

*The Music Ministry of  
Skidaway Island United Methodist Church*

*Presents*

# *How Can I Keep From Singing?*

*A choral concert of music from  
the Southern Shape-Note Tradition*

*Featuring the combined choirs of  
Skidaway Island United Methodist Church  
& White Bluff United Methodist Church*

*With a special appearance by  
the Sacred Harp Singers of Coastal Georgia*

*August 17, 2014  
at 3:00 pm*

# PROGRAM

## PRELUDE MUIISC

"Fantasy on *Holy Manna*" arr. Howard Helvey  
"What Wondrous Love is This?" arr. Joel Raney  
*Anne Bowen & Robert Haney, Piano Duet*

## CHORAL INTROIT

"Brethren, We Are Met to Worship" arr. Kenneth Lowenberg  
*with Greg Smith, Cello*

## WELCOME

Rev. Jim Giddens

## \* HYMN NO. 529

"How Firm a Foundation"

*Stanza One: All in Unison*

*Stanza Two: Women in Unison*

*Stanza Three: Choir Alone*

*Stanza Four: Men in Unison*

*Stanza Five: All in Unison*

## TWO SETTINGS BY WILLIAM BILLINGS

"When Jesus Wept"

"David's Lamentation"

## REMARKS

Mr. Gene Pinion

## TWO SETTINGS BY ALICE PARKER & ROBERT SHAW

"Hark, I Hear the Harps Eternal"

"I Will Arise and Go to Jesus"

## \* HYMN NO. 724

"On Jordan's Stormy Banks I Stand"

## TWO TUNES PERFORMED IN THE TRADITIONAL STYLE

“Stratfield” by Ezra Goff

“Lloyd” by Raymond Hamrick

*Sacred Harp Singers of Coastal Georgia*

## THREE CONTEMPORARY CHORAL SETTINGS

“The Morning Trumpet” arr. Timothy Paul Banks

*with David Marley, Trumpet*

“My Shepherd Will Supply My Need” arr. Mack Wilberg

*with Justin Holguin, Flute*

“How Can I Keep From Singing?” arr. Ginger Littleton

## \* HYMN NO. 378

“Amazing Grace! How Sweet the Sound”

*Stanzas 1 – 3, & 6*

## \* BENEDICTION

Rev. Jim Giddens

## \* CHORAL RESPONSE

“The Parting Hand” by William Walker

*Combined Choir & Sacred Harp Singers*

*(This piece is traditionally sung at the conclusion of an all-day sing.)*

## POSTLUDE

“Come, Thou Fount of Every Blessing” arr. Diane Bish





*Justin L. Addington, Organ*

*(The congregation is invited to remain seated for the postlude.)*

*\* The people standing, as able.*

# HISTORY

The singing school developed in America during the late 1700's in part to improve the quality of congregational singing. Held for a week or more at a time, itinerant singing school masters would teach both secular and sacred three and four-part music to a room filled with energetic colonists. Instead of composing in conformance with the rigid European conservatory "rules" of the times, tunesmiths, such as William Billings, used as models the Scottish psalmody, which made free use of counterpoint and dance rhythms, coupled with loose and open harmonic structure.

By the early 1800's, books such as *Kentucky Harmony*, *Missouri Harmony*, *Southern Harmony* (published in Spartanburg, SC by William Walker), and *The Sacred Harp* (referring to the "human voice") were published for use in the singing schools. These books used a four-shape format, with each shape representing a note on the musical scale (FA  SOL  LA  MI ). This made the task of learning to read music much easier for ordinary people.

In the city, the development of gospel music in the second half of the nineteenth century superseded the old fashioned four-shape folk-hymns. But in many regions of Tennessee, Georgia, Alabama, Mississippi, and Texas, there grew up a tradition of "singing conventions" where people would sing for hours and days at a time, usually after the crops were planted and before the harvest. Potlucks ("dinner on the grounds") mixed socializing with the singing, and young singers fresh from recent singing schools were given an opportunity to try out their newly honed skills.

Rural southerners have preserved these forms and practices in a continuing oral tradition. While most Shape-Note books have died out, there is still a large and vigorous Shape-Note (or "fasola") singing tradition based on *The Sacred Harp*. Compiled in 1844, *The Sacred Harp* has had an unbroken publishing tradition. Each new edition of the book preserves the music that has gone before, but also includes new compositions that are similar in form and style to the older pieces. The rediscovery of this music has led to its spread in places far beyond its native south. There are now major Shape-Note singing conventions all over the United States and Europe.

Shape-Note hymns are most commonly referred to by their tune names, and the music is divided into four parts: treble, alto, tenor (melody), and bass. At an all-day sing, the singers sit in a "hollow square" with each voice part taking one of the four sides and facing the center. A song leader normally stands in the center and keeps time with the movement of his or her arm. The selections are always sung through one time using the "shapes" or "fasola" syllables before the text is added. Due to its origins as true folk music sung by ordinary people, Shape-Note music is traditionally unaccompanied, sung very loudly, and often reflects the themes of death and eternal life.

# PERSONNEL

## **Skidaway Island United Methodist Church**

Justin L. Addington, Director of Music & Worship  
Anne Bowen, Chancel Choir Accompanist

## **White Bluff United Methodist Church**

Ronn Alford, Director of Music  
Suzanne Woodrum, Organist