in this particular time and place?”\(^{34}\)

Fleming retained a three-part structure in the NLC concerts. I believe this three-part structure better lends itself to incorporating a creative non-Christmas thematic element into

EXAMPLE 2.2 – Ending of the 1957 Concordia Christmas Concert program

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AWAY IN A MANGER .. Carl Mueller
And suddenly there was with the angel a multitude of the heavenly host
praising God, and saying,
Glory to God in the highest, and on earth peace, good will toward men.

ANGELS FROM THE REALMS OF GLORY
And it came to pass, as the angels were gone away from them into
heaven, the shepherds said one to another, Let us now go even unto
Bethlehem, and see this thing which is come to pass, which the Lord
hath made known unto us.
And they came with haste, and found Mary, and Joseph, and the babe
lying in a manger.

O HOLY NIGHT
And when they had seen it, they made known abroad the saying which
was told them concerning this child.
And all they that heard it wondered at those things which were told
them by the shepherds.
But Mary kept all these things, and pondered them in her heart.

RECESSIONAL
And the Shepherds returned glorifying and praising God for all the
things that they had heard and seen, as it was told unto them.

SILENT NIGHT .. Gruber

CHIMES
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the programs as opposed to the two-part structure Christiansen used early on. In speaking of how the current Concordia Christmas concerts still use a three-part structure, René Clausen notes that the programs do not end with Christmas, but instead they “move away from that event to a re-examination of the theme. So we visit Christmas in every concert, often from the eternities—from somewhere in the mystic past or Creation. We come through Advent to Christmas and away from there in a kind of travelogue.”

UNIVERSITY LUTHERAN CHURCH OF HOPE

Prior to founding the NLC, Fleming was employed by four institutions at which he participated in the design of Christmas Concerts. I will examine the approach he used at each location individually, focusing on how the “seeds of creativity” planted at each location influenced his programming innovations with the NLC.

In the spring of 1960, Fleming received his first full-time appointment as Minister of Music at University Lutheran Church of Hope in Minneapolis, Minnesota. He would remain at Hope Church until spring 1966. Part of the reason Fleming was hired at Hope Church was because of his interest in programming and presenting large festival programs at the church. During his first year at Hope they embarked on a large-scale Christmas Festival program, featuring music, art, and narration. The program was unprecedented for

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35 Ibid., 32.
Hope Church in scope and execution, and ultimately, Fleming’s first attempt at designing a Christmas program was well received, and a great success.

An extended article appeared in the church newsletter the week before the event. It was likely written by Fleming, and thus provides unique insight into his thoughts regarding the creation, design, and purpose of the program. He writes that, “the Christmas Festival will not be simply a concert of Choral singing, but will incorporate into a unified whole, the following vehicles of human expression: Art, Music, and Narration.”

**Art**

Regarding the artwork used as a part of this service, Fleming states, “Philip Thompson and Fred Peterson have designed and painted art work which depicts through the painted word the entire concert of God’s plan for us through His Son. It will be erected over the front of the church and will add greatly to your worship experience of this night.”

Interestingly, Phil Thompson was also a Concordia graduate, and had assisted Cy Running with painting the Christmas Concert murals. So while Thompson’s approach to liturgical art is his own, one can infer that the use of a painted mural backdrop by these two young men was clearly influenced by their undergraduate experience. This meeting of Fleming and

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37 University Lutheran Church of Hope, staff meeting minutes (12 October 1960): 1.
39 Phil Thompson, personal interview by author, 23 June 2013. While there is no byline on the article, Thompson said the concert was Fleming’s concept, and also that newsletter articles were written by the individuals in charge of the various areas of church programming. In addition, the writing style closely resembles Fleming’s, so it is almost certain the article was written by Fleming himself.
40 “Christmas Festival December 11, 8:00 p.m.,” *The Hope Visitor* 15, no. 48 (4 December 1960): 1.
42 Phil Thompson, interview.
Thompson at Hope Church marked the beginning of a long and fruitful collaboration. In fact, Thompson would go on to design program covers and other liturgical art for Fleming’s Christmas concerts for both Augsburg and the National Lutheran Choir some 20 to 30 years later.

EXAMPLE 2.3 – Cover art of the 1961 Hope Church program

While no printed program of the 1960 Christmas Festival remains in the Hope Church archives, or in Fleming’s or Thompson’s personal files, the cover art for the 1961 program remains (Example 2.3). Even at this early stage in their careers and collaboration,
the cover art bears some striking similarities to the program cover design Thompson and Fleming used for the Augsburg and NLC concerts. Of particular interest is the absence of a title on the cover page. Unlike Christiansen, Fleming avoided giving his thematic Christmas programs titles on the cover page throughout his career, even in this, his first concert following graduation.

**Music**

The Hope Church Christmas programs reveal the use of musical interludes much in the style of Christiansen’s Concordia concerts. Regarding the use of music in his first Hope Church program, Fleming states, “Six choirs will be participating in this Festival. In addition to vocal music, the brass choir will provide accompaniment for the hymns for audience, and for the Massed Choir presentation. Choral anthems will only be a small part of the music outline. The chief function of the choirs will be to underline and magnify the theme of the Festival through the use of Interludes.”\(^43\) Note that Fleming is speaking about the use of *choral* interludes here, similar to those used frequently by Christiansen especially from 1959 on.

The use of a brass choir to accompany audience hymns is also reminiscent of the Christmas concert style used by Christiansen. As stated earlier, no copy of the program remains to examine precisely how the interludes were handled, but Thompson recalls that, “the brass group also played interludes, much in the style of the old Concordia concerts.”\(^44\)


\(^{44}\) Thompson, interview.
Narration

The use of exclusively biblical texts for the narration reveals another Concordia influence. Fleming stated that, “the narrator will lend to the occasion a thread of spoken word which will be woven throughout the entire program, giving it impetus and direction. The narrator [sic.], and words of the music to be sung, are printed in a program which was designed and illustrated by our two artists.”

The precise theme of this first program is difficult to discern. In fact, this cryptic approach to concert themes is one of Fleming’s programming characteristics; one that is evident throughout his career, and also one that is in marked contrast to his undergraduate model. Christiansen’s Christmas concerts were all given titles that revealed the theme, but Fleming avoided this more direct approach. Themes are clearly present in his programs, however, and the thematic approach was part of his planning process as this statement reveals: “The printed program will employ the preceding means to set forth the following three-part theme: ‘...and the Word was made flesh,’ ‘...to dwell among men,’ ‘...that you may become sons of Light.’” The use of a three-part structure is reminiscent of the 1959 Concordia Christmas Concert, unlike the others Fleming participated in from 1954, 1957, and 1958, which were all two-part. In later years Fleming would occasionally experiment with various approaches to the concert structure, but the three-part organization was his most favored with the NLC.

46 Ibid.
The way that art, music and narration are used in these Hope Church programs is quite similar to how they were used in the Concordia Concerts, but this is not surprising. It is logical that a young conductor in his first professional position would be heavily influenced by his undergraduate experience. Still, creating and organizing a program of this magnitude is quite a remarkable creative feat for someone who graduated only six months earlier. The Christmas festival tradition that Fleming instigated at Hope Church left a lasting impression, even after he resigned in 1966. In fact, the center portion of Thompson’s mural backdrop from the 1963 Christmas Festival is still on display as a large painting in the Hope sanctuary to this day.

**VALPARAISO**

After leaving University Lutheran Church of Hope Fleming served as Director of Choral Activities at Valparaiso University in Valparaiso, Indiana from 1966 to 1973. An examination of his Christmas Concert programs from these years reveals that he did not incorporate any of the programming innovations addressed in this study. The printed programs lack cover art and list all the composition titles with composer credits, there is no adaptation of pre-existing music for musical interludes, and there is no narration whatsoever.

Example 2.4 is an excerpt of the 1973 Valparaiso Christmas concert and serves as a good example of the typical Christmas concerts during Fleming's tenure here. It featured five separate choirs, three of which were conducted by Larry Fleming, and the University Chamber Orchestra. The program begins with an orchestral prelude—the ‘Sinfonia’ from Handel’s Messiah. Following this, each choir performs its own set of music, ranging from
two to five pieces. Two audience hymns are sung at the points in the program where there is the largest shift in personnel on the stage. The concert concludes with the combined choirs and orchestra performing the 'Hallelujah Chorus' from Messiah.

EXAMPLE 2.4 – 1973 Valparaiso Christmas Concert program, page 1
The absence of programming innovations in this and other Valparaiso Christmas concerts should not be taken as a sign that the years at Valparaiso had no influence on Fleming’s future programming innovations. In fact, it was at Valparaiso that Fleming’s interest in sacred poetry began to flower. Diane Fleming recalls that, “…there were a lot of wordsmiths at Valparaiso, and the liturgy was very important. There were people there that Larry thought were, in both their mind and the way they expressed their theology, poetic.”

One of these people was Dr. O.P. Kretzmann, college president at the time. He was known to encourage the use of unique liturgical expressions during the worships services held on the Valparaiso campus. This included daily chapel services. Fleming was responsible for organizing the music for these services, so these experiences at Valparaiso may have influenced Fleming’s use of mostly sacred poetry for narration with the NLC in place of biblical texts.

It is uncertain why Fleming did not incorporate any of the Christmas concert programming styles he had used at Hope Church, or that he had participated in as an undergraduate at Concordia. Perhaps there was already a strong tradition at Valparaiso using this format, and he didn’t want to change the status quo? Perhaps since it involved close coordination with several other conductors on the Valparaiso music faculty it was not feasible to instigate these kinds of programming changes? Whatever the reason, a Christmas concert format such as the one Fleming used during his years at Valparaiso can still be very effective, and is used successfully by many college choirs each year. Only five years after this,

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47 Diane Fleming, personal interview by author, 14 October 2005.
48 His official professional title was Dr. O.P. Kretzmann, S.T.M., Litt.D., D.D., LL.D., L.H.D.
however, during his years at Augsburg College, Fleming’s concept for designing original Christmas programs would change dramatically. But before taking this position, Fleming would return to his alma mater to serve as the Chapel Choir conductor at Concordia College.

**CONCORDIA COLLEGE**

After leaving Valparaiso, Fleming served as the Assistant Director of Choral Activities at Concordia College for three years, from fall 1976 to spring 1979. It is unclear exactly how much creative control Fleming had in choosing themes for the Christmas concerts here, or in choosing the overall design and structure of the concerts, but it was likely very little. His creative involvement was likely limited to suggesting repertoire for the ensembles he was responsible for directing and making interpretive decisions for their performance. Lowell Larson, who conducted the Chapel and Freshman choirs from 1981 to 1985, put a positive spin on this level of creative input in Christmas concert planning, stating, “one thing I really appreciated about Paul [Christiansen] was that what he gave me to do was mine to create.”

Christiansen would consult with various people however, who helped him develop the Christmas concert themes over the summer: religion and philosophy professors, local pastors, and sometimes the assistant conductors as well. This may have been the case for Fleming, particularly in 1978, as this was the only year in Christiansen’s long career when a single massed choir was used for the entire Christmas Concert, instead of having each choir

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50 Ibid., 24.
perform both individually and in massed choir.\textsuperscript{51} Being aware of Fleming’s keen interest in this sort of programming, as well as his proven ability to craft such programs in his time at University Lutheran Church of Hope may have contributed to Christiansen’s decision to recast the concert model into the single massed choir here in Fleming’s third year at Concordia.

From a programming standpoint however, the 1978 program was not markedly different. In fact, all three of the Christmas programs Fleming assisted with had a three-part structure similar to the 1959 Christmas Concert he had participated in as an undergraduate senior. Each program was given a title that represented the theme Christiansen was trying to portray.\textsuperscript{52} The first section of the tripartite structure featured biblical narration focused on the concert’s theme interspersed with musical “interludes” that were newly composed by Christiansen. However, both instrumental and vocal interludes were now used, as opposed to the purely instrumental interludes in the 1954 concert. The second section was focused entirely on the Christmas story, with a variety of Christmas carols being sung by the choirs and Christmas hymns sung by the audience, all interspersed with narration relaying the Christmas story from Luke 2. In the 1976, 1977, and 1978 concerts, this second section of the program always concluded with the audience singing one verse of \textit{Silent Night}. The third and final section of the program was similar in style to the first, returning to a focus on the unique theme of the program through narration and the use of musical interludes. The

\textsuperscript{51} Incidentally, 1978 was also the first year that David Hetland designed and painted the concert mural. Hetland was a former student of Cy Running, and following Running’s retirement, Hetland would create all the murals for the Concordia Christmas Concerts until his untimely death in 2006.

\textsuperscript{52} 1976—\textit{In the Image of God}; 1977—\textit{I am the Vine, You are the Branches}; 1978—\textit{The Power and the Glory}
location of *Silent Night* two thirds of the way through the program is further evidence of Christiansen’s shift in thinking from a two-part to a three-part structure, because in the earlier two-part programs *Silent Night* always occurred at the very end of the concert.

**Musical Interludes**

By the early-seventies the use of vocal and choral interludes was commonplace in Christiansen’s programs. Indeed, the use of vocal “interludes” was a common practice in Fleming’s NLC Christmas concerts, but he relied largely on adaptations of pre-existing music as opposed to composing the majority from scratch. The way Christiansen used these vocal interludes is instructive to understanding Fleming’s approach with the NLC. In order to better understand how Christiansen’s use of interludes may have influenced Fleming’s programming I will present a short analysis of one portion of a Christiansen program featuring interludes. Manuscripts from the 1976, 1977, and 1978 Christmas Concerts are unavailable, but the following examples from the 1982 concert serve to illustrate the way interludes were used in the concerts Fleming participated in during these years.

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53 Fleming did compose some of the interludes he used in the NLC concerts, but the majority were excerpted from pre-existing sources.
Biblical Narration

Example 2.5 shows how the final section of the 1982 concert, *Lead On, O King Eternal*, appeared in the printed program. The interludes are prominently indicated, but no composer credits are given anywhere in the program. This section is given the heading, “The Vision of the Prophet Daniel.” The first text block of narration, printed in red, is Daniel 7:13-14. This, however, is the only narration in this section drawn from Daniel (perhaps why it is the only one in red, to match the section heading). The biblical sources of the second, third, fourth, and fifth “Narrator” text blocks are as follows: (2) Rev. 7:17a, (3) Rev. 21:23. (4) Rev. 21:4b; Isa. 32:17, and (5) John 10:16b; Ezek. 37:22a.

EXAMPLE 2.5 – End of the 1982 Concordia Christmas Concert: PROGRAM

THE VISION OF THE PROPHET DANIEL

**Narrator**

_And I, Daniel, saw in the night, visions: And behold, one like the Son of man came in the clouds of heaven, and they brought him to the throne of the almighty One, the Ancient of Days. And there was given to the Son of Man dominion, and power, and glory, and a kingdom: that all people, nations, and languages should worship him. His dominion is an everlasting dominion, which shall not pass away, and his kingdom shall endure as the endless days of heaven._

**LEAD ON, O KING ETERNAL.**

**Narrator**

_And the Lamb, which is in the midst of the throne, shall feed them, and he shall lead them unto living fountains of water._

**INTERLUDE** _I am the way, come unto me._

**Narrator**

_And the city had no need of the sun, neither of the moon, to shine in it, for the glory of the Lord did lighten it, and the Lamb is the light thereof._

**INTERLUDE** _I am the truth, believe in me._

**Narrator**

_There shall be no more pain, and no more death. For the work of righteousness shall be peace, and the effect of righteousness, shall be quietness and assurance forever._

**INTERLUDE** _I am the Life - follow me, follow me, follow me._

**Narrator**

_There shall be one fold, and one shepherd. There shall be one nation, and one kingdom. And there shall be one King._

**INTERLUDE** _Come unto me. Believe in me. Follow me._

**LEAD ON, O KING ETERNAL**

**CHIMES**
Several of these readings have been slightly modified by Christiansen—an approach also used by Fleming for any biblical narration used in his NLC programs. For example, the final reading in the program above is “There shall be one fold, and one shepherd. There shall be one nation, and one kingdom. And there shall be one King.” The unmodified biblical source reads as follows: “And there shall be one fold, and one shepherd. And I will make them one nation in the land upon the mountains of Israel; and one king shall be king to them all.” The modifications are minor—in essence rewording Ezekiel 37:22a to better match the phrasing of John 10:16b which precedes it, so Christiansen is taking some creative license with the biblical source material, though retaining the author’s intent.

Next, Example 2.6 shows the concert “script” which was prepared for participants in

EXAMPLE 2.6 – End of the 1982 Concordia Christmas Concert: SCRIPT

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John 10:16b; Ezekiel 37:22a KJV.
the concert.\textsuperscript{55} It includes some additional information that is not indicated in the printed program. For example, the choir sings the “LEAD ON, O KING ETERNAL” portions of the program “softly” and “off stage.” The script also indicates that the interludes are to be performed by a solo baritone. These interludes were newly composed by Christiansen to be used in this concert. He compiled the text himself, but it is clearly derived from John 14:6a.\textsuperscript{56} Some minor changes are evident between the script and the final printed program, most notably the final interlude, which was originally “Follow me, follow me, follow me” and was eventually changed in the final printed program to “Come unto me. Believe in me. Follow me.”

This change evidently took place after the choir received their music. Example 2.7 shows Christiansen’s manuscript as distributed to members of the choir, and this change was penciled in by a singer. It is understandable why Christiansen made this minor change: it makes the final interlude connect to the previous three by mirroring their text in the order they first appeared. Dealing with these sorts of late changes was something with which Fleming and the other assistant conductors needed to be patient. Hetland states the assistant conductors “soon learned that one tricky thing about working with Paul J. was his well-known tendency to make last-minute decisions. Although he’d been working on the concert’s themes for nearly a year, Paul would often change his mind, just a few weeks before

\textsuperscript{55} This section is called Part IV in the script, but the program still has an overarching three-part design as was discussed earlier. In this program, Part II is still focused on Christmas readings and music, but in the script Christiansen divided the third section into two parts—both, however, are still related to the opening section and to the theme of the concert.

\textsuperscript{56} "I am the way and the truth and the life.” The text for these interludes works well in combination with the narrated readings surrounding them, but they have even greater significance in the concert as a whole, since they tie in to musical and textual themes presented earlier in the concert.
the concert, about which pieces worked well together.” Whether this was an influence, or merely a coincidence of similar personalities, Fleming would carry this penchant for making last-minute changes into his Christmas concerts with the NLC.

EXAMPLE 2.7 – End of the 1982 Concordia Christmas Concert: MANUSCRIPT

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AUGSBURG COLLEGE

Fleming was named the Director of Choral Activities at Augsburg College in Minneapolis in the fall of 1979, following the retirement of Leland Sateren. He was again in a position to oversee the creation and planning of an annual Christmas concert. Unlike Valparaiso, Augsburg had no established Christmas concert tradition, so he was free to do something entirely new. It is in these programs that we finally see strong evidence of the sort of programmatic innovations Fleming would eventually display in his work with the NLC.

Some argued that Augsburg shouldn't try to compete with St. Olaf and Concordia, or that, being in a large city, there was not a sufficient sense of community on campus or among the alumni to make an Augsburg Christmas Concert successful. Fleming reported at the time that he “wasn’t accepting the reasoning that has held back this type of event in the past, and … is working to avoid past problems.” Yet he did agree with some of the criticism, noting that, “in a state well-studded with colleges and churches, each with its own special Christmas concert or service, Augsburg needed a tradition that would neither compete with nor fall short of those around it.” Perhaps this contributed to Fleming’s decision to not call it a Christmas Concert at all, but instead to name it the Augsburg Advent Vespers. Diane Fleming noted, “the fact that Larry made the Augsburg concert an ‘Advent Vespers’ may also have a liturgical connection, because we don’t officially celebrate

59 Blixrud, “Advent Vespers Point to Christmas,” 1.
Christmas until the Eve of Christmas, and it would be like Larry to be strict about the
liturgical year.”

While the Advent Vespers was originally Fleming’s idea it was still a collaborative
effort in the planning stages, but not in the same way the Christmas concerts were at
Valparaiso. At Augsburg, Fleming collaborated with the campus art faculty and campus
pastors in a fashion more similar to his practice at University Lutheran Church of Hope. In
a stroke of serendipitous fortune, one of his primary collaborators from Hope Church, Phil
Thompson, was now chair of the art department at Augsburg. During preparation for the
first Advent Vespers, Thompson referred to their previous collaboration at Hope, saying he
believes “Fleming is still using some of the same concepts in the Advent Vespers.”

He felt Fleming’s approach to programming these kind of concerts featured “a quiet development of
ideas instead of ‘crash-bang’.” Fleming organized the musical ideas, the liturgical responses,
and the prayers; he would design the concerts to “consist of many smaller units all coming
together at the end.”

Thompson handled all visual aspects, which for these concerts
included the program cover, liturgical banners unique to each concert, and a processional
cross. Campus Pastor Lowell Brandt’s role was to assist with the liturgical portions of the
concert.

So many aspects of the Advent Vespers were liturgical, in fact, that the border
between worship service and choral concert became quite blurred. Brandt stated, “The

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61 Diane Fleming, interview.
63 Ibid.
65 Boe, "Vespers Continues Tonight," 3.
service is an order of worship. One could say the whole service is a sermon. However, there will be no regular sermon.”

This became an issue of pride for many in the Augsburg community. Kevin Erickson and Dave Strommen note, “Advent Vespers is uniquely Augsburg because it combines the musical excellence and precision of a concert performance with the liturgical flavor and theological dialogue of a worship service. It is neither a concert nor a worship service, rather it is a celebration of the incarnation of Christ that is shared by both audience and performers.” Thomas Rossin, who became Director of Choral Activities at Augsburg immediately following Fleming’s departure in 1986, professed, “Many of the Christmas programs at the other Lutheran colleges are concerts, but ours is a liturgical service. … It is based on a musical theme that runs through the service.” Augsburg professor of Religion, Phil Quanbeck, who later served as a narrator for many of the National Lutheran Choir Christmas Festivals, expressed, “The service seems to call out, to summon its people to respond. … Vespers stands out as an Advent, rather than a Christmas service. It has elements of Christmas’ beautiful texts, and music and art, but the service still … holds some of it back.” Finally, Aggergaard went so far as to say:

Advent Vespers is a worship service, not a concert. Those who attend are a congregation, not an audience. While most other Lutheran colleges have Christmas concerts, the worship service format of Advent Vespers is something truly

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66 Ibid.
uncommon and unique. Advent Vespers exemplifies Augsburg’s commitment to its Christianity—something which should be praised and admired.\textsuperscript{70}

The use of Central Lutheran Church in Minneapolis as a venue was a significant part of this. Fleming said, “because Augsburg lacks the immense choirs and concert halls that larger colleges have, Augsburg needed an off-campus place to celebrate.”\textsuperscript{71} The campus pastor later recalled, "it was a stroke of genius to do it at Central Lutheran. It's the biggest Lutheran church building in the United States. I have a feeling of majesty every time I go in there. It gives me the sense of a European Cathedral.”\textsuperscript{72} Indeed, it was possible to do many things from a liturgical perspective that would not have been possible in a gymnasium or in a more traditional concert venue. Paul Christiansen and Cy Running also moved their concerts to church locations in early years for similar reasons.\textsuperscript{73}

In the first years of the Augsburg Vespers, Fleming may have still retained some influence from his experiences with the Concordia Christmas Concerts, in that a brass ensemble was utilized.\textsuperscript{74} Several new elements were used, however, including an organist, a cantor, two separate readers, a presiding minister, hand bell ringers, and, most interesting of all, a large number of liturgical participants.\textsuperscript{75} By Fleming’s last Advent Vespers at Augsburg, the number of non-singing students in the liturgical party had risen to sixty.\textsuperscript{76}

\textsuperscript{70} Steve Aggergaard, "Advent Vespers Shows Commitment to Christianity," \textit{Augsburg ECHO} 94, no. 10 (4 December 1987): 4.
\textsuperscript{71} Burow, "Advent Vespers," 1.
\textsuperscript{72} Aggergaard, "Advent Vespers Shows Commitment," 4.
\textsuperscript{73} “Team Creates Concerts” \textit{The Concordian} 46, no. 10 (3 December 1954): 2.
\textsuperscript{75} Boe, “Vespers continues tonight,” 3.
\textsuperscript{76} Steve Aggergaard, "Vespers Ushers in Advent Season, Attracts 9,000,” \textit{Augsburg ECHO} 93, no. 11 (12 December 1986): 6.
Fleming’s Advent Vespers programs bear numerous similarities to his later NLC Christmas Festivals, particularly in regard to programmatic innovations. But they feature some key differences as well. An analysis of the 1980 Augsburg College Advent Vespers—Fleming’s first venture into thematic Christmas concert programming since his time at University Lutheran Church of Hope—will provide some insight into how he arrived at the programming innovations he used with the NLC.

This program was centered on the Martin Luther Advent hymn “From Heaven Above to Earth I Come.” Though he was intimately involved in the concert’s planning Phil Thompson seemed somewhat unimpressed by this choice in theme, stating, “This seems naïve, I admit, because it used the old concept of a three part universe, but it is serving as a metaphor for the Christmas story.”

“From Heaven Above to Earth I Come” is a lengthy hymn that addresses a wide range of Advent themes in its many verses. As a result, a textual or literary theme is difficult to discern in this program, other than the broad theme of “Advent” itself. Fleming offered this beautiful, philosophical, and somewhat vague description of the 1980 Advent Vespers theme:

Through a unique combination of musical, visual, and liturgical art, [we] are hoping to articulate the strength of the past, reality of the present, and hope of the future as people of God both in the individual and in the Christian community.

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77 Blixrud, “Advent Vespers Point to Christmas,” 1.
78 Fleming usually found more focused themes for his programs, but perhaps the broad theme of “Advent” was the best choice for the inaugural Advent Vespers.
The Printed Program

The printed program features cover art designed by Phil Thompson (see Example 2.8). Unlike any of Fleming’s five Advent Vespers programs following this, or any of his thirteen NLC Christmas Festival programs, this one features a title on the cover. As discussed, the use of themes is important to Fleming in his programming, but he typically eschewed giving his Christmas concerts explicit titles. Perhaps he felt by not using a title he was aligning the program more with the worship service tradition as opposed to a concert.

EXAMPLE 2.8 – Cover art of the 1980 Augsburg Vespers program
tradition, or perhaps he thought it was too similar to what St. Olaf and Concordia were doing, and he desired to do something unique.

Inside the program, as Example 2.9 shows, the parts of service are labeled in large, bold font. This is further evidence that this program was intended to be experienced as a worship service more than as a concert. For the stand-alone choral pieces, Fleming has indicated the titles of the compositions and the composers (including their dates), so his programming innovation of leaving these attributions out of the body of the document had not yet fully evolved.

EXAMPLE 2.9 – 1980 Augsburg Vespers program, page 2 (excerpt)

MOTET, Op. 74, No. 2 ............................................................ Johannes Brahms 1833-1897

O Savior throw the heavens wide; Come down with speed unto our side.
Unbar the gates and let us in; Unbar what once was lock and pin.

ANTIPHON O King of peace, before all worlds the Father’s Son, come through the gates and visit those whom you have redeemed. O Key of David and scepter of the house of Israel, you open and no one else can close, you close and no one can open. Come and save us, O Lord our God.

As gentle dew from heaven, fall; Descend, O Lord, and cover all,
Ye nimclouds break, and torrents bring; Let Israel receive his king.

ANTIPHON O King of nations, the ruler they long for, the cornerstone uniting all people. O Wisdom, proceeding from the mouth of the Most High, pervading and permeating all creation, mightily ordering all things. Come and save us all, whom you formed out of clay.

O Earth, in bloom be seen! Let hill and dale be ever green,
O Earth, bring forth one blossom rare, a Savior, from the meadow fair.

ANTIPHON O Root of Jesse, standing as an ensign before the peoples, before whom all kings are silent, for whom the nations wait, their only Savior; come and deliver those who sit in darkness and in the shadow of death.

Here suffer we a heavy doom; Before us yawns the cheerless tomb.
Ah, come, lead us with steady hand, From exile to our native land.

PSALM The Lord reigns; let the earth rejoice; let the many coastlands be glad! The heavens proclaim his righteousness; and all the peoples behold his glory. Zion hears and is glad, and the daughters of Judah rejoice, because of thy judgments, O God. For thou, O Lord, art most high over all the earth; thou art exalted far above all gods. Rejoice in the Lord, O you righteous, and give thanks to his holy name!

So let us all be thanking Thee; For Thou hast ever set us free.
So let us praise Thee o’er and o’er, From this time on and forever more. Amen.
Narration

The narration for this program is derived from both biblical and liturgical sources, but there is no use of sacred poetry. (This first appears in the 1982 Advent Vespers program, his third of six programs here, and four years before founding the NLC.) The interweaving of narration with musical interludes is similar to the Concordia model, but it is clear that this program is conceived much more like a worship service. In Christiansen’s programs, the “parts of service” that are labeled most prominently are the INTERLUDES (see example 2.5). Here it is the liturgical elements that are highlighted. Also, the use at three points in the program of responsive litanies and prayers align the program much more with a worship service than a concert. In addition, there are several detailed and even poetically phrased rubrics for the congregation printed in the program.

For example, “The people stand and face the Cross as it enters, turning once again to face the alter as the Cross passes” appears before the processional hymn (see Example 2.10). Also, the rubric “(A profound silence falls over the people)” appears following the gospel-like reading at the center of the program.

Adaptation of pre-existing music

There are several examples in this program of Fleming adapting or modifying pre-existing music, one of the programming innovations in the NLC Christmas concerts I am highlighting. First is his use of Brahms’ motet Op. 74, No. 2, O Heiland Reiss die Himmel auf, performed here in the Willis Wager English translation. Fleming has taken the five verses of Brahms’ piece, and inserted narrated readings between each. The first three
readings, labeled ANTIPHON, are indeed derived from the well-known “O Antiphons” of Veni, Veni Emanuell. The final reading, labeled PSALM, is a pericope of Psalm 97. 

Since this concert is called Advent Vespers, the use of the “O Antiphons” here is particularly à propos as they are the traditional Magnificat antiphons for Vespers during the final seven days of Advent. Fleming has rearranged the order the antiphon texts, presumably to better align with the text of the verses of the Brahms. For example, verse 2 of O Heiland ends with “Let Israel receive his king” and this is followed with the beginning of the sixth antiphon, “O King of nations.” Similarly, verse 3 ends with “O Earth, bring forth one blossom rare, a Savior, from the meadow fair” and Fleming follows this with the beginning of the third antiphon, “O Root of Jesse,” but instead of using the complete text of the third antiphon, Fleming substitutes the second half of the text with that of the fifth antiphon, “come and deliver those who sit in darkness and in the shadow of death.” This text leads more naturally into the following verse of Brahms: “Here suffer we in heavy doom; Before us yawns the cheerless tomb.”

The most salient example of Fleming’s excerpting technique in this program is seen in the construction of the audience hymns. There are nine audience hymns in total, four of which are versions of “From Heaven Above” that have been assembled from a wide array of sources by Fleming.

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80 Psalm 97:1,6,8-9,12.
82 The Worship Sourcebook, 456.
83 Ibid.
Example 2.10 shows the text for the processional hymn as it appeared in the program. Beneath each of the seven verses is a small attribution indicating the composer or the source hymnal for each. Fleming has compiled a wide variety of settings of Von Himmel Hoch into one composite hymn arrangement. In the four times this “hymn” is utilized in the program, no fewer than 22 verses appear, and no two are credited as being from the same source. A wide variety of scorings are used as well, including brass only, organ improvisation, vocal solo, a cappella choir, men alone, women alone, and full congregation featuring various descants, both instrumental and vocal.

The extensive use of Von Himmel Hoch throughout the program is a creative solution to bringing musical unity to the program. And the singing of hymns was important.
to Fleming. He wrote “I am deeply convinced that the art of choral music is vital to worship. It is, however, only when the people’s song is equally vibrant, exultant, and joyous that it can truly be said ‘the flesh became Word.’” I contend that Fleming’s use of the 22 varied verses of this hymn tune throughout his program achieves an effect similar to the *leitmotiv* interlude approach with which Christiansen imbued his Christmas concerts.

Though not directly imitating the newly composed interlude style of Christiansen, Fleming imparts musical unity via pre-existing channels.

The approach to theme in this program is unique, yet, as David Cherwien observes, “Fleming always enjoyed themes that were hard to find.” In Fleming’s typical approach to thematic programming a textual theme is evident. Other than the broad theme of “Advent,” we do not see a distinct textual theme here. However, we do see hints of Fleming’s techniques of using excerpts of pre-existing music, using non-biblical sources for narrated readings, and leaving composer credits out of the printed program in the 1980 Advent Vespers. These techniques will reach their peak, however, in Fleming’s NLC Christmas Festival programs.

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85 David Cherwien, personal interview by author, 24 June 2013.
CHAPTER III:

THE CULMINATION OF FLEMING’S UNIQUE APPROACH – THE ANNUAL NATIONAL LUTHERAN CHOIR CHRISTMAS FESTIVALS

Having examined Fleming’s influences and the development of three of his programming innovations, I will now present specific examples of these unique techniques as they were used in the National Lutheran Choir Christmas Festivals. An analysis of the opening of the 1996 Christmas Festival, provides excellent examples of the three Fleming programming innovations.

THE PRINTED PROGRAM AND COMPOSER ATTRIBUTIONS

Example 3.1 shows the cover of the program, designed by Phil Thompson. No title is included, as was Fleming’s custom, yet some of the images reference themes that will appear at various points of the program. Fleming had great interest in the quality and content of the program art. Diane Fleming remembered that, “in all the programs he had a vision for what he wanted the cover to look like. There wasn’t the smallest detail that Larry wasn’t involved in: the colors, the text layout, what was bold, what wasn’t. He was involved in shaping everything down to the smallest detail.”86 In the first page of the program (Example 3.2) the first of Fleming’s programming innovations is apparent: no composition titles or composer attributions are listed on the page. The copy is placed creatively on the page, using a variety of fonts and sizes. The first nine text blocks appear down the center of the page, either using left justification or centered justification.

86 Diane Fleming, interview.
The last four text blocks appear in two columns at the bottom of the page. Bold, gold lettering is used for three of the text blocks: “He is coming soon” and two repetitions of “Will not day come soon,” indicating that this text will be important. Indeed, these phrases capture one of the main themes of the program, which is the yearning for the coming of Christ. While Fleming called these concerts *Christmas Festivals* they were really more aligned with themes common to the season of Advent.

EXAMPLE 3.1 – Cover art of the 1996 *Christmas Festival* program
He is coming soon

The word within a word, unable to speak a word,
Swaddled with darkness.

Earth’s darkness awaits
The blaze of Heaven,
And frigid silence
Meditates a song.

The Word without a word, the Word within
The world and for the world;
And the light shone in darkness and
Against the Word the unstilled world still whirled
About the centre of the silent Word.

Will not day come soon

Last year’s words belong to last year’s language
And next year’s words await another voice.

What we call the beginning is often the end
And to make an end is to make a beginning.

Will not day come soon

Because the beginning shall remind us of the end
And the first coming of the second coming.

Lost in the night doth the heathen yet languish,
Longing for morning the darkness to vanquish,
plaintively heaving a sigh full of anguish,
O’ Christ is coming soon.

Sorrowing brother in darkness yet dwelling,
Dawned has the day of a radiance excelling,
Death’s dreaded darkness forever dispersing,
Lo, Christ is coming soon.

Light o’er the land of the heathen is beaming,
Rivers of life through its deserts are streaming,
Millions yet sigh for the Savior redeeming,
He is coming soon.

Must he be vainly awaiting the morrow?
Shall we no light and no comfort him borrow?
Giving no heed to his burden of sorrow:
O, will not day come soon?
Diane Fleming stated that “Larry was much more into the Advent. Advent is what Larry preferred to do. But when he left Augsburg Advent Vespers was still going on—that’s why the NLC concert was called a Christmas Festival, even though the focus was still more on Advent.”87 In Christian traditions there are numerous themes traditionally associated with Advent (several of which I will address in the forthcoming analysis), but the primary theme of the season involves “[looking] forward to the celebration of the Lord’s nativity, hence the use of the Latin adventus (‘coming’) among western Christians.”88

MUSICAL EXCERPTS FROM PRE-EXISTING SOURCES

The concert begins in darkness with the choir positioned behind the audience, and four soloists positioned in the four corners of the performance space. After the sound of wind chimes, the opening phrase “He is coming soon” is chanted pianissimo on a B-natural in aleatoric fashion by the sopranos from the back of the cathedral.89 The use of this aleatoric chant is an example of Fleming’s second programming innovation: the phrase chanted by the sopranos is excerpted from the end of F. Melius Christiansen’s familiar arrangement, Lost in the Night (m. 68 in Example 3.3).

87 Ibid.


89 From the choir’s inception, the Christmas Festival has been held in St. Mary’s Basilica in Minneapolis. This huge, reverberant space contributes greatly to the overall experience of the program.
This Finnish folk tune conveys a deep sense of yearning, both in its text and its haunting melody. In F. Melius Christiansen’s arrangement, a soprano soloist intones the phrase at the end on the piece. In Fleming’s reinterpretation of this material, the one-measure intonation is given to all sopranos to sing in aleatoric fashion at the *beginning* of his concert. A quiet, unsettled mood is established, and soloists surrounding the audience gives

EXAMPLE 3.3 – *Lost in the Night*, ending
the impression that this whisper of hope is coming from everywhere. This meterless
chanting by the sopranos, together with the sounding wind chimes, comes to a stop after
approximately thirty seconds.

NARRATION SOURCED FROM NON-BIBLICAL SACRED POETRY

The first reading of the program follows, and it highlights Fleming’s third
programmatic innovation: the use of non-biblical sacred poetry.

The word within a word, unable to speak a word,
Swaddled with darkness⁹⁰

This reading is an excerpt (lines 18-19 out of 49) from "Gerontion," written by T.S.
Eliot (1888-1965) in 1920. Eliot’s poetry is rich in Christian imagery and themes, and was a
favorite of Fleming’s for use in his programs.⁹¹ In this passage, Eliot is alluding to the Gospel
of John 1:1, “In the beginning was the Word, and the Word was with God, and the Word
was God.” John 1:1-9 is designated in the Revised Common Lectionary to be read on
Christmas Day in Year B, and on the Second Sunday after Christmas in all years. In Eliot’s
poem this becomes Christmas imagery of the second person of the Trinity, the Word made
flesh, arriving as a human infant—the innocent Redeemer, swaddled in the darkness of the
world.

There is precedent for using this gospel passage in a thematic Christmas program: it
is traditionally the ninth and final lesson in the Festival of Lessons and Carols. But by using

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⁹¹ Diane Fleming, interview.
this poetic reinterpretation of the scripture, Fleming is adding a unique and creative touch to his program for those familiar with the traditional imagery, causing them perhaps to reflect on John 1:1 in a new way. After this text is read, a soprano soloist from the back of the cathedral sings the “He is coming soon” excerpt again, prolonging the sense of waiting.

The next text block is then read by a second narrator (female). The text appears as follows:

Earth’s darkness awaits
The blaze of Heaven,
And frigid silence
Meditates a song.  

This is the writing of another contemporary English poet, W.H. Auden (1907–1973). It is an excerpt from Auden’s 1944 oratorio libretto, “For the Time of Being” which recounts the traditional Christmas Story. Fleming drew this text from Auden’s “Chorus of Angels,” which follows the vision of the shepherds. In the Gospel of Luke 2:14, the angels (or “a multitude of the heavenly host”) sing “Glory to God in the highest, and on earth peace, good will toward all.” Auden’s reinterpretation of the angel chorus is markedly more meditative in character than its biblical model. In addition, the sense of waiting captured in these words is more reflective of Advent, and fitting of the theme and mood Fleming is trying to convey in this concert opening. A second soprano soloist chants the Christiansen excerpt once again at the conclusion of this reading.

The third text block returns to the Word imagery, and also to T.S. Eliot:

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92 Though the text for this is not indicated in the printed program.
The Word without a word, the Word within
The world and for the world;
And the light shone in the darkness and
Against the Word the unstilled world still whirled
About the centre of the silent Word.94

This passage is drawn from Part V of Eliot’s lengthy poem, “Ash Wednesday.”

Again, those audience members familiar with the prologue to John would know that the “Word” describes Jesus as the one who completely reveals the Father; God entering the human race. This untraditional use of traditional imagery is an important style feature of the texts that Fleming selects for his programs.

At this point the full choir enters for the first time, singing subito fortissimo from behind the audience at the back of the cathedral. This powerful petition, “Will not day come soon?” is mm. 63–65 from Christiansen’s Lost in the Night (Example 3.4), another example of Fleming creating a musical interlude by excerpting pre-existing sources. This

EXAMPLE 3.4 – Fortissimo “Will not day come soon?”

plea for day is symbolic of another traditional Advent theme: the longing for Jesus, the “Light of the World,” to come and illumine the darkness of our life on earth. This is an arresting musical moment at the end of Christiansen’s arrangement, and even more so at this early point in Fleming’s program, the audience having only heard hushed chanting and quiet narration up to this point.

The sixth and seventh readings are both short excerpts taken from T.S. Eliot’s long mystical poem, “Little Gidding,” the final poem in Four Quartets, his most salient work, and the last major poem Eliot wrote. The sixth narration is drawn from Part II of the poem:

Last year’s words belong to last year’s language
And next year’s words await another voice.95

Fleming’s motivation to include this excerpt is unclear. One could argue that he felt it served well as a transition from the Word imagery in several of the previous excerpts to the Time imagery of the two excerpts that will follow. Whatever the reason, the lifelong, personal, and sometimes tortuous spiritual journey Eliot relays through his poetry resonated with Fleming,96 so perhaps personal reasons moved him to include readings from this important work.

This leads directly into the seventh text block, taken from Part V of the same poem:

What we call the beginning is often the end
And to make an end is to make a beginning.97

This is the first of two readings that will address the “Cyclical Time” theme common to Advent texts. The beginning of Advent is the turning point in the church calendar, where

96 Diane Fleming, interview.
the old year ends and a new year begins. *The Oxford Companion to Christian Thought*
describes it this way: “[Advent contains] the theme of Christ’s first coming in the fullness of
time … [and] the expectation of his second coming to judge the living and the dead. In
Advent, therefore, are met the beginning and end of the story of human redemption.” Larry
Fleming is fond of using poetry containing cyclical or paradoxical imagery in many of his
Christmas Festival programs with the NLC. Also reflected in this passage is another
traditional theme in Advent: the acknowledgement that Christ was born to die for us; that
through his death we receive life. His birth reminds us of his death.

At this point the choir sings another excerpt from *Lost in the Night*, mm. 65–67
(Example 3.5). In Christiansen’s arrangement, this *piano* statement of “Will not day come
soon?” for divided altos and tenors comes directly after the *fortissimo* statement for full choir
of the same text. It functions as an echo, and also allows for a more internal, private
reflection on the text following the extroverted, emotional outburst of the initial statement.

EXAMPLE 3.5 – *Pianissimo* “Will not day come soon?”

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98 Christian theology itself often presents its case in these ways, such as the claim in Roman 6:3-5, “Or
do you not know that all of us who have been baptized into Christ Jesus have been baptized into His death?
Therefore we have been buried with Him through baptism into death, in order that as Christ was raised from
the dead through the glory of the Father, so we too might walk in newness of life. For if we have become
united with Him in the likeness of His death, certainly we shall be also in the likeness of His resurrection.”
Fleming retains the order of the two statements, but separates them slightly with the aforementioned readings. The variance in dynamic is reflected in the size of font used in the printed program (Example 3.2), adding a creative visual component as well.

This leads directly into the final narrated reading on this first page of the program. Expectant waiting during Advent for the birth of Jesus is mirrored by longing and waiting for his second coming. Many of the readings assigned for Advent in the Revised Common Lectionary are eschatological, as is this often quoted excerpt from T.S. Eliot’s “The Cultivation of Christmas Trees”:

Because the beginning shall remind us of the end  
And the first coming of the second coming. 99

At this point the choir gives a full performance of Lost in the Night as it is written, but still from the back of the cathedral. Also, there is no title or composer credit given (Example 3.2). The texts of the four verses of the folk tune are presented in two columns at the bottom of the page. At first glance it is unclear what will be spoken and what will be sung—but does that matter? What does the conductor intend to convey to the audience? In many (if not most) choral programs, it is the conductor’s intention to communicate what the music will be, and who wrote it. As the performance of Lost in the Night concludes, the audience has just experienced the first part of what is proving to be a unique and unusual choral concert. They have not yet seen the choir, and they have not been told what was performed, or who wrote it. I believe that, as a result, the audience is led to focus on all that has been presented in a new way.

CONCLUSION/SUMMARY

I contend that each of the three programming innovations highlighted here are viable and creative ideas other conductors could adopt, in part or in whole, in the creation of their own thematic programs.

Printed Program

Eliminating composer attributions from the main body of the program removes some possible distractions from one of Fleming’s goals, which was to invite the listener into deeper contemplation of the concert’s theme. Fleming said, “I believe our obligation is to educate and bring [the audience] along. I see imaginative programming giving the listener … enough different tastes of various styles of choral music that something is able to ‘hook into’ their past experiences and yet can also present them with new experiences, new genres and types.”

The standard purpose of the printed program is to communicate what music will be performed, who will be performing it, and who wrote it. Most programs do not even print the text being sung, especially if the piece is in English. But the conductor’s intention is different in thematic programs, where the guiding principle in organizing the music is the text. In these programs one of the conductor’s primary concerns is to be certain the audience can follow the textual theme, and the titles of each piece and who composed them is secondary. Therefore, I believe that in a thematic program, printing the text only as Fleming does here (whether spoken or sung) is a viable and creative approach that draws the listener’s

attention more strongly to the themes. This allows the listener to focus on what is being said—the message of the program—and to follow the concert’s theme, in both lyrics and narration, without being distracted by composition titles and author or composer attributions.

When using this approach to the printed program it is important to include all the proper composer and poet credits somewhere in the document. Fleming’s approach was to provide a small paragraph at the end of each program with composer and author attributions.

**Musical Excerpts**

In regard to the use of musical interludes created out of short excerpts from pre-existing music: how would the audience experience differ if the concert had followed a more traditional programming pattern in which the choir walks out to applause followed by the well-known conductor, they perform *Lost in the Night* and follow it with some poetic readings? Fleming’s decision to excerpt some of the most potent phrases from the end of the piece and perform them at the beginning significantly impacts the drama of the concert program. The sense of waiting that is at the heart of Christiansen’s arrangement is magnified, drawn out through multiple repetitions of the piece’s key phrases.

Fleming’s use of these excerpts also influences the musical drama in the concert in harmonic ways. The passages he chose to excerpt all emphasize the dominant of E major/minor. Christiansen’s arrangement itself is designed on this principle, and the resolution to E major at the end is a remarkable moment. By extending the unresolved
dominant over an additional four to five minutes before the full piece is finally performed, Fleming succeeds in heightening the sense of resolution when the piece reaches its cadence to E major.

Paul Christiansen used newly composed musical interludes to unify his programs, but Fleming demonstrates that the same effect can be achieved through the judicious, creative, and tasteful use of excerpts from pre-existing sources. In speaking about Christiansen’s use of musical interludes, Hetland said, “Searching for the right music to express the text often leads to the creation of original compositions.” For Fleming, and I believe for many other conductors, the search for the right music to express the text can often lead to pre-existing sources, and using interlude-length excerpts from these source pieces can have the same musically unifying effect on a program as newly composed interludes.

In the end, I believe that the performance of small excerpts in a thematic program allows the audience to reflect on the theme in ways they could not if the works were performed in their entirety. In addition, by being selective with which portion of a piece he uses Fleming can more easily guide the listener’s attention toward a theme. The communicative power of the music is concentrated.

Narration

Finally, the use of non-biblical sacred poetry in a concert format such as this (or even a worship service), that traditionally uses only biblical sources offers a creative way to present familiar themes from familiar texts in ways that may cause the listeners to reflect more deeply.

on the spiritual truths those texts desire to convey. In the following chapter, I will
demonstrate one way Fleming’s techniques can be used and adapted in the creation of an
original Christmas program.
CHAPTER IV:

THE APPLICATION OF FLEMING’S TECHNIQUES IN THE CREATION OF AN ORIGINAL PROGRAM

METHODOLOGY

In order to demonstrate my assertion that Fleming’s programming methods can have practical application for other choral conductors, I created an original program utilizing his techniques. Three of his programming innovations, (1) the frequent use of short, fragmentary excerpts of larger musical works, (2) the use of sacred poetry from non-biblical sources for narration, and (3) the elimination of composer credits and composition titles in the body of the printed program, figure prominently in this model program. In addition, I made use of several subtler aspects of his programming techniques, commenting on their use throughout the chapter.

This program is intended to be a model of Fleming’s programming methods. As such, I attempted to replicate Fleming’s methods exactly as he used them. I certainly do not recommend that any conductor produce concerts that are mere imitations of those produced by Fleming, however. This would be at variance with the goal to produce inventive programs. It is my hope, rather, that this sample program will demonstrate the possibilities in creative programming, and will perhaps activate the imagination of conductors to devise their own creative approaches to programming.

Some readers may find my use of certain Fleming programming innovations controversial, particularly those related to the excerpting and adaptation of musical and poetic sources. All discussion of these issues will be examined in more detail in Chapter V.
MACRO STRUCTURE OF THE PROGRAM

There are several unifying devices used to organize the program. In the following pages I will describe the four-part structure, governed thematically by the four lines of the well-known hymn, “Come Thou Long-expected Jesus” which serve as section headings throughout the printed program (See Appendix). Next, I will discuss a chiastic structure, which is a crucial part of the program’s overall design, but one that is less apparent than the four-part structure. Finally, I will mention some other program elements that affect the programs overall structure, including key relationships, dramatic pacing, and the use of several “sub-themes” that weave their way throughout the program, and which are separate from the themes dictated by the four section headings.

Four-part Structure

My program has a four-part structure, and is organized around the first four lines of the hymn “Come, Thou Long-Expected Jesus” by Charles Wesley (1707–1788). Originally published in his 1745 volume, *Hymns for the Nativity of Our Lord*, this hymn text elegantly articulates several of the important themes of Advent. The first line, “Come, thou long-expected Jesus,” is a brief petition that conveys the waiting and yearning for Christ’s coming—both at the nativity and his promised return. I chose to use the second line, “Born to set thy people free,” as an opportunity to focus on the birth of Jesus. The next line, “From our sins and fears release us,” returns to the penitential character of Advent. This section focuses on the sense of separation from God caused by sin, which leads to the fourth and final section based on the line, “Let us find our rest in thee.” This speaks in a
comforting way both to the end of our earthly life and to the end of days. Thus each line of the first stanza becomes the heading of a new section in the program, the broad theme of each indicated in parenthesis.

I. Come, Thou Long-expected Jesus (*Expectation*)
II. Born to Set Thy People Free (*Proclamation*)
III. From Our Sins and Fears Release Us (*Repentance*)
IV. Let Us Find Our Rest in Thee (*Fulfillment*)

All the music and readings in each section were selected to be congruent with the theme expressed in the heading (see the printed program in the Appendix). Additionally, the art on the cover of the printed program is also used within the body of the program to express visually the theme of the text and music in each section. Four portions of the cover art are excerpted and used as background images for each of the four section headings:

I. Come, Thou Long-expected Jesus (*the Root of Jesse*)
II. Born to Set Thy People Free (*the Branch sprouting from it*)
III. From Our Sins and Fears Release Us (*drops of blood from the Passion*)
IV. Let Us Find Our Rest in Thee (*the crown of glory*)

**Chiastic Structure**

There is a chiastic structure that plays an important role in the architectural design of this program. Chiastic is a derivative of *chiasmus*, a term referring to an arrangement of some kind that is then repeated in reverse order. Addressing its function as a literary device, Robert Norrman states that *chiasmus* constitutes “the use of bilateral symmetry about a

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102 *The Root of Jesse* by Jeanne Kun.
103 Oxford English Dictionary (1989), s.v. "Chiasmus." The term is derived from the Greek letter, “Chi” which is also the first letter in the Greek spelling of *Christus*—Christ. The letter’s resemblance to a cross—X—led to its use as an important Christological symbol since ancient times.
central axis.” Speaking of *chiasmus* in music, Timothy Smith observes that chiastic structure "involves the creation of analogous units on either side of a structural "heart" (German *Herzstück*). Also known as ‘cruciform structure,’ such patterns are considered to be, in the context of Christian liturgy, Christological symbols.”

Two compositions, *Salvation is Created* and *O Verbum Patris*, are central to the chiastic structure of my program. First, *O Verbum Patris* is located at the center of Section II, which focuses on the Nativity of Christ (see Example 4.1). Second, *Salvation is Created* is positioned at the center of the entire program (Example 4.2). These two *Herzstück* movements form the basis for the *Concert Opening* and *Concert Ending* movements of my program (Example 4.3).

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In the early stages of selecting music and putting the program together, I discovered that the harmonic progression of the first nine measures of *Salvation Is Created* could be used to harmonize the opening melody of *O Verbum Patris*. Both examples began in minor and moved to the sub-mediant midway through the first phrase. I realized I was able to combine the material from these two disparate sources to form an opening and a closing to the program, giving the concert a quasi-cyclical format in addition to the four-part structure based on “Come Thou Long-Expected Jesus.”

I then realized that I could take the concept of *chiasmus* further, applying it to several other parts of the program leading to the *Herzstück*. There are three more chiasmic program
EXAMPLE 4.4 – Chiastic structure of the program

SECTION I: COME, THOU LONG-EXPECTED JESUS

Concert Opening
“He is the Ancient Wisdom”/“For in the mystery”
Section Heading I
“O Word of God”/“Turn us again to thee
“Daughter of Zion”
Daughter of Zion
“I heard the voice of Jesus say”
His Voice
“O thou long-expected”
“And at midnight there was a shout”
Midnight’s solemn hour
(HYMN) Wake, Awake, For Night Is Flying

SECTION II: BORN TO SET THY PEOPLE FREE

Section Heading II
“Welcome! All Wonders in one sight!”
Long ago in Bethlehem
See, Amid the Winter’s Snow
O Verbum Patris
Savior of the Nations, Come
Jesus Jesus, Rest Your Head
Away in a Manger, verse 1
(HYMN) Away in a Manger, verse 2
“Many Ages after the world was created”
Salvation is Created
(HYMN) Away in a Manger, verse 3

SECTION III: FROM OUR FEARS AND SINS RELEASE US

Section Heading III
Cause the face to shine
“Oh that I knew where I might find him?”
Thou Hidden Love of God
“I asked for Peace——”

SECTION IV: LET US FIND OUR REST IN THEE

Section Heading IV
Behold, I tell you a mystery
“And it shall come to pass”
By thy pearly gates in wonder
(HYMN) O Day of Peace
“Arise, the King is drawing near”
Climb to the Top of the Highest Mountain
“Let all adore you”
Drop down, ye heavens, from above
“For while gentle silence”
“Go forth into the midnight dim”
Concert Ending

elements with corresponding “mirrored” movements in the program: (1) Daughter of Zion/ Drop down, ye heavens, (2) Midnight’s solemn hour/ By thy pearly gates, and (3) Away in a Manger, verse 2/Away in a Manger, verse 3. Also, since the concert is composed of both musical and spoken elements, I wanted there to be a central reading that was a part of the “heart” of the program as well. Thus, I decided to consider the combination of the “Many
Ages after the word was created” reading along with *Salvation is Created* as the *Herzstück* of the program. The chart in Example 4.4 indicates the overall chiastic structure of the program.

**Other Structural Elements**

Several other program elements are involved in the overall design of the program, including key relationships, dramatic pacing, and the use of several “sub-themes.” I will address each of these individually.

A number of factors related to key relationships influenced the program. Since the program was designed to function as a cross between a concert and a worship service I wanted the audience to withhold applause until the end, and to avoid the need for the choir to use a pitch pipe between numbers. Given that the majority of the musical selections are for unaccompanied choir, this required me to pay careful attention to the key relationships from piece to piece. In a few cases this meant raising or lowering the key by a half step, but in most cases I was able to find selections that worked in the tonal context of the pieces surrounding them.

The issue of dramatic pacing should always be a high priority for the concert programmer who desires to keep the audience engaged. As mentioned in Chapter II, varying the mood, style, tempo, meter, mode, etc. of music as the concert progresses can contribute significantly to the listener’s appreciation of the program. For instance, much of the music in this program is slow, so this was offset by keeping the length of the program relatively short. This relates directly with my thesis, in that one of the key methods used in keeping the
concert short was Fleming’s technique of excerpting short fragments from full anthems. This and other choices made in which the issue of dramatic pacing effected music selection will be addressed in more detail as each piece is examined later in this chapter.

Lastly, I will address the inclusion of several “sub-themes” in the program. When designing a thematic program centered on Advent there are dozens of themes associated with that season from which to choose: In addition to the four I selected for the four sections of this program some common Advent themes include Waiting, Light/Darkness, Mystery, Wonder, Beginning/Ending, Preparation, John the Baptist, Mary, Elizabeth, Joseph, Angels; even the ubiquitous Peace, Hope, Joy, Love. When considering the themes available in Christianity in general the choices are nearly endless.

With the broad themes of Expectation, Proclamation, Repentance, and Fulfillment in place I began the concert design process by first selecting the music I wanted to include. After six or seven key pieces of music were in place I started to consider what readings to select. I identified two themes that were prominent in several of the pieces I had selected: (1) the Word, and (2) the Bridegroom/Bride. In order to bring another layer of unity to the program I decided to incorporate these two “sub-themes” into the choice of readings, and any remaining musical selections.

EXAMPLE 4.5 – Program elements related to the various sub-themes

<table>
<thead>
<tr>
<th>The Word</th>
<th>Bridegroom/Bride</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. “He is the Ancient Wisdom”</td>
<td>2. “And at midnight there was a shout”</td>
</tr>
<tr>
<td>5. “For while gentle silence”</td>
<td>5. “Arise, the King is drawing near”</td>
</tr>
<tr>
<td>6. Concert Ending</td>
<td>6. “Go forth into the midnight dim”</td>
</tr>
</tbody>
</table>
Expectation, Proclamation, Repentance, and Fulfillment are the most well represented themes in the program, but there are six musical or spoken elements that touch on each of these two sub-themes dispersed throughout the program (Example 4.5).

SECTION I: COME, THOU LONG-EXPECTED JESUS

Concert Opening

The concert opens with the above-mentioned hybrid of O Verbum Patris and Salvation is Created. The text is indicated in the program as follows:

O Verbum Patris
O Word of the Father
tu lumen prime aurore
You, light of first dawn
que inicium non accepit
having no beginning nor
nec in fine prostrata est
brought down by any end

The chant-like melody\textsuperscript{106} of O Verbum is in E Aeolian (Example 4.6). By transposing this melody up a fifth it can be accompanied by the harmonic progressions from mm. 1-9 of Salvation (Example 4.7). Example 4.8 shows how I combined the two to create this Concert Opening.

\textsuperscript{106} Though the text of O Verbum Patris is by Hildegard von Bingen, Ferko composed a new melody for her words. This new melody in his own musical idiom yet it retains a sense of medieval chant.
EXAMPLE 4.6 – *O Verbum Patris*, mm. 1–11
EXAMPLE 4.7 – Salvation is Created, mm. 1–12
The men set up the chant entrance in the women’s voices by humming the opening four measures of *Salvation*, resolving to a B-F# dyad (see Example 4.8). This is sustained until m. 13, where the men repeat the first four measures of *Salvation* (with two very slight

**EXAMPLE 4.8 – Concert Opening manuscript**
rhythmic and voicing alterations). They continue on into mm. 5–9 of Salvation before coming to rest on the sustained G major chord. I then adapted the harmonic progression of mm. 5–9 in Salvation to fit the melody of mm. 9-11 of O Verbum (Example 4.8). The treble melody in mm. 20–27 of the Concert Opening is an adaptation of the chant melody from mm. 50–55 of O Verbum (Example 4.16). The descending four-note figure mirrors nicely the ascending four-note figure from the beginning (both here and in Ferko’s original motet). The only change I made to Ferko’s chant is with the final phrase “nec in fine prostata est.” Instead of utilizing the octave leaps in the original (see Example 4.16) I chose to have the women gradually create a cluster chord. I believed this was a more suitable way to end the Concert Opening. In addition, this pays homage to the harmonic language of Ferko’s motet.

Combining these two pieces reflects a device Fleming occasionally used in his programming.\textsuperscript{107} This piece’s role in the chiastic structure of the program has already been described, as well as its role in the Word sub-themes. I was pleased that the cyclical nature of beginning and ending the program in this way was also referenced poetically in the text. Much of Hildegard’s writing contains cyclical imagery, as is the case here, with the reference to Christ having no beginning or end.

The Concert Opening is immediately followed by the first reading:

\textsuperscript{107} Permission to make these adaptations was relatively easy to acquire from the copyright owners. For more detail on this issue see Chapter V.
“He is the Ancient Wisdom”/“For In The Mystery”

This first reading is excerpted from Charles Carroll Albertson’s poem, “The Holy Child.”

He is the Ancient Wisdom of the world,  
The Word creative, Beautiful and True,  
The Nameless of Innumerable Names,  
Ageless forever, yet Forever New.  

Albertson was pastor of the Lafayette Avenue Presbyterian Church in Brooklyn at the turn of the nineteenth century, and author of several books. Within the context of this program, the Albertson text seemed a fitting description of Jesus, almost having the character of a formal introduction. Because of the reference to the “Word” and the cyclical and paradoxical imagery, this reading flows well from the Hildegard von Bingen text of the opening musical piece.

The second half of this reading, “For in the mystery of the Word made flesh, You have given us a new revelation of your glory,” is the first sentence of the Proper Preface for Christmas in the Order of Morning Service found in the 1917 Common Service Book of the Lutheran Church. This text begins in the same vein as the two text blocks that come before it, addressing the Word and mystery. But the second half of this phrase, “you have given us a new revelation of your glory,” begins to steer the focus more securely toward Advent and Christmas.

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Section Heading I

These three items, the opening music and the two readings, all serve as introductory material. A soloist then sings the first phrase of the hymn “Come, Thou Long-Expected Jesus,” marking the start of the first set in the program. The structural significance of this phrase is indicated in the printed program by a change of font set in large, bold letters (see Appendix A).

The musical setting of the hymn was an important consideration. To make certain the music helped convey the mood of the text, I spent considerable time searching for the most appropriate hymn tune to accompany Wesley’s hymn text. “Come, Thou Long-Expected Jesus” is associated with many different tunes. The Lutheran Book of Worship, the United Methodist Hymnal, and the 1982 Episcopal Hymnal all contain different settings of these words. St. Hilary, StuttgART, and Cross of Jesus are some of the most common tunes with which it is associated. The variety of tunes is due in part to the fact that the poetic meter of this hymn, 87.87.D, is one of the more common. The Hymn Tune Index lists eighty-five separate tunes that fit the meter of this text.

For this program I chose the tune, Jefferson (by William Walker first used in the 1835 Southern Harmony hymnal) because I thought its harmonic implications could best highlight the changing moods of these four textual phrases (See Example 4.9). The minor/modal quality of Walker’s tune matches the imploring mood of the text. Additionally, all four of the phrases end with a resolution to the tonic, allowing them to be used as stable musical headings to each of the four sets.
By contrast, the tune STUTTGART, which is used for this hymn in the 1982 *Hymnal of the Episcopal Church*, is in major, and, as a result, I thought it didn’t correspond as well to the mood of Wesley’s hymn. Another option was the well-known tune HYFRYDOL, used for this text in the *United Methodist Hymnal*, but the first and third phrases resolve to the dominant. Using these phrases in isolation as musical headings to the sets would leave an awkward and unstable impression, making this tune unsuitable for the needs of my program.

“O Word of God”/ *Turn Us Again to Thee*

The next nine text blocks in the printed program are designed as a single unit. They appear in the printed program as follows (see Appendix):

- **Word of God, come, for thy saints still wait; daily ascends their sigh.**
  - Turn us again to thee.
  - Cause thy face to shine, O Lord.
  - Then shall we be saved. Lord, how long?

- **thou Dayspring, come and free us from guilt and misery. The gates of heaven again unfold, which Adam’s sin had closed.**
  - Cause thy face to shine,
  - O Jehovah, God of hosts,

- **Lord of might, stir up thy power and come.**
  - Lord of all the nations,

- **Desire of nations, we wait with longing eyes for your expected coming.**
  - Cause thy face to shine, O Lord.
  - Lord, how long?

- **Bridegroom of the Bride, come, for gloomy night broods o’er our way. Come quickly, for round thy throne, no eye is blind, no night is known.**
The narrators speak the left-justified lines of text. Between these salutations the choir sings the italicized text on the right. For this portion of the program I chose to fashion something that mirrors antiphonal psalmody. The text sung by the choir is from Psalm 80, verses 3 and 4. Of the twelve psalm readings in the Revised Common Lectionary for the four Sundays in Advent, Psalm 80 is the only one that appears three times—one for each year in the cycle. The musical excerpts I used in this program are from Paul Christiansen’s Bread of Tears, which poignantly captures the deep yearning for God expressed in this psalm.

In the early stages of designing this program, I had intended for this movement to be part of the chiastic structure. The reasons I didn’t will be discussed later in this chapter.

Interposed between these four psalm excerpts are five narrations, which are intended to function in the style of spoken antiphons (See Example 4.10). Each of these readings is an amalgam combined by me, consisting of an opening “salutation” followed by an invocation or petition. The opening salutations for the second, third, and forth readings, “O thou Dayspring,” “O Lord of Might,” and “O Desire of Nations,” come from the well-known “O Antiphons,” which are the seven antiphons to the Magnificat at Vespers of the seven days preceding Christmas Eve. The first salutation in my program, “O Word of God”, is used to transition from the Word imagery in the introduction. The fifth salutation, “O Bridegroom of the Bride,” uses the metaphor of Christ as Bridegroom of the Church. These were selected as the first and last salutation to emphasize these two sub-themes in the program.

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109 Fleming used a process similar to this in his 1980 Advent Vespers program at Augsburg College.
EXAMPLE 4.10 – Choral script for the “antiphonal psalmody” in *Turn us Again*
The invocation/petition portion of each of these five readings was drawn from various hymn texts, with the exception of the third, which comes from the Collect for the Third Sunday of Advent in the Book of Common Prayer.\footnote{111} My decision to include this homage to antiphonal psalmody near the beginning of the concert is rooted in liturgy: the Introit is one of only three places in the Proper of the Mass that calls for antiphonal psalmody. In its liturgical context, the antiphon text contains the fundamental thought of the psalm to which it is sung, and indicates the point of view from which it is to be understood. With this in mind, I selected the texts and ordered them in such a way that they commented on the excerpts of the Christiansen psalm setting.

“Daughter of Zion”

The final reading on the opening page of the printed program reads as follows:

Daughter of Zion,
risetomeetyourlowlyKing,
Letnotyourheartdesip
thepeaceHecomes to bring.\footnote{112}

It is the third of six stanzas from John Chandler’s hymn text, “The Advent of Our God” first published in 1837 in his volume Hymns of the Primitive Church. Chandler’s work is actually a translation of Charles Coffin’s “\textit{In stantis adventum Dei}” from the 1736 Paris Breviary. This text begins a mood transition in my program from penitence to hope, and

\footnote{111} “Come, for thy saints still wait” is stanza 2 from Horatius Bonar’s \textit{Come, Lord and Tarry Not}. “Come and free us” is from Charles Coffin’s \textit{When Shades of Night Around Us Close}. “We wait with longing eyes” is from the first stanza of William H. Bathurst’s \textit{Jesus, Thy Church with Longing Eyes}. “Come, for gloomy night broods” is from Lawrence Tuttiett’s \textit{O Quickly Come, Dread Judge of All}.

also serves to introduce the musical excerpt that follows it, which is another piece I have adapted in a style inspired by Larry Fleming.

**Daughter of Zion**

This movement is the second part of the *chiasmus* in this program. It is a highly adapted excerpt from *Behold, Thy Salvation Cometh* by Ronald A. Nelson. It is a setting of various short fragments of text from Isaiah, beginning with Isaiah 62:11, which is designated as the Introit for the Second Sunday in Advent. The text appeared in the program as follows:

*Daughter of Zion*: behold, thy salvation cometh.

*The Lord shall cause his glorious voice to be heard: and ye shall have gladness of heart.*

The “Daughter of Zion” referred to in the text is symbolic, in the Old Testament, of the Hebrew people of Jerusalem. In the New Testament, the Daughter of Jerusalem symbolizes the Bride of Christ. I used texts with the metaphor of Christ as the Bridegroom and the Church as his Bride as a significant sub-theme throughout this program.

Example 4.11 shows Ronald A. Nelson’s original setting with some of the alterations I made indicated in pencil. In adapting this piece I made four significant musical alterations to the original: (1) I used only the first ten measures, less than a third of the piece, (2) I eliminated the organ accompaniment, (3) I had an alto soloist sing an adapted portion of what was written in the organ part, and (4) I add my own SATB harmonies to mm.8–10 (which were modeled on the harmony implied by the unused accompaniment). These adaptations

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113 Isaiah 62:12; 30:30; 30:29 KJV.
EXAMPLE 4.11 – Ronald A. Nelson *Behold, Thy Salvation Cometh*, mm. 1–10

Second Sunday in Advent

**TREBLE I**

Daughter of Zion: behold thy salvation cometh.

**TREBLE II**

The Lord shall cause his glorious voice to be heard:

**ORGAN**

and ye shall have gladness of heart.

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further illustrate the type of musical alterations Fleming employed in his Christmas Programs with the National Lutheran Choir.\textsuperscript{114}

Example 4.12 illustrates the adaptations I made. The text of the soloists final phrase, “The Lord shall cause His glorious voice to be heard,” reminded me immediately of one of Larry Fleming most well-known anthems, an arrangement of the Early American Hymn, \textit{His Voice}. In looking carefully at the text of this anthem I concluded that, although it is not

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example412.png}
\caption{Adaptation of Nelson’s \textit{Behold, Thy Salvation Cometh}}
\end{figure}

\textsuperscript{114} Because of the extent of the adaptations in this piece I was particularly curious to see how the copyright owner would deal with it. To my surprise it was approved without hesitation, and without any royalty costs to me since the performance required no admission fee.
traditionally associated with Advent, there were enough general themes common to the Advent season that its inclusion in this program was warranted.

“I Heard the Voice of Jesus Say”

To help make the transition into His Voice smoother, I selected two readings for this purpose. The first reading is drawn from the third and final stanza of Horatius Bonar’s hymn text, “I Heard the Voice of Jesus Say” first published in Hymns Original and Selected in 1846. This reading marks the first mention in the program of the name of Jesus.

> I heard the voice of Jesus say,  
> “I am this dark world’s light;  
> Look unto me, thy morn shall rise,  
> And all thy day be bright.”

The second reading is a short excerpt from The Prayer, a poem by Jones Very. A friend of both Ralph Waldo Emerson and Nathaniel Hawthorne, Very was a Transcendentalist poet known primarily for his intensely religious sonnets. The full poem is five stanzas in length. The entire second stanza is written as follows:

> Wilt Thou not visit me?  
> Thy morning calls on me with cheering tone;  
> And every hill and tree  
> Lend but one voice, the voice of Thee Alone.”

I chose to use only lines two through four of this stanza because I felt the first line was penitential in mood, and this went against the transition toward hope I was trying to

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achieve in the program. It is also an example of how Fleming would excerpt readings in his Christmas programs.

**His Voice**

This arrangement of Larry Fleming’s is the first, full-length, unadapted piece of music in the concert thus far. In line with Fleming’s practice of listing only the lyrics of a piece in his Christmas programs (saving composer and author credits for the back page), the performance of this anthem was indicated as follows in my printed program, with no indication of the title or composer (see also, Appendix):

As mentioned earlier, this anthem is not traditionally associated with Advent. Fleming also made a practice of including quite a bit of music not traditionally associated with Christmas or Advent in his Christmas programs. Many times the words commented on some theme in the program, but in some instances, as the case is here, it was hard to tell exactly why he programmed them.\(^{117}\)

\(^{117}\) For example, Kurt Bestor’s *Prayer of the Children* in the 1997 NLC Christmas Concert.
While not overtly related to the concert’s themes, I believed that *His Voice* worked here for a variety of reasons. Verse 2, for instance, speaks of “ten thousands of angels” rejoicing at the very sight of Him, and “myriads wait[ing] for His word.” This references the very first appearance of the Lamb in Revelation 5:6–11,\(^{118}\) relating to the eschatological themes prominent in Advent. Also, the last verse addresses the comfort believers find in Christ’s presence: “my Hope, my salvation, my All.”

“O Thou Long-expected”

After this anthem I thought the program should return to a more overt focus on *Expectation*, my guiding theme for the content in Section I. A return to the sense of waiting, and a more discernibly “Advent” tone was achieved with a reading of stanza two from John S. Monsell’s five-stanza hymn, “O’er The Distant Mountains Breaking”:

O thou long-expected!
Weary waits my anxious soul for thee.
Life is dark and earth is dreary,
When thy light I do not see;
O my savior, blessed Lord,
When wilt Thou return to me?\(^{119}\)

Of the innumerable Advent-themed readings available, this one seemed best to me for two reasons. First, the use of the word “long-expected” has obvious ties to “Come, Thou Long-expected Jesus,” the hymn line serving as the section heading as well as governing the theme

\(^{118}\) Then I saw a Lamb, looking as if it had been slain, standing in the center of the throne … He came and took the scroll from the right hand of him who sat on the throne … Then I looked and heard the voice of many angels, numbering thousands upon thousands, and ten thousand times ten thousand. They encircled the throne and the living creatures and the elders. In a loud voice they sang: “Worthy is the Lamb, who was slain, to receive power and wealth and wisdom and strength and honor and glory and praise!”

of Section I of my program. Second, the final line, “When wilt Thou return to me?” transitions nicely into the following reading.

“*And at Midnight There was a Shout*”

The next three program elements (a reading, a choral excerpt, and the first audience hymn) are linked to the Bride/Bridegroom sub-theme in the program. Immediately following the Monsell text is a reading of one of Jesus’s parables that is designated in the *Revised Common Lectionary* for use right before Advent, on the 32nd Sunday in Pentecost in Year A:

> At midnight there was a shout, 'Behold, the bridegroom! Come out to meet him.' The bridesmaids got up and prepared their lamps. And those who were ready went in with him to the marriage feast, and the door was shut. Watch therefore, for you know neither the day nor the hour wherein the Son of man comes

This reading recounts the Parable of the Ten Virgins found in the Gospel of Matthew, Chapter 25. The full parable is thirteen verses in length, which I believed was too long in the context of the program, so I edited it down to just four verses.\(^{120}\) This text is also an amalgam of several different translations.\(^{121}\) I read six different translations, and those are the verses that I thought conveyed the story with the most textual beauty and clarity, particularly in a shortened form. My observation of Flemings NLC Christmas Festival programs

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\(^{120}\) Matthew 25:6-7;10;13.

\(^{121}\) Verse 6 - New International Version; verse 7 - New Living Translation; verse 10 - English Standard Version; verse 13 - American King James Version.
revealed that he did this regularly when using biblical scripture for readings.\textsuperscript{122} This reading flows into a six-measure excerpt from F. Melius Christiansen’s arrangement, \textit{Wake, Awake}.\textsuperscript{123}

\textbf{Midnight’s Solemn Hour}

This brief interlude is the third chiastic element in the program. It is an excerpt from F. Melius Christiansen’s brilliant and energetic arrangement \textit{Wake, Awake}.\textsuperscript{124} This arrangement of the Philipp Nicoli tune \textit{WACHET AUF} features virtuosic, melismatic vocal lines for all parts, especially the soprano and alto lines. There are two beautiful passages, however, where the mood becomes quiet and restrained. Rather than performing the entire anthem (in the manner of most typical choral programs) I chose to utilize just these two excerpts in the chiasmus of my program as a demonstration of Fleming’s unique “excerpting” programmatic method.

This excerpt, mm. 11–16, features the basses and tenors singing, “Midnight’s solemn hour is tolling” followed by a musical echo, augmented by the addition of the women’s voices (See Example 4.13). Though not explicitly manifest, this interlude is part of the Bridegroom/Bride sub-theme woven through the program. \textit{Midnight’s Solemn Hour} also serves two additional functions: illuminating the previous reading, “And at Midnight There Was a Shout,” and simultaneously providing a beautiful transition into the imminent audience hymn, \textit{Wake, Awake}—the same chorale from which this interlude is fashioned.

\textsuperscript{122} This concept was not unique to Fleming. The Concordia Christmas Concerts created by Paul J. Christiansen, used this technique frequently.

\textsuperscript{123} Fleming used this same excerpt in his 1996 NLC Christmas Festival program, though the context was different than mine.

\textsuperscript{124} F. Meluis Christiansen, \textit{Wake, Awake} (Minneapolis: Augsburg Fortress, 1925).
(AUDIENCE HYMN) *Wake, Awake, For Night Is Flying*

The F. Melius Christiansen excerpt worked nicely as a transitional device from the Matthew 25 reading into the first audience hymn, *Wake, Awake*. Three hymns involving audience participation are spaced evenly throughout the program. The use of audience hymns is a common programmatic device used in Christmas concerts, and is a good example of how these types of concerts often blur the lines between a performance and a service of worship. The use of the hymns has a practical function as well, allowing the choir to move into a new position without leaving the audience waiting—in this case from behind the audience to the more traditional performing position in the front. As the hymn comes to a close the choir has taken its position in front of the audience and the program is ready to proceed.
SECTION II: BORN TO SET THY PEOPLE FREE

As stated earlier, Section II, Born to Set Thy People Free, is designed to shift focus from Advent to the birth of Jesus. Section II marks a dramatic change in the format of the programming thus far. Section I featured nine musical excerpts and twelve short readings. Of the nine musical excerpts, only two (*His Voice* and the audience hymn *Wake, Awake*) were fully self-contained musical statements. The other seven were short excerpts or adaptations from other works. Section II will function more like a “mini-concert” within the program. Here there are eight musical numbers and only two readings. Additionally, four of the eight pieces are performed in their entirety, the way they would be heard in a typical choral concert.

Section Heading II

To signal the beginning of a new section the words are offset in the printed program using a new font in large, bold type (see Appendix A). I thought that a greater sense of overall unity in the program could be achieved by repeating the entire “Come, Thou Long-Expected Jesus” hymn tune for each of the four section headings. A soloist intones the first phrase, as before, and now the entire choir enters singing the section-heading phrase, “Born to Set Thy People Free.”
The key of the excerpt has been transposed to C minor to flow seamlessly from the C major ending of the preceding hymn (See Example 4.14). I chose to harmonize it in such a way that it ended on a unison tonic, approached in contrary motion to give it gravitational pull toward the tonic, and emphasize the sense of finality and closure.

EXAMPLE 4.14 – *Section Heading II* manuscript

“Welcome! All Wonders In One Sight!”

An excerpt (lines 71–76) from Richard Crashaw’s lengthy poem, *A Hymn of the Nativity*, announces the start of this portion of the program focused on Christ’s birth. This celebratory text is well-known, having been set to music by several composers. Written in 1648, Crashaw’s style is similar to that of other Baroque metaphysical poets, who are known for their over-the-top metaphors and grandiose, highly elaborate turns of phrase.
Welcome! All Wonders in one sight!
Eternity shut in a span.
Summer in winter, day in night
Heaven in earth, and God in man.
Great little one! whose all-embracing birth
Lifts earth to heaven, stoops heaven
to earth!^{125}

Note the many paradoxical statements—descriptive of the God who created the universe coming to earth as a helpless child. This language carries some similarities to the Hildegard von Bingen text, *O Verbum Patris*, used to begin the program, and it will appear in Section II.

*Long Ago in Bethlehem*

This Christmas program has thus far been fairly heavy in mood. General programming considerations require conductors to seek a balance in styles, moods, difficulty levels, etc., so in my opinion a lighter piece was appropriate at this point. I discovered *Long Ago in Bethlehem* as part of a set entitled *Three Moravian Carols* by Phyllis Tate. In addition to varying the mood, this piece served a practical need as well, since it was more accessible and thus required less rehearsal time than some of the more demanding pieces (another important programming consideration). I did make some minor voicing alterations to the score to provide a little more musical variety. The piece is written for piano and one line simply marked “VOICE(S).” The parenthesis, I believe, indicate that the arranger is

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comfortable with a variety of voicings, so I chose to vary each of the four verses: (1) a male solo, (2) women, (3) men, (4) full choir.

*See Amid the Winter's Snow*

*See Amid the Winter’s Snow* follows without pause, and is the first of three hymn/carol excerpts arranged by Larry Fleming that I included in Section II. This eight-measure interlude is an arrangement Fleming crafted of *Humility*, the John Goss setting of Edward Caswell’s six-stanza hymn text (see Example 4.15). Fleming’s arrangement is published in a unique collection he created for Augsburg Fortress entitled *Embellishments for Choir: Advent/Christmas II*. His stated purpose for these “embellishments” is found in the preface:

EXAMPLE 4.15 – *See Amid the Winter’s Snow* arr. Larry L. Fleming
This material is suitable for concert (especially the carols – individually or in medley form) and for worship settings. … Each individual embellishment has performance notes, including voicing and instrumentation, thereby encouraging creativity by the director. The following are some of the possibilities for accompaniment dependent upon the size of the vocal ensemble, acoustical properties of the space, range, skill, etc. Melodic instrument: oboe, flute, recorder, strings, trumpet, single reeds, etc. Accompaniment: harp, piano, harpsichord, guitar, other keyboards, and organ when sustained sound is required.  

Clearly, Fleming leaves room for the creative church musician to use these short embellishments in a variety of ways! In fact, Fleming himself used this “embellishment” during the 1993 NLC Christmas Festival. I used it in this program in a similar fashion: as a short transition between two full pieces.  

O Verbum Patris  

This motet’s role as an important structural element in the program has already been well established. O Verbum Patris is from Chicago composer Frank Ferko’s set of ten Hildegard Motets. Its text and melodic material are utilized in the opening and closing sections of the program. In addition, it serves as the centerpiece for Section II. The Hildegard text, while not traditionally linked with Christmas or Advent, does contain several references to typical Advent/Christmas themes: the Word, Light, no beginning/no end, and referring to Christ as the “foreknowledge of God.” From a musical and programmatic perspective, the piece functions well here. The unique combination of chant-like melodic

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127 I have used this particular programming innovation in several of my Christmas Concerts at Jamestown College, arranging one verse of a hymn or carol that can serve, textually or musically, as a bridge between two pieces. An example of my thesis in action: that Fleming’s programming innovations can be adapted into the programming style of other conductors.
material with decidedly modern harmonic structures provides a nice contrast with the lighter pieces that precedes it.

*O Verbum Patris* concludes on the hollow sonority of an E and B di-chord (Example 4.16), which connects harmonically to the E pitch that begins the next interlude, *Savior of the Nations*.

EXAMPLE 4.16 – Frank Ferko *O Verbum Patris*, mm. 48–55

*Savior of the Nations, Come*

From another published collection of Fleming’s Embellishments, this unique setting uses some of the techniques he studied in the creation of his Ph.D. dissertation entitled *Contemporary Choral Notation*. Fleming’s notes offer some insight into the creativity and flexibility with which he approached programming:
The text is a composite and only a suggestion. In a medley, the preceding tonalities are many – G, C, D, and A major, E, A, and B minor. Those following are (purposefully) myriad. The nature (and origin) of the tune is chant-like, and the texts seem more expectant than triumphant suggesting two ideas for use in worship. The key might by E or F minor and some of the stanzas could be chanted by the people without accompaniment. The setting included in this collection could serve as an introduction followed by the choir leading the people in chanting the first (and last) stanza with, if necessary, the organ playing the melody only. It could also serve as an intervening stanza.128

The chorale tune, NUN KOMM, DER HEIDEN HEILAND, is passed between voices at the end of each short phrase. Yet when each new voice enters the preceding line sustains the pitch on which it ends (see Example 4.17). This creates a nebulous, mysterious effect. To further heighten the harmonic vagueness, Fleming transposes the final phrase (sung by the tenors) up a 5th, so that all four voice parts end on a different pitch. The final line, “When God breathed the Word, his Son” also connects to the Word sub-theme I incorporated into the program.

**Jesus, Jesus, Rest Your Head**

*Savior of the Nations* transitions without pause into the third full anthem in Section II: an arrangement of the Appalachian Folk Carol *Jesus, Jesus, Rest Your Head* by Paul Christiansen. The soprano A-pitch at the end of *Savior of the Nations* leads directly into their A-pitch and the start of this piece, though the harmonic shift is still quite pronounced. This simple and expressive carol setting features another soloist, providing further

programmatic variety. Its simple style also contrasts nicely with *O Verbum Patris* and the interlude preceding it. This arrangement also flows seamlessly into the following setting of *Away in a Manger*, both pieces being in F-major.

**EXAMPLE 4.17 – Savior of the Nations, Come arr. Larry L. Fleming**

*Away in a Manger, verse 1*

This third and final interlude drawn from Fleming’s *Embellishments for Choir* series is, in my opinion, one of his most creative. Hundreds of arrangements of this well-loved carol have been written over the years. Also, unique among popular carols, *Away in a Manger* is known almost equally well by two separate tunes. In this simple setting Fleming
manages to combine them both in a unique *quidlobet*. The arrangement begins with the men singing in unison verse one of the Cradle Song version of the tune composed by William J. Kirkpatrick. The women enter two measures later singing *verse two* of the traditional American tune (See Example 4.18). The result is at once beautiful and thought provoking: why had no one thought of this before?\(^{129}\)

EXAMPLE 4.18 – *Away in a Manger* arr. Larry L. Fleming, mm. 1–9

Within the context of this program it was necessary to make some minor alterations to Fleming’s setting. First, accompanimental material is provided for keyboard or harp, and oboe. This material is only in eleven measures, however, and since the setting works equally well unaccompanied I decided to leave them out. Second, since this program featured the choir singing verse one of the carol on its own, followed by verses 2 and 3 sung by the audience, I thought it didn’t make as much sense to have the women sing verse 2 the way Fleming indicated. If I were using this setting as a stand-alone interlude, like *See Amid the

\(^{129}\) This miniature arrangement in itself reveals much about the creative thought process with which Fleming approached programming.
Winter’s Snow, I would have kept the text as written, but in this context I chose to have the women sing the words to verse one instead (while still performing the alternate melody.)

(AUDIENCE HYMN) Away in a Manger, verse 2

Why is the hymn not sung as one unit? This is a structural decision designed to highlight the importance of this central point, or Herzstück, of the program. The choral setting of verse 1 is, in my mind, an introduction to a two-verse audience hymn, verses 2 and 3. The context of verses 2 and 3, accompanied and sung by the entire audience, feel very different from the unaccompanied choral introduction. It is my belief that the two verses of the audience hymn will be perceived as proportional “bookends” around the Herzstück.

This centerpiece of the concert involves three elements: (1) the reading of “Many Ages After the World was Created,” which presents the core of the Christmas message, (2) the solemn peal of a large handbell, and (3) the performance of Salvation is Created, which augustly proclaims God’s saving power in monumental, mystical Russian chords. I will now consider the particulars in this “heart piece” of the program individually below.

“Many Ages After the World was Created”

In my conception of the chiastic structure of this program, both a spoken narration and a musical piece needed to be part of the Herzstück. I selected “Many Ages After the World was Created” together with Salvation is Created to fulfill this important role. This reading is adapted from Liturgical Reading of Midnight Mass Solemnity of the Nativity from the Roman Martyrology. The adaptation used here is the one created by Fleming for his NLC
Christmas Festivals. He retained the general format of the original text, only modifying the language slightly. However, the particular adaptations he made give us some insight into his creative process that may shed further light onto his programmatic innovations. I propose there were two purposes behind the modifications, (1) to condense it slightly, distilling its message, and (2) to make it reflect his own theological views more closely. To illustrate these propositions, the opening four lines of the original text, before being adapted by Fleming, are as follows:

In the twenty-fourth day of the month of December;
In the year five-thousand one-hundred and ninety-nine from the creation of the world, when in the beginning God created the heavens and the earth;
In the year two-thousand nine-hundred and fifty-seven from the flood;
In the year two-thousand and fifty-one from the birth of Abraham.

Fleming’s modified version reads:

Many ages after the world was created
When God in the beginning formed the heavens and the earth
Long after the great flood
Some two thousand years after the birth of Abraham.

Fleming believed that a choral concert of primarily unaccompanied music longer than 70 minutes would try the audience’s patience. (In keeping with Fleming’s interest in shorter concerts, my Lecture Recital program was only 50 minutes in length.) He kept this in mind throughout the process of designing the program. The compressing of this text can be understood in this light. Of equal importance, I believe, was his desire to modify the

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131 The beginning of the Christmas Proclamation as it appeared in the 1986–97 *National Lutheran Choir Christmas Festival* programs.
132 Diane Fleming, interview.
temporal specificity of the original to reflect a less literal understanding of the genesis creation narrative.\textsuperscript{133}

One further point of interest regarding Fleming’s choice to use this text from the \textit{Roman Martyrology} is the fact that is seems to be used at this point in the program in place of a reading of the Christmas story from the Gospel of Luke 2:1–45. Other Christmas concert formats that Fleming would have been aware of, and could have influenced his programming decisions in this regard, utilize this more traditional approach. Both the Service of Lessons and Carols and the Concordia Christmas Concerts designed by Paul Christiansen use the traditional gospel narrative broken into several sections by musical interludes. The St. Olaf College Christmas Festival features a central break in the concert for a full, uninterrupted reading of the Luke Christmas story. Fleming also took time for a full, uninterrupted reading at the center of his Christmas programs with the NLC, but instead of using the traditional Christmas story he opted for this poetic re-imagining of it. The reading continues with allusions to scriptural and world events gradually leading toward the birth of Christ:

\textsuperscript{133} Ibid.
Fifteen centuries after Moses and the passing over of Israel
A thousand years after the anointing of David as King
In the sixty-fifth week, as Daniel’s prophesy takes note
In the one hundred and ninety-fourth Olympiad
In the seven hundred and fifty-second year from the founding of the city of Rome
In the forty-second year of Octavian Augustus’s rule

Some minor alterations are also present in this portion of the text.

My program utilized two readers, one male and one female. Fleming’s NLC programs also used one male and one female narrator for all readings, with the exception of this central reading. Here he used as a third reader for all of his ten Christmas Festivals with the National Lutheran Choir. The end of the reading, printed below, creates a beautiful thematic connection with the musical Herzstück to follow:

In the sixth age of the world, all the earth being at peace
JESUS CHRIST
Eternal God, Son of the Father
Willing to hallow the world by his coming in mercy
Was born of the Virgin Mary in Bethlehem of Judea
GOD MADE FLESH

Salvation Is Created

Following “Many Ages” the Herzstück of the program continues with the central musical statement, Salvation is Created. The use of this piece in the creation of the opening and closing movements of the program has already been discussed in detail.

Originally published in 1913, this English adaptation by N. Lindsay Norden has been a staple in the choral repertoire for decades. The original piece, by Russian composer

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134 Again, borrowed from Fleming’s adaptation of the Christmas Proclamation as used in his NLC Christmas Festival programs.
135 Ibid.
Pavel Tschesnokoff was written in 1912, and first appeared in print as part of his Opus 25, a cycle of ten communion hymns. The text is based on Psalm 74:12. The English translation used in N. Lindsay Norden’s version is a very close translation. Psalm 74 is not a lection in the Revised Common Lectionary, though still there is strong soteriological justification for its inclusion in a Christmas Concert: with the birth of Christ “salvation is created in the midst of the earth.”

(AUDIO HYMN) Away in a Manger, verse 3

The use of verse 3 of Away in a Manger as an audience hymn at this point in the program begins the mirroring effect inherent in any chiastic formal design. As mentioned at the beginning of the chapter, numerous musical and textual elements presented from this point following the Herzsück will have a mirror image counterpart from earlier—verse 3 of Away in a Manger mirroring the position of verse 1 earlier being the first such example in this program (see the chiasmus chart in Example 4.4).

SECTION III: FROM OUR FEARS AND SINS RELEASE US

Section III, From Our Fears and Sins Release Us, is the shortest in length, and initiates a dramatic shift in tone and thematic focus. The readings and sung texts are penitential in nature, as the program shifts from the “mini Christmas concert” of Section II

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136 English translation: “Salvation is created in midst of the earth, O God, O our God. Alleluia.” Psalm 74:12 KJV, “For God is my King of old, working salvation in the midst of the earth.”

137 Though it is used in several other popular lectionaries, such as the 1984 Book of Common Prayer, where Psalm 74:12-23 is designated for Morning and Evening Prayer of the Thirteenth Sunday after Trinity in Year A.
back to themes more associated with the season of Advent. A special focus of Section III is the theological belief that our sins create a spiritual separation from God.

**Section Heading III**

Change of font style and size in the printed program again signal the section change for the audience (see Appendix A). The male and the female soloists who sang the previous section headings are utilized again, singing the first and second lines of the hymn-tune separately. The choir enters *subito forte*, to highlight the phrase from which this section draws its title. Section Heading III is set in A minor to flow more naturally from the F major ending of *Away in a Manger*. To increase the sense of tension and instability, I employed much more dissonant harmonization. The canonic entrance of the bass line two beats later also contributes to making this section heading significantly more musically chaotic than the previous two (See Example 4.19). The cadential chord being left unresolved further heightens this harmonic tension. Momentary resolution is found in the first note of the next piece, however, which follows *Section Heading III* without pause.

EXAMPLE 4.19 – Section Heading III manuscript
**Cause Thy Face to Shine**

This musical interlude recalls material used in Section I: it is mm. 13–32 of Paul Christiansen’s *Bread of Tears*. While this passage is not officially a part of the program’s *chiasmus*, it does mirror the “antiphonal psalmody” passage from Section I. This time the music is performed without any readings interspersed. Regarding the harmonic resolution from the preceding piece, in Christiansen’s original composition, this *Cause Thy Face to Shine* excerpt, begins on a B and then moves down to A on the second eighth-note. In the context of this program I chose to change the first note to an A to strengthen the resolution from the suspended cadential chord at the end of *Section Heading III*.

This excerpt works well here, as it is harmonically similar to the preceding music (*Section Heading III*), and the Psalm 80 text matches the theme of this section. It features some wonderfully bitter harmonies, which further establish the tone and mood of Section III. For example, measure 23 features an E-major chord with an added F-natural and C-natural that is sustained for three excruciating beats. Also, since the chiastic concert opening and closing were already in place, and the verses of *Away in a Manger*, reprising this excerpt from *Bread of Tears* here, further enhances the mirroring structural architecture.

The *Bread of Tears* excerpt in Section I (*Turn Us Again to Thee*) ended at measure 23, but here in Section III the second *Bread of Tears* excerpt (*Cause Thy Face to Shine*) continues on to the end of the original anthem. In this way the recycling of the musical material is made richer, giving the impression that the added measures in this second iteration of the material expound on the original statement. The piece then concludes in measure 32 with a
decidedly unresolved pairing of two open fifths: A-natural and E-natural in the bass, tenor, and soprano voices, together with B-flat and F-natural in the alto. (Example 4.20)

EXAMPLE 4.20 – Paul J. Christiansen Bread of Tears, mm. 28–32

“Oh That I Knew Where I Might Find Him?”

The program continues with a reading from Job 23 that appears in the printed program as follows:

Oh that I knew where I might find him?
Behold, I go forward, but he is not there backward, but I cannot perceive him
He hides himself on the right and on the left hand, that I cannot see him.
But he knows the way I take:
And when he has tried me, I shall come forth as gold.138

This reading poignantly captures the sense of abandonment and loss associated with those times the spiritually-minded soul feels the absence of God’s presence. The tone shifts toward hope in the fourth line, “But he knows the way I take.” To emphasize this moment, I

138 Job 23:3,8-10 ERV.
decided to have the piano introduction for the following piece begin at this point. The first three lines are heard in stark silence, and the last two are warmed by the presence of instrumental accompaniment. This “dovetailing” of the end of the reading with the beginning of the ensuing anthem achieves two other programmatic goals: (1) it contributes to the general sense of program *unity*, and, from a purely practical stance, (2) it shortens the overall program *length* slightly.

**Thou Hidden Love of God**

The following piece, *Thou Hidden Love of God*, is an anthem I composed in 2003 for the Chancel Choir at First United Methodist Church in Ann Arbor, Michigan in celebration of the 300th anniversary of John Wesley’s birth. The melodic material is based on *VATER UNSER*, attributed to Martin Luther in *Geistliche Leider* (1539).\(^{139}\) The text is verses 1, 3, 4, and 8 of Wesley’s 1736 translation of Gerhard Tersteegen’s “Verborgne Gottesliebe du” (1729).

The subject matter of this anthem mirrors that of the prior reading from Job: the loss of an awareness of God’s presence, the desire for renewed union with God, and the conviction that one’s trust in God’s will ultimately yield positive results. Wesley’s text in the final verse of the anthem does not make this shift in tone as obviously as the Job reading. The final verse of the anthem is:

\(^{139}\) J.S. Bach used this chorale tune in *Johannes-Passion*, BWV 245 as well as in three of his cantatas (BWV 90, BWV 101, and BWV 102).
Each moment draw from earth away
My heart that lowly waits thy call;
Speak to my inmost soul and say,
I am thy love, thy God, thy all!
To feel thy power, to hear thy voice,
To taste thy love, be all my choice.\(^{140}\)

The words, “Speak to my inmost soul and say, / I am thy love, thy God, thy all!” are an open-ended request, far different in tone from the statement of conviction in Job, “But he knows the way I take:/ And when he has tried me, I shall come forth as gold.”

In my arrangement I chose to depart significantly from the original chorale tune (Example 4.21) at this point to make the music reflect the conviction that God’s goodness and love will eventually prevail. In measure 66 I returned to the chorale tune for “To feel thy pow’r, to hear thy voice,” though it is transposed up a 4th, to the sub-median, to maintain

EXAMPLE 4.21 – Original VATER UNSER chorale tune, harmonized

\[\text{EXAMPLE 4.21 – Original VATER UNSER chorale tune, harmonized}\]

the higher tessitura established in the preceding climactic phrase. The final line of the chorale, “To taste thy love be all my choice,” moves down a step to the relative major (Example 4.22). This downward shift contributes to the gradual reduction of musical tension following the climax and also allows the final note of the tune to now end on the relative major of E-flat instead of c-minor, further emphasizing the sense of hope I tried to instill through musical alteration in this verse.

The arrangement ends with a reprise of lines five and six from the first verse, with the harmony altered to a D-flat major chord in m.76, and the voicing altered for the last half of the phrase, placing the melody in the soprano part and having the bass and tenor lines rise in contrary motion with the tune until all voices arrive on a unison middle C. Rather than concluding on this C-minor chord, the piano postlude moves gradually to a final resolution on E-flat major, recalling the hope of the climax in the last verse.  

The inclusion of this composition in my program also serves to demonstrate my thesis. The musical adaptations of the chorale’s melodic material found in this arrangement were made well before the creation of this Christmas program, but I believe the choices I made in modifying the chorale tune in verse four highlight some of the same characteristics.

\[\text{141 Although the melody and the bass are both on E-flat at m. 70 the inner harmonies make this a deceptive cadence to an A-flat major chord in 2nd inversion. The resolution to E-major is delayed until the final chord in the piece.}\]
EXAMPLE 4.22 – Thou Hidden Love of God arr. J. Aaron McDermid, mm. 51–83

Broden tempo
Unison

Father’s cry.

Each moment draw from

Broden tempo

allargando Div.

earth a-way My heart that low-ly waits thy call; Speak to my in-most

allargando Div.

allargando

60

soul and say, "I am thy love, thy God, thy

rail.

rail.

64

a tempo

all"

To feel thy pow’r, to hear thy voice.

a tempo

To feel thy pow’r, to hear thy voice,
EXAMPLE 4.22 continued

“I Asked for Peace—”

Section III concludes with a reading of “Requests,” a short poem by British poet Digby Mackworck Dolben (1848–1867):
I asked for Peace—
My sins arose,
And bound me close,
I could not find release.

I asked for Truth—
My doubts came in,
And with their din
They wearied all my youth.

I asked for Love—
My lovers failed,
And griefs assailed
Around, beneath, above.

I asked for Thee—
And Thou didst come
To take me home
Within thy heart to be.\textsuperscript{142}

The message of this poem is in a similar vein to both Job 23:8–10 and the John Wesley translation in \textit{Thou Hidden Love of God}. The author is suffering from sin, doubt, and failed loves, yet finds eventual release from his weariness and grief by seeking God directly. I thought this poem functioned well at this point in the program for this reason, and also because the poem’s fourth stanza provides a smooth transition into the fourth and final section of the program, “Let Us Find Our Rest in Thee.”

\textbf{SECTION IV: LET US FIND OUR REST IN THEE}

The overriding theme of this section is \textit{Fulfillment}. The End of Days is a prominent theme of Advent. In fact, one could make the case that the principal focus of Advent should

be an eschatological one. The return of Christ, the resurrection of the dead, a new heaven
and a new earth, the World to Come—all find prominent expression during Advent. This
final section of the concert draws its thematic inspiration from the fourth line of *Come, Thou
Long-expected Jesus*, “Let Us Find Our Rest in Thee,” which is sung chorally at the
conclusion of Section Heading IV.

*Section Heading IV*

*Section Heading IV* opens with the same two soloists singing lines one and two
respectively. They then join to sing the third line in octaves, and, as has been the pattern
established in the previous two section headings, the choir enters singing the fourth line. The
phrase concludes on a G-major chord, richly voiced with *divisi* tenor and bass, to emphasize
the sense of rest and peace inherent in the text (see Example 4.23).

EXAMPLE 4.23 – *Section Heading IV* manuscript
Behold, I Tell You a Mystery

The following excerpt begins without pause. This fourteen-measure excerpt is drawn from the opening of Behold, I Tell You a Mystery, a composition I wrote in 2005 for the Martin Luther College Choir. Musically it is fairly difficult, featuring eight-part unaccompanied writing, frequent meter changes, and dissonant harmonic sonorities throughout (only the first and the last measures of the excerpt are free of sustained dissonance). The opening is bold, beginning on a unison B-natural in the men’s voices followed quickly by a B-natural in the women’s voices three beats later. They begin moving independently, mostly stepwise, through the opening.

The text, I Corinthians 15:51, is assigned to the Eighth Sunday after Epiphany in Year C of the Revised Common Lectionary. This well-known passage addresses the question of what will happen when Christ returns. There is some controversy surrounding these verses, as they are used to support the notion of the Rapture, which made its first appearance in Christian eschatological thought in the seventeenth century. These verses have also been interpreted in regard to the changes that take place in believers when they accept the grace of God. Meister Eckhart proposed a more metaphorical understanding of this passage that, to me, captures beautifully the rationale for including this excerpt at the beginning of Section IV. In his sermon entitled “Outward and Inward Morality” Eckhart comments on I Corinthians 15:51, stating that, “Grace is from God, and works in the depth of the soul
whose powers it employs … lift[ing] it above the turmoil of temporal things to rest in God [italics added]." 

“And It Shall Come to Pass”

The reading that follows is an amalgam of scripture I compiled from various biblical texts for its ability to fit in this position of the concert. The reading appeared in the program as follows:

And it shall come to pass that the mountain of the house of the Lord shall be established as the highest of mountains. And many people shall flow to it saying, “Come, let us go up to the mountain of the Lord.” Soon the heavens will open, and Christ will come down to claim his Bride. For in that day we shall be caught up to the skies to meet the Lord in the air, and we will be with Him forever. O Lord, open the gates of righteousness, that all who love the Lord may enter there."

Creating a collage of biblical scripture for use in a Christmas program is not a programming device often used by Fleming but it was used frequently by his mentor, Paul Christiansen. The compilation of topically related scriptures into a new narrative allows the creator of the program greater control in shaping the dramatic pace of the passage—shortening or lengthening it as needed. In looking for a suitable reading for this point in the program I struggled to find one that fit. Ultimately, I chose this method of designing a reading by re-organizing various biblical passages as another example of Fleming’s programming techniques.

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143 Meister Eckhart, Meister Eckhart’s Sermons (New York: Cosimo Classics, 2007), 53.
144 Isaiah 2:2-3; I Thessalonians 4:16-17; Psalm 118:19 ERV, adapted.
Isaiah 2:1–5 is assigned to the First Sunday in Advent, Year A; 1 Thessalonians 4:13–18 is assigned for the 27th Sunday after Pentecost, Year A (almost Advent); and Psalm 118:1–2, 19–29 is assigned to the Liturgy of the Palms in all three cycles. I selected Psalm 118:19, “O Lord, open the gates...,” chiefly for its ability to function as a transition into the following musical excerpt.

*By Thy Pearly Gates in Wonder*

This short interlude is the mirror excerpt of *Midnight’s Solemn Hour* from Section I. Because of the somewhat colloquial text, I questioned using this excerpt. But considering how it contributed to the program’s *chiasmus*, and given that the scene it describes of the New Jerusalem¹⁴⁵ was so thematically fitting for Section IV I decided to keep it.

*By Thy Pearly Gates* is nearly twice as long as its mirror excerpt, since it begins with an imitative passage for tenors and basses, divided into five parts.¹⁴⁶ This rhapsodic passage serves as a beautiful introduction to the women’s entrance in what is the third verse of the *Wake, Awake* chorale. The E major half-cadence at the conclusion of the men’s introduction imparts freshness to the C major chorale tune entrance of the women (See Example 4.24). The men re-enter three bars later, echoing the final two words of the chorale phrase. In the earlier excerpt that interlude mirrors (*Midnight’s Solemn Hour*), this voicing was reversed, adding subtle variety to the music, both here and in Christiansen’s original setting.

¹⁴⁶ In modern performances of F.M. Christiansen’s *Wake, Awake* this six-measure passage is often cut, lending irony to its inclusion as an excerpt from the full anthem in this program. This more broadly accepted example of how conductors sometimes tamper with a composer’s original intentions will be examined in more detail in Chapter V.
(AUDIENCE HYMN) *O Day of Peace*

*Thy Pearly Gates in Wonder* serves as an introduction to this audience hymn (Tune: *Jerusalem* by C Hubert H. Parry (1916); Text: Carl P. Daw (1982)). Though not typically associated with Advent, this hymn works well in that capacity. There are numerous references to Advent themes as well as allusions to scripture readings assigned to the Sundays in Advent in the *Revised Common Lectionary*, especially the second verse. Much of this text is based on the early verses of Isaiah chapter 2, which is assigned to the first Sunday in Advent in Year A.
1. O day of peace that dimly shines
through all our hopes and prayers and dreams,
guide us to justice, truth, and love,
delivered from our selfish schemes.
May swords of hate fall from our hands,
our hearts from envy find release,
till by God’s grace our warring world
shall see Christ’s promised reign of peace.

2. Then shall the wolf dwell with the lamb,
nor shall the fierce devour the small;
as beasts and cattle calmly graze,
a little child shall lead them all.
Then enemies shall learn to love,
all creatures find their true accord;
the hope of peace shall be fulfilled,
for all the earth shall know the Lord.\textsuperscript{147}

During the singing of this hymn I had the choir move from the front of the sanctuary back
to where they started the concert, in position behind the audience, for the following
combined reading and anthem.

\textit{“Arise, The King Is Drawing Near”}

This reading was designed to be read entirely over the piano introduction to \textit{Climb To The Top Of The Highest Mountain}. With both \textit{O Day of Peace} and this anthem being in
D major, I wanted there to be no pause in the music. I did want to include another reading
at this point, however, to further expound upon the theme of Section IV. In order to make
the timing work so that the reading ended precisely when the piano introduction ended and

the choir enters in *Climb to the Top* I needed to make slight modifications to the length of both the reading and the piano introduction.

The reading is an adaptation of Catherine Winkworth’s 1858 hymn text “Arise, Sons of the Kingdom!” This text was first published in 1858. Winkworth created two different translations of this particular hymn. I relied mainly on the first, but one phrase was borrowed from the alternate translation to further demonstrate the “re-organizing” principle of my thesis. I wanted to apply the same technique used in the previous biblical scripture reading to a hymn text. The resulting reading takes Winkworth’s metered, rhyming text and transforms it into prose whose timing now matches the length of the piano introduction to the following anthem, *Climb to the Top of the Highest Mountain*. This way the anthem can begin immediately when the hymn ends (both being in D major). The reading commences shortly thereafter, and is finished right as the voices first enter in m. 9. The original two stanzas of Winkworth’s hymn text are as follows:

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Arise, ye drooping mourners!
The King is very near;
Away with grief and sorrow,
For lo! your Help is here.
Behold, in many a place—
We find Him, our Salvation,
O blessed consolation!
In His pure means of grace.

Arise, ye much afflicted!
The King is now not far;
Rejoice, ye long dejected!
Here comes the Morning Star.
The Lord will give you joy;
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148 Actually, her translation of Johann Rist’s chorale text “Auf, auf, ihr Reichsgenoßen” from *Sabbatische Seelenlust* (Lüneburg: 1651)
Though troubles now distress you,
With comfort He will bless you,
E’en death He will destroy.\textsuperscript{149}

My “re-organized” adaptation appears in the printed program in this format:

\begin{quote}
Arise, the King is very near; Away with grief and sorrow. Behold our salvation!
Though troubles now distress you, the Lord will give you joy!
Arise, the kingdom is at hand. Go forth with joy to meet the Lord!
\end{quote}

The first two lines of Winkworth were shortened into one phrase. Lines five and six were condensed into “Behold our salvation!” Next, I selected lines five and six from stanza two, but presented them in reverse order. The last two phrases of the reading are drawn from different sources. “Arise, the kingdom is at hand” is the first line of Winkworth’s own alternate translation of this same chorale text, and “Go forth with joy to meet the Lord!” is line six, stanza two of John Wesley’s Advent Hymn, “Ye Virgin Souls Arise.” I wanted to include these two fragments to allow this reading to allude to the Bridegroom/Bride sub-theme used in the program.

\textit{Climb To The Top Of The Highest Mountain}

As was the case in Section I, Section IV features only a single, full-length anthem. Composed in a very accessible style with text freely adapted from scripture (primarily from the book of Isaiah), \textit{Climb to the Top of the Highest Mountain} by Carolyn Jennings is an excellent Advent anthem, providing a comforting vision of the return of Christ in the End of

\textsuperscript{149} Catherine Winkworth, “Arise, Sons of the Kingdom” (No. 69), in \textit{The Lutheran Hymnal} (St. Louis: Concordia Publishing House, 1941).
Days in language that can be equally understood to be anticipating the Savior’s birth at Christmas.

In terms of the staging, this is a prominent moment in the concert. *Climb to the Top* is the first piece following the audience hymn, during which the choir recessed to the back of the sanctuary. The audience is now left, as they were in Section I, with no performers in front of them to watch. Fleming incorporated movement like this to locations in the church unseen by the audience. In much the same way Fleming’s choice to place all titles and author credits at the end of the program allowed the audience to focus more on what was being said, I believe removing the choir from in front of the audience allows them, even forces them, to focus more on the text. Without the visual distraction of performers on the stage, with concert program in hand, the listener is given greater opportunity to meditate on the themes and the message of the concert.

“Let All Adore You”

After the release of final chord of *Climb to the Top* I had the piano repeat the introduction once again to provide a musical underpinning for the reading. This created musical continuity, and also allows the soloist to find her starting D in the following interlude, *Drop down, ye heavens, from above.* “Let all adore you” is adapted from the final stanza of Charles Wesley’s hymn text, “Lo, He Comes, With Clouds Descending,” first published in 1758. Interestingly, Wesley’s text is itself an adaptation of a similar text by John Cennick, from the 1752 *Collection of Sacred Hymns,* even though Wesley’s brother John
is on record as being against the adaptation of Wesley hymn texts (without at least indicating in print that they were adapted and by whom.)\textsuperscript{150} Wesley’s text for this stanza reads:

\begin{quote}
Yea, Amen! Let all adore Thee,
High on Thine eternal throne;
Savior, take the power and glory,
Claim the kingdom for Thine own;
O come quickly! O come quickly!
Everlasting God, come down!\textsuperscript{151}
\end{quote}

My adaptations were minimal—I modernized the pronouns (“thee” to “you”, etc.) and eliminated the opening “Yea, Amen!” as well as the reiteration of “O come quickly!” so that the reading appeared as follows in the program:

\begin{quote}
Let all adore you, high on your eternal throne;
Savior, take the power and glory, claim the kingdom for your own;
O come quickly! Everlasting God, come down!\textsuperscript{152}
\end{quote}

\textit{Drop Down, Ye Heavens, From Above}

This movement is the chiastic mirror of \textit{Daughter of Zion} from Section I. It uses the same music adapted from Ronald A. Nelson’s \textit{Behold, Thy Salvation Cometh}, but the text was changed for this version. I used Isaiah 45:8, which is designated as the Introit for the Fourth Sunday in Advent\textsuperscript{153} and it appears in the program as follows:

\begin{quote}
\textit{Drop down, ye heavens, from above:}
\textit{and let the skies pour down righteousness.}
\textit{Let the earth open and bring forth salvation.}\textsuperscript{154}
\end{quote}

\textsuperscript{150} More on this example in Chapter V.
\textsuperscript{151} Charles Wesley, “Lo! He Comes with Clouds Descending” (No. 718), in \textit{The United Methodist Hymnal} (Nashville: Abingdon Press, 1989).
\textsuperscript{152} Adaptation of verse 4 from Wesley’s “Lo! He Comes with Clouds Descending” used for my Lecture Recital program.
\textsuperscript{153} The original text was Isaiah 62:11, the Introit for the Second Sunday in Advent.
\textsuperscript{154} Isaiah 45:8 KJV.
Some minor changes were made to the melody, rhythmic in particular, in order to achieve a natural text declamation with the new words (See Example 4.25). The key remains the same as the mirror version from Section 1, since the soprano soloist can easily find her starting pitch from the D major ending of *Climb to the Top*, and the G major chord at the end leads directly into the G major start of the following piece.

EXAMPLE 4.25 – *Drop Down, Ye Heavens, From Above* manuscript
“For While Gentle Silence”

This reading is presented without any music behind it. It is the first moment in all of Section IV—since the “Many Ages” Herstück reading, in fact—where the music stops. The desired effect is that these words stand out in the listener’s mind. It is a passage from the apocryphal book of Wisdom. In this ancient Hebrew scripture, sometimes referred to as the Wisdom of Solomon, Wisdom itself is personified; it is considered an independent divine entity working alongside God. God’s word is also God’s wisdom.

The full text of Wisdom 18:14–16, on which this reading is based is:

For while gentle silence enveloped all things, and night in its swift course was now half gone, thy all-powerful word leaped from heaven, from thy royal throne, into the midst of the land that was doomed, a stern warrior carrying the sharp sword of thy authentic command, and stood and filled all things with death, and touched heaven while standing on the earth.  

In its original context the passage is speaking about God’s actions of the night of Passover. The all-powerful “word” in this context—“a stern warrior carrying the sharp sword”—refers to the angel of death described in the tenth plague on Egypt (the land that was doomed) from the book of Exodus. As mentioned earlier, the ‘Word’ in Christian theology carries significant associations with Christ, in large part due to the prologue to the Gospel of John.

If one small portion is removed from the passage, “a stern warrior carrying the sharp sword of thy authentic commend, and stood and filled all things with death,” the Christological overtones leap out, and we are left with a beautifully poetic description of God’s saving action in sending Christ (the word) to earth (the land that was doomed). In

155 Wisdom 18:14–16 (Revised Standard Version with Apocrypha).
my adaptation of this scripture passage, I chose to capitalize ‘Word’ further enhancing the Christological overtones. This adapted version of Wisdom 18:14–16 appears in my program in this way:

For while gentle silence enveloped all things, and night in its swift course was now half gone, Thy almighty Word leaped from heaven, from the royal throne, into the midst of the land that was doomed and touched heaven while standing on earth.156

“Go Forth into the Midnight Dim”

After the reading of “For while gentle silence,” the basses in the choir enter humming a low G (see example 4.27), providing a choral underpinning to the reading of “Go forth into the midnight dim.” This is adapted from the first stanza of the hymn text “Behold The Bridegroom Draweth Nigh.” The original author is unknown, but Robert Moorsom translated this version into English from the Greek Service Books of the Eastern Church.157 The original stanza reads:

“Behold, the Bridegroom draweth nigh”—
Hear ye the oft-repeated cry?
Go forth into the midnight dim;
For blest are they whom He shall find
With ready heart and watchful mind;
Go forth, my soul, to meet Him.158

I used only lines 3, 4, and 6, adding the word “ready” to the end of line 4, so that the reading appeared in my program as follows:

Go forth into the midnight dim, for blest are they whom He shall find ready.
Go forth, my soul, to meet Him.159

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156 Adapted version of Wisdom 18:14–16 for my Lecture Recital program.
This is the final portion of the program that makes reference to the Bride/Bridegroom sub-theme. By removing line 1 of the hymn text the passage’s connection to this sub-theme is made subtler. This was intentional, since this final reading serves to function as a kind of Benediction being spoken directly to the audience; that they are being called to go out and make themselves ready. To further integrate this reading into the music sounding beneath it, I designed the Concert Ending so that the tenors enter humming a G an octave above the basses part way through the reading, after “blest are they whom He shall find ready.” This creates a subtle build-up toward the final piece sung by the choir, and also sets apart the final phrase spoken by the narrator: “Go forth, my soul, to meet Him.

**Concert Ending**

The program ends with a mirror version of the Concert Opening. As is the case with any large work utilizing chiastic formal design, this repetition of the melodic and harmonic material from the beginning of the concert, and the Herstück, provides a greater sense of architectural unity for the program as a whole. It differs from the opening in only two small ways: (1) Whereas the opening started with the basses humming a B, the Concert Ending begins with the previously mentioned Gs in the bass and tenor voices, (Example 4.26), and (2) the last measure of the Concert Ending has the women fade to nothing on their cluster chord, leaving only the G major chord of the men’s voices sustaining. This change was made

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159 Adapted version of verse 1 from “Behold, the Bridegroom Draweth Nigh” used in my Lecture Recital program.
to give a greater sense of finality to the *Concert Ending* compared with the dissonant final chord of the *Concert Opening*.

**EXAMPLE 4.26 – Concert Ending manuscript**
REACTION/FINDINGS

Working on the construction of this program one overriding idea was made clear: this approach to programming feels much more like composing or arranging than more traditional methods. Traditional programming does share many of the creative thought processes that go into composition. Just as a composer sets out to craft a piece that exhibits logical structure, thematic unity, and formal balance, so does a conductor when crafting a program. Just as the harmonic progression of a composition unfolds over time, so too can a well-crafted program evolve through careful consideration of the tonal relationships of its component parts.

While this program borrows certain of Fleming’s innovations directly, it is not an exact imitation of his work. There are several key elements where this program differs from his. For example, the overall structure of his NLC Christmas programs followed a three-section plan\(^{160}\) instead of the four-section plan I outlined above. Also, while Fleming frequently incorporated various unifying elements in structuring his programs,\(^{161}\) he did not use *chiasmus* to the extent I attempted in this concert.

I began this process with some hesitation about using some of Fleming’s programmatic innovations, particularly the excerpting of larger works. As conductors of art music we are continually advised do our utmost to honor the composer’s intentions; not to let our own “interpretation” of a piece lead us too far astray from what is indicated in the

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\(^{160}\) Diane Fleming, interview. Diane mentioned that Fleming tried to structure his programs roughly around the pattern of Old Testament, Gospel, New Testament.

\(^{161}\) The majority of the NLC Christmas Festivals begin and end with the same music, and in several programs the musical excerpts would be repeated at various points throughout the concert, though never to the extent the Paul Christiansen used motivic repetition in his programs, as was discussed in Chapter III.
printed score. I still value this ubiquitous conductor’s creed, and believe strongly in its validity, but I also have come to view Fleming’s approach as still conforming to this philosophy in several important ways.

For instance, many, if not most, composers would agree that there are countless musical “intentions” that our system of notation is simply unable to convey clearly in written form. How long—precisely—is that fermata? What tone color does the composer truly desire? How is musical meaning conveyed through notation? Most musicians would agree that a good performance should convey musical meaning. What latitude does a conductor have in attempting to achieve this end? These issues will be examined in more depth in Chapter V.
CHAPTER V:

CONCLUSION

Fleming’s programming innovations involving musical excerpts, poetic narration, and the printed program all present some challenges to traditional notions of artistic license. In the following chapter I will consider arguments for and against Fleming’s innovations, but I will begin with a brief consideration of pertinent copyright issues.

COPYRIGHT ISSUES

A detailed survey of copyright is beyond the scope of this study, but a few points can be made regarding copyright as it pertains to Fleming’s programming innovations. It is important for any conductor planning to modify or excerpt copyrighted music to follow all relevant laws and requirements in their country of origin. Permission must be obtained from the copyright owner before modifying music, which in most cases is the publishing company. For unpublished or self-published works by living composers, permission must be sought from the composer directly. Yet for published music by living composers, questions regarding permission to adapt the score should be made directly to the publishing company, since composers are usually required to cede ownership of the copyright to the publisher.^[162]

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^[162] This could lead to a situation where permission to arrange is granted by the publisher against the wishes of the composer. To avoid this Fleming made a habit of also contacting the composers directly in these
I encountered very little difficulty in procuring copyright permissions for the adaptations I made to music and text for my model program. Publishers considered the musical adaptations I made—even the use of very short excerpts—to be new “arrangements,” but ones to only be performed not published. Publishers are much more likely to give permission for an arrangement intended only for performance than they are for an arrangement to be published by them (for obvious financial reasons). It is especially easy to acquire permission if the performance is for an educational institution, or if there is no admission charge for the performance. Even if there is an admission charge, the likelihood of the “arrangement” being refused performance is low—but there will more than likely be a royalty fee charged for the right to do the arrangement since the performance of their copyrighted material is earning income.

ADAPTING MUSIC

As stated in Chapter IV, programming as an art is analogous to composition. Fulton states that, “if a concert is to be more than a simple progression of pieces, it must contain the same organic makeup and evolutionary nature of a single musical phrase. The shaping of the comprehensive phrases of a concert is a complicated task, yet it is a critical process that we must successfully accomplish if choral music is to thrive as an art form.”163 This implies the

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exercise of some artistic license on the part of all conductors. Stanton believes that “programming should reflect [the conductor’s] individual style and the conductor’s ability to manipulate program materials in a creative way,” but does this creative manipulation of program materials extend to excerpting small portions from a piece of music?

Opinions vary widely regarding the extent to which such excerpting is allowed. The idea that performing just an excerpt of a piece fails to fully represent the composer’s wishes is a key argument against this style of programming. After all, most conductors are taught and believe that one of the basic purposes of their work is first and foremost to honor the composer’s intentions. In practice, however, the use of certain types of excerpting is relatively common.

Decker offers support for this common approach to excerpting, stating that “selecting 2 or 3 sections from parts of a mass can be effective programming, particularly when the movements chosen bear a relationship to each other and offer contrasts in texture, tempo, or both … since a complete mass can be too lengthy to program in its entirety.” Stanton also supports this approach to programming excerpts from a larger work, even in the case of last-minute changes, suggesting that, “in the final stages of program preparation the conductor may cut away works which haven’t developed as planned. … This principle


applies to performances of major works also. If certain sections of an oratorio or cantata prove to be more than the choir can accomplish, they should be cut.”

The practice of excerpting one movement from a larger multi-movement work is widely embraced by choral conductors. So what of Fleming’s more invasive excepting of a single phrase from within a stand-alone movement, as demonstrated in Chapter III with his use of short excerpts from F. Melius Christiansen’s Lost in the Night for the 1996 NLC Christmas Festival? To consider this, I offer examples from two other popular F. Melius Christiansen’s arrangements: Wake Awake and O Day Full of Grace.

In modern performances of Wake, Awake, a six-measure interlude at mm. 47–52 is often cut. An even larger portion of O Day Full of Grace is cut from modern performances by many conductors: the entirety of verse 3 (mm. 30–54). These represent some fairly broadly accepted examples of how conductors sometimes tamper with a composer’s original intentions through excerpting. It is true that in these two examples the majority of the piece is retained, whereas Fleming performed only a small excerpt independently, yet the principal of cutting and re-arranging remains the same. Some conductor’s may feel that this more extreme approach to excerpting is inappropriate, yet they would have no problem with performing “For Unto Us a Child is Born” from Handel’s Messiah.

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166 Stanton, Choral Conductor, 181.
167 As mentioned in Chapter IV, I used this often-discarded phrase as an interlude in my model program.
168 Though he did perform Lost in the Night in its entirety following the use of several short excerpts (see Chapter III).
Ultimately, it comes down to a matter of taste and preference regarding the degree to which the artistic license to excerpt is exercised. I contend that when proper permissions are sought and granted, this sort of artistic license in choral programming is entirely acceptable. What is more, I find that that this practice is particularly well-suited to thematic choral programs.

The use of quotes in a research paper provides a fine analogy for the use of short excerpts in a thematic program. Quotes in a research paper are obviously “excerpts” from another author’s work. Each time an author quotes a source they are using that source material to enhance their own ideas, and to give their assertions authority. The quote is a potent excerpt from another author’s work that reinforces the narrative of the new research paper. In a similar way, a conductor designing a thematic program can effectively use short musical excerpts to highlight a theme more effectively than performing the entire work would allow. This thematic potency is the same reason the research paper uses just a short quote rather than citing page after page of material from the other source. By using just a quote, however, the research paper is necessarily failing to convey the original source author’s full intention, in its broadest sense, yet quoting is, of course, an accepted and important part of presenting new research. I believe Fleming’s excerpting practice can be viewed in a similar way.

169 One anonymous source stated, “How come stealing from one book is plagiarism, but stealing from many is research?”
When asked about Fleming’s goals and intentions when designing a new Christmas Festival each year, Diane Fleming noted that, “always one of the big [goals] was being a lens through which you can show God’s forgiveness.” In addressing Fleming’s use of excerpts in those concerts, Cherwin echoed her sentiment in remarkably similar language, stating that, “it depends on what his motives were, I think. Fleming was always trying to find a way to … give you a lens to see the everything else through.”

I believe that by making judicious decisions about excerpting and adapting pre-existing music, Fleming retains the musical meaning of the original works, and creates an environment that allows the audience to more fully absorb its underlying intent; providing a “lens” through which the concert’s message can be made clear to them. Most musicians would agree that a good performance should convey musical meaning. Erich Leinsdorf offers some thoughtful and compelling insights on the subject of a conductor’s artistic license. When addressing the philosophy that compositions are merely vehicles for performers—a concept that has existed at least since the days of Franz Liszt—Leinsdorf asserts his conviction that composers have very clear ideas about how they want their works performed, and that they are more likely than anyone else to be correct.

Leinsdorf’s opinion on a conductor’s latitude regarding interpretation is sometimes ambiguous. In a chapter entitled Knowing What Composers Wanted he

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170 Diane Fleming, interview.
171 David Cherwien, interview.
172 Erich Leinsdorf, The Composer’s Advocate, 47.
writes “most musicians would agree that the ultimate purpose of a performance is to create each work as it sounded and was experienced when it was first heard.”  

Yet in a later chapter entitled *Knowing the Conductor’s Role: Making Programs* he writes, “I have pieced together at least a dozen major works out of opera scores—adjusting them, cutting parts too dependent on the dramatic action, stressing the instrumental interludes, and thus forging them into pieces of symphonic dimensions. In the search for variety, a conductor should be inventive and also willing to take the risk that an experiment may not find universal favor.”

While seeming to advocate a more conservative approach to expressive interpretation within the confines of a specific work, Leinsdorf’s opinions regarding *programming* are daring. When further discussing his creation of operatic transcriptions for use in his symphonic concerts he writes, “There are [many] scores from which imaginative and industrious conductors with curiosity can make up new symphonic selections … I highly recommend this approach to program making, for it lends a novel element to music of familiar style and character. But the program must risk disapproval by the puritanical critic who will reject anything that is not the full original.”

What degree of adapting is acceptable? How can conductors know if their restructuring of a piece remains true to the composer’s vision for the work? Jonathan Reed, in a *Choral Journal* article entitled “The Interpretive Process in Choral Music,”

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173 Ibid., 59.
174 Ibid., 207.
175 Ibid.
shrewdly observes that if there is a lyric on which a composition is based, the music is actually the composer’s own interpretation of the lyric.\textsuperscript{176} Composers routinely excerpt portions of larger poetic works for their settings, yet this adaptation of pre-existing material is almost universally accepted. In the end, there are no concrete answers, but Leinsdorf suggests that conductors seriously evaluate their motivations in regard to adapting works, stating, “Vanity is indeed the archenemy of the interpreter, because it interferes with [one’s] ability to receive messages from other minds.”\textsuperscript{177}

There are numerous significant examples of excerpting in other types of music, from various avant-garde collages of \textit{Music concrète} to “mash-ups” in pop recorded music to Frank Zappa’s “xenochony” technique of extracting guitar solos from their original context and placing them in a completely different song. Even traditional procedures like \textit{quodlibet} and chant centonation fall under the broader umbrella of accepted musical excerpting techniques and practices.

\textbf{AUTHOR CREDITS IN THE PROGRAM}

What of leaving author and composer attributions out of the body of the program? Diane Fleming remarked that, “to [Larry] it was what was being said, not what the source was … he tried very hard to move out of the way and just be the


\textsuperscript{177} Erich Leinsdorf, \textit{The Composer’s Advocate}, 49.
‘means’.”178 A great deal of importance is placed on authorship over content, particularly in academic settings, and while it can be argued that the best authors produce the best content, something is lost when too much weight is placed on authorship.

French philosopher Michel Foucault gave a lecture on this topic entitled “What is an Author?” in which he examined this importance we place on authorship from a sociological standpoint. Foucault noted that, “the Author is a certain functional principle by which, in our culture, one limits, excludes and chooses. The author is therefore the ideological figure by which one marks the manner in which we fear the proliferation of meaning.”179

This hyper-focus on author over content is problematic in two ways in the context of thematic programming. First, when reading the printed program the audience may be compelled to focus not on who wrote the music and words rather than on what the theme-related content the music and words are trying to convey. Second, when initially creating a thematic program the conductor may be compelled to only consider works of well-known composers, limiting the opportunity to discover wonderful new music or music and words that better illuminate the concert’s theme.

The Barnes Foundation (an art museum in Philadelphia) counters this human tendency to focus on artist over content in a way quite similar to Fleming’s:

178 Diane Fleming, interview.
they display all the art without traditional labels for each painting in the exhibit. The Barnes Foundation archivist, Barbara Beaucar, explains that they do not “display wall text about each piece as is the norm in museums, since [Albert C.] Barnes thought people should not be impressed by who the artist was, but rather make up their own minds as to whether or not it was a good painting.” This is due to the fact that Barnes began his foundation as a teaching collection and that the museum was meant to serve as a vehicle for education. For this reason “modern paintings are hung next to old masters, and students were to find the commonalities.”

Regarding conductors’ tendencies to heavily favor music by only well-known or established composers, Hatcher asks “is it too safe and ultimately dangerous to continue to rely on the same composers and a few favorites?” He goes on to say that “too much weight on the importance of the Author (composer) can play into programming before the concert as well. Consideration of only well-known composers for every concert may be intellectually lazy.”

Cherwien said for Fleming, this decision to leave credits out of the body of the program was likely a visual, aesthetic choice as well, observing that “not unlike his use of poetry, [Fleming] always said that everything is a part of the artistic outcome: how you walk, how you dress, how you look. So it would make sense for him not to use anything in the [printed] program that isn’t an art form. Including

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180 Barbara Beaucer, telephone interview by author, 25 June 2012.
181 Barbara Beaucer, interview.
the visual arts, for the program itself, or for the poetry instead of just the
proclamation—he used art forms for everything. The idea being that the way
something appears on the page is an art form, too. The text layout, and graphic arts,
and even the booklet itself is a piece of art—which is open to interpretation, through
the lens of whoever is perceiving it.” 184

Cherwien continues this programming innovation in his own NLC
Christmas Festival Concerts—listing all the composer and author credits at the end
of the program—though he did recount some valid concerns regarding this
technique. David’s spouse, Susan Palo Cherwien, is a poet and he recalled that “my
wife was disappointed, because [Fleming] wouldn’t credit some of the poetry. …I
remember Fleming saying it’s not about who wrote it—it’s about the flow, and how
everything fits together. All the credits can be distracting in the midst of the
program. So I have carried that tradition forward. We don’t do attributions in the
flow of the text of the printed program. We put them at the end.” 185

USE OF POETRY

When considering Fleming’s use of sacred poetry one might ask, “why use
poetry in place of scripture in the first place?” Cherwien noted that “his use of
poetry never surprised me. Larry was always multi-dimensional; he loved ambiguity,

184 David Cherwien, interview.
185 Ibid.
so I think poetry, by its nature—not being ‘obvious’—was appealing to him.”\textsuperscript{186} He also mentioned the artistic aspect of poetry, saying “it makes sense that Fleming would add an art form to enrich the art form [of programming], so rather than straight and narrow proclamation of the Word, he’d incorporate another art form, poetry—and an under-appreciated art form, at that—which would be another thing that would attract him to it.”\textsuperscript{187}

Edwin Arlington Robinson said poetry is “a language that tells us something that cannot be said.”\textsuperscript{188} Poetry also surprises us; makes us hear something in a new way. William Carlos Williams encouraged poets to be self-aware in this regard, suggesting that, “the tendency is to say what others expect to hear. Say something else.”\textsuperscript{189} I contend that Fleming was following Williams’ advise in his use of poetic readings in place of standard scriptures. By changing the expected text, the listener is invited to hear the ancient words anew; to contemplate their meaning in new ways that the traditional scriptures may not do after hearing the same read so many times before.

E. Burdette Bachus feels that poetry is especially fitting in regard to Christmas, stating that “Christmas is the richest of all celebrations, having gathered to itself a great storehouse of treasures in its journey down the centuries and through many lands. Much of its stuff is woven of myth and fancy; \textit{it belongs to the realm of poetry and imagination}. Many

\textsuperscript{186} Ibid.
\textsuperscript{187} Ibid.
of the greatest values in life do belong in this realm, and we are able to avail ourselves of their full worth when we take them for what they are without confusing them with sober fact."190

Unitarian Universalist Carl Seaburg also finds the use of poetry in a Christmas service appealing, but for reasons most likely different from those of Fleming, theologically speaking. Seaburg addresses the notion of God taking on human flesh and becoming part of us, saying: “We can best look at this process through the eyes of poets, for after all, only a poet can give satisfactory expression to it. That is why we find the poetry of Christmas so largely satisfying and the theology of Christmas so largely unsatisfying.”191

Janzen also offers some support to the notion of using poetic texts in place of scripture, stating that “language is tired with its heavy baggage of centuries of use and connotation. When it is made new, rescued from cliché and expected metaphor, we remember again.”192 I feel these are all compelling reasons to choose to use sacred poetry in place of scripture in this sort of choral concert. But, whatever style of text is used, whether scriptural or modern poetic re-interpretations, Janzen advises the conductor first and foremost to ask themselves, “is it memorable, is it true, and is it beautiful?”193

Embarking on the process of creating a program of my own using some of Fleming’s unique innovations was a rewarding experience. It is my hope that the implementation of his techniques as demonstrated in this document will provide further validation and appreciation for Fleming’s creative reimagining of the possibilities available in programming.

191 Carl Seaburg, Celebrating Christmas, 18.
APPENDIX:

LECTURE RECITAL PROGRAM
Come, thou long-expected Jesus

O Word of God, come, for thy saints still wait; daily ascends their sigh.

Thou Dayspring, come and free us from guilt and misery. The gates of heaven again unfold, which Adam's sin had closed.

Lord of might, stir up thy power and come.

Desire of nations, we wait with longing eyes for your expected coming.

Bridegroom of the Bride, come, for gloomy night broods o'er our way. Come quickly, for round thy throne, no eye is blind, no night is known.

Daughter of Zion, rise to meet your lowly King, Let not your heart despise the peace He comes to bring.

He is the Ancient Wisdom of the world, The Word creative, Beautiful and True, The Nameless of Innumerable Names, Ageless forever, yet Forever New.

For in the mystery of the Word made flesh, You have given us a new revelation of your glory.
### 1. All sing (standing)
**Wake, awake, for night is flying,**  
The watchmen on the heights are crying:  
**Awake, Jerusalem, at last!**

**Midnight hears the welcome voices,**  
And at the thrilling cry rejoices:  
“Come forth, you maidens! Night is past.  
The bridegroom comes! Awake;  
Your lamps with gladness take!”

*Alleluia! Prepare yourselves to meet the Lord,*  
Whose light has stirred the waiting guard.*

### 2. All sing (standing)
**Zion hears the watchmen singing,**  
And in her heart new joy is springing.  
**She wakes, she rises from her gloom,**  
For her Lord comes down all-glorious,  
The strong in grace, in truth victorious.

**Her star is ris’n; her light is come.**  
**Oh, come, you Blessed One,**  
**Lord Jesus, God’s own Son.**

**Sing hosanna! We go until the halls we view**  
**Where you have bid us dine with you.**

---

*Daughter of Zion: behold, thy salvation cometh.*  
The Lord shall cause his glorious voice to be heard:  
and ye shall have gladness of heart.

I heard the voice of Jesus say,  
“I am this dark world’s light;  
Look unto me, thy morn shall rise,  
And all thy day be bright.”

Thy morning calls on me with cheering tone;  
And every hill and tree  
Lend but one voice, the voice of Thee Alone

His voice as the sound of the dulcimer sweet, is heard thru’ the shadows of death. The cedars of Lebanon bow at His feet, the air is perfumed with His breath. His lips as the fountain of righteousness flow, that waters the garden of grace, from which their salvation the people shall know, and bask in the smile of his face.

Love sits in His eyelids and scatters delight thru’ all the bright regions on high. Their faces the Cherubim veil in His sight, and tremble with fullness of joy. He looks and ten thousands of angels rejoice, and myriads wait for His word. He speaks and eternity filled with His voice, reechoes the praise of her Lord.

His voice as the sound of the dulcimer sweet, is heard thru’ the shadows of death. The cedars of Lebanon bow at His feet, the air is perfumed with His breath. Oh, Thou in whose presence my soul takes delight, On whom in affliction I call, My comfort by day and my song in the night, my Hope, my salvation, my all.

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O thou longexpected!  
Weary waits my anxious soul for thee.  
Life is dark and earth is dreary,  
When thy light I do not see;  
O my savior, blessed Lord,  
When wilt Thou return to me!

And at midnight there was a shout, ‘Behold, the Bridegroom comes; go out to meet him.’ And the five bridesmaids that had prepared their lamps went with him to the Marriage Feast: and the door was shut. Therefore, be you also ready. For you know not the hour when the Son of Man shall return.

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**Midnight’s solemn hour is tolling**
Come, thou long-expected Jesus

Born to set thy people free

Welcome! All Wonders in one sight!
Eternity shut in a span.
Summer in winter, day in night
Heaven in earth, and God in man.
Great little one! whose all-embracing birth
Lifts earth to heaven, stoops heaven
to earth!

Long ago in Bethlehem the Virgin fair
Unto us the infant Jesus Christ did bear;
Praise be to God in heaven, praise be to God in heaven,
Peace on earth, peace on earth.

Shepherds hastened to the town of Bethlehem,
Guided by the starlight that shone on them,
Praise be to God in heaven, praise be to God in heaven,
Peace on earth, peace on earth.

In the still of night the angel did appear,
Bringing glad tidings for all to hear;
Praise be to God in heaven, praise be to God in heaven,
Peace on earth, peace on earth.

Let us with those simple shepherds honor pay,
And in chorus with the angels laud this day;
Praise be to God in heaven, praise be to God in heaven,
Peace on earth, peace on earth.

Sacred infant, all divine,
What a tender love was thine,
Thus to come from highest bliss
Down to such a world as this

O Verbum Patris tu lumen prime aurore in circulo rota ex omnia in divina vi operans.
O Word of the Father, You, light of first dawn in a spinning wheel, exercising your divine power in all things.

O tu prescientia, Dei, omnia opera tua prescivi utam voluisti utam quod in media potencia,
You, foreknowledge of God, foreseeing all your works as you willed them to be hidden in the center of your potency,
tue latuit quod omnia prescivi et operasti ex quasi in similitudine notus cynca circumstantis,
for you knew all things from the beginning and you created in similitude to a wheel which encompassed all,
que initiem non accepsit nec in fine prostrata est
having no beginning nor brought down by any end.

Wondrous birth! Oh, wondrous child
Of the virgin undefiled
Fruit of Mary's womb begun
When God breathed the Word, his Son

Jesus, Jesus, rest your head,
You have got a manger bed;
All the other kings on earth
Sleep in feathers at their birth;
Jesus, Jesus, rest your head
Gently on a manger bed.

Have you heard about our Jesus?
How he came, the King of all!
Born to Mary, lowly mother
In a humble cattle stall.
Winds were blowing, Cows were lowing,
Winds were blowing, Stars were glowing,
1. Choir
Away in a manger, no crib for a bed,
The little Lord Jesus lay down his sweet head;
The stars in the sky looked down where he lay,
The little Lord Jesus asleep on the hay.

2. All sing (seated)
The cattle are lowing, the poor Baby wakes,
But little Lord Jesus, no crying He makes;
I love you, Lord Jesus, look down from the sky
And stay by my cradle till morning is nigh.

Many ages after the world was created
When God in the beginning formed the heavens and the earth
Long after the great flood
Some two thousand years after the birth of Abraham
Fifteen centuries after Moses and the passing over of Israel
A thousand years after the anointing of David as King
In the sixty-fifth week, as Daniel’s prophesy takes note
In the one hundred and ninety-fourth Olympiad
In the seven hundred and fifty-second year from the founding of the city of Rome
In the forty-second year of Octavian Augustus’s rule
In the sixth age of the world, all the earth being at peace
JESUS CHRIST
Eternal God, Son of the Father
Willing to hallow the world by his coming in mercy
Was born of the Virgin Mary in Bethlehem of Judea
GOD MADE FLESH

Salvation is created in midst of the earth, O Lord God. Alleluia

3. All sing (seated)
Be near me, Lord Jesus, I ask you to stay,
Close by me forever, and love me, I pray!
Bless all the dear children in your tender care
And take us to heaven, to Live with Thee there.

Come, thou long-expected Jesus
Born to set thy people free
From our fears and sins release us

Caused thy face to shine, O Lord. Lord, how long wilt thou be angry
against the prayers of thy people? Thou hast fed them with the bread of tears.

Oh that I knew where I might find him!
Behold, I go forward, but he is not there; backward, but I cannot perceive him.
He hides himself on the right and on the left hand, that I cannot see him.
But he knows the way I take:
And when he has tried me, I shall come forth as gold.
Thou hidden love of God, whose height,
Whose depth unfathomed no one knows,
I see from afar thy beauteous light,
And only sigh for thy repose;
My heart is pained, not can I be
At rest until I rest in thee.

I asked for Peace—
My sins arose,
And bound me close,
I could not fine release.

I asked for Truth—
My doubts came in,
And with their din,
They wearied all my youth.

I asked for Love—
My lovers failed,
And griefs assailed
Around, beneath above.

I asked for Thee—
And you did come
To take me home,
Within Your heart to be.

Thou hidden love of God, whose height,
Whose depth unfathomed no one knows,
I see from afar thy beauteous light,
And only sigh for thy repose;
My heart is pained, not can I be
At rest until I rest in thee.

'Tis mercy all that thou hast brought
My mind to seek its peace in thee;
Yet while I seek, but find thee not,
No peace my wandering soul shall see.
O when will all my wand’ring end,
And all my steps to theward tend?

Come, thou long expected Jesus
Born to set thy people free
From our fears and sins release us
Let us find our rest in thee

Behold, I tell you a mystery: we shall not all sleep, but we shall all be changed.

And it shall come to pass that the mountain of the house of the Lord shall be established as the highest of mountains.
And many people shall flow to it saying, ‘Come, let us go up to the mountain of the Lord.’ Soon the heavens will open, and Christ will come down to claim his Bride. For in that day we shall be caught up to the skies to meet the Lord in the air, and we will be with Him forever. O Lord, open the gates of righteousness, that all who love the Lord may enter there.

By thy pearly gates in wonder

1. O Day of Peace that dimly shines through all our hopes and prayers and dreams, guide us to justice, truth, and love, delivered from our selfish schemes.
May swords of hate fall from our hands, our hearts from envy find release, till by God’s Grace our warring world shall see Christ’s promised reign of peace.

2. Then shall the wolf dwell with the lamb, ne’er shall the fierce devour the small, as beasts and cattle calmly graze, a little child shall lead them all.
Then enemies shall learn to love, all creatures find their true accord; the hope of peace shall be fulfilled, for all the earth shall know the Lord.
Arise, the King is drawing near; Away with grief and sorrow. Behold our salvation!

Though troubles now distress you, the Lord will give you joy!

Arise, the kingdom is at hand. Go forth with joy to meet the Lord!

Climb to the top of the highest mountain
Joyous tidings proclaim to the world,
Lift up your voice, Shout the good news:
Behold, your Lord comes to you.

He will feed his flock like a shepherd;
He will carry the lambs in his arms,
He will ever keep them safe from harm.
Behold, your Lord comes to you.

He who made the stars in the heaven,
He who fashioned the earth and the sea,
From time eternal, He was Alpha and Omega.
Behold, your Lord!

He will come in power and glory,
He will love the little children;
He will rule with mercy and truth,
He will hold them in his arms.
Hope of the nations,
Love and trust him as a little child,
Light of the world.
Behold! You Lord comes to you.

Let all adore you, high on your eternal throne; Savior, take the power and glory, claim the kingdom for your own;
O come quickly! Everlasting God, come down!

Drop down, ye heavens, from above:
and let the skies pour down righteousness.
Let the earth open and bring forth salvation.

For while gentle silence enveloped all things, and night in its swift course was now half gone,
Thy almighty Word leaped from heaven, from the royal throne, into the midst of the
land that was doomed and touched heaven while standing on earth.

Go forth into the midnight dim, for blest are they whom He shall find ready.
Go forth, my soul to meet Him.

O Verbum Patris
O Word of the Father
tu lumen prime aurore
You, light of first dawn
que inicium non accepit
having no beginning nor
nec in fine prostrata est
brought down by any end
I gratefully acknowledge those who made this lecture recital possible. Special thanks goes to Fr. John Lyons and the Liturgy Committee of Sts. Peter and Paul Parish for the use of this beautiful space.


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Narration—“He is the Ancient Wisdom”—The Holy Child, Charles Carroll Alberson (excerpt); “For in the mystery”—1917 Common Service Book of the Lutheran Church; “Daughter of Zion, rise to meet your lowly King”—The Advent of Our God John Chandler (excerpt); “I heard the voice of Jesus”—I Heard the Voice of Jesus Say Horatius Bonar (excerpt); “Thy morning calls on me”—The Prayer Jones Very (excerpt); “O thou long-expected”—Over The Distant Mountains Breaking John S. Moneillis (excerpt); “And at midnight there was a shout”—Matthew 25:6-7,13; “Welcome! All wonders”—A Hymn of the Nativity Richard Crashaw (excerpt); “Many Ages”—Liturgy Reading of Midnight Mass Solennity of the Nativity adapted by Larry Fleming; “Oh that I knew where I might find him”—Job 23:8-10; “I asked for Peace”—Requests Digby Mackworth Dolben; “And it shall come to pass”—Isaiah 2:2-3; 1 Thess 4:16-17, Psalm 118:19; “Arise, the King is drawing near”—A Hymn of the Nativity Catherine Winkworth (adapted, J.A. McDermid); “Let all adore you”—Isa. 33:16, 10, He Comes, With Clouds Descending Charles Wesley (adapted, J.A.M.); “For while gentle silence”—Wisdom of Solomon 18:14-16; “Go forth into the midnight dim”—Behold The Bridegroom Draweth Nigh Robert Moorsom (excerpt).

Music—(author of lyrics in parenthesis) “O Verbum Patris”—arr. J.A. McDermid, based on O Verbum Patris - Frank Ferko and Salvation is Created - Pavel Chesnokov (Hildegard von Bingen); Four Section Headings (“Come Thou Long-expected Jesus”, etc.)—arr. J.A. McDermid, tune: William Walker (Charles Wesley), “Turn us again” through “Lord, how long”—Bread of Tears - Paul J. Christiansen, adapted by J.A.M (Psalm 80:3-4); “Daughter of Zion”—Behold, Thy Salvation Cometh - Ronald A. Nelson, adapted by J.A.M. (Isaiah 62:11, 30:30); “His voice as the sound”—His Voice - arr. Larry Fleming (traditional); “Midnight’s solemn hour”—Wake, Awake - F. Melius Christiansen (excerpt); tune: Philipp Nicolai (Philipp Nicolai, trans. Catherine Winkworth); “Wake, Awake, for night is flying”—tune: Philipp Nicolai (Philipp Nicolai, trans. Catherine Winkworth); “Long Ago in Bethlehem”—from Three Moravian Carols arr. Phyllis Tate (C.K. Offer); “Sacred Infant, all divine”—See Amid the Winter’s Snow - arr. Larry Fleming from Embellishments for Choir, Advent/Christmas II, tune: John Goss (Edward Caswell); “O Verbum Patris”—O Verbum Patris - Frank Ferko, from Ten Hildegard Motets (Hildegard von Bingen); “Wondrous birth! O wondrous child”—Savior of the Nations, Come - arr. Larry Fleming from Embellishments for Choir, Advent/Christmas I, tune: Johann Walther (attrib. St. Ambrose); “Winds were blowing”—Jesus, Jesus, Rest Your Head - arr. Paul J. Christiansen (traditional); “Away in a Manger”—arr. Larry Fleming (traditional); “Salvation is Created” - Pavel Chesnokov (Psalm 74:12, trans. N Lindsay Norden); “Thou hidden love”—Thou Hidden Love of God – arr. J.A. McDermid (Gerhard Tersteegen, trans. John Wesley); “Behold, I tell you”—Behold, I Tell You a Mystery - J.A. McDermid (I Cor 15:51); “By thy pearly gates”—Wake, Awake - F. Melius Christiansen (excerpt); tune: Philipp Nicolai (Philipp Nicolai, trans. Catherine Winkworth); “O day of peace”—tune: C. Hubert H. Parry (Carl P. Daw); “Climb to the top”—Climb to the Top of the Highest Mountain - Carolyn Jennings (based on Isaiah 40); “Drop down, ye heavens”—Behold, Thy Salvation Cometh - Ronald A. Nelson, adapted by J.A.M. (Isaiah 45:8); “O Verbum Patris”—arr. J.A. McDermid, based on O Verbum Patris - Frank Ferko and Salvation is Created - Pavel Chesnokov (Hildegard von Bingen).
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