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JOEL PRESTON GARBER
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JOHN HAROLD MOYER'S *JOB:* A CONDUCTOR'S PERSPECTIVE

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY

_____
Dr. Richard Zielinski, Chair

_____
Dr. Luis Cortest

_____
Dr. Eugene Enrico

_____
Dr. Frank Riddick

_____
Dr. David Howard

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This document is dedicated to my wife, Laura. Without her love, sacrifice, and support this document would not have been possible.

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Abstract

The purpose of this study is to provide an analysis of John Harold Moyer's (1927-2012) cantata, *Job*, as well as a pedagogical method for the modern choral director to prepare it for performance. The document is organized into five chapters: Moyer's life and times as well as his output and style; the composition of the cantata, *Job*, and the origin of the libretto; an analysis of text, form, harmony, and orchestration; pedagogical challenges and tools, and the conclusion. Moyer's compositional style is a unique synthesis. Correspondence with the composer's wife, daughter, and granddaughter during the research for this document contributes insight into the craft and mind of Moyer's compositional process. For the modern choral conductor to lead a successful performance of *Job,* strict rehearsal planning and exercises carefully designed from related motives from *Job* are required. The techniques and information presented here will aid in the discovery of John Harold Moyer as a composer and serve as a pedagogical tool for the performance and preparation of Moyer's *Job.*

Chapter 1: J. Harold Moyer

Biography

John Harold Moyer (1927-2012) was born in Newton Kansas, May 6, 1927. His parents were John F. and Hellen (Isaac) Moyer of Newton. Throughout his life, Moyer's father was considered a man of many talents, teaching subjects related to history and religion, as well as serving as registrar at Bethel College, a private liberal arts college[1]. Founded by the Mennonite Church in 1887, Bethel College served as the main institution for higher education in Newton and the immediate surrounding area.[2]

During Moyer's childhood, he was immersed in the life and activities of Bethel College while attending many of the events on campus. He grew to admire many of the music students, and considered some of them mentors. Moyer had many different musical experiences as a child, ranging from events at Bethel College to his participation in the local Mennonite community. At age ten, his official musical development began when he was enrolled in piano lessons with a local teacher, Tina Voth.[3] It was considered somewhat unusual for boys in the Mennonite community to learn piano, but Moyer continued nonetheless. He often participated in local piano festivals and competitions where he met his lifelong friend, Walter Jost,[4] of Hillsboro, Kansas; they were both Mennonites, loved music, and played piano.[5] Moyer excelled

[1] Janet Regier, interview by author, North Newton, May 23, 2017, Janet Regier Interview, appendix C.
[2] Steven W. Miller, "J. Harold Moyer: A Survey of his Life, Musical Style, and Choral Works" (master's thesis, UMKC, 1986), 1.
[3] IDIB., 1.
[4] Walter Jost became a close friend and colleague of Moyer. Together, they attended Bethel College, and later served as music faculty at both Freeman Junior College and Bethel College.
[5] Regier, interview.

rapidly at piano, and by the time he enrolled at Newton High School he was playing at an advanced level.[6] Also while in high school, Moyer played cornet in the school's band. Between cornet, piano, and school work, he was very busy and had little time to participate in the local high school choir program.[7]

In 1944, World War II was at its climax during Moyer's high school years. By then he was seventeen years old and had just finished his junior year. There was an elevated war spirit group at his high school known as the Victory Corps. It consisted of juniors and seniors who would meet at school at 7 a.m. and practice marching drills in the gymnasium. Moyer was pressured to participate and prepare for military service, even though he was a conscientious objector. Due to his fear of being drafted into the military and having enough credits to graduate from high school, he enrolled in Bethel College for fall of 1944. Unfortunately, he was drafted nonetheless.[8]

Moyers draft status as a conscientious objector allowed him to serve for the civilian public service, and he was stationed in Camp Snowline near Placerville, California for thirteen months. Although his musical development during his service was halted, he was exposed to different denominational doctrines and worship practices not previously familiar to him. Upon completion of his service, he returned to Bethel College where he began his training to pursue collegiate level teaching with an emphasis in piano, music history, and theory.[9]

Moyer was quite active while attending Bethel College. His activities included participating in every musical event, for which he had time; for example, he played

[6] Miller, 1.
[7] IBID., 2.
[8] IBID., 2.
[9] IBID., 3.

piano for a plethora of different events, including a dual piano recital with, and the senior recital of, Walter Jost.[10] Moyer's compositional interest was sparked from a simple assignment during music theory, and even though it was a normal day-to-day task, it intrigued him. Another experience which led him to composition was the struggle with his senior piano recital. He knew that graduate level piano performance was not something in which he was interested and because he had a growing interest in composition, he decided to pursue it. In 1949, he graduated from Bethel College with a degree in Music and the certification to teach both vocal and instrumental music.[11]

After his graduation, Moyer experienced some uncertainty with what to do next. He had been offered a public-school teaching position but decided to apply to several graduate schools. With the help of his Bethel professor and George Peabody alumnus, David Suderman, Moyer received a scholarship to attend George Peabody College in Nashville, Tennessee. At the time Moyer was accepted, he had no idea with whom he would study composition, but soon discovered it would be Roy Harris.[12] Moyer was excited at this opportunity, not having had much compositional instruction. He was also thrilled to be studying with someone who acquired a national reputation.[13]

Harris and his wife Johana served as artists-in-residence while at George Peabody College. They maintained similar positions at several different universities including the University of California at Los Angeles and California State at Los Angeles. Moyer considered Harris very eccentric at times, but a very stimulating

[10] Regier, interview.
[11] Miller, 3
[12] Famous American twentieth-century composer, originally from Chandler, Oklahoma.
[13] Miller, 3.

teacher, even though he had to compose in a style like Harris'. Unlike some of his student colleagues, Moyer found no problem with this.[14]

Moyer graduated from George Peabody College in 1951 with a Master of Music in Composition. Having re-entered the job market, he accepted a position at Freeman Junior College in Freeman, South Dakota, where his friend Walt was also teaching. He remained there for four years, between the fall of 1951 and the spring of 1955. Unfortunately, because he did not serve a full military term in World War II, he was drafted a second time during the Korean conflict. His second assignment for the civilian public service was teaching music at an industrial school for boys in Topeka, Kansas. Though he was carrying out military service, his musical networking did not halt. While in Topeka, he became acquainted with the conductor of the Topeka Orchestra which led to his first commission - a piece for the Territorial Centennial Celebration. For this commission, he composed *Song of Kansas* for orchestra and narrator, premiered in 1954.[15]

In the summer of 1955, his service term had concluded, and he returned to Freeman, South Dakota, where he had met his wife and Freeman native, Rosemary Lindsheid. Rosemary was on staff at Freeman during his tenure. They were married during the summer months.[16]

Also in the summer of 1955, Moyer was accepted to pursue doctoral studies at both the University of Iowa and the University of Illinois, but he chose the University of Iowa, and the newlyweds moved to Iowa City, Iowa[17]. While in Iowa City, Moyer

[14] J. Harold Moyer, letter to Jason Peters, April 10, 1999, Moyer private collection.
[15] Miller, 4.
[16] Regier, interview.
[17] IBID.

studied composition with Philip Bezanson and Richard Hervig, excelling at more contemporary compositional techniques.[18] By this time in his compositional career, Moyer had found interest and enjoyment in reharmonizing and arranging simple hymn tunes, particularly melodies taken from the *Ausbund.*[19] For this, he was often criticized by his composition professors. They felt that simple hymnody was a waste of his energy and advised him to spend time on larger and more challenging avenues. However, Moyer enjoyed the challenge of composing within narrow margins such as that of a simple hymn score. His doctoral thesis was the completion of his *Symphony No. 1 in C*, premiered by a chamber orchestra at the University. He concluded his studies and graduated in 1958 with a Doctor of Philosophy degree in Composition.[20]

After earning his doctorate, Moyer accepted a teaching position at Goshen College in Goshen, Indiana. Goshen College was also a four-year private liberal arts college founded by the Mennonite Church in 1894. Moyer served two years until he was offered a position at his alma mater and home, Bethel College. Moyer's father, along with Walter Jost, his long-time friend, were also on faculty at Bethel College and probably provided strong recommendations for Moyer.[21] Moyer served on the faculty at Bethel College for thirty-three years until his retirement in 1992.

Moyer's networking, most likely during his tenure at the University of Iowa, led him to join and become very active with the University Composers Exchange,[22] a

[18] Miller, 5
[19] The Ausbund is the oldest Anabaptist hymnal. The core of this hymnal consists of 51 hymns dating back to Passau, Germany in 1524. Over the last 400 years of Anabaptist migrations across Europe, many editions formed. The final form exceeds 800 pages. The Ausbund is still the most common hymnal of the North American Old Order Amish
[20] Miller, 5.
[21] Regier, interview.
[22] The University Composers Exchange was formed by Richard Weinhorst, Professor of Music at Valparaiso University, Valparaiso Indiana, 1952.

predecessor of the American Society of University Composers and what is today the Society of Composers Incorporated.[23] Moyer submitted and had several works accepted for performance at the annual conventions. These included his *Sonata for Cello and Piano*, performed in 1958 with cellist and Goshen College music professor, Mary Oyer. Also in 1963, he had his *Four Shakespearean Songs* performed by the Southern Illinois Chamber Choir, Robert Kingsbury, conductor.

One major project in which Moyer was involved during the 1960s was a hymnal committee. Both conferences of the Mennonite Church, the (Old) Mennonite Church and the General Conference Mennonite Church, were utilizing older hymnals and the conferences agreed to pool talent and resources to create a new hymnal for joint use. The new hymnal, *The Mennonite Hymnal*, was successfully approved and published in 1969.[24] Eleven new hymn arrangements or reharmonizations of Moyer's were included in *The Mennonite Hymnal*, many of which would become staples in hymnals of other denominations, such as the United Presbyterian Church and Baptist Federation of Canada.[25] The most popular of these, most likely, was his reharmonization of the hymn "I Sought the Lord."

While working on the Mennonite hymnal project, Moyer submitted a sabbatical leave request for the 1966-67 academic year. Because he previously been accepted at the University of Illinois, he wished to pursue his research there. Now, his sabbatical request included moving his family to Champaign, Illinois, where he could take various

[23] The American Society of University Composers was formed in 1965. Its name was later changed to the Society of Composers Inc. to better reflect the demography of its members.
[24] Miller, 5.
[25] Janet Regier, email to author, June 10, 2017.

classes and completely immerse himself in the musical culture. His sabbatical leave was approved and Moyer moved his family to Champaign, Illinois, for 1966-67.

By this time, the University of Illinois had become a very prominent and renowned school for music. Many faculty and alumni from the University of Illinois refer to it as a "Golden Age". In Moyer's time there, the School of Music would have had between six hundred and eight hundred music students enrolled, with seven hundred and eighty-three reportedly enrolled in 1970. It was known for world-renowned teachers and musicians visiting, performing, and teaching. Among these musicians were the composer, John Cage; theorist Milton Babbit; and Illinois graduates George Crumb and James Knapp.[26] The University of Illinois focused on new and contemporary music, creating a unique culture in Champaign, and according to the University of Illinois Board of Trustees archives, John Cage served a visiting term at Illinois during Moyer's sabbatical year.[27] This is sufficient evidence explain why Moyer would have selected the University of Illinois for his sabbatical.

Some of Moyer's other activities in Champaign included teaching four compositional students, probably to make financial ends meet, and a favorite leisure activity of attending Illinois football games. Although we know he attended more classes, the only record of Moyer's classes was an Acoustics course.[28] In addition to his sabbatical leave activities, Moyer was commissioned to compose a masterwork for the Newton Civic Orchestra and Chorus of Newton, Kansas. Over the course of the next

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[26] Ann. L. Silverberg, *A Sympathy with Sounds: A Brief History of the University of Illinois School of Music to Celebrate Its Centennial* (Champaign, IL: University of Illinois, 1995) 71-75.
[27] University of Illinois Board of Trustees. Fifty-Fourth Report, June 30, 1968. University of Illinois at Urbana-Champaign, 2007. Accessed June 21, 2017, https://archives.library.illinois.edu/erec/University%20Archives/0101802/01_volumes/1966-1968.pdf
[28] Rosemary Moyer, diary entry, September 19, 1966, Moyer private collection.

year he composed *Job: Cantata for Orchestra, Chorus [and] Soloists.* Upon his return to Bethel College in the fall of 1967, Moyer spent the following year editing the cantata and preparing it for the premier in 1968.

The 1970s proved to be busy years for Moyer. He was awarded another sabbatical leave for academic year 1973-74. Moyer was asked to serve as a faculty replacement for Helen Martens, a professor of music at Conrad Grebel College in Waterloo, Ontario. He and his family moved into her house and college office, and he taught her course load for the year.[29]

In 1974, he composed a hymn medley, *Trilogy,* to be sung by the joint choirs consisting of singers from the three Mennonite liberal arts colleges in Kansas. This event was known as the "Wheat Centennial," a Centennial celebration of Russian Mennonite immigrants coming to Kansas. Also in 1974, Moyer was approached by Bethel College and history professor, James Juhnke, to help write a musical drama in two acts, *The Blowing and Bending*. This composition proved to be one of the most rewarding experiences for Moyer, seeing six full-house performances during Bethel College's "Fall Festival[30]" in 1975.[31]

Later in 1976, the choirs of Bethel College and Tabor College were invited to travel to Washington D.C. and perform Moyer's *Trilogy* at the Kennedy Center[32] for the Kansas Day activities on July 12. Later in November of 1976, the Bethel College Choir

[29] Regier, interview.
[30] "Fall Festival," Bethel College, accessed June 21, 2017, https://www.bethelks.edu/alumni/events-for-alumni-and-friends/fall-festival/
[31] Regier, interview.
[32] During the year 1976, The Kennedy Center hosted state performances to celebrate each "State Day". Each state selected performers to travel to Washing D.C. and perform as part of the performance.

and, what is now, the Newton Mid-Kansas Symphony Orchestra[33] joined forces for the second major performance of his cantata, *Job.* In 1978, Moyer aided the music planning for the Mennonite World Conference. One of these activities included composing one of four compositions premiered on the final world conference program.[34]

The 1981-82 academic year was another sabbatical year for Moyer, this time at home. He had accepted another major project writing approximately half of the material for a handbook to the *Mennonite Hymnal*, started in 1979. One of Moyer's additions to the handbook was another music-drama with Juhnke entitled, *Time Will Tell*, premiered in October at the Mennonite Western District Conference Convention. The following year, 1983, Moyer composed *The Plow and the Sword* for a Triennial Church Conference at Bethlehem, Pennsylvania.[35]

In 1986, Moyer worked in the alumni office, preparing Bethel College for its anticipated Centennial Celebration in 1987. During this time, The Newton Mid-Kansas Symphony Orchestra commissioned another work from Moyer to help celebrate the thirtieth anniversary of the founding. The orchestra's commission produced *Pioneer Images*, seven musical scenes depicting the Kansas landscape written for full orchestra.[36]

The Bethel College Centennial Year of 1987 was a busy one for Moyer, though not as a composer. He served on the steering committee for the Centennial but did not compose any music for the event. In 1988, Moyer began teaching music theory classes

[33] The Newton Civic Orchestra and Chorus changed their name to Mid-Kansas Symphony Orchestra to better reflect the demographics of the members.
[34] J. Harold Moyer, Christmas Letters, Moyer private collections.
[35] IBID.
[36] IBID.

at Tabor College in Hillsboro, Kansas as part of an exchange with Bethel College. He would commute the twenty-eight miles and continued this until his retirement.[37]

In 1989, Moyer composed a cantata for men's chorus, *Christ Is Our Cornerstone.* It was premiered at the annual Kansas Mennonite Men's Chorus concert.[38] A year later in 1990, Moyer and Juhnke finished another work entitled *Dirk's Exodus,* a historical drama based on the life of one of the most celebrated martyrs among Dutch Anabaptists in the sixteenth century, Dirk Willems. Moyer, and his good friend Jost, retired at the end of the 1991-92 academic year. To celebrate their retirement, his newly composed song cycle for choir, *Songs of Faith,* was premiered on May 3 by the college and community choirs and orchestra.[39]

Throughout his retirement, Moyer remained active at Bethel College. Every semester, a few students from the Bethel College Music Department would enroll in private composition lessons with him. In addition, he had more time set aside to compose. Moyer became more active in the Kansas Mennonite Men's Chorus, serving on the steering committee for the chorus and arranging several hymn anthems for TTBB and Brass, one almost every year. Moyer and Jost collaborated and continued to direct and plan performances and lectures for Bethel College Life Enrichment, a weekly convocation for the retirement community of the surrounding area. Moyer also served as Executive Secretary for the Presidential Search Committee at Bethel College.[40]

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[37] IBID.
[38]The Kansas Mennonite Men's Chorus was formed in the early 1970s by Bethel College choir director, David Suderman. It became popular across Kansas and over the last 40 have had an average of 300-500 singers..
[39]J. Harold Moyer, Christmas Letters, Moyer private collections.
[40] IBID.

In 1994, the Reno Choral Society and Kansas Youth Choirs hosted the premier performance of his *Let All Together Praise God*. In 1995, he composed a piece for the Bethel College Concert Choir, *Eternal Ruler of the Ceaseless,* for the inauguration of the new President, Douglas Penner. For the Christmas Eve service of 1996, Moyer composed an opera entitled *Benjamin Grede,* libretto by Ruth Unrau. Again in 1998, *We Will Sing* was premiered by the Bethel College Concert Choir.[41] The next year he composed a piece for the Bluffton College Camerata Singers entitled *God of Earth, the Sea, the Sky.*[42]

At the turn of the century, Moyer shifted his daily interests to his genealogy, publishing *An Isaac Family Record: Descendants of Gerhard Isaac (1836-1886) and Agatha Hiebert Isaac (1836-1912)* in 2001.[43] By this time, Moyer and his wife had moved to a retirement facility but remained rather busy. Moyer continued to attend performances of his music, but it became more difficult for him to be present.

Also in the first decade of the twenty-first century, The Sunflower Trio overtook a large project of producing several of Moyer's works on a professional recording entitled *Reflections.* Moyer was present and active for most of this work but was unable to see it finalized and celebrated. From 2005 to 2010 Moyer was more active within the retirement facility. He participated in a small handbell choir and led a small male singing group, all the while continuing to serve on the planning committee for Bethel College Life Enrichment.

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[41] Janet Regier, email to author, June 22, 2017.
[42] Miriam Goertzen-Regier, email to author, June 23, 2017.
[43] J. Harold Moyer, *An Isaac Family Record: Descendants of Gerhard Isaac (1836-1886) and Agatha Hiebert Isaac (1836-1912)* (North Newton, KS: J. Harold Moyer, 2001).

Moyer was later moved to more permanent care in 2010 where his health and activity began to diminish. Moyer died peacefully on October 28, 2012. He was survived by his wife and three children.[44]

A Mennonite Perspective

Mennonite history begins with the Anabaptist religious movement that began in multiple areas across Europe in the early sixteenth century. The name "Mennonite" comes from Menno Simons (1496-1561), a former Catholic priest and Anabaptist organizer from the Dutch province of Friesland.[45] Some of the distinctive views of the Anabaptists included scripture as the highest authority, believer's baptism, non-resistance, and symbolic communion as opposed to transubstantiation. Although the Dutch Mennonites experienced less persecution than those in other regions, attempts to stop the Anabaptist Movement led to fragmentation and migration. Simons founded Mennonite congregations throughout the Dutch regions of Friesland and Flanders. In addition, Mennonites settled along the Vistula delta, near the area of Danzig. The city of Danzig allowed the Mennonites to practice their faith but refused to grant them citizenship. By the end of the eighteenth-century, the Vistula delta region had become part of the Kingdom of Prussia. During the reign of Friedrich Wilhem III (1797-1840), Prussian Mennonites had once again experienced the threat to their military exemption, and they began to migrate to the steppes of Ukraine in 1803.[46]

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[44]Janet Regier, Expanded Life Sketch, Moyer private collection.
[45] Cornelius Krahn and Cornelius J. Dyck. "Menno Simons (1496-1561)." *Global Anabaptist Mennonite Encyclopedia Online*. Accessed August 29, 2017. http://gameo.org/index.php?title=Menno_Simons_%281496-1561%29#Cite_This_Article.
[46] Cornelius J. Dyck, *An Introduction to Mennonite History* (Scottsdale, PA: Herald Press, 1967), 127-28)

Most of the Mennonite immigrants that settled in central Kansas came from the Molotschna Mennonite Settlement in the Russian Province of Taurida, today Zaporizhia Oblast, Ukraine. Molotschna was a settlement of German-speaking Mennonites who settled there, beginning in 1803, following an invitation from Catherine the Great to farm this war-ravaged land. Russia had just acquired the land from their conflict with Turkey. The invitation from Catherine the Great included exemption from military service, freedom to develop their own schools, use of German as their main language, and settlement of villages that were self-governed. By the end of the Prussia-Russia migration in 1836, a total of twelve hundred families had settled there, and Molotschna consisted of sixty villages. Unfortunately, again in the 1870s, the Russian leaders re-evaluated the region of Molotschna, and changes in the law threatened to require Mennonite children attend Russian schools, and men serve in the military. After negotiations with the Russian government, Mennonites from this area migrated to the United States, settling in the midwestern states, including central Kansas.[47]

Moyer's ancestry originates in a village in Molotschna called Grossweide. His great grandfather, Gerhard Isaac (1836-1886), was part of a large migration of Molotschna Mennonites in the 1870s settling in Central Kansas. The Isaac family originally settled in Lehigh, Kansas, but soon moved to Newton.[48]

As these German-Russian Mennonite communities in Kansas prospered, they continued to defend their right to control their own education. However, at the turn of the twentieth-century, more and more assimilated Mennonite families began to accept

[47] IBID., 146-47.
[48] J. Harold Moyer, *An Isaac Family Record: Descendants of Gerhard Isaac (1836-1886) and Agatha Hiebert Isaac (1836-1912)* (North Newton, 2001) 5-6.

public education. Moyer received most of his formal education in the public system. Despite this fact, he is considered one of the pioneers of Mennonite composition in the twentieth-century United States; he made extensive contributions to his field, and influenced many younger composers through his composition and teaching.

The challenge that many composers from the Mennonite denomination faced in the twentieth-century was that the music of the time was often considered too avant-garde for use in Mennonite worship, whereas what was acceptable for use in worship was considered too traditional for the modern compositional world. In the case of Moyer, he responded to this challenge by composing in a traditional style, even though he was just as comfortable with mainstream techniques. Moyer was criticized by a professor at the University of Iowa, who argued that participation in hymn tune contests was for amateurs. None the less, Moyer continued to challenge and find enjoyment for himself by composing with narrow limitations.[49] Perhaps this is so because Moyer had chosen to dedicate his art to his community, not because of his inability to compete in the mainstream compositional marketplace, but rather because of the satisfaction that he earned from his work. During his interview with Steve Miller, he claimed, "I felt that to serve the interest and needs of the church and of the schools and the people involved with them is more important to me than trying to get into the big time somehow."[50]

Janacek claims the culture and theological background of the Mennonite community influenced the life of Moyer. Evidence of this includes his childhood and first musical experiences, his first compositional experience, and his professional life as a provider of

[49] Janacek, 152.
[50] Miller, 22.

music for Mennonites educational institutions, congregational use, and church conferences.[51]

As people defined both by faith tradition and ethnic identity, the Mennonites have developed into a culture centered on community. Reasons for this could include theological alignment, and the repeated and forced relocations through the generations. This could suggest that Moyer's compositional output, was frequently motivated by his faith community. In addition, Moyer writes that his Mennonite background affected, although indirectly, his choice for texts and kept his vocal music genre primarily sacred. He wrote, "My personal faith would be most evident in the choice of texts for vocal music. Occasionally it has related to Mennonite history..."[52]

Compositional Output and Style

Although a completed catalogue of Moyer's compositions is still in progress, the family records show approximately three hundred original compositions, reharmonizations, and arrangements, twenty of which have been lost.[53] A large portion of this output includes vocal and choral music ranging from large-scale operas, oratorios, and musical dramas, to an extensive collection of hymns and sacred choral works.[54] A colleague of the Moyer family was hired to complete the catalogue of Moyer's output, but a date of completion has not been determined.

[51] Janacek, 148.
[52] IBID., 154.
[53] Miriam Goertzen-Regier-, interview by author, North Newton, May 23, 2017, Miriam Goertzen-Regier Interview, appendix C.
[54] Miller, 8.

While most other twentieth-century Mennonite composers wrote little instrumental music, Moyer made essential strides in composition in this genre among Mennonites, particularly when one considers the fact that the denomination had a strong focus on traditional vocal music. He composed works for orchestra, chamber ensemble, concert band, and instrumental solos at a time when this was unusual among Mennonite composers. Even though his compositional style tends to be described as traditionally diatonic, he was known for composing beyond traditional to more dissonant, or at the time, more popular sounds.[55]

In an essay entitled *Being Mennonite, Being a Composer, and Composing Mennonite Music* by Anna Janacek, Moyer was asked to describe his own compositional style. He describes it as a blend of traditional and neo-classical, adapted as needed to accommodate the performing forces and context, in addition to practical considerations and personal preference. Moyer writes to Janacek:

> "As a Mennonite I have a cultural inheritance fostering simple, direct communication. I have been comfortable with this. I could have rebelled against this and moved into a more avant-garde expression."[56]

Moyer's choice of compositional genres was also influenced by the audience for which he was composing. He believed and agreed with a term often associated with Paul Hindemith, *gebrauchsmusik.*[57] Moyer notes that many of his works were written with a context and performer in mind. He writes, "I like Hindemith's encouragement for

[55] Anna Janacek, "Being Mennonite, Being a Composer, and Composing Mennonite Music," in *Sound in the Land: Essays on Mennonites and Music*, edited by Maureen Epp and Carol Ann Weaver (Kitchener, Ontario: Pandora Press, 2005) 144.
[56] Janacek, 149.
[57] A German term for 'utility music' or 'music for use.' Defined as music that was composed for some specific and identifiable purpose.

gebrauchsmusik or 'utility music,' composing for a specific individual or performing group.[58] I have almost always known who will do the first performance." He writes that because he taught at a Mennonite college, Bethel College, where he was encouraged to compose in the vocal, choral and musical drama genres. As mentioned earlier in the biography, Moyer found enjoyment composing within the narrow limitations of usable, technically-limited, and singable hymns.

In addition to *gebrauchsmusik,* Moyer also believed in another of Hindemith's principles: beginning and ending with consonance to give the impression that tension is temporary.[59] During his interview with Miller, Moyer states, "You can sustain tension for a page or two, but it's on the conservative side because you do resolve. That is where you part company with the atonlists who do not resolve."[60]

Moyer's compositional output was heavily influenced by his first graduate professor, Roy Harris. Moyer considered Harris his most influential composition teacher. From this, he developed a love for the use of modal melodic writing, evident in *Trilogy* of 1974, written using the Phrygian mode.[61] Harris influenced Moyer to use diatonic melodic movement with little chromaticism. Moyer also developed a use for polychords as well as homophonic chords built on fourths and fifths, something he used frequently when composing his cantata, *Job.* Other salient features of Moyer's compositional style include the use of traditional baroque techniques such as imitation or fugue, contrapuntal writing, and the use of double chorus.[62]

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[58] Stephen Hinton. "Gebrauchsmusik." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed June 21, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/10804.
[59] Miller, 13.
[60] IBID., 13.
[61] IBID., 14
[62] IBID., 12

Chapter 2: Composition of *Job* and the Origin of the Libretto

Commissioning of *Job*

Moyer's cantata, *Job*, was written in 1966-67 during a sabbatical leave from Bethel College. It was commissioned by the local masterwork ensemble, the Newton Civic Orchestra and Chorus. The only written documentation about the commission that has survived exists in the premier concert program from 1968.[63] The research regarding the commission from the Newton Civic Orchestra and Chorus provided little evidence to suggest Moyer was given any composition requirements, other than it be a large work, for orchestra and chorus. The premier program includes a rather eclectic and non-thematic list of musical repertoire which also supports my prediction. Furthermore, in her thesis entitled, *The Bethel College Concert Choir: A Mennonite Voice in Choral Music from 1932 to 2008,*[64] Renae Peters includes a complete list of masterworks performed at Bethel College by the school choirs. This list shows a more diverse repertoire beginning with the tenure of Walter Jost in 1960, including cantatas by Johann Sebastian Bach (1685-1759). The evidence here suggests the compositional genre chosen for *Job* could have been affected by the performance of cantatas at Bethel College, alongside Moyer's desire to venture into that genre. Although an exact date of the commission is unknown, Moyer began composing it during his 1966-67 sabbatical leave.

[63] Concert Program for "Job: A Cantata by Harold Moyer," The Newton Civic Chorus and Orchestra Association, November 10, 1968.
[64] Renae Peters, "The Bethel College Concert Choir: A Mennonite Voice in Choral Music from 1932-2008" (master's thesis, University of Missouri – Kansas City, 2009) Proquest, 1466715.

Composition of *Job*

Moyer and his family moved to Champaign, Illinois in the summer of 1966, where Moyer enrolled in some classes for his sabbatical. Janet Regier, Moyer's oldest daughter remembers this:

> "I was in third grade when Dad was on sabbatical from Bethel and our family moved to Champaign, where he took classes at University of Illinois and wrote *Job.* I have a lot of memories from that year, but most of them have nothing to do with Dad's composing, other than he spent a lot of time with the door closed and working at the piano. We knew this piece was a big deal, and we knew not to bother him when he was composing. We were very proud when the piece was finally performed in Lindley Hall!"[65]

Diary entries from Moyer's wife, Rosemary, as well as family Christmas letters explain Moyer worked on the commission from the fall of 1966 to the summer of 1968. Most of *Job* was composed during the time in Illinois, but after Moyer's return to Bethel the fall of 1967, he spent the following year finalizing the score. An excerpt from the 1966 Christmas letter reads:

> "As many of you know, we are at a different location this year. Harold is on a sabbatical leave from Bethel College, studying at the University of Illinois. Although enrolled in two courses, his major project is the composition of a cantata for soloists, choir, and orchestra to be performed sometime in the future by the Newton Civic Chorus and Orchestra. He is also doing research in the music library and attending quite a number of concerts. It is a privilege to have a flexible schedule for study and creative activity."[66]

[65] Janet Regier, email message to author, September 26, 2016.
[66] Janet Regier, email message to author, July 12, 2017.

Premier Performance

Job premiered on Sunday, November 10, 1968, in Lindley Hall, with Walter Jost conducting. Lindley Hall was a gymnasium and performance facility within the local public-school district. In addition, the public school also allowed community performing groups to use the venue. The premier program showed Moyer's piece wasn't the only work on the program but was probably the most significant. Other pieces on the program included *Vesperae Solennes de Confessore* K. 339 by Wolfgang Amadeus Mozart (1756-1791) and Antol Liadov's *Eight Russian Folk Songs* Opus 59 for Orchestra.[67]

The Origin and Summary of the Text

The text for *Job* was mainly taken from the biblical Book of Job, with the last chorus also using text from Psalm 30. The Book of Job is considered one of the greatest literary masterpieces of the Old Testament, and deals with universal questions about the meaning of suffering. Job is the first of three poetic books of the Bible, setting a diverse theology out of a variety of perspectives.

Throughout the research, a question continues to surface: why was the story of Job chosen? During the interview with Moyer's oldest daughter, Janet, she remembered copies of a play entitled *J.B.* by American playwright Archibald MacLeish lying around

[67] Concert Program for "Job: A Cantata by Harold Moyer," The Newton Civic Chorus and Orchestra Association, November 10, 1968.

their North Newton home. An investigation into Bethel College's use of this play revealed the answer.

Written in 1958, MacLeish uses free verse to give a modern retelling of the biblical story. This three-act play premiered on Broadway in December of 1958 and closed a year later after approximately 364 performances. Also in 1959, the production won two Tony Awards, including Best Play and Best Direction, as well as a Pulitzer Prize for Drama.[68] According to the Bethel College yearbook of 1961, Bethel College produced one of the first non-professional performances of *J.B.* in April of 1961,[69] and the play was later used as supplemental material for the senior capstone exams at Bethel.[70]

A tradition still existing within Bethel College's curriculum is that each student of senior standing must enroll in a religious capstone course. The course study included a thorough study of a selected book of the Bible along with chosen supplemental texts. For this purpose, the MacLeish play supported the course objectives both as an interpretation of the Biblical text, and as supplemental material. Moreover, each student was required to take an oral examination, evaluated by a randomized panel of Bethel College faculty, not excluding Moyer. This evidence not only places the play's performances in vicinity of the composer, the affluence of the subject matter could be possible as well. There is an abundance of coincidence here, but more than enough to support why Moyer chose the *Book of Job* as the libretto text.

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[68] "J.B.," Playbill.com, accessed September 26, 2017, http://www.playbill.com/show/detail/5317/jb.
[69] Bethel College, "Thresher 1960-61 Yearbook," (North Newton, KS: Graduating Class of 1961,) Mennonite Library and Archives, Bethel College Yearbook Collection, pg 76-77.
[70] Regier, interview.

To align the understanding and study of the *Book of Job* with what Moyer's might have been, I contacted Bethel alumnus Perry Yoder, Professor Emeritus at the Mennonite Biblical Seminary in Elkhart, Indiana. He suggested Raymond P. Sheindlin's book entitled, *The Book of Job: Translation, Introduction, and Notes.* For the purposes of my study here, I will consider Sheindlin's book as the most authoritative source on the biblical hermeneutics and history surrounding the original text.[71]

The *Book of Job* was written around the fifth or fourth century before Christ, but most likely existed as a story beforehand. The book's origin is based on no specific text and is a retelling of the story in verse.[72] Scheindlin summarizes the story best, it reads:

> "Once there was a man of perfect piety, a man so pious that God, at the instigation of one of His courtier-angels, decided to put him to the test as He had tested Abraham. God afflicted this man with terrible suffering, taking away first his property and then his children and finally striking him with a painful, disgusting disease. At each stage, the man continued to praise and worship God. The man's wife advised him to discontinue his acts of piety and obedience to God, since they had proven worthless in warding off trouble and guaranteeing prosperity; his friends urged him likewise; but Job remained steadfast. In the end, God punished the friends for their bad counsel and rewarded Job for his loyalty, restoring his fortunes and replacing his children, so that he was better off in the end than in the beginning.[73]

According to Sheindlin, the author seeks to make the message of the biblical book universal across all different geographical and religious boundaries. This was accomplished with four strategies. The first was to set the story into dramatic poetry with a pagan emphasis, which avoids issues peculiar to Judaism. Second, the

[71] Perry Yoder, email to author, February 23, 2017.
[72] Raymond P. Scheindlin, *The Book of Job: Translation, Introduction, and Notes* (New York: W.W. Norton & Company, 1998), 9-10.
[73] IBID., 9.

geographical use of Uz suggests Job was a non-Israelite. Third, the author purposely made the events of the story vague, and avoids references to date. Lastly, all references to covenants between Israel and God are avoided. This evidence supports the overlying universal message of the book.[74]

Scheindlin's understanding and structure of the book can be shown in Table 1.

Table 1: Scheindlin Outline of *Job*

Prologue	Introductory narrative	Ch. 1-2
	Job's Curse	Ch. 3
Friend Cycle One	Eliphaz consoles but questions justice	Ch. 4-5
	Job replies	Ch. 6-7
	Bildad speaks of Job's responsibility	Ch. 8
	Job replies	Ch. 9-10
	Zophar speaks	Ch. 11
	Job replies	Ch. 12-14
Friend Cycle Two	Eliphaz	Ch. 15
	Job	Ch. 16-17
	Bildad	Ch. 18
	Job	Ch. 19
	Zophar	Ch. 20
	Job	Ch. 21
Friend Cycle Three	Eliphaz	Ch. 22
	Job	Ch. 23-24
	Bildad	Ch. 25
	Job	Ch. 26-27
Interlude	The Meditation on Wisdom	Ch. 28
	Job's concluding remarks	Ch 29-31
	Four speeches by a bystander named Elihu	Ch. 32-37
God's reply through the storm	God intervenes with two speeches and Job's submission	Ch 38-42:6
Epilogue	Job's Restoration	Ch. 42:7

Moyer's form for the cantata is similar to Scheindlin's, but he leaves out the interlude consisting of the meditation, concluding remarks, and bystander speeches. The condensation of the text was a major project for Moyer during the writing of the

[74] IBID., 11-12.

libretto. To use the entire biblical Book of Job would have exceeded the allowed performance time. A certain amount of time was spent organizing it chronologically to provide continuity in the piece as opposed to the actual layout of the book. It utilized the *Revised Standard Version* of the Bible, the standard translation for Mennonites in the 1960s. Although attempts were made to use direct quotes from the *Book of Job* for the cantata, paraphrasing was utilized where it was necessary. Moyer's overall text structure can be described from the notes of the concert program,

> "In the Cantata, section one is the Prologue and uses the chorus as the voice of God. Sections two, three, and four include selective excerpts from the conversations, with comments of the comforters sung collectively, rather than as solo [voices]. The voice of God speaks through the chorus in section five, and the cantata closes with the Epilogue and a final chorus."[75]

To gain a complete understanding of how the text from the biblical book was transformed into the libretto, Table 2 places the original text from the libretto with the corresponding verse from the *Revised Standard Version*:

Table 2: Libretto Source Comparison

MOVEMENT ONE	
Narrator: There was a man in the land of Uz, whose name was Job; and that man was blameless and upright, one who feared God, and turned away from evil.	Job 1:1 There was a man in the land of Uz, whose name was Job; and that man was blameless and upright, one who feared God, and turned away from evil.
Narrator: He has seven sons and three daughters; seven thousand sheep, three thousand camels, five hundred asses, five hundred yoke of oxen, and very many servants; so that this man was the greatest of all the people of the east.	Job 1:2-3 There were born to him seven sons and three daughters. He had seven thousand sheep, three thousand camels, five hundred yoke of oxen, and five hundred she-asses, and very many servants; so that this man was the greatest of all the people of the east.
Narrator: Now there was a day when the sons of God came to present themselves before the Lord, and Satan also came among them.	Job 1:6 Now there was a day when the sons of God came to present themselves before the Lord, and Satan also came among them.
Chorus: Satan, whence have you come?	Job 1:7

[75] Concert Program for "Job: A Cantata by Harold Moyer."

Satan: From going to and fro on the earth, and walking up and down on it.	The Lord said to Satan, “Whence have you come?” Satan answered the Lord, “From going to and fro on the earth, and from walking up and down on it.”
Chorus: Have you considered your servant Job, that there is none like him on the earth, a blameless and upright man, who fears God and turns away from evil?	Job 1:8 And the Lord said to Satan, “Have you considered my servant Job, that there is none like him on the earth, a blameless and upright man, who fears God and turns away from evil?”
Satan: Does Job fear God for naught? Thou has blessed the work of his hands, and his possessions have increased in the land. But put forth thy hand now, and touch all that he has, and he will curse thee to thy face.	Job 1:9-10 Then Satan answered the Lord, “Does Job fear God for naught? Hast thou not put a hedge about him and his house and all that he has, on every side? Thou hast blessed the work of his hands, and his possessions have increased in the land. But put forth thy hand now, and touch all that he has, and he will curse thee to thy face.”
Chorus: Behold, all that he has is in your power; only upon himself do not put forth your hand.	Job 1:12 And the Lord said to Satan, “Behold, all that he has is in your power; only upon himself do not put forth your hand.” So Satan went forth from the presence of the LORD.
Narrator: There was a day when his sons and daughters were eating and drinking wine in their elder brother’s house; there came messengers to Job	Job 1:13 Now there was a day when his sons and daughters were eating and drinking wine in their eldest brother's house;
Messenger 1: Job! Job! The Sabeans took the oxen and asses, and slew the servants with the edge of the sword; and I alone have escaped to tell you	Job 1:14-15 And there came a messenger to Job, and said, “The oxen were plowing and the asses feeding beside them; and the Sabeans fell upon them and took them, and slew the servants with the edge of the sword; and I alone have escaped to tell you.”
Messenger II: Job! Job! The fire of God fell from Heav’n, and consumed the sheep and the servants; and I alone have escaped to tell you.	Job 1:16 While he was yet speaking, there came another, and said, “The fire of God fell from Heaven and burned up the sheep and the servants, and consumed them; and I alone have escaped to tell you.”
Messenger III: Job! Job! The Chaldeans took the camels, and slew the servants with the edge of the sword; and I alone have escaped to tell you.	Job 1:17 While he was yet speaking, there came another, and said, “The Chaldeans formed three companies, and made a raid upon the camels and took them, and slew the servants with the edge of the sword; and I alone have escaped to tell you.”
Messenger IV: Job! Job! A great wind struck your children, your sons are dead; your daughters are dead. Your sons are dead; your daughters are dead.	Job 1:18-19 While he was yet speaking, there came another, and said, “Your sons and daughters were eating and drinking wine in their eldest brother’s house; and behold, a great wind came across the wilderness, and struck the four corners of the house, and it fell upon the young people, and they are dead; and I alone have escaped to tell you.
Job: Naked came I from my mother’s womb, and naked shall I return. The Lord gave, and the Lord has taken away; blessed be the name of the Lord.	Job 1:21 And he said, “Naked I came from my mother’s womb, and naked shall I return; the Lord gave, and the Lord has taken away; blessed be the name of the Lord.”

Narrator: Again there was a day when the sons of God came to present themselves before the Lord, and Satan also came among them.	Job 2:1 Again there was a day when the sons of God came to present themselves before the Lord, and Satan also came among them to present himself before the Lord.
Chorus: Satan, whence have you come?	Job 2:2 And the Lord said to Satan, "Whence have you come?" Satan answered the Lord, "From going to and fro on the earth, and from walking up and down on it."
Satan: From going to and fro on the earth, and walking up and down on it.	
Chorus: Have you considered my servant Job? He still holds fast his integrity, although you moved me against him, to destroy him without cause.	Job 2:3 And the Lord said to Satan, "Have you considered my servant Job, that there is none like him on the earth, a blameless and upright man, who fears God and turns away from evil? He still holds fast his integrity, although you moved me against him, to destroy him without cause."
Satan: Skin for skin! All that a man has he will give for his life. But put forth thy hand now, and touch his bone and his flesh, and he will curse thee to thy face.	Job 2:4-5 Then Satan answered the Lord, "Skin for skin! All that a man has he will give for his life." But put forth thy hand now, and touch his bone and his flesh, and he will curse thee to thy face."
Chorus: Behold, Job is in your power; only spare his life.	Job 2:6 And the Lord said to Satan, "Behold, he is in your power; only spare his life."
Narrator: So Satan afflicted Job with loathsome sores, and Job took a potsherd with which to scrape himself, and sat among the ashes.	Job 2:7-8 So Satan went forth from the presence of the Lord, and afflicted Job with loathsome sores from the sole of his foot to the crown of his head. And he took a potsherd with which to scrape himself, and sat among the ashes.
MOVEMENT TWO	
Job: Let the day perish wherein I was born. Let that day be darkness; let clouds dwell upon it; let the blackness of the day terrify it.	Job 3:3-5 Let the day perish wherein I was born, and the night which said, 'A man-child is conceived.' Let that day be darkness! May God above not seek it, nor light shine upon it. Let gloom and deep darkness claim it. Let clouds dwell upon it; let the blackness of the day terrify it.
Job: For the arrows of the Almighty are in me; my spirit drinks their poison; the terrors of God are arrayed against me.	Job 6:4 For the arrows of the Almighty are in me; my spirit drinks their poison; the terrors of God are arrayed against me.
Job: He has torn me in his wrath, and hated me; He has gnashed his teeth at me; and broken me asunder.	Job 16:9 He has torn me in his wrath, and hated me; he has gnashed his teeth at me; my adversary sharpens his eyes against me.
Job: He has seized me by the neck and dashed me to pieces; he set me up as his target, his archers surround me.	Job 16:12-13 I was at ease, and he broke me asunder; he seized me by the neck and dashed me to pieces; he set me up as his target, his archers surround me. He slashes open my kidneys, and does not spare; he pours out my gall on the ground.
Job: Oh, that I were as in the months of old, when God watched over me; when his lamp shown upon my head, and by its light I walked through the darkness;	Job 29:2-3 Oh, that I were as in the months of old, as in the days when God watched over me; when his lamp shone upon my head, and by his light I walked through darkness;

Job: when my children were about me; when my steps were washed with milk, and the rock poured out for me streams of oil.	Job 29:5-6 when the Almighty was yet with me; when my children were about me; when my steps were washed with milk, and the rock poured out for me streams of oil!
Job: But God has cast me into the mire, and I have become like dust and ashes; and I have become like dust and ashes.	Job 30:19 God has cast me into the mire, and I have become like dust and ashes.
Job: But now the night racks my bones, and the pain that gnaws me takes no rest..	Job 30:17 The night racks my bones, and the pain that gnaws me takes no rest.
Job: It seizes my garment, it binds me like a collar.	Job 30:18 With violence it seizes my garment; it binds me about like the collar of my tunic.
Job: I cry to Thee, thou dost not answer; I stand, and Thou dost not heed me.	Job 30:20 I cry to Thee and thou dost not answer me; I stand, and Thou dost not heed me.
Job: My God, why has thou thus afflicted me? Show me my sin; show me my error; teach me, and I will be silent	Job 6:24 Teach me, and I will be silent; make me understand how I have erred.
MOVEMENT THREE	
Chorus (Through Eliphaz): Job, you answer with windy knowledge; you fill yourself with the east wind;	Job 15:2 "Should a wise man answer with windy knowledge, and fill himself with the east wind?"
Chorus (Through Eliphaz): your own mouth condemns you. Job, your own lips testify against you. Are you the first man that was born? Were you brought forth before the hills? And do you limit wisdom to yourself?	Job 15:6-8 Your own mouth condemns you, and not I; your own lips testify against you. Are you the first man that was born? Or were you brought forth before the hills? Have you listened in the council of God? And do you limit wisdom to yourself?
Chorus (Through Eliphaz): Tell us, who that was innocent ever perished? Or where were the upright cut off? Those who plow in iniquity and sow trouble reap the same.	Job 4:7-8 [7]Think now, who that was innocent ever perished? Or where were the upright cut off? [8]As I have seen, those who plow iniquity and sow trouble reap the same.
Chorus (Through Bildad): The light of the wicked is put out.	Job 18:5 [8]Yea, the light of the wicked is put out, and the flame of his fire does not shine.
Chorus (Through Bildad): A rope is hid for him in the ground. A trap is hid for him in the path.	Job 18:10 [10]A rope is hid for him in the ground, a trap for him in the path.
Chorus (Through Bildad): He is cast into a net by his own feet; he walks in a pitfall. A trap ensnares him by the heel.	Job 18:8-9 For he is cast into a net by his own feet, and he walks on a pitfall. A trap seizes him by the heel, a snare lays hold of him.
Chorus (Through Bildad): Terrors frighten him on every side, and chase him at his heels.	Job 18:11 Terrors frighten him on every side, and chase him at his heels.
Chorus (Through Bildad): Surely such is the place of him who knows not God.	Job 18:21 Surely such are the dwellings of the ungodly, such is the place of him who knows not God.

Chorus (Through Bildad): Job, if you will seek God, if you are pure and upright, behold God will surely reward you.	Job 8:5-6 If you will seek God and make supplication to the Almighty, if you are pure and upright, surely then he will rouse himself for you and reward you with a rightful habitation.
Chorus (Through Bildad): And he shall fill your mouth with laughter and fill your lips with shouting	Job 8:21 He will yet fill your mouth with laughter, and your lips with shouting.
MOVEMENT FOUR	
Job: Shall windy words have an end? What provokes you that you answer?	Job 16:3 Shall windy words have an end? Or what provokes you that you answer?
Job: Worthless physicians are you all.	Job 13:4 As for you, you whitewash with lies; worthless physicians are you all.
Job: Oh, that you would have kept silent; that would be your greatest wisdom.	Job 13:5 Oh that you would keep silent, and it would be your wisdom!
Job: Why do you the wicked grow mighty in power?	Job 21:7 Why do the wicked live, reach old age, and grow mighty in power?
Job: Their houses are safe from fear.	Job: 21:9 Their houses are safe from fear, and no rod of God is upon them.
Job: They spend their days in prosperity, and peace go down to Sheol.	Job 21:13 They spend their days in prosperity, and in peace they go down to Sheol.
Job: Who comprehends the ways of God? The righteous and the wicked both are his.	Job 12:16 With him are strength and wisdom; the deceived and the deceiver are his.
Job: He loosens the bonds of kings, and binds on them a waistcloth. The leads priests away stripped, and overthrows the mighty.	Job 12:18-19 He looses the bonds of kings, and binds a waistcloth on their loins. He leads priests away stripped, and overthrows the mighty.
Job: He pours contempt on princes, and looses the belt of the strong.	Job 12:21 He pours contempt on princes, and looses the belt of the strong.
Job: He makes nations great, and then destroys them.	Job 12:23 He makes nations great, and he destroys them: he enlarges nations, and leads them away.
Job: How can a man be just before God?	Job 9:2 Truly I know that it is so: But how can a man be just before God?
Job: Lo, God passes by me; I see him not. He moves on; I do not see him.	Job 9:11 Lo, he passes by me, and I see him not; he moves on, but I do not perceive him.
Job: Though I am innocent, I cannot answer him.	Job 9:15 Though I am innocent, I cannot answer him; I must appeal for mercy to my accuser.
Job: If it is a contest of strength, behold him! If it is the justice, who can summon him?	Job 9:19 If it is a contest of strength, behold him! If it is a matter of justice, who can summon him?

Job: If I wash myself with snow, and cleanse my hands with lye, will he yet plunge me into the pit?	Job 9:30-31 [30]If I wash myself with snow, and cleanse my hands with lye, [31]yet thou wilt plunge me into a pit, and my own clothes will abhor me.
Job: For he is not man, as I am, That I might answer him. We should come to trial together.	Job 9:32 (part) For he is not a man, as I am, that I might answer him, that we should come to trial together.
Job: Oh, that I knew where I might find him, that I might even come to his seat. I would lay my case before him.	Job 23:3-4 Oh, that I knew where I might find him, that I might come even to his seat! I would lay my case before him and fill my mouth with arguments.
Job: Though he would slay me, yet would I defend my ways to his face.	Job 13:15 (part) Behold, he will slay me; I have no hope; yet I will defend my ways to his face.
Job: God, do not condemn me. Why dost thou oppress me, despise me? Hast thou eyes of flesh?	Job 10:2-3 I will say to God, Do not condemn me; let me know why thou dost contend against me. Does it seem good to thee to oppress, to despise the work of thy hands
Job: Dost thou see as man sees?	Job 10:4 Hast thou eyes of flesh? Dost thou see as man sees?
Job: Thy hands have made me, and now thou dost destroy me?	Job 10:8 Thy hands fashioned and made me; and now thou dost turn about and destroy me.
Job: If I have walked with falsehood	Job 31:5 (part) If I have walked with falsehood, and my foot has hastened to deceit;
Job: or looked on a virgin;	Job 31:1 I have made a covenant with my eyes; how then could I look upon a virgin?
Job: if I have ignored the poor,	Job 31:16 If I have withheld anything that the poor desired, or have caused the eyes of the widow to fail,
Job: or neglected the fatherless;	Job 31:21 if I have raised my hand against the fatherless, because I saw help in the gate;
Job: then that would be heinous crime to be punished by the judges.	Job 31:11 For that would be a heinous crime; that would be an iniquity to be punished by the judges;
Job: If I have trusted in gold,	Job 31:24 If I have made gold my trust, or called fine gold my confidence;
Job: or rejoiced at the ruin of my enemies;	Job 31:29 If I have rejoiced at the ruin of him that hated me, or exulted when evil overtook him
Job: if my land has cried out against me, and its furrows have wept together;	Job 31:38 If my land has cried out against me, and its furrows have wept together;
Job: then cast me out of your presence,	**No correlation**

Job: and consume me with your fire.	Job 31:12 or that would be a fire which consumes unto Abaddon, and it would burn to the root all my increase.
Job: Oh, that I knew where I might find him, that I might come even to his seat.	Job 23:3 Oh, that I knew where I might find him, that I might come even to his seat!
Job: Would he destroy me? No! He would hear me. He would hear me, and acquit me forever.	**No correlation**
MOVEMENT FIVE	
Chorus (Through God): Who is this that speaks without knowledge?	Job 38:2 Who is this that darkens counsel by words without knowledge?
Chorus: I will question you and you shall answer.	Job 38:3 Gird up your loins like a man, I will question you, and you shall declare to me.
Chorus: Have you laid the foundation of earth?	Job 38:4 Where were you when I laid the foundation of the earth? Tell me, if you have understanding.
Chorus: Have you laid its cornerstone	Job 38:6 On what were its bases sunk, or who laid its cornerstone,
Chorus: when the morning stars sang together, and the sons of God shouted for joy?	Job 38:7 when the morning stars sang together, and all the sons of God shouted for joy?
Chorus: When have you commanded the morning?	Job 38:12 Have you commanded the morning since your days began, and caused the dawn to know its place,
Chorus: Have you entered the springs of the sea?	Job 38:16 Have you entered into the springs of the sea, or walked in the recesses of the deep?
Chorus: Have the gates of death been revealed to you?	Job 38:17 Have the gates of death been revealed to you, or have you seen the gates of deep darkness?
Chorus: Do you know the expanse of the earth?	Job 38:18 Have you comprehended the expanse of the earth? Declare, if you know all this.
Chorus: He who argues with God, let him answer it.	Job 40:2 Shall a faultfinder contend with the Almighty? He who argues with God, let him answer it.
Job: Behold, what shall I answer thee? I lay my hand on my mouth.	Job 40:4 Behold, I am of small account; what shall I answer thee? I lay my hand on my mouth.
Job: I will not answer; I will proceed no further.	Job 40:**5** I have spoken once, and I will not answer; twice, but I will proceed no further.
Chorus: Gird up your loins like a man; I will question you, and you shall answer.	Job 38:**7** Gird up your loins like a man; I will question you, and you declare to me.
Chorus: Can you lift up your voice to the waters?	Job 38:34 Can you lift up your voice to the clouds, that a flood of waters may cover you?

Chorus: Can you send the lightnings?	Job 38:35 Can you send forth lightnings, that they may go and say to you, `Here we are'?
Chorus: Can you count the clouds by your wisdom? Can you tilt the waterskins of the heavens?	Job 38:37 Who can number the clouds by wisdom? Or who can tilt the waterskins of the heavens,
Chorus: Can you bind the chains of the Pleiades, or loose the cords of Orion?	Job 38:31 Can you bind the chains of the Pleiades, or loose the cords of Orion?
Chorus: Will you condemn me, that you may be justified?	Job 40:8 Will you even put me in the wrong? Will you condemn me that you may be justified?
Chorus: Have you an arm like God? Can you thunder with a voice like his?	Job 40:9 Have you an arm like God, and can you thunder with a voice like his?
Job: I know now that thou canst do all things.	Job 42:2 I know that thou canst do all things, and that no purpose of thine can be thwarted.
Job: I have uttered what I did not understand.	Job 42:3 Who is this that hides counsel without knowledge?' Therefore I have uttered what I did not understand, things too wonderful for me, which I did not know.
Job: I have heard of thee with my ear, but now my eye sees thee;	Job 42:5 I had heard of thee by the hearing of the ear, but now my eye sees thee;
Job: therefore, I despise myself, and repent in dust and ashes.	Job 42:6 therefore, I despise myself, and repent in dust and ashes.
MOVEMENT SIX	
Narrator: And the Lord restored the fortunes of Job when he prayed for his friends;	Job 42:10 And the Lord restored the fortunes of Job, when he had prayed for his friends;
Narrator: and the Lord blessed the latter days of Job more than the beginning.	Job 42:12 (part) And the Lord blessed the latter days of Job more than his beginning;
Narrator: He had seven sons and three daughters,	Job 42:13 He had also seven sons and three daughters.
Narrator: fourteen thousand sheep, six thousand camels, one thousand asses, and one thousand yoke of oxen,	Job 42:12 (part) and he had fourteen thousand sheep, six thousand camels, a thousand yoke of oxen, and a thousand she-asses.
Narrator: and a very many servants.	Job 1:3 (part) and very many servants;
Narrator: And Job’s daughters were the fairest of all the women in the land.	Job 42:15 (part) And in all the land there were no women so fair as Job's daughters;
Narrator: And Job lived a hundred and forty years, and saw his sons and son’s sons, four generations.	Job 42:16 And after this Job lived a hundred and forty years, and saw his sons, and his sons' sons, four generations.
Chorus: I will extol thee, O Lord.	Psalm 30:1 I will extol thee, O Lord,

Chorus: I cried to thee for help, and thou hast healed me	Psalm 30:1 O Lord my God, I cried to thee for help, and thou hast healed me.
Chorus: Thou hast brought my soul from Sheol, and restored me to life.	Job 30:3 thou hast brought up my soul from Sheol, restored me to life
Chorus: For his anger is only for a moment; his favor is for a lifetime. Weeping my tarry for the night; but joy comes with the morning.	Job 30:5 For his anger is but for a moment, and his favor is for a lifetime. Weeping may tarry for the night, but joy comes with the morning.
Chorus: Thou hast loosed my sackcloth and girded me with gladness. Thou hast turned my mourning into dancing, and hast girded me with gladness;	Job 30:11 Thou hast turned for me my mourning into dancing; thou hast loosed my sackcloth and girded me with gladness,
Chorus: that my soul may praise thee, and not be silent. O Lord my God, I will give thanks to thee forever.	Job 30:12 that my soul may praise thee and not be silent. O Lord my God, I will give thanks to thee forever.

As Table 2 shows, Moyer uses very carefully selected verses to give an overall flow to Job's message and experience. At times, the biblical verses jump around and seem almost fragmented. However, perhaps this is caused by Moyer being extra careful which verses he chose from the conversations with Job's friends. As Scheindlin's layout in Table 1 shows us, there are three phases where each of the three friends have conversations with Job, then allow him to respond. Moyer takes chosen verses for each of Job's friends across all three of these phases and makes one overall conversation in movement three. As the program notes state, and as will be discussed in Chapter Three, the choir's role changes and is used as the voice of Job's consolers.[76]

Moyer pairs the use of Psalm 30 with the ending Epilogue of Job to serve as a moral of the story. In addition, the choir changes roles one last time and expresses the Psalm text using different compositional techniques that will be discussed in Chapter Three.

[76] Concert Program for "Job: A Cantata by Harold Moyer," The Newton Civic Chorus and Orchestra Association, November 10, 1968.

Chapter 3: An Analysis and Interpretation of the Score

Overview of Form, Harmony, and Orchestration

The main form of Moyer's *Job* can be classified as he intended in the subtitle, "Cantata for Soloists, Chorus, Orchestra." The six movements of the cantata follow many characteristics of the common practice cantata or oratorio genre as expected. Some of these include a related first and last movement, alternation of chorus and solo movements throughout, and the use of compositional devices such as fugue or recitative. Even though Moyer labeled this work as a cantata, certain elements of oratorio also exist, including the use of large forces in the orchestra and chorus and the use of semi-chorus. Thus, classification of this is still in question. Even though Moyer has divided this work into six movements to follow that of a cantata genre, most of these movements remain through composed, not following common practice forms.

The overall form of the cantata also follows narrative of the biblical book, but with a few distinct differences. Refer to Table 1: Scheindlin Outline of *Job* in chapter 2, page 23. Movement one directly correlates with the *Book of Job*, including the narrator's prologue and Job's curse. However, the bulk of the book, consisting of the conversations with Job's comforters or friends, includes interjectory responses by Job. Moyer chooses to split these two, composing movement two and four as a collection of Job's responses, whereas movement three is a collection of the comforter's text. Movement five represents God's speech to Job through the firestorm, and the final movement covers the narrator's epilogue and Psalm 30 text.

Moyer composed this work absent of common practice tonality. Even though he does center each section of the work with a single pitch in mind, most of the harmonic content suggests he was thinking about vertical sonorities. He infused an eclectic mix of quartal and quintal harmonies, with two movements focusing more on contrasting tertiary harmonies. My analysis will include discussion on a couple of pitch collections which permeate this work, all variations of quartal and quintal sonorities: 3-7 (025), 3-8 (026), 3-9 (027). Another overall trait would include Moyer's use of extended chords, often building dissonant triads using seventh chords with added ninths and elevenths, a feature he uses well in the last movement. Overall, Moyer's work moves from extreme to mild dissonance as the text of the work commences. As the end nears, and as Job's character realizes his true missteps, the dissonance begins to weaken and more resolution can be seen. A monumental moment to support this would be the final chord in movement five; the first time a single major triad is used without conflicting dissonance to obstruct it. The overall harmonic progression supports Moyer's use of *gebrauchsmusik*, discussed on page 15 of Chapter One. Even though the first few movements sustain dissonance, Moyer interjects with moments of resolution. In addition, as the work progresses, it becomes more and more consonant.

Let's consider the instrumentation and characters for Job. Moyer scores the voices in some intriguing, but practical, ways. First, the main character of Job is sung by an accomplished baritone. From a conductor's perspective, this is not only the lead role, but also the most challenging, and a professional singer should be considered. Moyer scores a mezzo-soprano as the narrator, a less difficult part and minor role. According to Steve Miller, the previously mentioned biographer of Moyer, a female

character was chosen to balance the often-heavy dependence on male roles in most large masterworks. The four messengers were cast as female roles for the same reason. They can be divided by two sopranos and two altos and only sing in the first movement. The role of Satan is scored as a baritone/tenor duet, and was meant to be singers from the choir. Although a minor role, the choice of singers must be proceeded with caution because of the difficulty of the vocal lines, and consider the contrary motion and dissonant intervals . The choir required to perform *Job* include a large chorus able to sing 8-part divisi with a smaller semi chorus. I believe Moyer did it for more practical reasons. Perhaps a more select choir was used as the semi-chorus to reduce the amount the entire chorus was singing The orchestral forces required for *Job* follows the standard instrumentation common of western classical music with some unique variations. First, the inclusion and use of the percussion quadrant of the orchestra's instrumentation is limited. Moyer only scores three percussion instruments: timpani, snare drum and cymbal. Modern day common practices for orchestras would require two percussionists for this score because of timpani being specialized. Also, even though the timpani and cymbals never play simultaneously, timpani and snare drum do. This occurs during the last section of movement six.

Detailed Analysis of Form, Text, Harmony, and Orchestration

Movement One: Prologue

The first movement of *Job* can be divided into four major sections. Table 3 shows the correlating area for each section. The beginning and ending sections serve as an introduction and ending by the narrator. This entire first movement text reads the staging of Job, the conversations between God and Satan among the people, and the loss of all of Job's children and possessions.

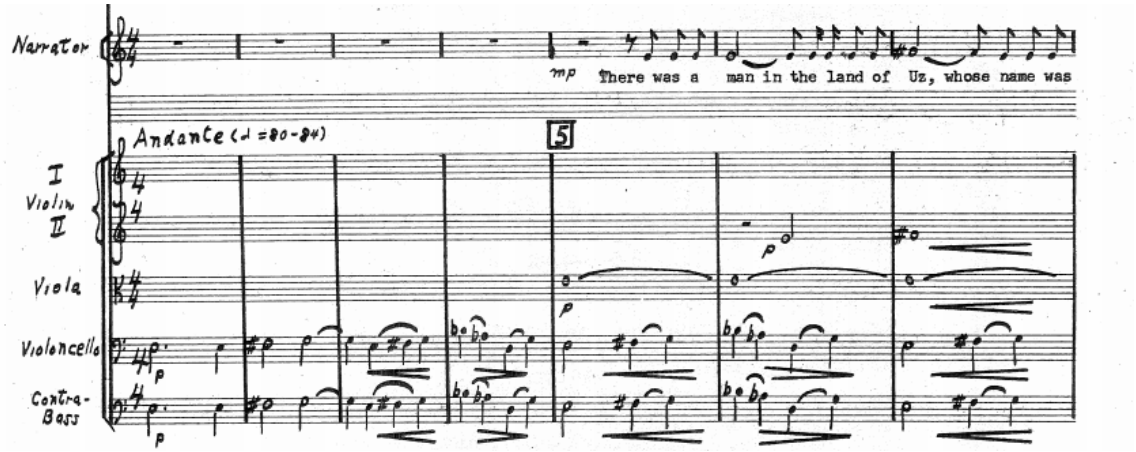
Table 3: Movement One, Formal Outline

Measure	Tempo	Tonal Center	Forces	Text
1	Andante Q=80-84	E-natural	Narrator	There was a man in the land of Uz
14	Piu mosso Q=108-120	E-flat	Narrator	He had seven sons…
36	Allegro Q=120-132	E-natural	Chorus, Satan	Satan, whence have you come?
92	Andante Q=80-84	C-natural	Orchestra	(Narrative intro)
98	Piu mosso Q=108-120	F-natural	Narrator	Now there was a day
106	Allegro Q=120-132	C-natural	Messengers, Chorus	Job! Job! The Sabeans took the oxen…
144	Lento Q=60	C-natural	Job	Naked, naked came I from my mother's womb,
156	Andante Q=80-84	G-natural	Orchestra	(Narrative intro)
162	Piu mosso Q=108-120	F-sharp	Narrator	Again there was a day when the sons of God.
167	Allegro Q=120-132	E-natural	Chorus, Satan	Satan, have you considered my servant Job?
217	Meno mosso Q=92-96	B-natural	Narrator	So Satan afflicted Job with loathsome sores…
226	Andante Q=80-84	F-natural	Orchestra	(Narrative outro)

The work begins with a short instrumental introduction, written for unison celli and double basses. Even though this passage is brief, it sets the scene for the narrator and reveals the ambiguous tonality, only focusing on E natural. Moyer begins with a

reduced orchestration as the narrator enters. Instruments gradually get added as the scene takes form. Moyer uses careful orchestrational stretto throughout the work; an example is in mm. 6-7 as he begins to expand the accompanying chord, see Example 1. The violas hold an E-natural for a measure and a half, with the violins entering on a matching pitch, then moving to an F-sharp. Moyer's composition of the vocal lines includes an abundance of chromaticism.

Example 1. *Job*, Full Score, mvmt. 1, mm. 1-7. [77]

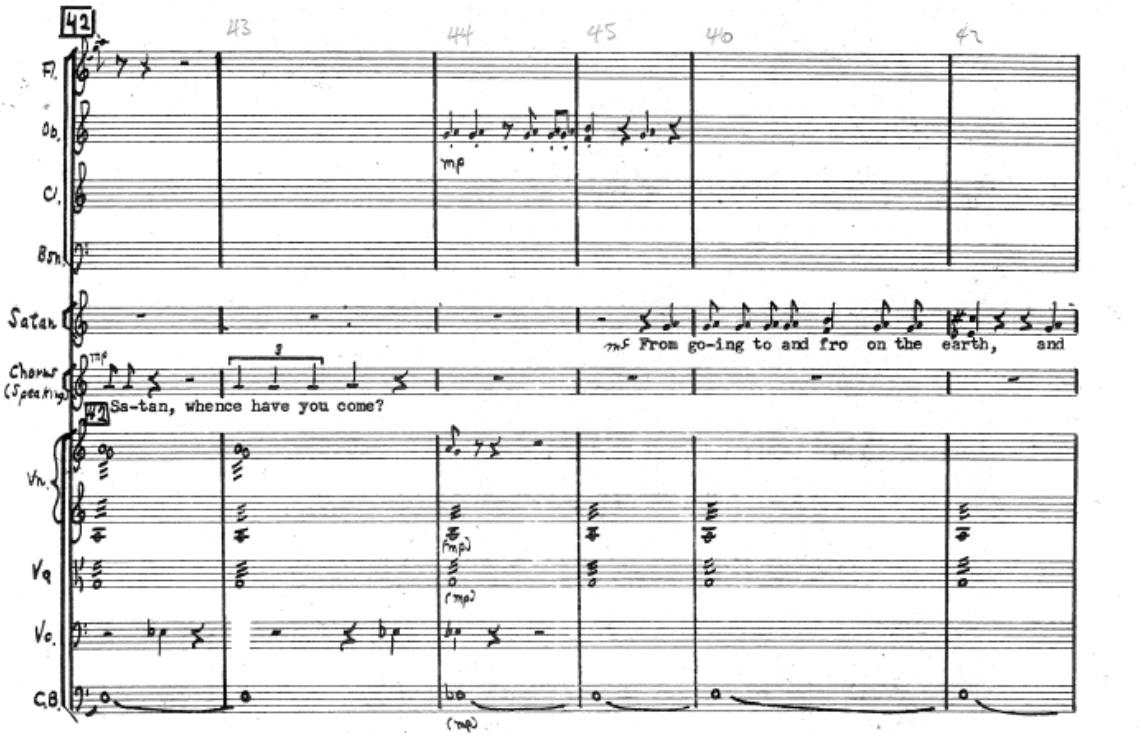


For the opening lines, Moyer uses the collection of pitches: E, F-sharp, G, A-flat, B-flat, D; hexachord 6-21 (023468). In addition, Moyer uses the technique of ostinato both as an accompaniment in the orchestra, as well as the narrator's line when listing all of Job's possessions. The narrator's ascending and descending lines paint the text to the music as the character sets the scene. Repetitive figures are used when listing the many material possessions of Job. The semi-recitative style of the narration moves the plot quickly through the beginning verses of Job, taking us quickly to the first conversation and changing our pitch center to E-flat.

[77] Score examples in this document are used with special permission from the John Harold Moyer family and are taken from both the full score and the piano/vocal score.

Moyer employs a unique compositional technique to portray the conversation between God and Satan. In this movement, God's initial speech is set to spoken text for the chorus. The plethora of different spoken tones across the choir adds dissonance to the texture. The reason for this is two-fold. First, spoken text adds a certain mysterious quality to the character. Second, it was scored for chorus to avoid the stigma that one performer should be labeled as God. Using mixed meter, he sets this text to keep the ebb and flow of the speech patterns by altering the meter so noble beats fall on stressed syllables of the text. Moyer uses a whole tone scale with contrary motion in Satan's vocal lines. Within this scale, he employs whole tone dyads as accompanying figures, introducing the dyads Satan uses as well. See Examples 2 and 3.

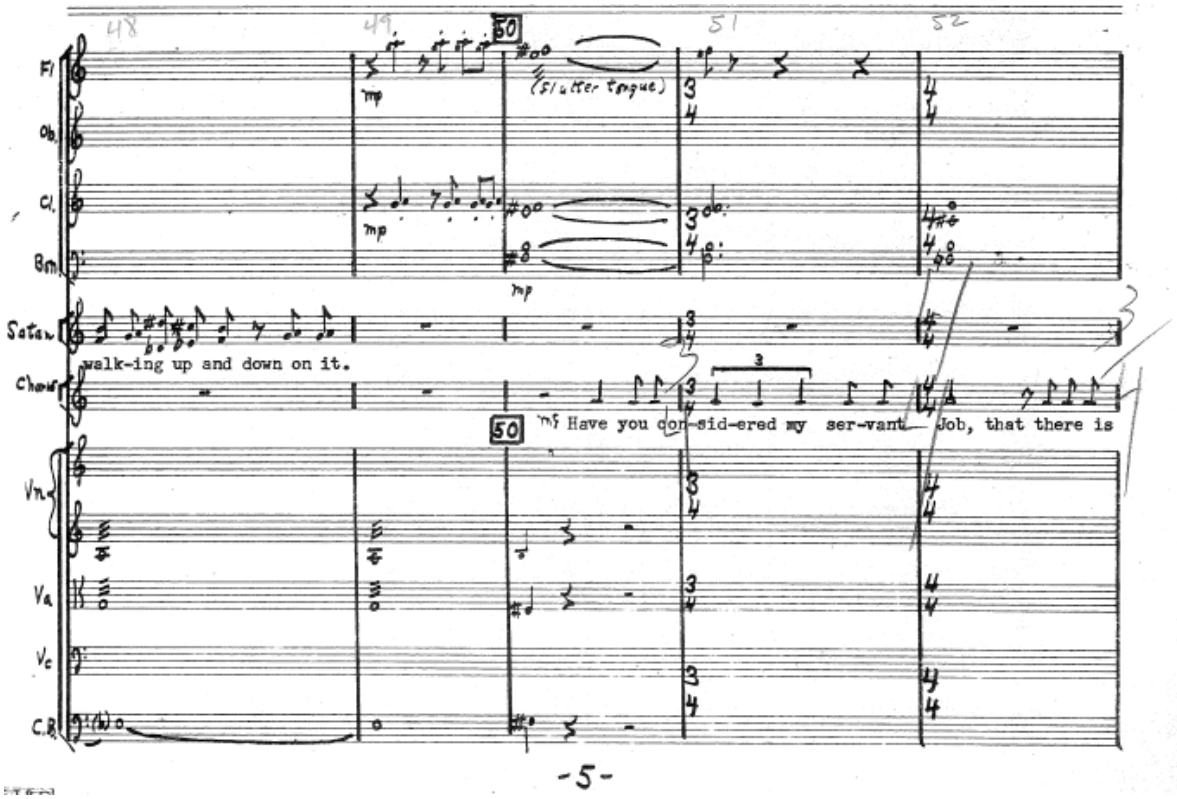
Example 2. *Job*. Full Score, mvmt. 1, mm. 42-47.



The role of Satan is played by a baritone/tenor duet set in direct inversion to one another, beginning with a major second interval. The contrary whole step motion used

here creates a distorted sound, intended for dramatic effect. Moyer avoids the same stigma as before by casting Satan as two people, parallel with the role of God. For orchestrative color contrasts between the voices and orchestra, Moyer precedes Satan's lines with major-second sonorities in flutes, clarinets, oboes and bassoons. He intensifies the drama of the scene by carefully alternating these colors of the orchestra (Examples 2 and 3).

Example 3. *Job*. Full Score, mvmt. 1, mm. 48-52

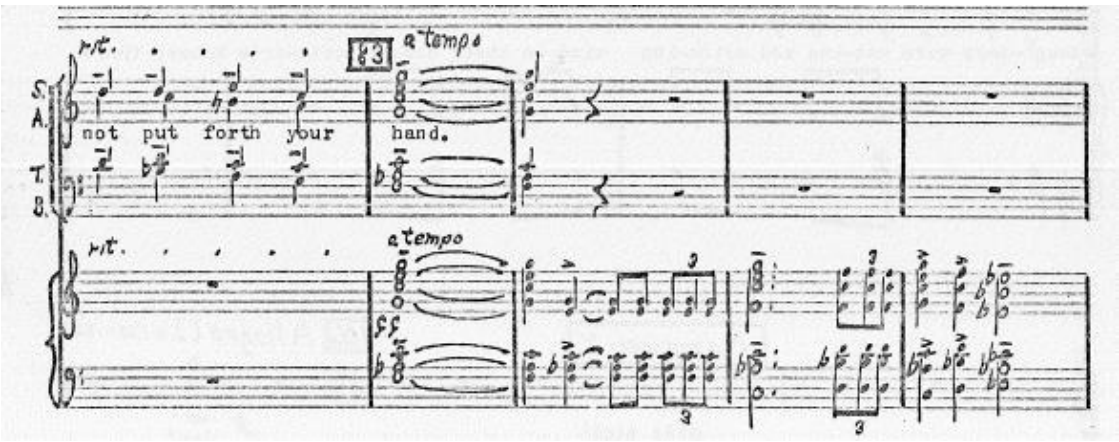


At the end of the Satan/God conversation, there is a difference in color when considering orchestration between chorus as spoken, sung in unison, and divisi. The chorus, as God, questions Satan's understanding of Job. The tone of God's speech changes to acknowledging Satan's desire to test Job. Here, Moyer shifts the chorus from spoken text to unison singing. When God commands Satan not to harm Job

physically, the chorus writing changes to seven-part divisi. When considering the colors of choral voices, there is a compelling progression here: God conversing as spoken text, God commanding as choir in unison, and God restricting as choral divisi creating a colorful crescendo of orchestration**.**

The chorus line changing to unison singing reduces the uncertainty and dissonance in the music. Here, he changes from a more whole-tone dyad dominant texture to a quartal triad texture, stacking an augmented fourth on top of perfect fourths. Moyer merges the text and music in a declamatory style, demonstrating the overwhelming commands of the voice of God by his treatment. Furthermore, when God's word becomes commanding, "do not put forth your hand," the chorus line descends into a four-part polychord revealing the dissonance between a F-Minor and a C-Major triad, shown in Example 4.

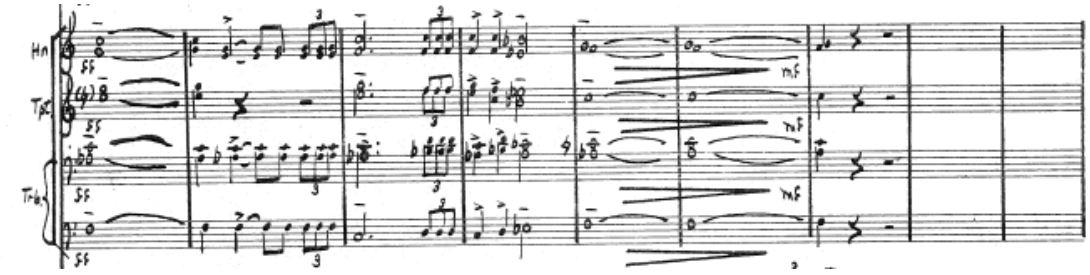
Example 4. *Job*. Vocal Score, mvmt. 1, mm. 82-86.



This gesture can be seen and discussed in two ways: as two different triads with the relationship of a fourth apart, or as an extended chord, minor/major ninth, built on F-natural. Both views are relevant, and both serve as a harmonic device permeating this work. It is imperative to understand the quartal relationship between the root member of

these two triads, an extension of the quartal harmonic uses seen throughout the work. Moyer's careful treatment of this sonority shows his finesse at understanding the use and resolution of dissonance. Not only does he separate the polychords by high/low voices with Soprano/Alto and Tenor/Bass, he scores the C-Major triad in second inversion, with the G doubled. This does two things: first, it minimizes the major quality member of C-major with only second sopranos on E, all the while hiding the major seventh clash with the basses. Secondly, it emphasizes the whole tone dissonance between F and G; something that permeates the previous section. Moreover, the sonority of F – G – C represents a collection Moyer will use often, the quartal trichord 3-9 (027). As a transitionary technique, while extending the dissonance, Moyer scores the same two polychords in a brass fanfare. Once again, the final chord here gives evidence of Moyer's subtle treatment of dissonance. By avoiding the E natural in m. 87, he not only extends the dissonance with an unresolved 4-3 suspension, the suspension supports the conflicting polychord we hear in the trombones. See Example 5.

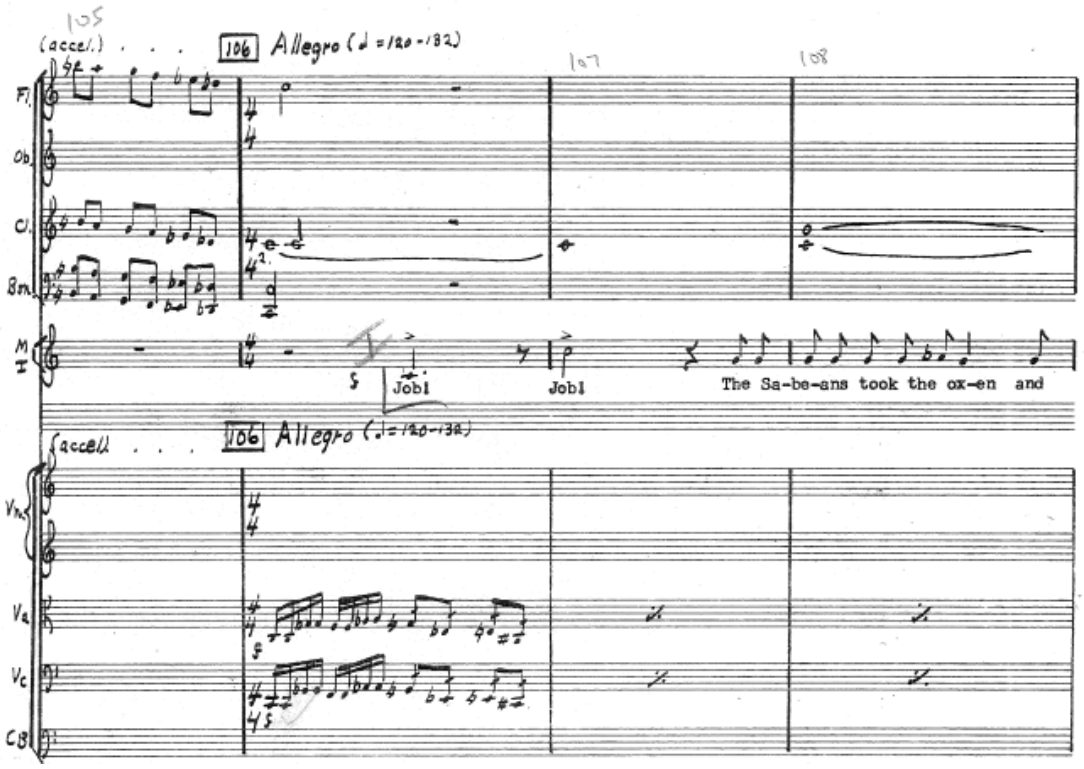
Example 5. *Job*, Full Score brass only, mvmt. 1, mm. 83-91.



During the middle section of the first movement, mm. 92-106, an imitative fugue like section surfaces during which the four messengers, two sopranos and two altos, bring horrible news to Job. As each messenger enters, they bring news of something Job has lost, "the oxen and asses have been slain, fires from God killed the

sheep, your servants are dead, your children are dead." This entire dramatic moment is scored on top of a string ostinato motive, extremely chromatic in nature. Example 6 shows the ostinato progression played by cello and viola tremolandi. In addition, as the messengers enter, the score is transposed up by whole step. Moreover, Moyer composes an orchestrational crescendo into this section. As each messenger brings news, more and more instrumentation is added. Once the fourth messenger's fugue subject is complete, the chorus enters singing a harmonized and augmented version of the fugue subject. Moyer composes the chorus line using polychord, quartal, and triadic alternation with contrary ascending and descending movement by whole-step.

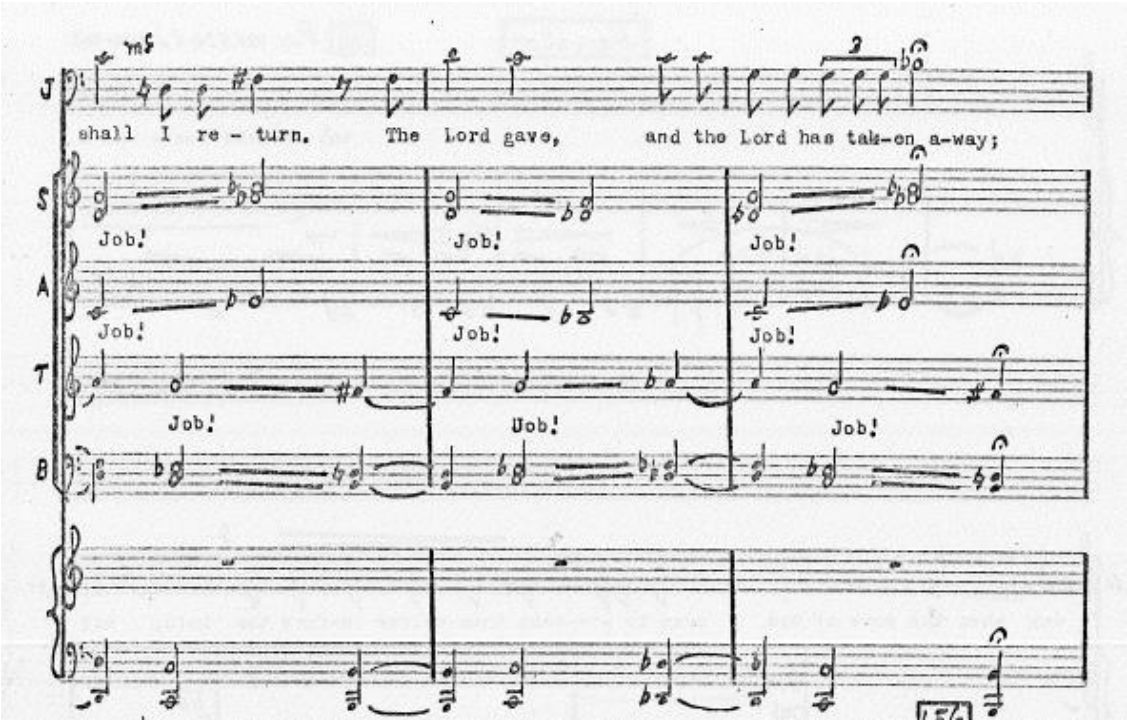
Example 6. *Job*. Full Score, mvmt. 1, mm. 105-108.



Upon the conclusion of the fugal imitation, our main character of Job enters. Moyer writes the solo lines for Job in a very chromatic style. Even though Job has just lost his material wealth and loved ones, he manages to maintain his empathy for God.

The choir continues with polychord motion. The is the first unaccompanied moment in the cantata. From a conductor's perspective, this section may be short, but it is exposed. The polychords here include all twelve half-steps except F and A. See Example 7.

Example 7. *Job*. Vocal Score, mvmt. 1, mm. 149-151.



The second half of the first movement is a semi-altered repetition of the first, minus the imitative dramatic middle scene. For the narrator's scene, the same introductory collection, 6-21 (023468), used for narrator's previous sections, return as she sets the scene for Job's second day. During the second conversation with Satan, God gives him permission to Job's body with the restriction that Job's life be spared. As in the previous conversation, the whole tone collection returns with the same dissonant dyads. Moyer also repeats the same treatment of the chorus as before, moving from spoken, to unison singing, to divisi polychords using the same quartal harmony. The final section, sung by the narrator, sets the scene for Job, covered with loathsome sores.

Movement Two: Job

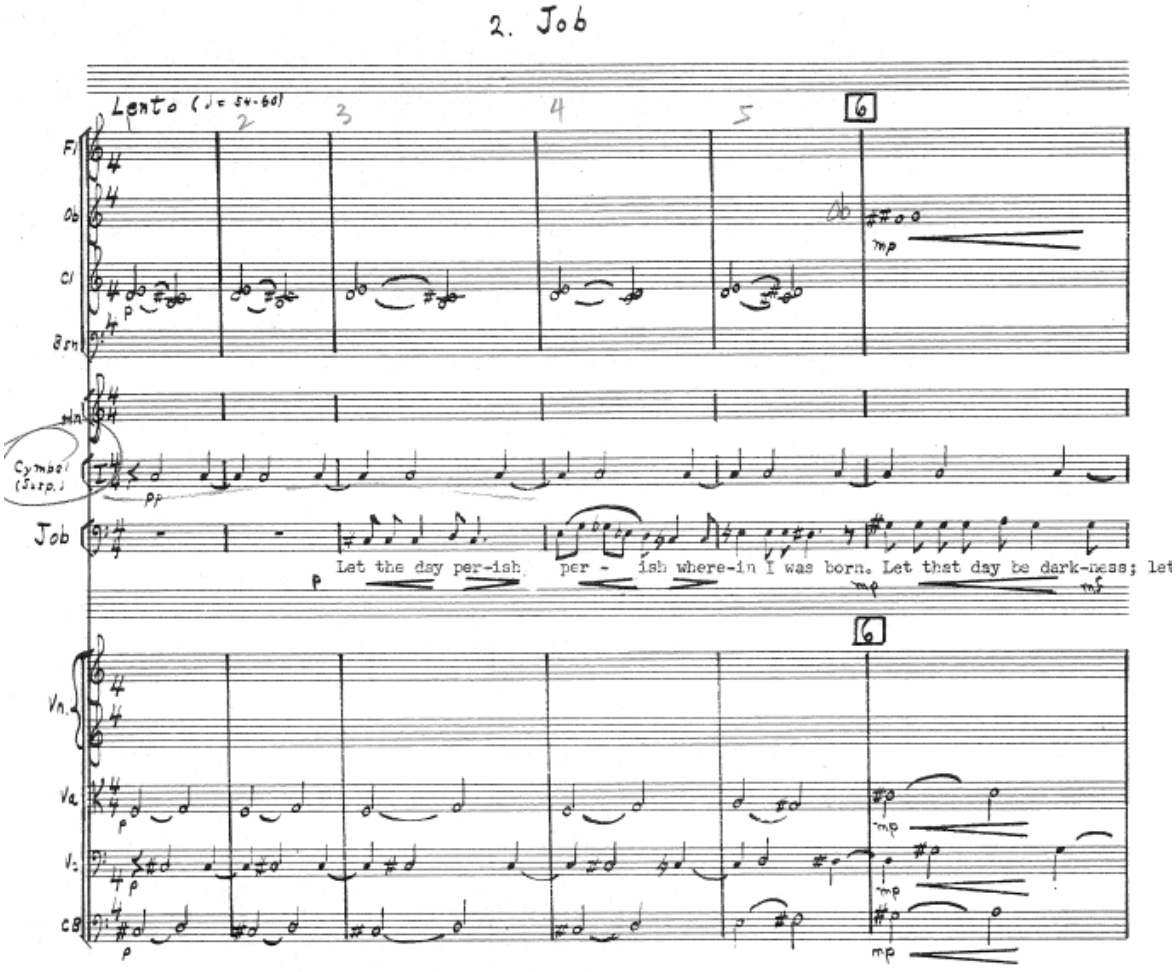
The second movement can be divided into two parts, except for a reminiscing less dissonant section in the middle. See Table 4. The movement is scored for Job and orchestra. The outer two main sections deal with Job's recollection of what has happened to him. This is the most dissonant movement of the entire work, painting the scene for Job's despair.

Table 4: Movement Two, Formal Outline

Measure	Tempo	Tonal Center	Forces	Text
1	Lento Q=54-60	C-sharp	Job	Let the day perish, perish wherein I was born…
18	Allegro Q=120-136	D-flat	Job	He has torn me in his wrath and hated me;
32	Andante Q=72	E-natural	Job	Oh, that I were as in the months of old…
47	Piu mosso Q=84-96	A-natural	Job	God has cast me into the mire…
54	Allegro Q=120-136	D-flat	Job	But now the night racks my bones…
66	Lento Q=54-60	C-sharp	Job	My God, Why hast thou thus afflicted me…

Beginning with the C-sharp tonal center, the first two measures of movement two bring back 6-21 (023468) used by the narrator. Then, a transition occurs through chromatic movement throughout the first section of text while maintaining whole tone dyads. Moyer introduces something new in m. 4, two quartal trichords, 3-8 (026) and 3-9 (027), shown in Example 8.

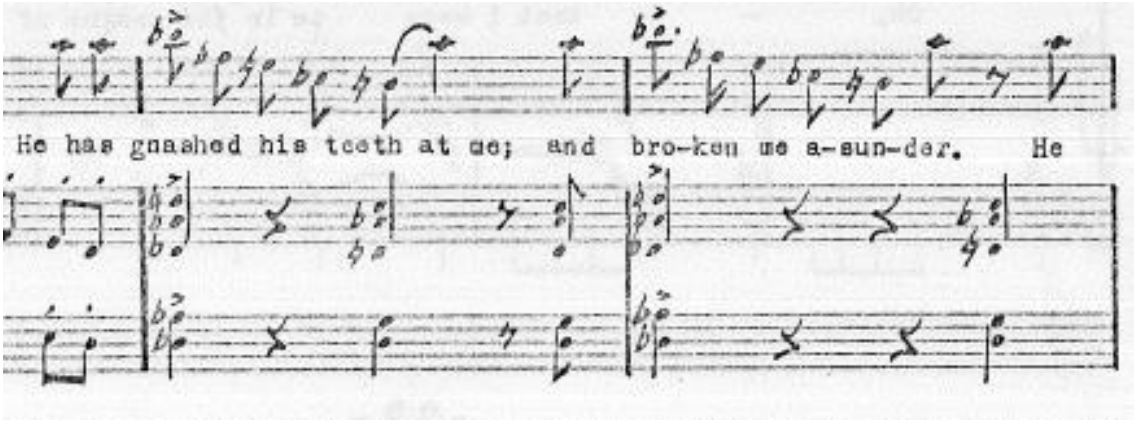
Example 8. *Job*. Full Score, mvmt. 2, mm. 1-8.



The subtle difference between these two quartal trichords is the half-step in one of the fourths reduced to a tritone. This quartal accompaniment shifts upward and downward by half-step as Job describes his anguish for what he's endured. Moyer augments the rhythmic values and creates an atypical blend of orchestrative colors by mixing clarinets and strings. This creates a sonority with the top members of the chords, as clarinets, differing in color from the bottom intervals of the chord, played by low strings. Moreover, to intensify the scene's drama, suspended cymbal is added. Even though the suspense of the scene could probably be achieved without cymbal, it would be noticeable by its absence.

Moyer composes a motive into Job's line I'm labeling the "despair motive." Example 9 shows how Job uses this repeating motive to list all the past events. This is not the first time in the cantata that Moyer has used this compositional technique, the first refers to a quick line in the Narrator from movement one. However, this is probably the most dramatic use of this technique. This motive uses the same 3-9 (027) sonority, intertwining two different transpositions.

Example 9. *Job*. Vocal Score, mvmt. 2, mm. 21-22.



The middle section of this movement marks a unique section in *Job*. This is one moment when Job recalls the past in his singing lines. The music briefly transitions into a semi diatonic section. Moyer continues using quintal and quartal harmonies in the orchestral accompaniment, eliminating any sense of tonic even though there may be evidence to suggest use of both F major and Phrygian scales. Moyer stays outside the common practice when harmonizing the lines, and the chromaticism is greatly deceased. When a twentieth-century composer such as Moyer composes a movement with such chromaticism, then lightens up for a moment, the effect can be considered a great relief to someone in a situation such as Job's, or resolute to an audience that is not used to such chromaticism. In addition to Moyer minimizing the dissonance, he reduces the orchestration and again blends a unique mixture of unrelated instrumental colors.

Throughout this section, mm. 35-47, he blends shifts between colors that include strings and horns, then strings with a solo-like violin line, and finally an oboe solo with low strings.

The third and final section returns to music like the first section, and Job's reminiscing moments come to an end. He is returned to the reality of his current situation, and the despair motive returns. However, Moyer alters the motive to fit the text by removing the descending arpeggio at the beginning. Job's movement ends with a final plea "My God, why has thou thus afflicted me; show me my sin; show me my error; teach me and I will be silent."

Movement Three: Ensemble and Comforters

As one can see in Table 5, the third movement can be split into three major sections. Moyer sets the first and third sections in similar fashion and divides them by yet another, an imitative neoclassical style.

Table 5: Movement Three, Formal Outline

Measure	Tempo	Tonal Center	Forces	Text
1	Allegro Q=120-132	G-natural	Chorus	Job, Job, you answer with windy knowledge.
46	Allegro Q=120-132	B-natural	Chorus	A rope is hid for him in the ground. A trap is hid for him in the path.
65	Allegro Q=120-132	A-flat	Chorus	Terrors firghten him on every side.
84	Meno mosso Q=104	A-flat	Chorus	Job, Job, if you will seek God
91	Piu mosso Q=108-120	A-natural	Chorus	And he shall fill your mouth with laughter…

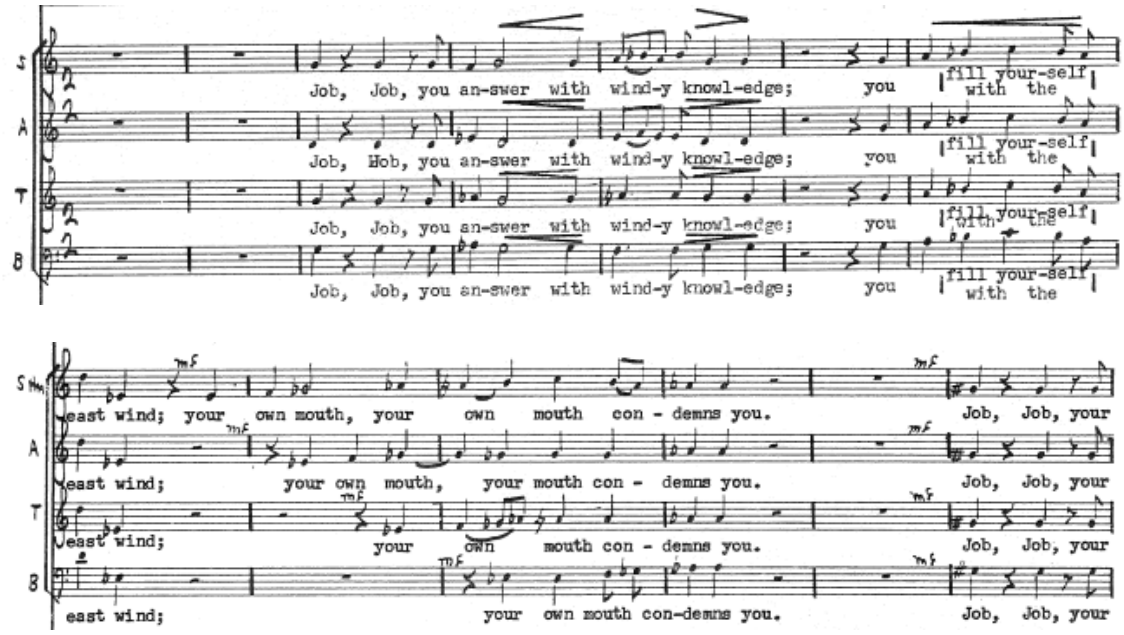
The texts for movement three are selections from Job's comforters, sung by the chorus. This section of text makes up a bulk of the book of Job and required the most work of Moyer to condense the text to fit within the score. He concentrates on a few

major points here. The first covers the point that his comforters, or friends, believe that Job's own words and actions condemned him. They ask him to give examples of situations where innocent people perished or those who were upright are cut off.

There are some fascinating stylistic features present in this movement. Moyer juxtaposes unison, imitative, and dissonant tertiary writing within the chorus. And again, Moyer alters the meter to fit the syllabic stress of the text. Another important stylistic feature of this section is the syncopation he uses. Syncopation is evident through most of Moyer's compositions, and it is clear in *Job* as well. He uses it to follow the same juxtaposition as before, the first syncopations line up homophonically, then he complicates it by splitting the chorus into two parts.

In addition to compositional devices for choral divisi, Moyer employs many harmonic techniques in this movement. Instead of the standard quartal/quintal harmony seen thus far, most of movement three includes tertiary harmonic techniques while remaining outside the diatonic common practice. Moyer mixes the use of Phrygian scales and octatonic scales to move the vocal lines. The contrast of whole tone and sudden half-step motion creates tonal ambiguity. In addition, during the syncopation he uses 3-3 (014) to outline the orchestra accompaniment during the unison vocal movement. To avoid too much difficulty for the chorus, he scores the vocal lines by using three techniques: unison (mm. 3-9), close imitation one beat apart (mm. 9-11), and separated treble and bass clef third intervals (mm. 11-13). All this can be seen in Example 10.

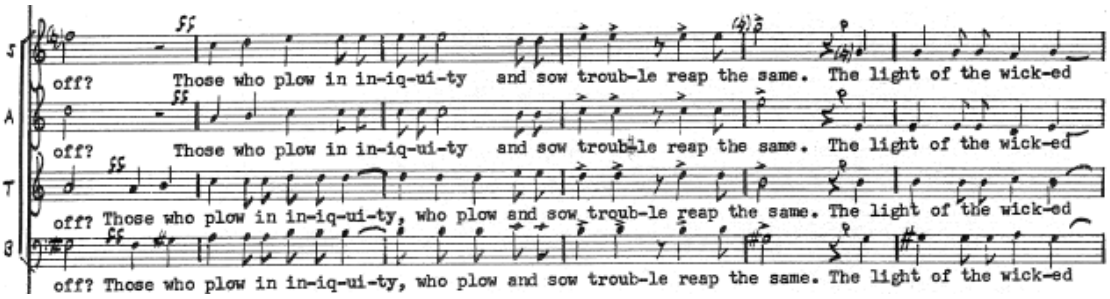
Example 10. *Job*, Full Score choir only, mvmt. 3, mm. 1-13.



As the choral questions progress, he uses the 3-7 (025) collection as the outlining chord structure for section two. The sonority used here consists of a major second and perfect fifth interval. By using this sonority, the quartal/quintal harmony we've become accustomed to hearing proceeds while Moyer allows himself the freedom to move voices by intervals of thirds. Then, this progresses a step further. Upon 3-7 (025), Moyer transitions into use of tetramirrors.[78] By scoring the dissonant and cross-related half-step in the outer voices, the poignancy of the dissonance is reduced, especially when paired with consonant thirds to each member. The main tetramirror is 4-10 (0235), two minor thirds placed a half-step apart. He voices these tetrachords by separating the thirds by vocal colors, soprano/alto and tenor/bass pairs. See Example 11.

[78] A tetramirror can be defined as a hexachord consisting of a symmetrical sonority.

Example 11. *Job*, Full Score choir only, mvmt. 3, mm. 30-35.



The middle section of movement three can be divided into two main areas, a major imitative section, and then syncopation. The imitative section sets text depicting traps for Job along his path that the messengers believe could have caused his turmoil. Once again, Moyer was very selective with this text as it covers a large amount of material from the biblical book, and the chosen verses were meant to be rather poignant. The trap is depicted by points of imitation, beginning with the second bass section. Moyer spaces each voice by scoring the entrances from low to high, and alternates the use of a perfect fifth and a major second intervals. In addition, the bass/alto and soprano/tenor sections sing in octaves, creating a thicker texture, while not increasing the difficulty. Moyer keeps the voice pairs as he sets the text, "walks in a pitfall," by scoring descending figures by using minor second and tritone intervals. Immediately following, he reverses the direction of the line and scores tritone ascending intervals to set "a trap ensnares him by the heels."

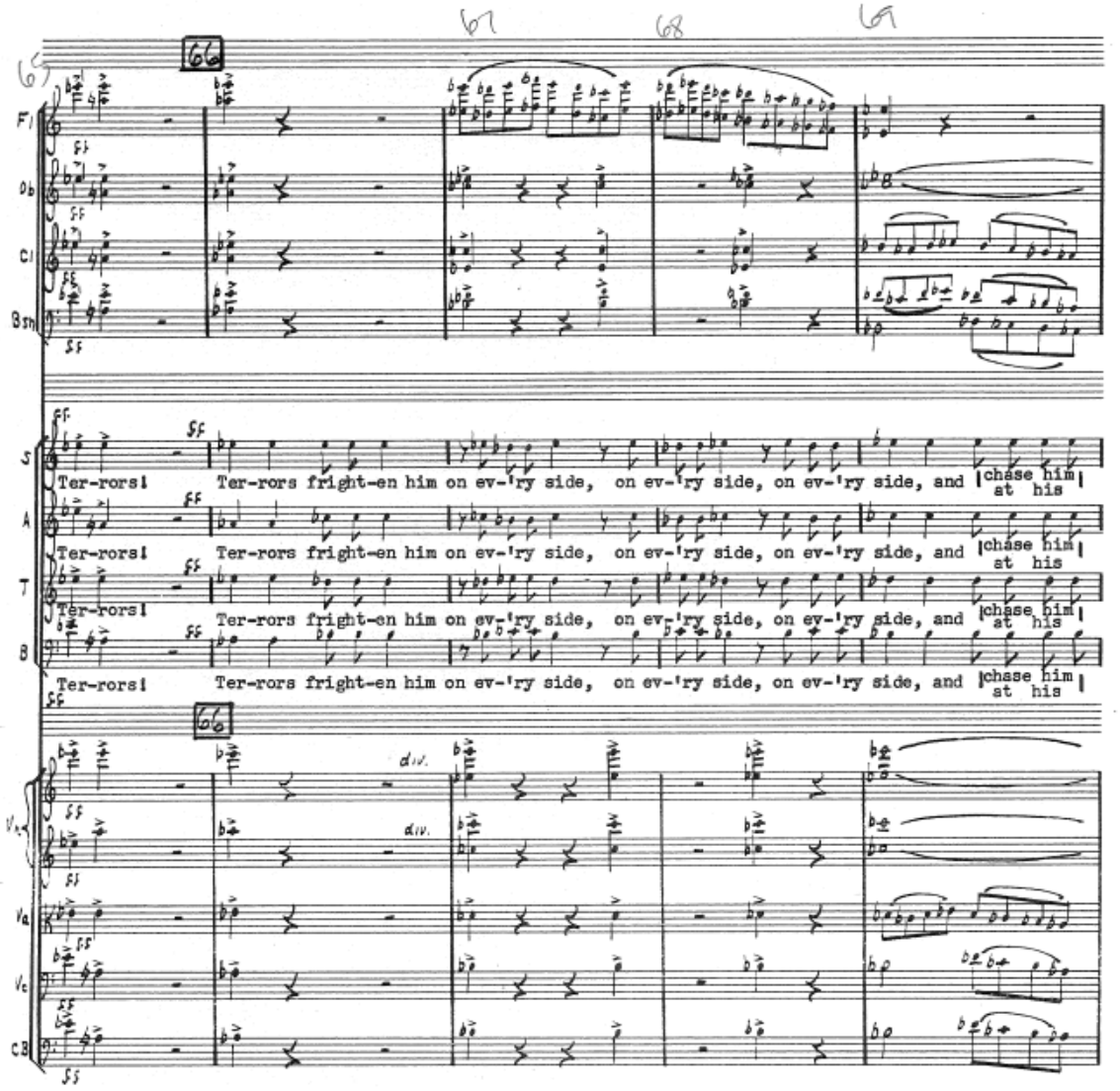
The analysis of orchestration of the middle section also shows Moyer's use of a crescendo of orchestration to support the vocal lines. Each imitative section is orchestrated a bit differently, expanding the developmental contrast. The first imitative part sets just string tremolandi built from the bass upward, following the contour of the

imitation. At the second imitative section, Moyer adds woodwinds on long note-values built from the top down, also following the imitative contour.

The third major part of this section deals with the most dramatic syncopation of the work thus far. Moyer sets the text, "Terrors frightening him on every side," as if Job were spinning in a dizzy, frantic, and frightening nightmare. Yet another tertiary harmonic technique is used here. Instead of the tetramirrors, as before, he changes the quality of thirds by using a sonority of a major third and a minor third where the roots are placed a half-step apart and the thirds are not inverted, but move in contrary motion. See Example 12.

Moyer merges these two sections with such progression that by the time we arrive at the syncopation, tension is at its highest point. Again, Moyer uses a crescendo of orchestration and articulation. The first imitative part uses just string tremolandi, the second adds woodwinds with long note values, then when the music arrives at the terrors, the articulations and tutti chords follow irregular beat patterns to intensify and support the chorus' purpose.

Example 12. Job. *Full Score, mvmt. 3, mm. 65-69.*

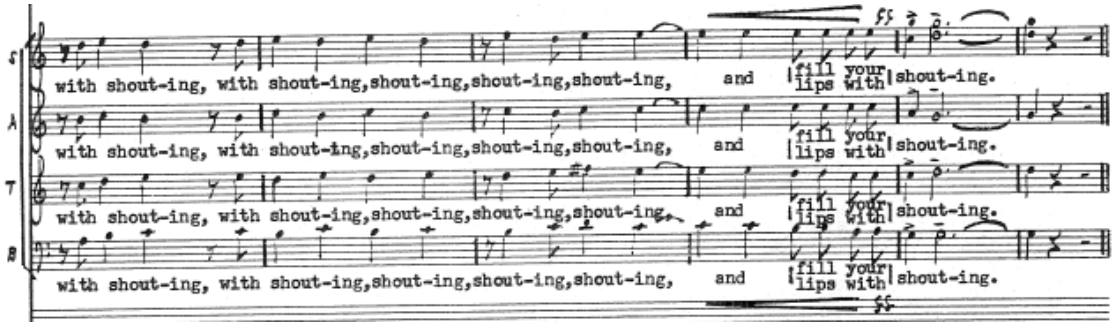


The final section of movement three changes the tone of the chorus' text from accusation to guidance. The use of the free meno mosso tempo mixed with the modal contrapuntal writing between the voices make this scene more intimate.

This final section also showcases one of the first major sections during which the choir sings unaccompanied. The unaccompanied moment from movement one was brief and was background for Job's major entrance. In movement three, the cantata experiences a turning point; from the Meno Mosso at m. 84, the cantata begins to

become less dissonant through the end. The text changes mood as well. Up to this point in movement three, all the text had been taken from the words of the three comforters of Job. Although this remains true for the rest of movement three, the mood changes from describing what has happened, to how Job should move forward. Moyer brings similar thematic material from section one and resets it to the new text using unison, imitative, and soprano/alto and tenor/bass pairs. Moreover, he returns to the use of his double third pairs, moving them upward and downward in contrary motion, resulting in the same chord between the voice. See Example 13.

Example 13. *Job*. Full Score choir only, mvmt. 3, mm. 101-106.



Movement Four: Job and Comforters

Movement four marks the first movement that we start to see progression for Job's understanding of divine purpose. Divided into three major sections, Moyer uses some striking techniques in this movement. From a practical standpoint, Moyer begins to write in more traditional styles giving the first senses of resolution. See Table 6.

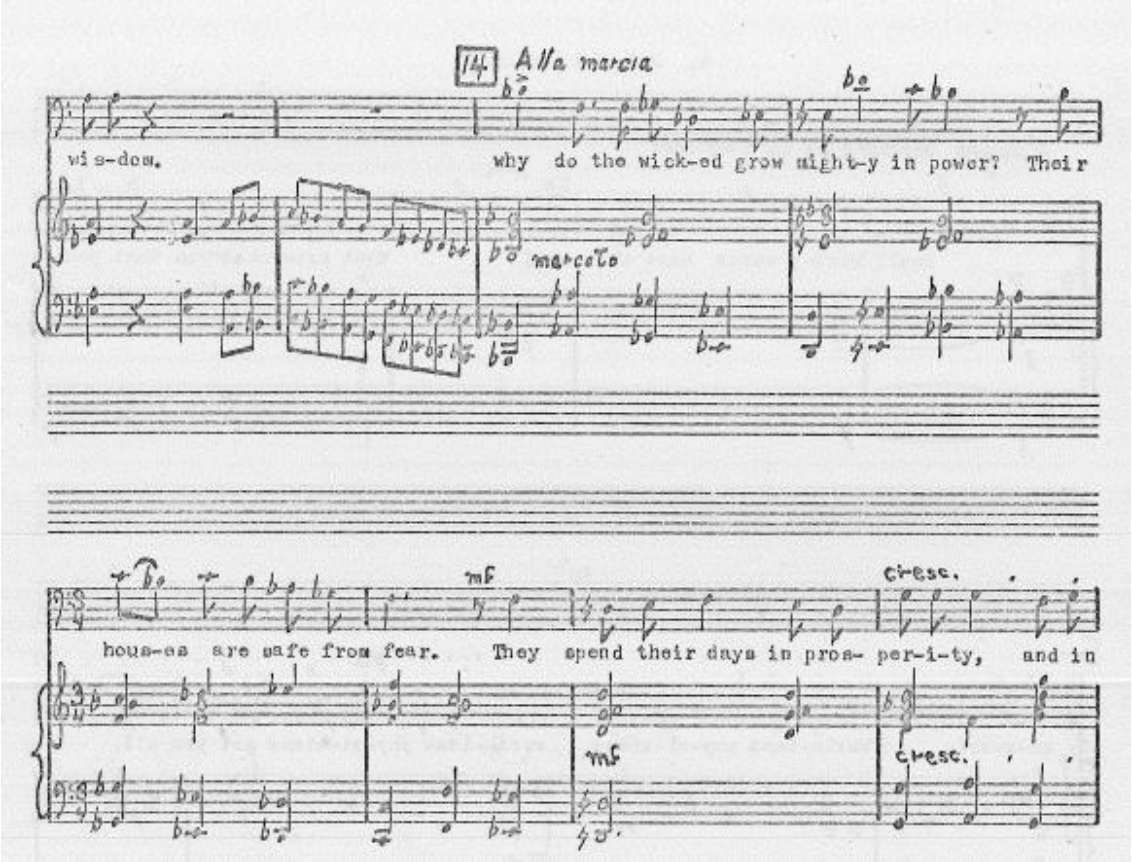
Table 6: Movement Four, Formal Outline

Measure	Tempo	Tonal Center	Forces	Text
1	Allegro moderato Q=108-120	G-natural	Job	Shall windy wods have an end? What provokes you that you answer?
72	Meno mosso Q=104	A-natural	Job	Oh, that I knew where I might find him
81	Andante expressivo Q=72	B-flat	Job	God, God, do not condemn me. Why dost thou oppress me, despite me?
89	Andante expressivo Q=72	F-natural	Chorus	Job, Job, you answer with windy knowledge
98	Piu mosso Q=92-96	G-natural	Chorus	Job: If I have walked with falsehood… Chorus: Are you the first man that was born?
120	Meno mosso Q=104	G-natural	Job	Oh, that I knew where I might find him

Moyer writes the first major section for Job in the usual semi-recitative style. However, he soon moves to a march like orchestrative accompaniment as Job sings the question of the movement, "How can a man be just before God?" This section is extremely chromatic with no major collections surfacing. He continues the quartal/quintal theme as before, changing most intervals to tritones. The mixed meter of this section continues to follow the speech flow of the text, keeping syllabic stresses on strong beats of the measures. Harmonically, Moyer uses an F-Phrygian scale as the basis to this march. However, he introduces a perfect fifth sonority with an added major second into the harmonic accompaniment, 3-9 (027). Job's vocal lines also utilize 3-9 (027), with whole-step neighboring movement, followed by a leap to the fifth, see Example 14.

In addition, we experience some of the music closest to diatonic chord progressions, following the Phrygian scale mentioned earlier.

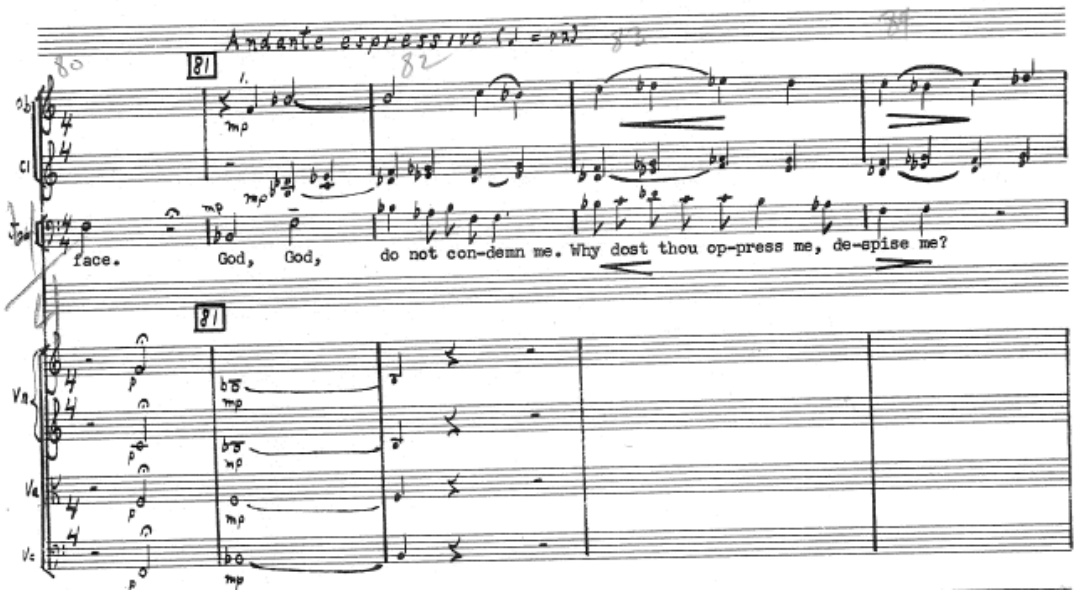
Example 14. *Job*. Vocal Score, mvmt. 4, mm. 12-19.



At m. 47, the texture continues as a march, using the 3-8 sonority. Moyer proves savvy by using the motive to accompany the voice line, while moving it upward and downward. In addition, as the vocal line commences, it outlines the motive through lyrical stepwise movement. Moyer sustains this gesture for almost thirty measures.

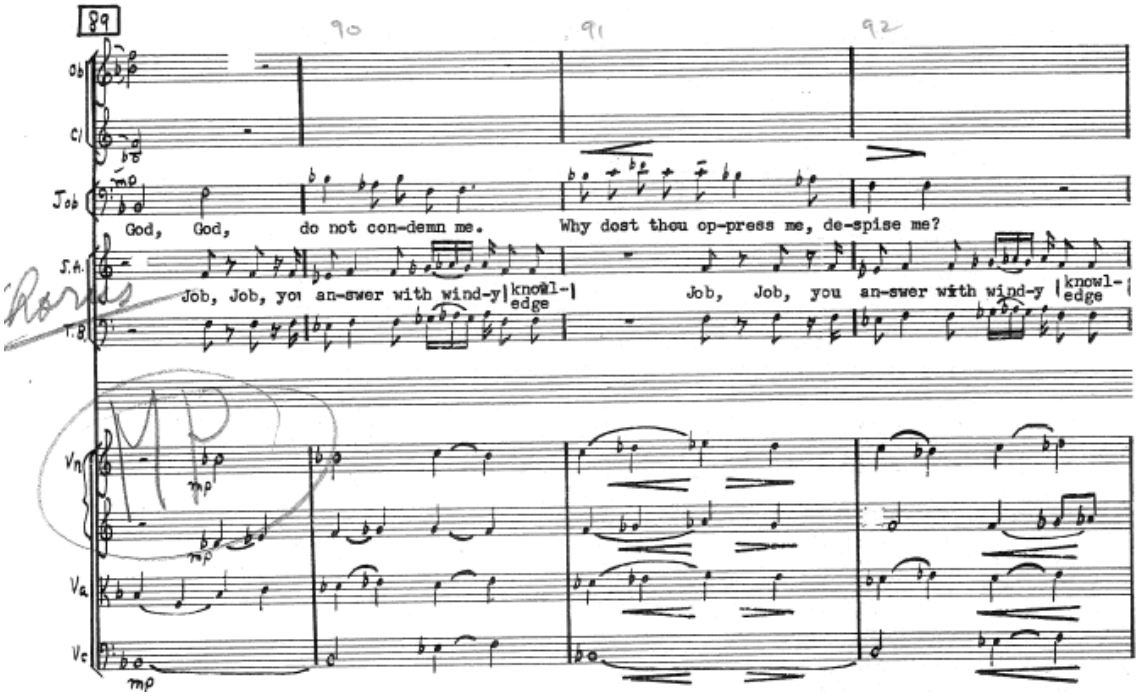
Moyer sets this second major section, mm. 81-120, in a unique manner. First, during Job's initial statement of his plea, mm. 81-88, Moyer scores only oboe and clarinet accompaniment. The color created here includes Job's baritone line set as the lowest sounding voice, with a treble accompaniment to it; there is some rather pianistic compositional evidence not evident earlier in this work. See Example 15.

Example 15. *Job*. Full Score, mvmt. 4, mm. 80-84.



During the following measures, Job experiences an epiphany. Moyer takes Job's melody and overlays chorus parts from movement three on top of it, shown in Example 16. He borrows moments from movement three that involve metric changes and could fit that to this gesture. I believe the purpose here is twofold; first, Job has realized that he cannot listen to the comforters from movement three because his fundamental problem is that he does not understand God's ways to man. Secondly, Moyer uses this gesture to indicate that Job is beginning to realize that there is more to the notion or doctrine of Divine Providence than he has previously understood.

Example 16. *Job*. Full Score, mvmt. 4, mm. 89-92.



The final section of movement four begins with a return to a recitative style with harmonic gestures based on the tritone. Tritones permeate the harmonic accompaniment with sustained chords following the voice, as expected in secco recitative. Moyer continues his declamatory style of vocal writing, changing meters to follow text stresses. Upon conclusion of the recitative fermata in m. 79, Moyer uses the B-flat minor scale as the basis for Job's final plea, "God, God, do not condemn me." Although Moyer does not use chord progressions typical of common practice, he uses much less chromaticism through this section, while continuing the Phrygian feel experienced before.

Movement Five: Chorus and Job

Movement five can be seen in two major sections, both depicting the conversation between Job and God (Table 7). The chorus returns to play the role of God in the whirlwind and speaks to the trueness of Job's sins. Job's responses to each of the choral areas show a major change. During his first response, the text deals with Job's thought that maybe the best answer is silence. To this response, the second choral area begins, and God commands Job to gird up his loins like a man and seek knowledge through God. In the second response, Job acknowledges God as he sees him, not as he acts. Moyer juxtaposes the two roles by setting the chorus music in a brisk triple meter. During Job's responses, Moyer returns to the quasi-recitative to move through the text.

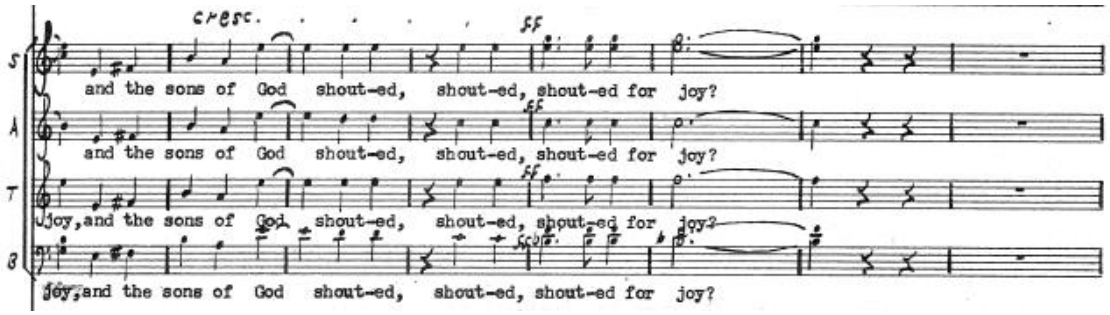
Table 7: Movement Five, Formal Outline

Measure	Tempo	Tonal Center	Forces	Text
1	Allegro H=66	A-natural	Chorus	Who is this that speaks without knowledge
88	Adagio Q=60	B-flat	Job	Behold, what shall I answer thee? I lay my hands on my mouth.
94	Allegro H=66	A-natural	Chorus	Gird up your loins like a man
163	Andante Q=92-96	D-natural	Job	I know now that thou canst do all things. I have uttered what I did not understand.

The harmony of movement five includes modal collections that give this movement a more diatonic and less dissonant feel, even though Moyer continues to modulate the lines upward and downward by close intervals. Moyer builds modal scales off the root pitches of B-flat, D and E-natural, the sonority that Moyer has continued to use throughout the entire cantata, 3-8 (026). The modal scale used most often in the movement is a Phrygian scale built on A natural. In addition, Moyer uses the Dorian mode built on E-natural, and the Phrygian mode build on B-flat. As in previous movements, Moyer pairs parts together making it easier for the singers to learn

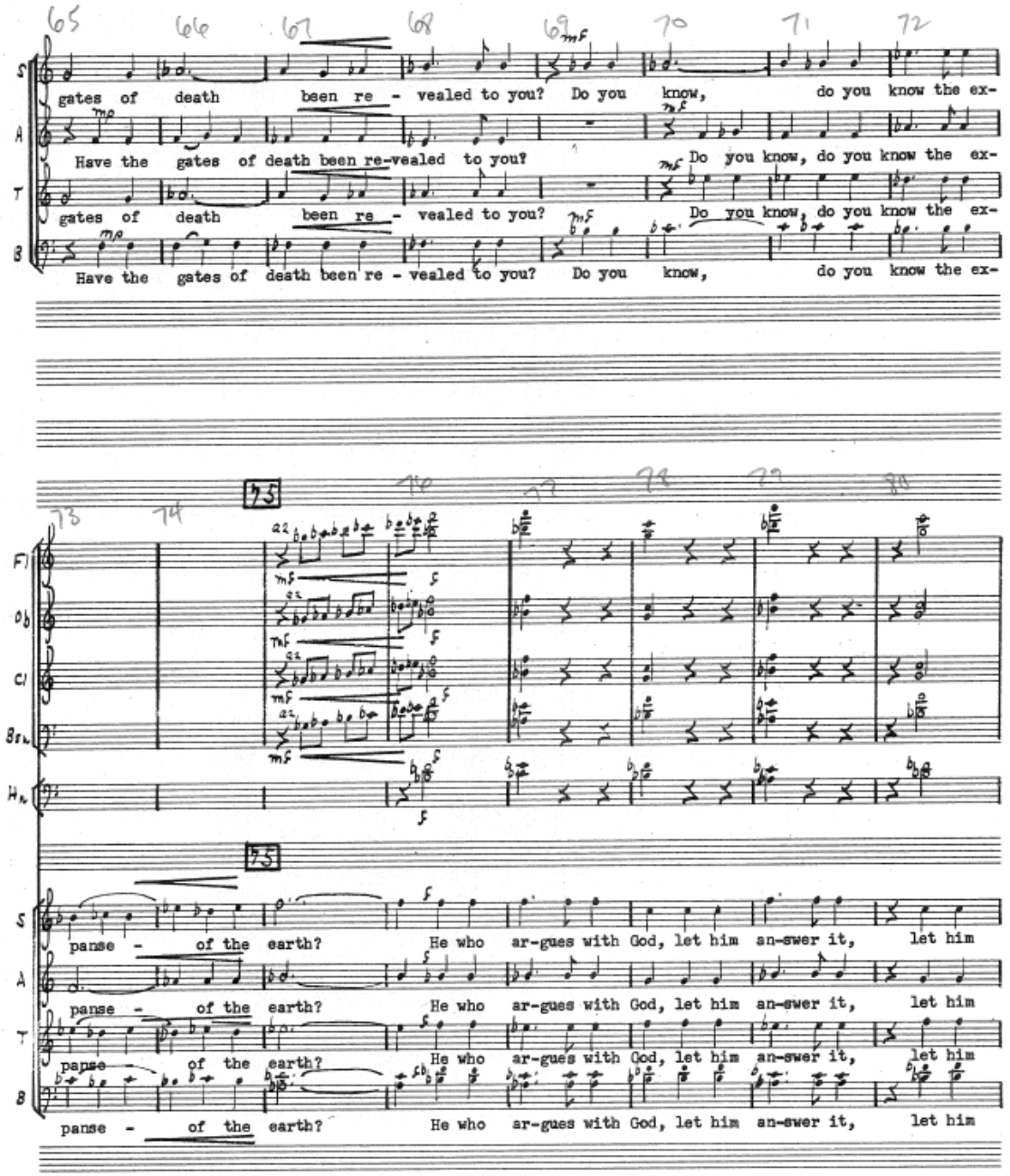
and sing, while giving the sense of divisi with the parallel thirds. Moreover, this allows him to continue to use contrary motion and polychords. See Example 17. The final chord in movement five is the first time a single major triad is used, absence of any dissonance.

Example 17. *Job*. Full Score, mvmt. 5, mm. 43-50.



There are several orchestrative crescendos used in movement five. Moyer's style of these orchestrative expansions always follow the contour of the vocal lines and imitation, beginning with voices set in the middle registers. Moyer writes a variant of the expected orchestrative crescendo from mm. 65-85. Beginning in m. 65, he separates the orchestrative colors classifying the chorus as a color quadrant itself. The crescendo starts with unaccompanied chorus. At m. 75, Example 18, he expands the crescendo by adding the winds all at once. The same technique is used in m. 82 by adding the strings simultaneously. The first section returns with different text but an identical orchestrative crescendo as before.

Example 18. *Job*. Full Score, mvmt. 5, mm. 65-80.



Movement Six: Narrator and Chorus

Shown by Table 8, the final movement can be divided into three main sections, with different compositional techniques throughout. Moyer uses a through composed recitative style for an introductory narrative like movement one, then transitions into a large final section. Unlike the previous five movements, Moyer has chosen not to modulate. Instead, he maintains a static tonal center, expanding on it using both formal techniques and harmonic techniques ranging from fugue to extended chords. Overall, the dissonance in the last movement is greatly reduced, providing harmonic support for the progression of the text and the arrival at the story's magnificent end.

Table 8: Movement Six, Formal Outline

Measure	Tempo	Tonal Cent	Forces	Text
1	Andante Q=80-84	E-natural	Narrator	And the Lord restored the foturnes of Job
8	Piu mosso Q=108-120	E-natural	Narrator	He had seven sons and three daughters
29	Allegro Moderato Q=108-120	E-natural	Chorus	I will extoll Thee, O Lord.
50	Allegro Moderato Q=108-120	E-natural	Chorus	For His anger is only for a moment
71	Allegro Moderato Q=108-120	E-natural	Chorus	Thou has turned my mourning into dancing
102	Allegro Moderato Q=108-120	E-natural	Chorus	O Lord my God, I will give thanks to Thee forever.

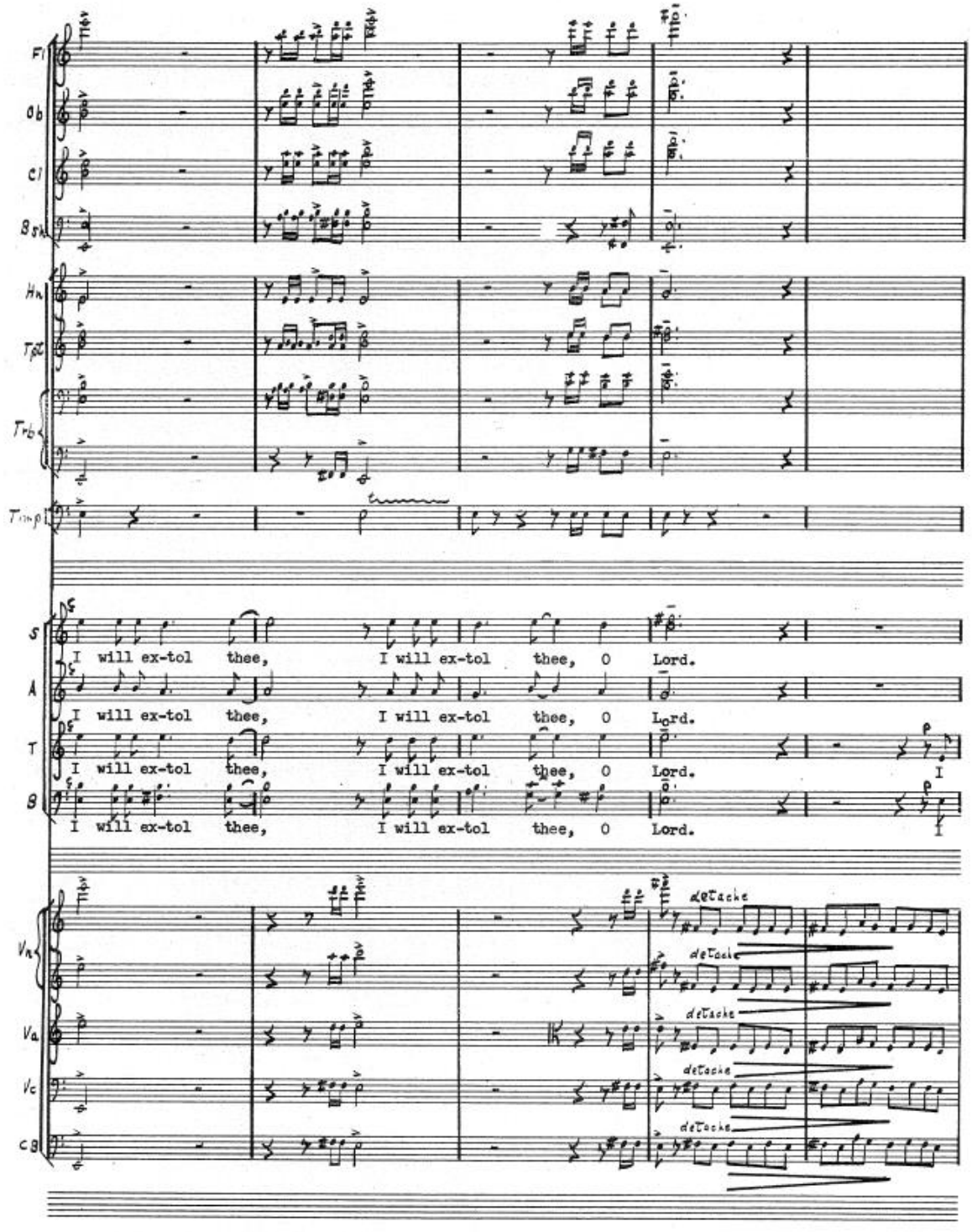
The final movement begins with the same orchestral introduction we saw at during the beginning movement, with almost identical music. The narrator appears once again to wrap up the Job text and sing of the return of his health and belongings. The orchestration of the narrator's first section is almost identical to that of the first movement. It begins with the expected low strings, slowly adding more instruments as the scene builds. The harmony here uses the same collection used before, 6-21 (023468). In movement one, 6-21 (023468) is used as a repeating figure in the

Narrator's line to list all of Job's possessions. In this movement, Moyer composes the same repeating figures for an identical purpose: to list all the possessions that have been restored to Job. Upon the conclusion of these repeated figures, Moyer composes a narrative transition into the text of Psalm 30, introduced by the choir in the next section.

The second major section of movement six begins with a dramatic shift in text to *Psalm 30*. Perhaps this represents the moral or overall lesson from the condensed Book *of Job*. Even though Moyer continues to compose this score absent of key signatures, the final choral movement retains a center of E-natural. The accompanying harmony utilizes two trichords: E – F-Sharp – B, and D – E – A, both representing the favored 3-9 (027). The difference between the trichords is a simple inversion and transposition by whole step. This sonority not only maintains the quartal/quintal harmonies which permeates this work, but gives Moyer the freedom to begin transitioning into tertiary harmony. This sonority also hints to something coming later in this section, the dominant eleventh chord. When these two 3-9 (027) sonorities are combined, they form a dominant eleventh chord with the eleventh member displaced an octave and seventh and ninth members absent.

Moyer continues to use features such as syncopation, imitative entrances, and polychords throughout. He employs a semi-antiphonal texture, alternating orchestra fanfare interjections with choral sections proclaiming the opening lines of the *Psalm* text, "I will extol thee, O Lord". His use of harmonic language here is somewhat limited, sticking to members of the two 3-8 trichords. See Example 19.

Example 19. *Job*. Full Score, mvmt. 6, mm. 31-35.

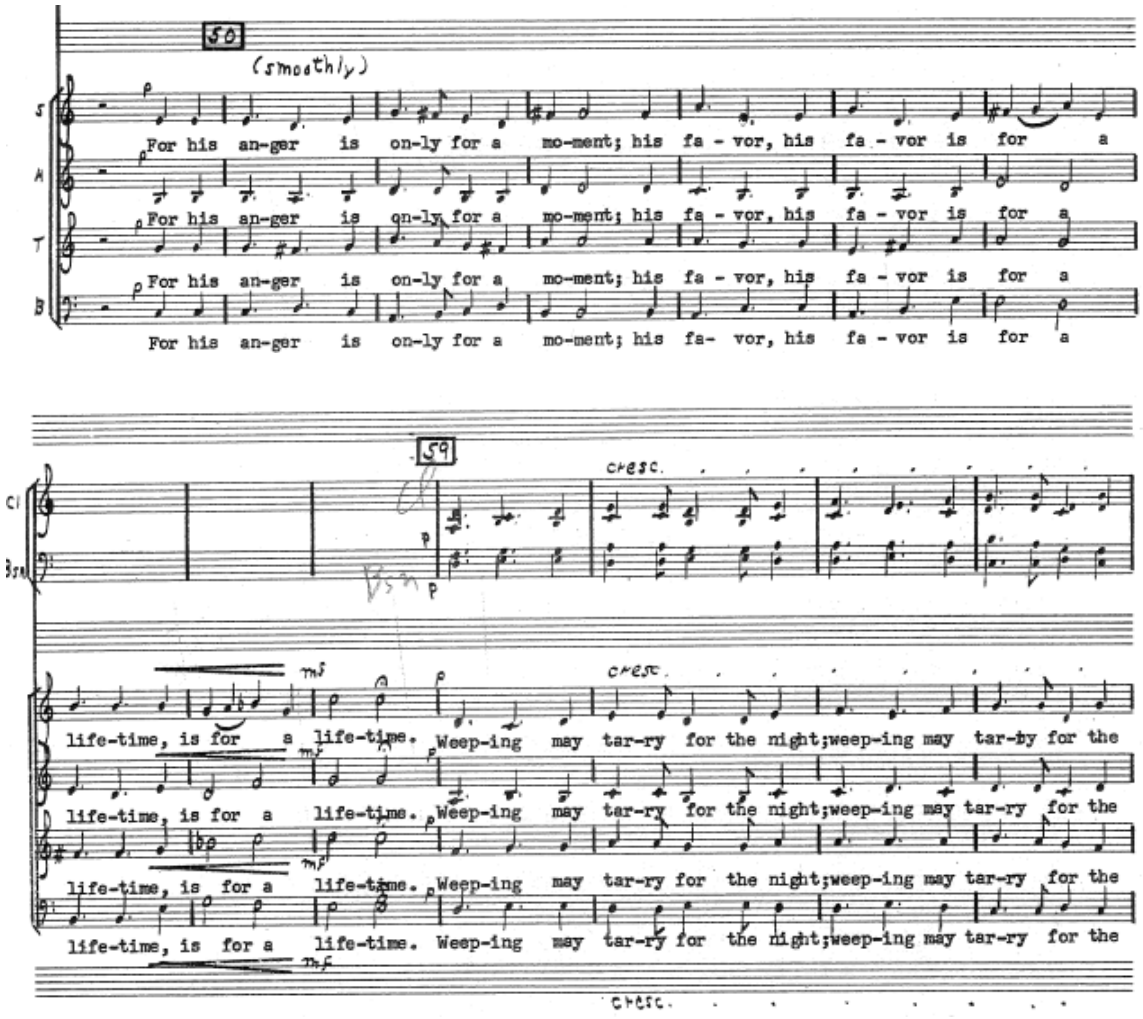


As the *Psalm* text commences, he expands the texture to include imitation, first dividing the choir between high and low voices, then by four parts, always building

from the bottom upward. The melodic motion of these vocal lines suggests that Moyer is now composing using a natural minor scale built on E-natural, unaltered by harmonic movement (V stays v), evident in the abundance of stepwise motion and imitation used.

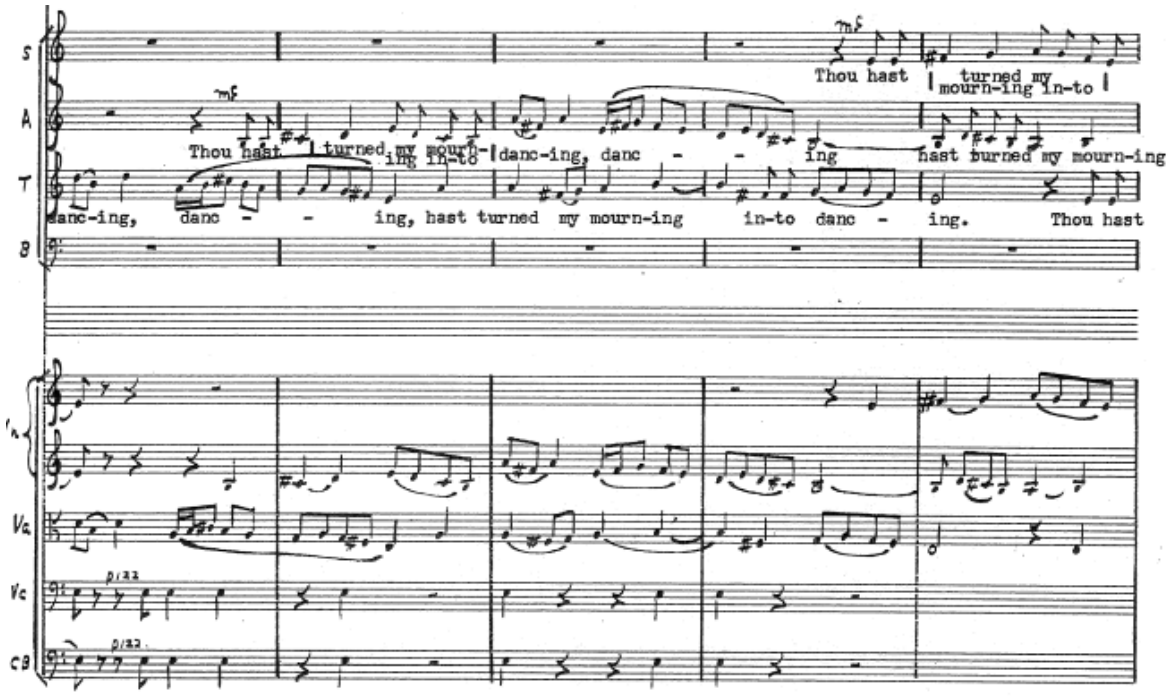
At m. 50, the mood takes another drastic shift to another intimate unaccompanied choral section, using a unique rhythmic mode. He combines two dotted quarter notes with a regular quarter to fill a normal common bar, resulting in a unique dance rhythm. Moyer uses this rhythmic mode to emphasize the words he feels most important from each line; Example 20 shows words such as *anger* and *momen*t. This gesture also allows the chorus to concentrate on music phrasing, giving them trajectory words for phrase movement. In addition, the vertical sonority has changed from being centered on fourths and fifths to extended thirds. Moyer's brilliance is evident here, as he has composed a major ninth for the chorus in m. 50, but inverted it to include the quartal/quintal intervals throughout the unaccompanied section, the stepwise motion. For the latter half of this section, Moyer adds selective woodwinds, almost camouflaging them within the vocal text from the large chorus. The warm timbre of the clarinet's chalumeau register homogenizes with the close harmonic sonorities in the voices. Although it provides a nice contrast to the tutti sections before it, this section is rather brief and soon transitions back using proclamatory figures and brass fanfare.

Example 20. *Job*. Full Score, mvmt. 6, mm. 49-62.



The final section of the cantata, divided into two smaller sections, begins with a fugue. A conventional compositional device used in the last movement of cantatas and oratorios, the fugue plays as a major supporting factor here for the text. Setting the words, "Thou hast turned my mourning into dancing," Moyer creates a fugue subject that utilizes stepwise motion until the word "dancing," changing to leaps and faster note values. Moreover, he introduces C-sharp into the texture, changing the mode from natural minor to E Dorian. To support the choir with their vocal lines, Moyer has scored an orchestrative crescendo by setting the instruments colla parte. See Example 21.

Example 21. *Job*. Full Score choir and strings only, mvmt. 6, mm. 77-81.

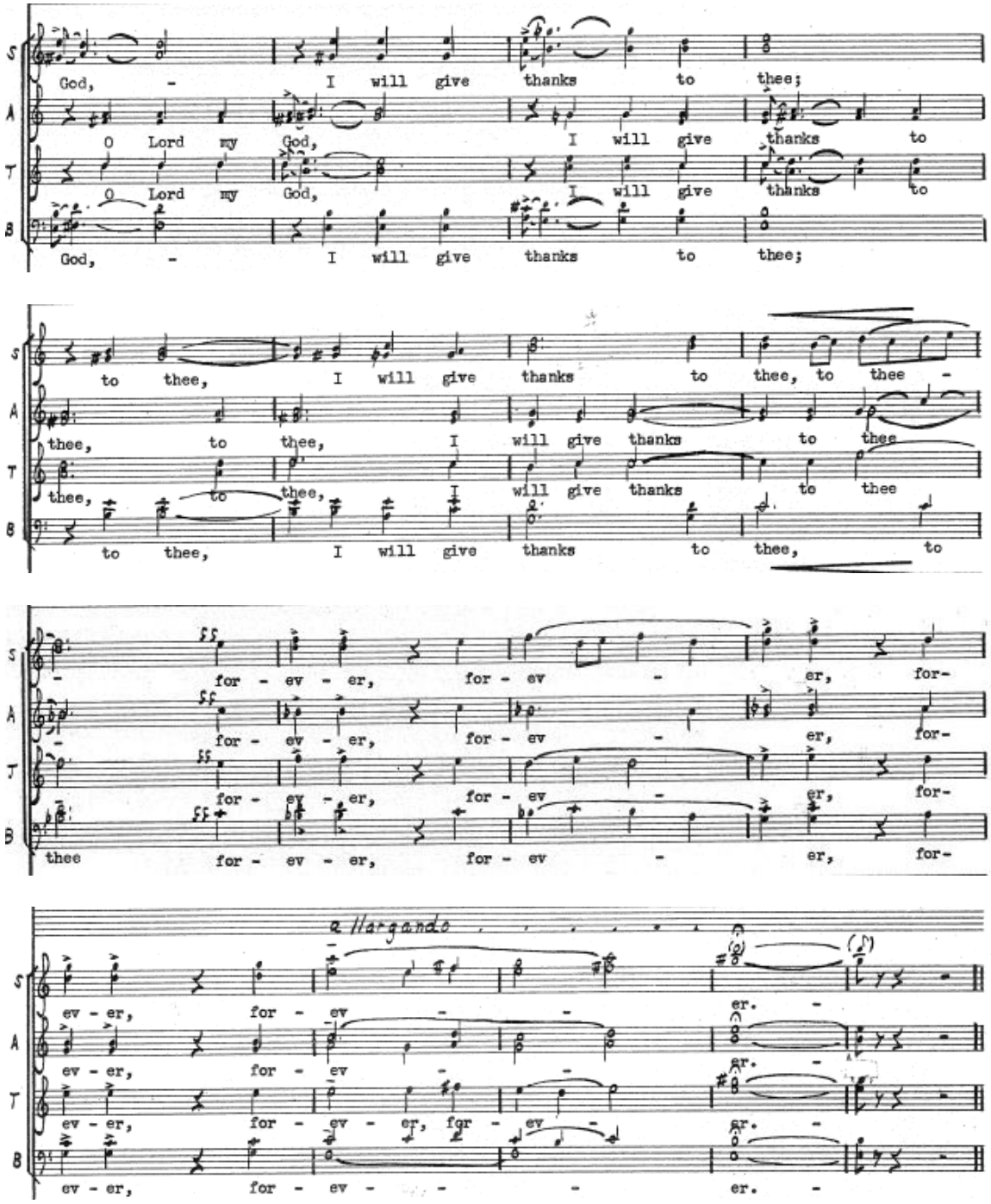


In addition to fugal entrances, another large orchestrative crescendo is built into the imitation. As voices enter, Moyer increases the number of instruments playing, and by the time one would expect to see episodes and entries, all forces are active. The fugue progresses normally, and is shortened to only the expository entrances with a brief episode before Moyer transitions the music back into homorhythmic choral singing.

For the final seventeen bars of the work, Moyer concludes with a large 8-part divisi antiphonal fanfare. Pairing inner voices and outer separately, he emphasizes the text "I will give thanks to Thee, forever." Although the text and form here remain simple, the harmony employs ninth and eleventh chords. Example 22 shows Moyer mixing the two sectional pairs, alto/tenor and soprano/bass, with E-major and D-major triads, scored so the pair alone sound consonant. A mixture of consonant and dissonant sound is created by the juxtaposition of the two choral section pairs. When combined, these two triads form a dominant eleventh chord; another favorite of Moyer. This

tension persists all the way to the last possible moment, with a final resolution on E-major.

Example 22. *Job*. Full Score choir only, mvmt. 6, mm. 103-119.



Chapter 4: Pedagogical Challenges and Tools

There are several pedagogical tools that must be utilized to enhance rehearsal and reduce the difficulty of the planned repertoire. These tools range from informative handouts for the ensemble or warmups and rehearsal plans, to strategic techniques to help performers unify their sound and improve their technique. After all, performers must progress with each concert they perform, and improve their craft. As Don. V. Moses explains in his book, *Face to Face with the Orchestra and Chorus,*

> "As we approach a performance, we need to take this as our first rule: that every bit of work which properly can be done in advance must be completed before the first rehearsal. All the score study, all the planning, all the conferences with the concertmaster and principals, all the basic interpretive decisions that need not wait – these should precede your first meeting with the orchestra, if you hope to take maximal advantage of every minute of rehearsal time."[79]

Without proper rehearsal technique and planning, the conductor risks wasting rehearsal time, confusing performing forces with inconsistent interpretation, which ultimately increases the energy required to prepare and polish a work like *Job.* The purpose of this chapter is to provide the modern conductor with the pedagogical tools necessary to prepare and present Moyer's *Job.*

[79] Don V Moses, Robert W. Demaree, Jr., and Allen F. Ohmes, *Face to Face with Orchestra and Chorus* (Bloomington, IN: Indiana University Press, 2004), 25.

Rehearsal Preparation, Scheduling, and Grid

The "rehearsal grid" serves as the concert rehearsal schedule, outlining every rehearsal minute and allowing the conductor to determine if he/she may be over-programming, all the while no rehearsal minute is being wasted. A rehearsal grid requires the conductor to contemplate rehearsals from the first reading of the piece to the performance. Most useful for large concert works, such as *Job*, certain factors come into play when creating a grid. As these factors are discussed, please refer to Table 9, the suggested rehearsal grid for a conductor who wishes to prepare and present Moyer's *Job.*

Table 9: *Job*, Rehearsal Grid

Harold Moyer's *Job*													
Rehearsal Grid													
102417													
			Month										
			Week										
Movement and Performance Time	Difficulty	MPS	**Day**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	RUN THRU	DRESS REH	PERFORMANCE
1. Soloists and Chorus (10 min)	DD	120		25	*25*	25	15			15	15			
2. Job (5 min)														
3. Ensemble (3 min)	D	120				10	20	25	25	20	20			
4. Job and Ensemble (6:30 min)	M	70						25	25	10	10			
5. Job and Chorus (5 min)	D	150		25	25	20	20		25	20	15			
6. Narrator and Chorus (5 min)	D	140		25	*25*	*20*	20	25		10	15			
Warmup & Business				15	15	15	15	15	15	15	15			
Total Rehearsal Time				**90**	**90**	**90**	**90**	**90**	**90**	**90**	**90**			
MPS = Minutes Per Song (Ideal)														
*italics denotes sectional rehearsal														

The first major factor is difficulty, whether harmonic or melodic, texture, text, rhythm, etc. All aspects of the music that could affect the musical difficulty must be

considered while in score study. Table 9 has shown how a conductor might think of the difficulty in *Job.* The amount of choral divisi and harmonic dissonance are the two most significant factors considered when determining the difficulty for *Job.*

The second major factor is to determine how much time is allotted for conductor to teach and polish each movement. For the general usage, I have chosen to follow an eight-rehearsal concert schedule, each rehearsal lasting 90 minutes. Whether a church musician is planning *Job* for Lent, or a university chorus is performing *Job* as part of the normal concert season, this grid should be applicable to both scenarios with little modification.

The next step is to calculate the total rehearsal minutes over the scheduled eight rehearsals (720 minutes), minus the time spent each rehearsal for warmups and business (720-120). This shows that the five choral movements of *Job* must be accomplished in over 600 minutes of rehearsal time. The minutes per song (MPS) can now be calculated for each movement, then adjusted by its level of difficulty, as shown with Movements One and Four. In the case of *Job,* most movements were rated difficult (D). The final rehearsals and dress rehearsals are not considered, as these are usually reserved for running large sections of the concert.[80]

What comprises the ideal rehearsal plan or flow? Here are a few practical suggestions for scheduling an ideal rehearsal, post warmup. The first part of rehearsal should focus on music at which the choir can easily succeed, achieving both a sense of accomplishment and confidence, while building rehearsal momentum. The middle of

[80] Richard Zielinski, "The Performance Pyramid: Building Blocks for a Successful Choral Performance," *Music Educators Journal* 92, no. 1 (2005): 45, accessed November 30, 2017, http://www.jstor.org/stable/3400226.

the rehearsal should focus on some of the most difficult music. This is the time during rehearsal where choirs are most active, and their minds are engaged. It is crucial the singers do not spend time being idle. Keep all sections engaged, even if it means helping others learn their parts. Moreover, a rehearsal should always be a practice of the performance. Never let note woodshedding or transition work seem like a temporary step or job, practice the performance, noting audible mistakes to be addressed later.

The last part of rehearsal should include circling back to something easier to learn and accomplish. If there is spoken business, be sure to cover this before the last section is rehearsed. Pick music that is lyrical, or easy to sing, and easy to remember. The rehearsal should always end with music, so your choir and orchestra leaves with the music in their minds. For *Job*, *Meno mosso* section from Movement 3, mm. 84-106 would be a good suggestion. Not only is this section short, it's easy, and it emphasizes the overall message of the text.

In preparation to the first rehearsal with the orchestra, there are differences between choirs and orchestras that must be remembered. Instrumental players generally are accustomed to less rehearsal time per concert and are expected to cover more music. These musicians are also more likely to have more experience and training on their instruments than those in the chorus. Forces that perform masterworks are not required to memorize the music, which reduces the eye contact between performer and conductor. In turn, performers depend more on the baton. An orchestra consists of a mixture of players who are used to playing in ensembles (strings), in contrast to solo players (winds and percussion). Lastly, the conductor and players must progress

through difficult passages of the music without the help of a rehearsal accompanist, unlike a typical choral rehearsal.[81]

In addition to understanding the differences between how choral and orchestral ensembles work, score preparation work is also required. Orchestral parts must be studied and cross-referenced to the full score so that the conductor has all marks including rehearsal numbers. In addition, articulations and bowings must be inserted into the parts. A few weeks before the orchestra receives their score packets, draft bowings are inserted into the principal parts and sent to the concertmaster for consideration. Then, a bowing conference between the conductor and concertmaster is scheduled to double check for bowing accuracy and flow. This will save critical rehearsal time later. Not only will this provide the concertmaster and principals with a clear idea of the interpretation of the work, it will allow them to deal with questions that arise within their sections, and not impede with overall rehearsal flow. Lastly, tempo markings must also be written into each orchestral part. Do not rely on any member of the orchestra to make crucial marks such as tempo or conducting pattern in his or her scores during rehearsal; put them in ahead of time. In addition, an overall form chart should be included in the score packet that is distributed with the parts. This chart, shown in Table 10, gives the orchestra an overall concept of the musical form and flow while providing them with information like tempo and conducting patters to prepare for that first rehearsal.

[81] Moses, Demaree, Jr., and Ohmes, *Face to Face with Orchestra and Chorus,* 3-4.

Table 10: Conductor's Outline of *Job*

Movement	Measure #	Tempi	MM	Cond. Pattern	Forces	First Line of Text	Emotion	Source
1	1-13	Andante	Q = 80-84	4	Narrator	There was a man in the land of Uz	Introduction	Job 1
	14-35	Piu Mosso	Q = 108-120	4	Narrator	He had seven sons and three daughters	Sons Gathering	Job 1
	36-91	Allegro	Q = 120-132	4	Satan, Chorus	Satan, whence have you come	1st Conversation	Job1
	92-97	Tempo 1, Andante	Q = 80-84	4	Orch		Interlude	
	98-105	Piu Mosso	Q = 108-120	4	Narrator	There was a day when his sons	Curse Staging	Job 1
	106-143	Allegro	Q = 120-132	4	Messengers, Chorus	Job, Job, The Sabeans tookt he oxen	Material Loss	Job 1
	144-155	Lento	Q = 60	4	Job, Chorus	Naked, naked I came from my mothers	Job's Response	Job 1
	156-161	Tempo 1, Andante	Q = 80-84	4	Orch		Interlude	
	162-166	Piu Mosso	Q = 108-120	4	Narrator	Again there was a day	Sons Gathering	Job 2
	167-216	Allegro	Q = 120-132	4	Satan, Chorus	Satan, whence have you come	2nd Conversation	Job 2
	217-225	Meno Mosso	Q = 92-96	4	Narrator	So Satan afflicted Job with loathsome	Disease	Job 2
	226-230	Tempo 1, Andante	Q = 80-84	4	Orch		Outro	
2	1-14	Lento	Q = 60	4	Job	Let the day perish wherein I was born	Loathing	Job 3
	15-17	Piu Mosso	Q = 84-96	4	Job	my spirit drink their poison	Loathing	Job 6
	18-31	Allego	Q = 120-132	4	Job	He has torn me in his wrath	Dispair	Job 16
	32-46	Andante	Q = 72	4	Job	Oh, That I were as in the months of old	Recollection	Job 29
	47-53	Piu Mosso	Q = 84-96	4	Job	Bud God has cast me into the mire	Loathing	Job 30
	54-65	Allego	Q = 120-132	4	Job	But now the night racks my bones	Desperation	Job 30
	66-76	Lento	Q = 60	4	Job	My God, My God, why hast thou	Justification	Job 6
3	1-83	Allegro Moderato	H = 100	2	Chorus	Job, Job, you answer with windy	Damnation	Job 4, 15, 18
	84-90	Meno Mosso	Freely, Q = 92-96	4	Chorus	Job, Job, if you will seek God	Solution	Job 8
	98-106	Allegro Moderato	H = 100	2	Chorus	And he shall fill your mouth with laughter	Resolution	Job 8
4	1-13	Allegro Moderator	Q = 108-120	3 and 4	Job	Shall windy words have an end?	Silencing	Job 13, 16
	14-71	Alla Marcia	Q = 100	4	Job	Why do the wicked grow mighty in power	Justification	Job 9, 12, 21
	72-80	Meno Mosso	Freely (Recitative)	4	Job	Oh, that I knew where I might find him	Desperation	Job 13, 23
	81-97	Andante Expressivo	Q = 72	4	Job, Chorus	God, God, do not abandon me	Yearning	Job 10
	98-119	Piu Mosso	Q = 92-96	4	Job, Chorus	If I have walked with falsehood	Guilt	Job 31
	120-122	A Tempo	Q = 84-96	4	Orch	n/a		
	123-136	Meno Mosso	Q = 72-84	4	Job	Oh, that I knew where I might find him	Desperation	Job 23
5	1-87	Allegro	DH = 66-72	1	Chorus	Who is this that speaks without knowledge	Confrontation	Job 38, 40
	88-93	Adagio	Q = 60	4	Job	Behold, what shall answer thee?	Avoidance	Job 40
	94-143	Allegro	DH = 66-72	1	Chorus	Gird up your loins like a man	Confrontation	Job 38, 40
	144-162	Poco Meno Mosso	DH = 60	1	Chorus	Have you an arm like a God?	Confrontation	Job 40
	163-178	Andante	Q = 72	4	Job	I know now that I canst do all things	Submission	Job 42
6	1-7	Andante	Q = 80-84	4	Narrator	And the Lord restored the fortunes	Epilogue	Job 42
	8-28	Piu Mosso	Q = 108-120	4	Narrator	He had seven sons and three daughters	Restoration	Job 42
	29-119	Allegro Moderato	Q = 108-120	4	Chorus	I will extol thee	Moral and closing	Psalm 30

Do not expect all performing forces to sit through the entire run-through as worked from beginning to last; save this for the final dress rehearsal. They should

already have an overall concept of the work in their heads from other preparation activities and requiring them to sit and not play only wastes their time and diminishes their perception of the conductor. Plan the run-through rehearsal using to the instrumentation chart provided here, Table 11. Schedule the rehearsal so that all the main tutti moments are rehearsed first, then dismiss players from rehearsal as you work toward movements with the least performing forces required. If this concept is applied to *Job,* the instrumentation chart shows the few movements that include trumpets and trombones. Once those movements are rehearsed, there is no need to keep them. Moreover, as each movement is rehearsed, it must always begin and stop each section, so it includes the "seams", or the transitions to and from them.

Table 11. *Job,* Instrumentation Chart.

Harold Moyer's *Job*																	
Instrumentation Chart																	
Movement:	**Strings**	**Flute 1 & 2**	**Oboe 1 & 2**	**Clarinet 1 & 2**	**Bassoon 1 & 2**	**Horns 1 & 2**	**Trumpets 1 &2**	**Trombones 1 & 2**	**Trombone 3**	**Timpani**	**Snare Drum**	**Suspended Cymbal**	**Job**	**Narrator**	**Satan**	**Messengers**	**Mixed Chorus (SSAATTBB)**	**Mixed Ensemble (Semi) (SATB)**
1. Soloists and Chorus	X	X	X	X	X	X	X	X	X	X			X	X	X	X	X	
2. Job	X	X	X	X	X	X						X	X					
3. Ensemble	X	X	X	X	X												X	
4. Job and Ensemble	X	X	X	X	X	X							X					X
5. Job and Chorus	X	X	X	X	X	X	X	X	X	X			X				X	
6. Narrator and Chorus	X	X	X	X	X	X	X	X	X	X	X			X			X	

This concept should not apply then to the final dress rehearsal. This rehearsal should include all movements included in the actual concert. It will also be the only time the forces will have to practice the on-and-off stage movement, in addition to

curtain calls. These moments show the professionalism of the ensemble and performing forces and must be done with immaculate precision.

Suggested Warm-ups, Voice Building, and Rehearsal Transitions

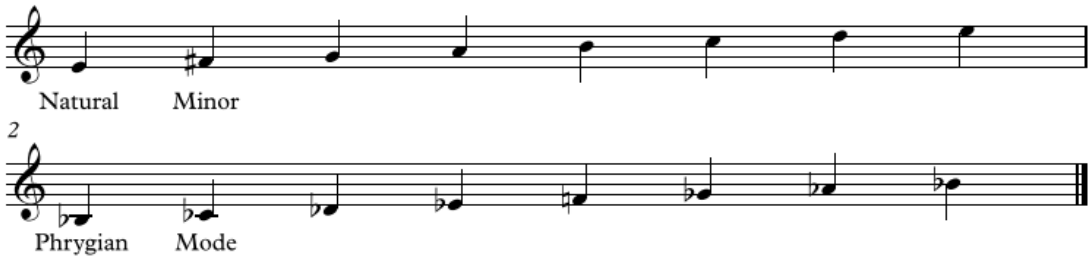
Often taken for granted as "routine," the choral warm-up is a critical part of the vocal rehearsal and can determine the quality of remainder of the choral rehearsal. It is a time for participants to transition from normal speech patterns to proper singing technique, to engage their minds and ears for ensemble singing, but most importantly, a moment during which motives and harmonies can be taught to exercises that serve both purposes. There are a few of these exercises following, to help with challenges throughout the choral movements in *Job.*

The introduction of these warm-up exercises follows the rehearsal grid provided previously (Table 9). The first exercise is taken from motives from Movement Five. Some of the most challenging sections should be taught toward the beginning of the rehearsal season to provide sufficient time for polishing. In addition, all exercises presented here take into consideration a successful warm-up time includes aspects to establish excellent posture, breath support, and tone production.

One of the features of Moyer's work is the use of the Phrygian mode, with half-steps occurring between scale degrees one and two, and five and six. Example 23 pulls the two main scales from Movement Five: a natural minor scale build on E-natural, and the Phrygian scale built on B-flat. This simple exercise is a wonderful way to begin work on *Job.* In addition, these two scales can be used in many ways, from a focus on

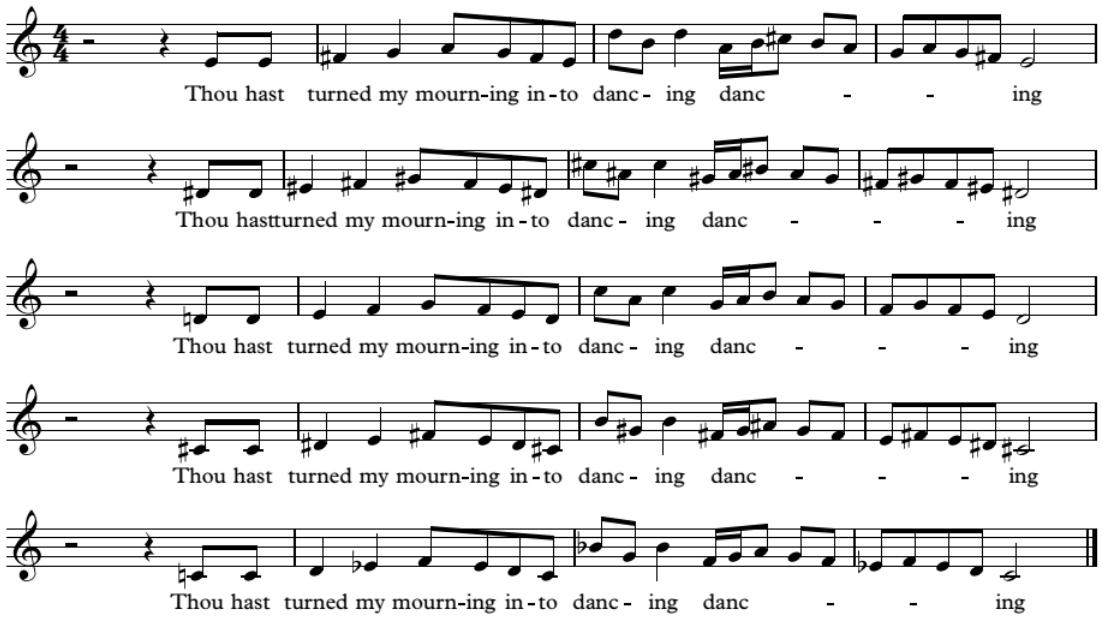
tone production and intonation, to quick accuracy and agility; use them in union, use them canonically, or use them to create chords. Its best to read your choir and start simple.

Example 23: E Phrygian Scale



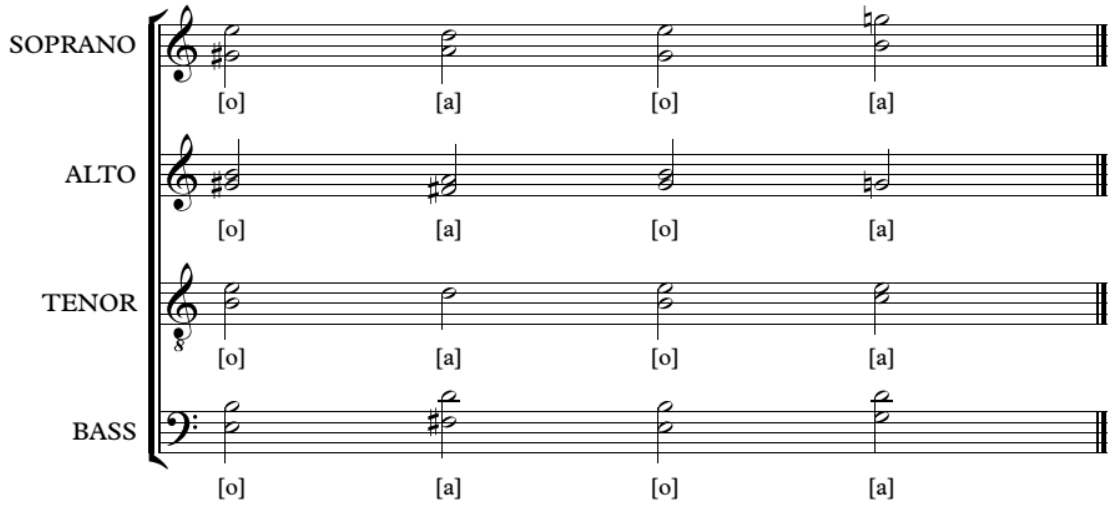
Example 24 sets a simple exercise using the fugue subject from Movement Five, mm. 76-78, and provides a few transpositions for ease of the pianist. This warm-up reinforces melismatic breath support and vocal agility, while teaching the choir the main motive. Begin by teaching the subject, providing the choir this example on a handout, overhead visuals, or a projector. The first few repetitions should be tutti in unison, but feel free to use it both as a round or alternating sections singing the subject, holding the final tone when the fugue has concluded. Because this fugue subject begins and ends on E-natural, use it as a pedal tone. As the choir becomes more comfortable, begin the imitative entrances together. Moyer's work is full of close harmony and dissonance, and an exercise like this will only improve the choir's abilities and prepare them for the more difficult harmonic movements.

Example 24: Movement Five Fugue Subject Warm-up



The last exercise from Movement Six was taken from the last 16 measures. Moyer utilizes quartal/quintal harmonies to create extended seventh, ninth, and 11th chords, resulting in polychord Major triads.

Example 25: Movement Six Polychord Warm-up

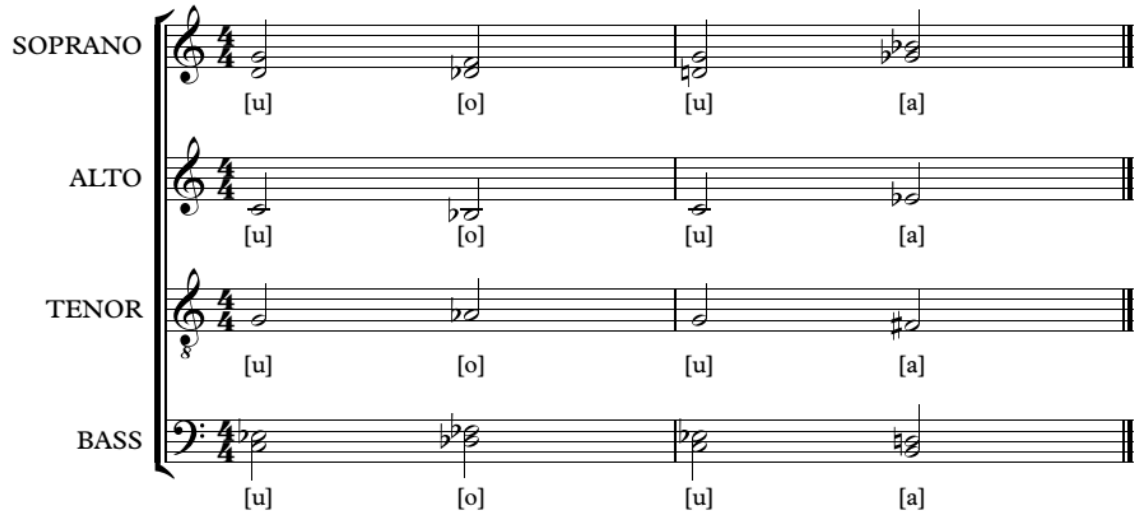


Example 25 uses these vertical sonorities as they progress through the final measures. However, in *Job*, the altos and tenors alternate with the sopranos and basses, creating

dissonance. Reserve this exercise for the end of the warm-up session. It not only reinforces breath and tone support, the vowels chosen reinforce modifications singers should utilize when faced with higher tessitura challenges.

Another exercise excellent for tone production without the challenges of the upper tessiture would be Example 26. Taken from the dissonant polychords in Movement One, mm. 148-151, these are the exact chords which occur in the work. Like the pervious exercise, the tenors and bases juxtapose their rhythm with the soprano and alto sections. For this exercise, it would be best to solidify the pitches by splitting treble and bass clef. As the choir becomes more familiar with this exercise, add dynamics by inserting a crescendo from [u] to [o] vowels and a decrescendo back to [u]. In addition, this movement from the forward vowel to the middle vowel will also reinforce vocal technique and tone production, encouraging the keeping of both vowels forward.

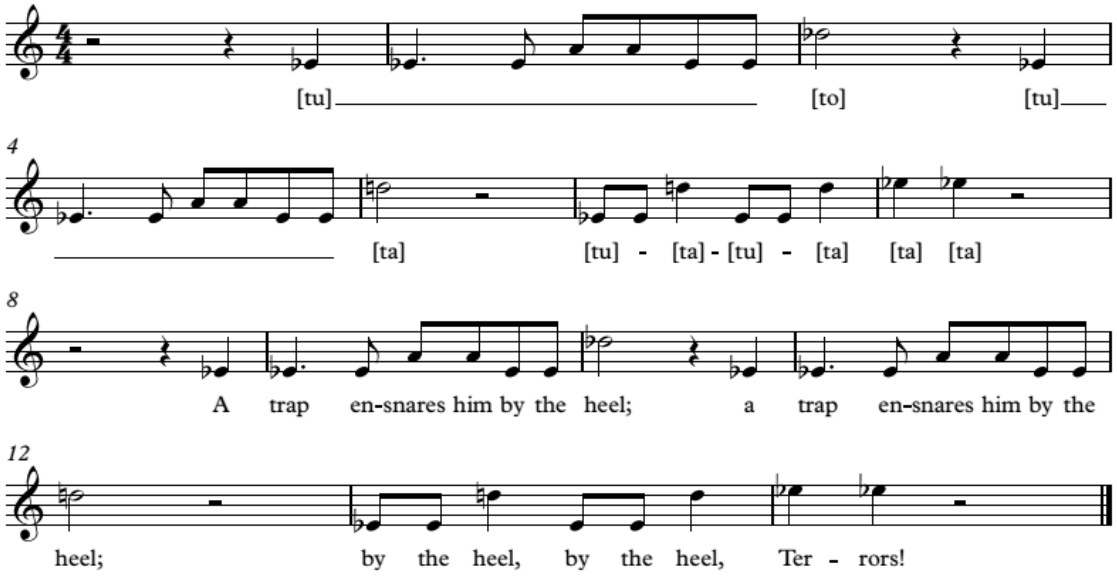
Example 26: Movement One Polychord Warm-up



The final exercises come from Movement Three, the first of which deals with three challenging intervals for choirs: augmented fourths (tritones), and both major and

minor sevenths. These intervals permeate Moyer's work and must be worked into exercises such as Example 27 to produce impeccable pitch accuracy. This example pulls the imitative line from the pitfall and terror section of Movement Three, mm. 60-65. For pedagogical ease, the first two lines set the tones to a neutral syllable. Only when the pitches are completely accurate and can be performed at performance tempo should a conductor progress to the text portion (last two lines). The [i] vowel in the word "heel", will only complicate vocal technique, as the seventh leap-jumps into the *passaggio* of the voices. Again, this is an exercise for the ending portion of warm-up, but reinforces both tone production and agility. Proper posture and breath support must be established to create a homogenized sound across the choir.

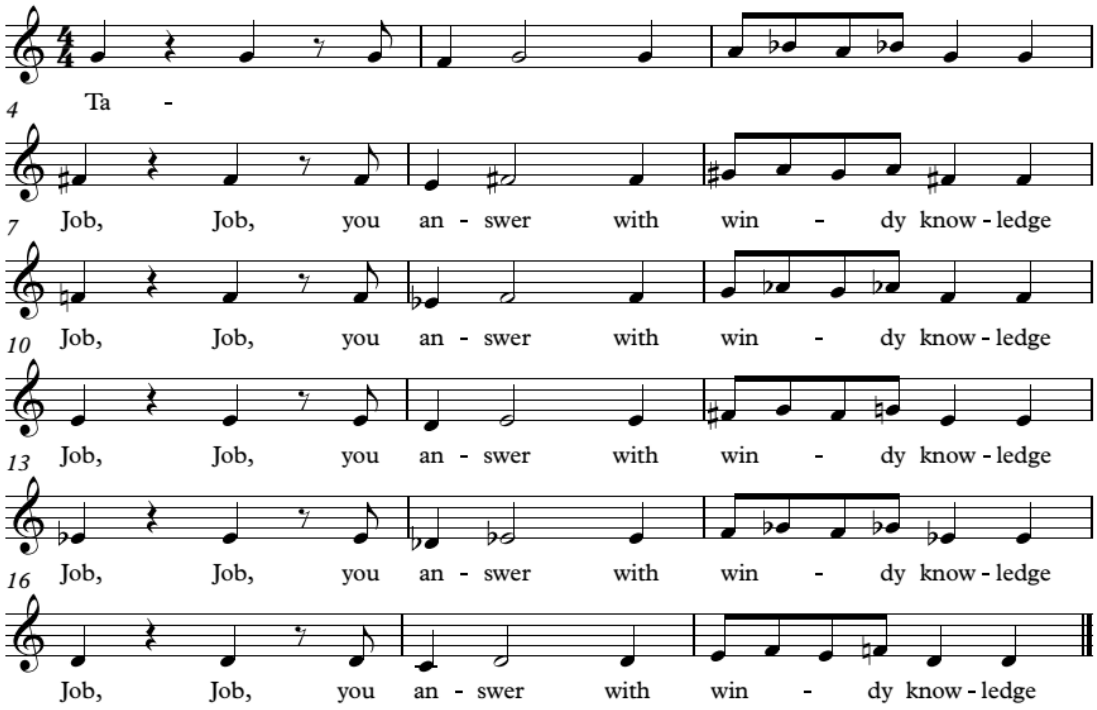
Example 27: Movement Three Major/Minor Seventh Warm-Up



The final exercise takes the soprano melody from mm. 3-5, shown in Example 28. Not only is this an excellent exercise to begin with, it is also a wonderful example with which to transition into rehearsal. The concluding warm-up exercises should always provide a segue into the first rehearsal repertoire. This occurs by carefully planning

exercises so the ending moments relate motivically as well as harmonically. Provided here with multiple transpositions for ease at the piano, use this exercise not only to teach the beginning motives from Movement Three, but work around the transpositions with one thing in mind: end on G-natural, or the first line of the exercise, allowing the seamless segue' into the rehearsal of Movement Three. Moreover, the beginning and end of each rehearsal segment should include a "performance," or run, of the movement.

Example 28: Movement Three Melody Warm-up



Suggested Logistical Setup and Concert Arrangement

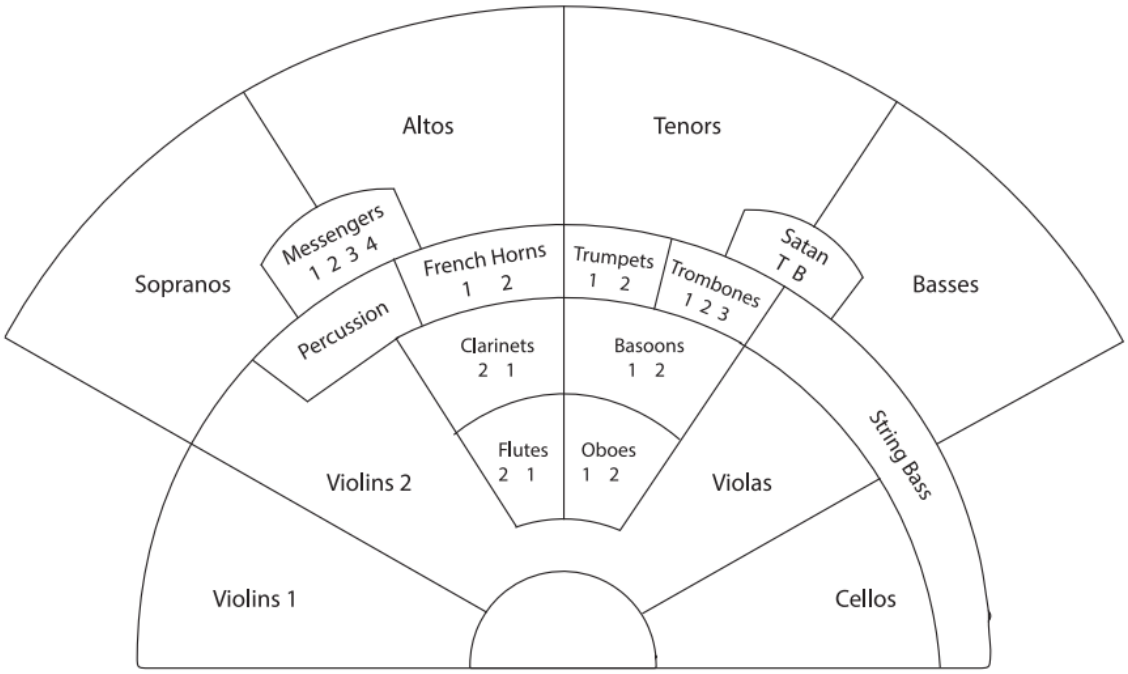
Concert setup and logistical flow remain challenges that the choral conductor often overlooks when planning. Good score study envisions the concert from first glance at the score, to the final concert roll call. For the purposes of this document,

logistical setup and concert arrangement represent the last pedagogical tool discussed in this chapter. Moreover, because concert venues and facilities can vary from a large gymnasium to smaller auditoriums or theaters, the diagram provided here is not to scale, nor is it set to any one concert hall. Please take these suggestions with care and make the necessary changes needed in each specific performance, using the information provided in this document that comprises the overall understanding of the way Moyer would have intended it for performance.

There are many factors taken into consideration for a concert arrangement. How much of the work includes *colla parte* instruments? Are there soloist roles that were intended to come from the chorus? The answer to both questions is, essentially, yes. There are many instances in which the instrumentalists double the choral parts, particularly during the hardest sections for the choir, such as the fugues. For this reason, it is suggested that the doubling part be positioned on the same side of the stage as the section it doubles. For example, Violin 1 doubles the soprano lines, so these two parts need to be positioned on the same side of the stage to improve audibility and unification. Another consideration must be where the role of the four messengers and Satan duet is situated. It seems Moyer intended these roles to come from members of the singing chorus, and they are only minor roles. These singers should be expected to participate in the chorus when they are not singing their roles. Both roles occur during Movement One, reducing the risk of fatigue from choral singing. Secondly, both roles have participatory roles with the major chorus. For example, during Movement One, Satan has a conversation with God, whom the chorus plays. The messenger's lines

include the fugue from the movement, during which Job's life is torn apart. The chorus enters toward the end of this fugue, supporting and augmenting the four messengers.

Example 29: Suggested Stage Diagram



Example 29 is a suggested stage diagram for any performance of *Job.* Adapted from the standard arrangement of orchestra[82], it includes placement for the four choral sections, as well as Satan and the four messengers. One challenge for the placement of these two roles is balance with the chorus and the orchestra. There are many cases where all soloists would be positioned in the front of the orchestra. However, because of the coordination of these roles with the chorus, it is strongly objected to putting them in front. Moreover, because these roles will most likely be filled by singers or students who have less vocal training than an experienced oratorio soloist, modern choral or

[82] Moses, Don V., Robert W. Demaree, Jr. and Allen F. Ohmes, 7.

instrumental platforms should be utilized to elevate them above the orchestra. This will improve the projection of their voices, but balance will still need to be carefully monitored.

The last placement consideration is that of the major role of Job and the narrator. These roles could be positioned at the front of the stage, one on each side of the conductor's podium. This will ease transitions for the soloists and conductor to move on and off the stage. Whether Satan and the Messengers are included in this stage transition would be left up to the conductor, but as signified on the instrumentation page of the full score, they should be treated as soloists, even though they are minor roles.

Chapter 5: Conclusion

Although John Harold Moyer had an extensive catalogue of works and he achieved a reputable status among institutions of the Mennonite faith, there has been little-to-no scholarship about his life or music. In addition, no scholarship exists about his major cantata *Job*, except for a brief overview provided by a previous biographer. This work is suitable for many different performance occasions, in both academic and religious settings. The vast information about the composer and *Job* presented in this document is valuable to anyone interested in Moyer's music, and especially to the conductor wanting to present it.

Moyer's biography presented here reveals his extensive career as a composer and educator. He not only served as faculty in higher education, he served an institution associated with the Mennonites, composing music for both academic settings as well as use throughout the faith community. His compositional portfolio pulls from a wide range of styles and compositional techniques. Moyer created a compositional style which should support the performance of his music for many years to come.

The structural, harmonic, textual, and orchestrative analysis of *Job* presented in this document illuminates Moyer's extensive training in twentieth-century compositional techniques, his understanding and use of different techniques for orchestration, as well as his ability to condense an extensive text into a useable libretto to be performed in forty minutes. Conductors require an understanding and study of these factors, gaining a better understanding of both the composers conception of the work, and his performance preferences.

The pedagogical tools presented in this document serve to help a conductor prepare and present a challenging, but accessible, work such as *Job.* The rehearsal grid and suggested rehearsal schedule aid the conductor during the preparation stage, and serves as a guide and rehearsal path informative for the conductor and choir member. Warm-up exercises that pull melodic and harmonic ideas from the score can help improve the chorister' learning curve, as well as teach stylistic features that the major work requires. The vowel modifications will help both unify sections while providing strategies to help singers with less vocal training achieve the ease of singing, as well as maximum resonance. Lastly, the stage diagram presented will aid the conductor when planning the performance space while it reminds the conductor of considerations that may affect changes in the concert setup.

By presenting a conductor's guide and pedagogical approach to Moyer's cantata, this document contributes to the discovery of this composer, while detailing some pedagogies that can be applied. Moreover, it encourages the study of more of Moyer's music, as his works deserve recognition and inclusion in the modern performance canon.

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Appendix A: Libretto Facsimile

Text for Cantata JOB

1. Narrator: There was a man in the land of Uz, whose name was Job; and that man was blameless and upright, one who feared God, and turned away from evil. He had seven sons and three daughters; seven thousand sheep, three thousand camels, five hundred asses, five hundred yoke of oxen, and very many servents; so that this man was the greatest of all the people of the east. Now there was a day when the sons of God came to present themselves before the Lord, and Satan also came among them.

Chorus: Satan, whence have you come?

Satan: From going to and fro on the earth, and walking up and down on it.

Chorus: Have you considered my servant Job, that there is none like him on the earth, a blameless and upright man, who fears God and turns away from evil?

Satan: Does Job fear God for naught? Thou hast blessed the work of his hands, and his possessions have increased in the land. But put forth thy hand now, and touch all that he has, and he will curse thee to thy face.

Chorus: Behold, all that he has is in your power; only upon himself do not put forth your hand.

Narrator: Now there was a day when his sons and daughters were eating and drinking wine in their elder brother's house; there came messengers to Job.

Messenger I. Job! Job! The Sabeans took the oxen and asses, and slew the servants with the edge of the sword; and I alone have escaped to tell you.

Messenger II: Job! Job! The fire of God fell from heav'n, and consumed the sheep and the servants; and I alone have escaped to tell you.

Messenger III: Job! Job! The Chaldeans took the camels, and slew the servants with the edge of the sword; and I alone have escaped to tell you.

Messenger IV: Job! Job! A great wind struck your children, your sons are dead; your daughters are dead. Your sons are dead; your daughters are dead.

Job: Naked came I from my mother's womb, and naked shall I return. The Lord gave, and the Lord has taken away; blessed be the name of the Lord.

Narrator: Again there was a day when the sons of God came to present themselves before the Lord, and Satan also came among them.

Chorus: Satan, whence have you come?

Satan: From going to and fro on the earth, and walking up and down on it.

Chorus: Have you considered my servant Job? He still holds fast his integrity, although you moved me against him, to destroy him without cause.

Satan: Skin for skin! All that a man has he will give for his life. But put forth thyhand now, and touch his bone and his flesh, and he will curse thee to thy face.

Chorus: Behold, Job is in your power; only spare his life.

Narrator: So Satan afflicted Job with loathsome sores, and Job took a potsherd with which to scrape himself, and sat among the ashes.

2. Job: Let the day perish wherein I was born. Let that day be darkness; let clouds dwell upon it; let the blackness of the day terrify it. For the arrows of the Almighty are in me; my spirit drinks their poison; the terrors of God are arrayed against me. He has torn me in his wrath, hated me; He has gnashed his teeth at me; and broken me asunder. He seized me by the neck and dashed me to pieces; he set me up as his target, his archers surround me. Oh, that I were as in the months of old, when God watched over me; when his lamp shone upon my head, and by it light I walked through the darkness; when my children were about me; when my steps were washed with milk, and the rock poured out for me streams of oil. But God has cast me into the mire, and I have become like dust and ashes; and I have become like dust and ashes. But now the night racks my bones, and the pain that gnaws me takes no rest. It seizes my garment, it binds me like a collar. I cry to Thee, thou dost not answer; I stand, and Thou dost not heed me. My God, why hast thou thus afflicted me? Show me my sin; show me my error; teach me, and I will be silent.

3. Ensemble: Job, you answer with windy knowledge; you fill yourself with the east wind; your own mouth condemns you. Job, your own lips testify against you. Are you the first man that was born? Were you brought forth before the hills? And do you limit wisdom to yourself? Tell us, who that was innocent ever perished? Or where were the upright cut off? Those who plow in iniquity and sow trouble reap the same. The light of the wicked is put out. A rope is hid for him in the ground. A trap is hid for him in the path. He is cast into a net by his own feet; He walks in a pitfall. A trap ensnares him by the heel. Terrors frighten him on every side, and chase him at his heels. Surely such is the place of him who knows not God. Job, if you will seek God, if you are pure and upright, behold, God will surely reward you. And he shall fill your mouth with laughter and fill your lips with shouting.

4. Job: Shall windy words have an end? What provokes you that you answer? Worthless physicians are you all. Oh, that you would keep silent; that would be your greatest wisdom. Why do the wicked grow mighty in power? Their houses are safe from fear. They spend their days in prosperity, and peace go down to Sheol. Who comprehends the ways of God? The righteous and the wicked both are his. He looses the bonds of kings, and binds on them a waistcloth. He leads priests away stripped, and overthrows the mighty. He pours comtempt on princes, and looses the belt of the strong. He makes nations great, and then destroys them. How can a man be just before God? Lo, God passes by me; I see him not. He moves on; I do not see him. Though I am innocent, I cannot answer him. If it is a contest of strength, behold him! If it is of justice, who can summon him? If I wash myself with snow, and cleanse my hands with lye, will he yet plunge me into the pit? For he is not man, as I am, that I might answer him. We should come to trial together. Oh, that I knew where I might find him, that I might even come to his seat. I would lay my case before him. Though he would slay me, yet would I defend my ways to his face. God, do not condemn me. Why dost thou oppress me, despise me? Hast thou eyes of flesh? Dost thou see as man sees? Thy hands have made me, and now thou dost destroy me. If I have walked with falsehood or looked on a virgin; if I have ignored the poor, or neglected the fatherless; then that would be a heinous crime to be punished by the judges. If I

have trusted in gold, or rejoiced at the ruin of my enemies; if my land has cried out against me, and its furrows have wept together; then cast me out of your presence, and consume me with your fire. Oh, that I knew where I might find him, that I might come even to his seat. Would he destroy me? No! He would hear mr. He would hear me, and acquit me forever.

5. Chorus: Who is this that speaks without knowledge? I will question you and you shall answer. Have you laid the foundation of earth? Have you laid its cornerstone, when the morning stars sang together, and the sons of God shouted for joy? When have you commanded the morning? Have you entered the springs of the sea? Have the gates of death been revealed to you? Do you know the expanse of the earth? He who argues with God, let him answer it.

Job: Behold, what shall I answer thee? I lay my hand on my mouth. I will not answer; I will proceed no further.

Chorus: Gird up your loins like a man; I will question you, and you shall answer. Can you lift up your voice to the waters? Can you send the lightnings? Can you count the clouds by your wisdom? Can you tilt the waterskins of the heavens? Can you bind the chains of Plei des, or loose the cords of Orion? Will you condemn me, that you may be justified? Have you an arm like God? Can you thunder with a voice like his?

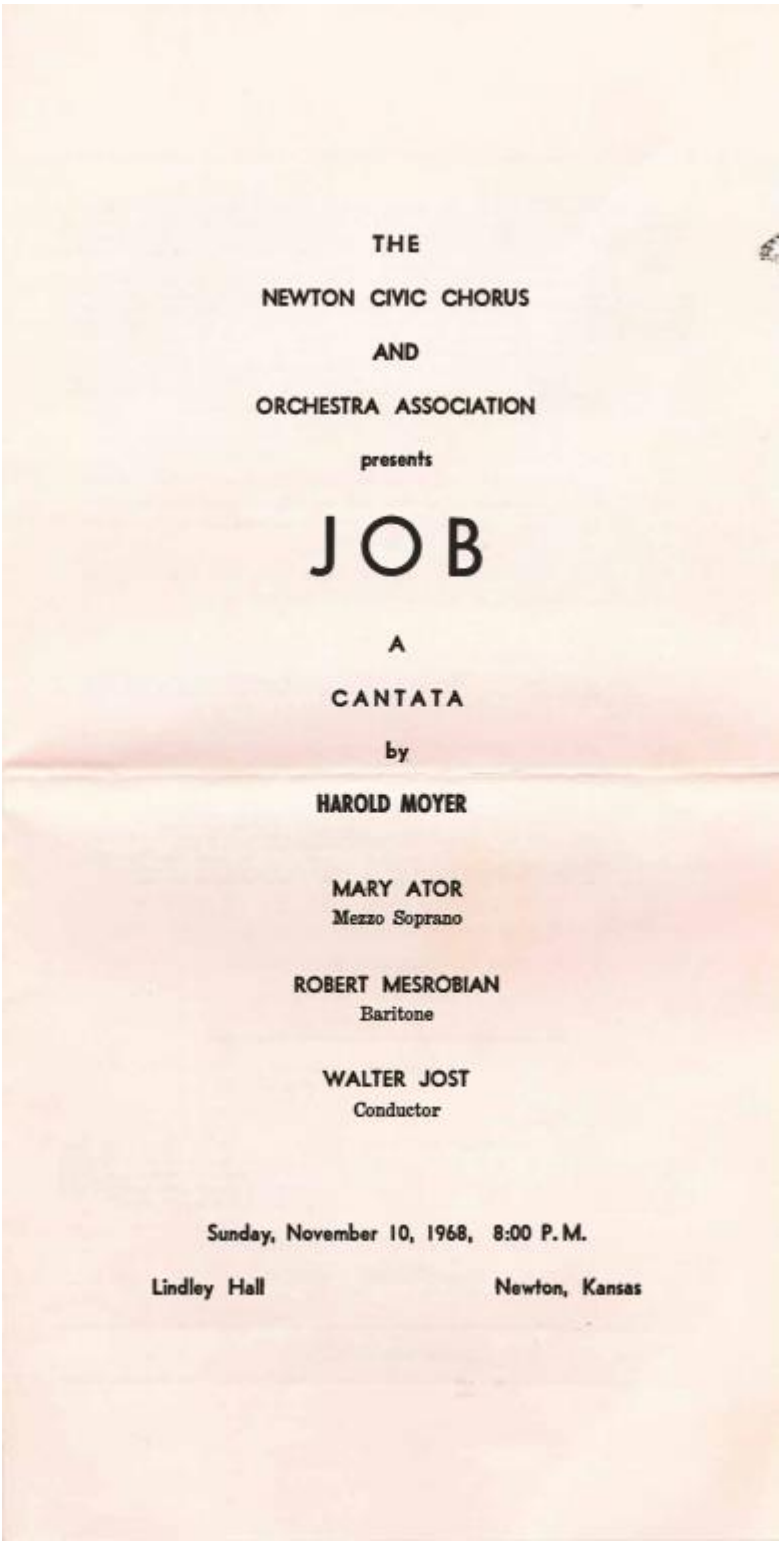
Job: I know now that thou canst do all things. I have u - tered what I did not understand. I had heard of thee with my ear, but now myyeye sees thee; therefore I despise myself, and repent in dust and ashes.

6. Narrator: And the Lord restored the fortunes of Job when he prayed for his friends; and the Lord blessed the latter days of Job more than the beginning. He had seven sons and three daughters, fourteen thousand sheep, six thousand camels, one thousand asses, one thousand yoke of oxen, and very many servants. And Job's daughters were the fairest of all the women in the land. And Job lived a hundred and forty years, and saw his sons and sons' sons, four generations.

Chorus: I will extol thee, O Lord. I cried to thee for help, and thou hast healed me. Thou hast brought my soul from Sheol, and restored me to life. For his anger is only for a moment; his favor is for a lifetime.

Weeping may tarry for the night; but joy comes with the morning. Thou hast loosed my sackcloth and girded me with gladness. Thou hast turned my mourning into dancing, and hast girded me with gladness; that my soul may praise thee, and not be silent. O Lord my God, I will give thanks to thee forever.

Appendix B: Concert Program Facsimiles, 1967 Primier and 1986 Performance



THE

NEWTON CIVIC CHORUS

AND

ORCHESTRA ASSOCIATION

presents

JOB

A

CANTATA

by

HAROLD MOYER

MARY ATOR
Mezzo Soprano

ROBERT MESROBIAN
Baritone

WALTER JOST
Conductor

Sunday, November 10, 1968, 8:00 P.M.

Lindley Hall Newton, Kansas

Vesperae Solennes De Confessore (K. 339) ----------W. A. Mozart

The **Vesperae** (K. 339) is the second of two **Vespers** composed by **Mozart** at Salzburg, the first in 1779, and the second in 1780. The complete work is comprised of five Psalms and a closing Magnificat. The orchestra calls for a curious combination of two trumpets, bassoon, first and second violins, bass, and three trombones doubling the alto, tenor, and bass of the chorus.

As is always the case in Mozart we find here again an example of his supremely inventive genius. The notes Mozart authority, Alfred Einstein, finds in the soprano solo of **Psalm 117** "a piece completely unconcerned with anything churchly, and so enchanting and poetic in its expression that it is difficult to find its counterpart, unless it be Schubert's Serenade, Op. 135, for alto and women's chorus." Concerning Psalm 113 Einstein states the folowing: " . . . . here is an archaistic fugue on a theme containing the leap of a diminished seventh which can be traced back through Handel (**The Messiah**), Kuhnau, Buxtehude, and Luebeck, to Pachelbel, and which Mozart himself employed again in the Kyrie of his **Requiem**; the . . . (Psalm 113) is not without an air of 'learnedness,' with its showy inversions and other devices."

I. Dixit Dominus — Psalm 110

God the Lord said unto my Lord, come and sit thou beside me here at my right hand with thine enemies for thy footstool.
He shall send to thee might out of Zion, that thou rule in the midst of thine enemies, chosen to rule them.
For thy people obey thee in the day of thy power, in thy holiness and beauty: thou has from the womb of the morning the dew of thy youth.
God swore and promise me, nor will he repent his promise:
"Thou art forever, a priest of the order of Melchisedeck.
God will be ever beside the, will stand beside the: and smit mighty princes in his day of anger.
Of the heathen, he will then be the judge; he filleth the places, with the dead and over many countries the wounded.
Of the brook in the way he drinketh, and therefore his head be liftath.

Gloria Patri

II. Laudate Dominum — Psalm 117

Sing praise to God above all ye nations, praise Him ye people, all ye souls on earth. For He hath shown His kindness toward us, His love and merciful kindness, and the truth of God lasteth forever.

Gloria Patri

III. Laudate Pueri — Psalm 113

All ye who serve the Lord, praise the Lord with honor.
No blessed be the name of the Lord God from henceforth and unto Eternity.
From sunrise till its going down, with honor praise his holy name.
Yea high above all nations is the Lord our God and over all the clouds is his glory.
And who is like to the Lord our Father, he who dwelleth hith above, in humility to behold the things in earth and heaven?
From the dust he raises up the poor, from the dunghill he raises the needy ones, that with mighty princes, God the Lord may set him up, lords of his people.
He maketh the barren woman to keep house, and to be a joyful mother of children.

Glor'a Patri

THE BETHEL COLLEGE CHOIR

Mary Ator, soloist

Eight Russian Folf Songs—Op. 59 ----------Antol Liadov (1855-1914)

I. Religious Chant
II. Christmas Carol
III. Plaintiff Song
IV. Humorous Song
V. Legend of the Birds
VI. Cradle Song
VII. Round Dance
VIII. Village Dance Songs

Liadov studied composition with Rimsky Korsakoff at the St. Petersburg Conservatory. He graduated with honors in 1877 and a year later joined the Conservatory staff as an instructor in theory and composition. As a composer he wrote much of his best work for the piano. His compositions for this instrument are delicate and graceful in form. His orchestral works, though few, show the same polish and mastery.

THE NEWTON CIVIC ORCHESTRA

Gary Fletcher, conductor

INTERMISSION

JOB—Cantata for Soloists, Chorus and Orchestra ..... J. Harold Moyer

Job—Robert Mesrobian
Narrator—Mary Ator
Satan—Vernon Neufeld
Karl King

Messenger I—Kathryn Nikkel
Messenger II—Ruth Goertz
Messenegr III—Cheryl Wolfer
Messenger IV—Deloris Schwartz

This is the first performance of **Job**, a work commissioned by the Newton Civic Chorus and Orchestra Assn. It was written during the composer's sabbatical leave from Bethel College in 1966-67.

The text is taken directly from the Revised Standard Version of Job, plus a portion of Psalm 30 used in the final chorus. Job is considered one of the greatest literary masterpieces of the Old Testament, and deals with man's universal questions about the meaning of suffering. The book consists of four main sections: a narrative prologue, conversations between Job and four comforters, the voice of God in the whirlwind, and a narrative epilogue.

In the Cantata, section one is the Prologue and uses the chorus as the voice of God. Sections two, three, and four include selective excerpts from the conversations, with the comments of the comforters sung collectively, rather than as solo voices. The voice of God speaks through the chorus in section five, and the cantata closes with the Epilogue and a final chorus.

I

PROLOGUE

Narrator: There was a man in the land of Uz, whose name was Job; and that man was blameless and upright, one who feared God, and turned away from evil. He had seven sons and three daughters; seven thousand sheep, three thousand camels, five hundred asses, five hundred yoke of oxen, and very many servants; so that this man was the greatest of all the people of the east. Now there was a day when the sons of God came to present themselves before the Lord, and Satan also came among them.

Chorus: Satan, when have you come?

Satan From going to and fro on the earth, and walking up and down on it.

Chorus: Have you considered my servant Job, that there is none like him on the earth, a blameless and upright man, who fears God and turns away from evil?

Satan: Does Job fear God for naught? Thou hast blessed the work of his hands, and his possessions have increased in the land. But put forth thy hand now, and touch all that he has, and he will curse thee to thy face.

Chorus: Behold, all that he has is in your power; only upon himself do not put forth your hand.

Narrator: Now there was a day when his sons and daughters were eating and drinking wine in their elder brother's house; thence came messengers to Job.

Messenger I. Job! Job! The Sabeans took the oxen and asses, and slew the servants with the edge of the sword; and I alone have escaped to tell you.

Messenger II: Job! Job! The fire of God fell from heav'n, and consumed the sheep and the servants; and I alone have escaped to tell you.

Messenger III: Job! Job! The Chaldeans took the camels, and slew the servants with the edge of the sword; and I alone have escaped to tell you.

Messenger IV: Job! Job! A great wind struck your children, your sons are dead; your daughters are dead. Your sons are dead; your daughters are dead.

Job: Naked came I from my mother's womb, and naked shall I return. The Lord gave, and the Lord has taken away; blessed be the name of the Lord.

Narrator: Again there was a day when the sons of God came to present themselves before the Lord, and Satan also came among them.

Chorus: Satan, whence have you come?

Satan: From going to and fro on the earth, and walking up and down on it.

Chorus: Have you considered my servant Job? He still holds fast his integrity, although you moved me against him, to destroy him without cause.

Satan: Skin for skin! All that a man has he will give for his life. But put forth thy hand now, and touch his bone and his flesh, and he will curse thee to thy face.

Chorus: Behold, Job is in your power; only spar ehis life.

Narrator: So Satan afflicted Job with loathsome sores, and Job took a potsherd with which to scrape himself, and sat among the ashes.

II

JOB

Let the day perish wherein I was born. Let that day be darkness: let clouds dwell upon it; let the blackness of the day terrify it. For the arrows of the Almighty are in me; my spirit drinks their poison; the terrors of God are arrayed against me. He has torn me in his wrath, hated me; He has gnashed his teeth at me; and broken me asunder. He seized me by the neck and dashed me to pieces; he set me up as his target, his archers surround me. Oh, that I were as in the months of old, when God watched over me; when his lamp shone upon my head, and by its light I walked through the darkness; when out for me streams of oil. But God has cast me into the mire, and I have become like my children were about me; when my steps were washed with milk, and the rock poured dust and ashes; and I have become like dust and ashes. But now the night racks my bones, and the pain that gnaws me takes no rest. It seizes my garment, it binds me like a collar. I cry to Thee, thou dost not answer; I stand, and Thou dost not heed me. My God, why hast thou thus afflicted me? Show me my sin; show me my error; teach me, and I will be silent.

III

ENSEMBLE AND COMFORTERS

Job, you answer with windy knowledge; you fill yourself with the east wind; your own mouth condemns you. Job, your own lips testify against you. Are you the first man that that was born? Were you brought forth before the hills? And do you limit wisdom to yourself? Tell us, who that was innocent ever perished? Or where were the upright cut off? Those who plow in iniquity and sow trouble reap the same. The light of the wicked is put out. A rope is hid for him in the ground. A trap is hid for him in the path. He is cast into a net by his own feet: He walks in a pitfall. A trap ensnares him by the heel. Terrors frighten him on every side, and chase him at his heels. Hurley such is the place of him who knows not God. Job, if you will seek God ,if you are pure and upright, behold, God will surely reward you. And he shall fill your mouth with laughter and fill your lips with shouting.

IV

JOB AND COMFORTERS

Shall windy words have an end? What provokes you that you answer? Worthless physicians are you all. Oh, that you would keep silent; the would be your greatest wisdom. Why do the wicked grow mighty in power? Their houses are safe from fear. They spend their days in prosperity, and peace go down to Sheol. Who comprehends the ways of God? The righteous and the wicked both are his. He looses the bonds of kings, and binds on them a waistcloth. He leads priests away stripped, and overthrows the mighty. He pours contempt on princes, and looses the belt of the strong. He makes nations great, and then destroys them. How can a man be just before God? Lo, God passes by me; I see him not. He moves on; I do not see him. Though I am innocent, I cannot answer him. If it is a contest of strength, behold him! If it is of justice, who can summon him? If I wash myself with snow, and cleanse my hands with lye, will he yet plunge me into the pit? For he is not man, as I am, that I might answer him. We should come to trial together. Oh, that I knew where I might find him, that I might even come to his seat. I would lay my case before him. Though he would slay me, yet would I defend my ways to his face. God, do not condemn me. Why dost thou oppress me, despise me? Hast thou eyes of flesh? Dost thou see as man sees? Thy hands have made me, and now thou dost destroy me. If I have walked with falsehood or looked on a virgin; if I have ignored the poor, or neglected the fatherless; then that would be a heinous crime to be punished by the Judges. If I have trusted in gold, or rejoiced at the ruin of my enemies: if my land has cried out against me, and its furrows have wept together; then cast me out of your presence, and consume me with your fire. Oh, that I knew where I might find him, that I might come even to his seat. Would he destroy me? He would hear me. He would hear men, and acquit me forever.

V

CHORUS AND JOB

Who is this that speaks without knowledge? I will question you and you shall answer. Have you laid the foundation of earth? Have you laid its cornerstone when the morning stars sang together, and the sons of God shouted for joy? When have you commanded the morning? Have you entered the springs of the sea? Have the gates of death been revealed to you? Do you know the expanse of the earth? He who argues with God, let him answer it.

Job: Behold, what shall I answer thee? I lay my hand on my mouth. I will not answer; I will proceed no further.

Chorus: Gird up your loins like a man; I will question you, and you shall answer. Can you lift up your voice to the waters? Can you send the lightnings? Can you count the clouds by your wisdom? Can you tilt the waterskins of the heavens? Can you bind the chains of Pleides, or loose the cords of Orion? Will you condemn me, that you may be justified? Have you an arm like God? Can you thunder with a voice like his?

Job: I know now that thou canst do all things. I have uttered what I did not understand. I had heard of thee with my ear, but now my eye sees thee; therefore I despise myself, and repent in dust and ashes.

VI

NARRATOR AND CHORUS

And the Lord restored the fortunes of Job when he prayed for his friends; and the Lord blessed the latter days of Job more than the beginning. He had seven sons and three daughters, fourteen thousand sheep, six thousand camels, one thousand yoke of oxen, and very many servants. And Job's daughters were the fairest of all the women in the land. And Job lived a hundred and forty years, and saw his sons and sons' sons, four generations.

EPILOGUE

Chorus: I will extol thee, O Lord. I cried to thee for help, and thou hast healed me. Thou hast brought my soul from Sheol, and restored me to life. For his anger is only for a moment; his favor is for a lifetime. Weeping may tarry for the night: but joy comes with the my mourning into dancing, and has girded me with gladness: that my soul may praise morning. Thou hast loosed my sackcloth and girded me with gladness. Thou hast turned thee, and not be silent. O Lord my God, I will give thanks to thee forever.

CHORUS PERSONNEL

Accompanist, Alice Loewen

SOPRANOS

Jean Alumbaugh
Teresa Andreas
Thelma Bartel
Carol Brubacher
Elaine Ducey
Sharole Dyck
Colleen Flickinger
Ruth Friesen
Barbara Funk
Dayle Funk
June Gallee
Bev Goering
Ruth Goertz
Camille Gross
Cheryl Gross
Vera Hankins
Eldine Harder
Elvera Jantzen
Irene Janzen
Sharon Koehn
Rita Lilak
Nadine Mong
Jean Myers
Phyllis Neufeld
Boots Raber
Doris Schmidt
Ricky Schrag
Deloris Schwartz
Elaine Unruh
Marian Voth
Roberta Voth
Ilene Weinbrenner
Becky Werbin
Cheryl Wolfer

ALTOS

Ina Bartel
Dawn Bender
Anita Boese
Peg Colborn
Esther Deckert
Jan Dick
Margaret Dietzel
Lucille Enz
Pat Epp
Verlene Epp
Barbara Friesen
Amanda Friesen
Phyllis Funk
Gayle Gerber
Star Gipson
Germaine Goering
Lorna Hanbegger
Marlene Horn
Nancy Juhnke
Mary Krehbiel
Sherry Lakin
Alice Loewen
Mararet Loewen
Darlene Lowe
Kathy Nikkel
Marilyn Pauls
Mary Pauls
Kathy Regier
Janet Reimer
Clara Ann Ruth
Ann Schmidt
Carol Schmidt
Hulda Schrag
Susan Werbin
Ruth Wiebe
Kirsten Zerger

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Mario Garcia
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Ken Loewen
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Vernon Neufeld
Dwight Krehbiel
Marvin Regier
Dale Schrag

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LaVerne Epp
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Doug Friesen
Jerry Friesen
Charles Harder
Karl King
Mark Krehbiel
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Daryl Nikel
Vyron Schmidt
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Mark Werbin
Harold Wiebe
Fred Zerger

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Scott Hankins
Beatrice Pease
Sally Melcher
Jean Crosby
Sarah Beth Kirton
Jennifer Clark
SECOND VIOLIN
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Kathy Judd
Sharon Lipp
Patty Unruh
Joyce Vogt
Annegret Rausch
Levi Keidel
Reishild Janzen
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Vincent Canzoneri
Warren Friesen
Elden Lipp
Donita Fletcher
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Kirsten Zerger
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Ruth Myers
Carolyn Rich
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Dan Swaim
Shirley Swaim
Elizabeth Turner
PICCOLO
Christa Tompkins
FLUTE
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Christa Tompkins
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Marilyn Crabb

ENGLISH HORN
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CLARINET
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THE
NEWTON MID-KANSAS ORCHESTRA

GARY FLETCHER, MUSIC DIRECTOR

IN CONCERT WITH

THE BETHEL COLLEGE CHOIR

WALTER JOST, DIRECTOR

with soloists

PAUL KIESGEN - Bass

KATHY KASPER - Soprano

IN THE CANTATA

JOB

by HAROLD MOYER

SUNDAY, NOVEMBER 14, 1976 - 8:00 P.M.

HIGH SCHOOL AUDITORIUM - NEWTON, KANSAS

JOB—Cantata for Soloists, Chorus and Orchestra ..... J. Harold Moyer

Job—Paul Kiesgen
Narrator—Kathy Kasper
Satan—Don Krehbiel
Steve Miller

Messengers—
Joleen Siebert, Sherry Franz, Kathy M. Friesen, Kendra Miller, Barbara Stucky

The cantata *Job* was commissioned by the Newton Civic Orchestra in 1966. The work was composed by Dr. Moyer while on sabbatical leave during the school year 1966-67. The first performance took place on Sunday, November 10, 1968 at Lindley Hall in Newton under the baton of Walter Jost.

The text is taken directly from the Revised Standard Version of Job, plus a portion of Psalm 30 used in the final chorus. Job is considered one of the greatest literary masterpieces of the Old Testament, and deals with man's universal questions about the meaning of suffering. The book consists of four main sections: a narrative prologue, conversations between Job and four comforters, the voice of God in the whirlwind, and a narrative epilogue.

In the Cantata, section one is the Prologue and uses the chorus as the voice of God. Sections two, three, and four include selective excerpts from the conversations, with the comments of the comforters sung collectively, rather than as solo voices. The voice of God speaks through the chorus in section five, and the cantata closes with the Epilogue and a final chorus.

I

PROLOGUE

Narrator: There was a man in the land of Uz, whose name was Job; and that man was blameless and upright, one who feared God, and turned away from evil. He had seven sons and three daughters; seven thousand sheep, three thousand camels, five hundred asses, five hundred yoke of oxen, and very many servants; so that this man was the greatest of all the people of the east. Now there was a day when the sons of God came to present themselves before the Lord, and Satan also came among them.

Chorus: Satan, when have you come?

Satan: From going to and fro on the earth, and walking up and down on it.

Chorus: Have you considered my servant Job, that there is none like him on the earth, a blameless and upright man, who fears God and turns away from evil?

Satan: Does Job fear God for naught? Thou hast blessed the work of his hands, and his possessions have increased in the land. But put forth thy hand now, and touch all that he has, and he will curse thee to thy face.

Chorus: Behold, all that he has is in your power; only upon himself do not put forth your hand.

Narrator: Now there was a day when his sons and daughters were eating and drinking wine in their elder brother's house; thence came messengers to Job.

Messenger I. Job! Job! The Sabeans took the oxen and asses, and slew the servants with the edge of the sword; and I alone have escaped to tell you.

Messenger II: Job! Job! The fire of God fell from heav'n, and consumed the sheep and the servants; and I alone have escaped to tell you.

Messenger III: Job! Job! The Chaldeans took the camels, and slew the servants with the edge of the sword; and I alone have escaped to tell you.

Messenger IV: Job! Job! A great wind struck your children, your sons are dead; your daughters are dead. Your sons are dead; your daughters are dead.

Job: Naked came I from my mother's womb, and naked shall I return. The Lord gave, the Lord has taken away; blessed be the name of the Lord.

Narrator: Again there was a day when the sons of God came to present themselves before the Lord, and Satan also came among them.

Chorus: Satan, whence have you come?

Satan: From going to and fro on the earth, and walking up and down on it.

Chorus: Have you considered my servant Job? He still holds fast his integrity, although you moved me against him, to destroy him without cause.

Satan: Skin for skin! All that a man has he will give for his life. But put forth thy hand now, and touch his bone and his flesh, and he will curse thee to thy face.

Chorus: Behold, Job is in your power; only spare his life.

Narrator: So Satan afflicted Job with loathsome sores, and Job took a potsherd with which to scrape himself, and sat among the ashes.

II

JOB

Let the day perish wherein I was born. Let that day be darkness; let clouds dwell upon it; let the blackness of the day terrify it. For the arrows of the Almighty are in me; my spirit drinks their poison; the terrors of God are arrayed against me. He has torn me in his wrath, hated me; He has gnashed his teeth at me; and broken me asunder. He seized me by the neck and dashed me to pieces; he set me up as his target, his archers surround me. Oh, that I were as in the months of old, when God watched over me; when his lamp shone upon my head, and by its light I walked through the darkness; when out for me streams of oil. But God has cast me into the mire, and I have become like my children were about me; when my steps were washed with milk, and the rock poured dust and ashes; and I have become like dust and ashes. But now the night racks my bones, and the pain that gnaws me takes no rest. It seizes my garment, it binds me like a collar. I cry to Thee, thou dost not answer; I stand, and Thou dost not heed me. My God, why hast thou thus afflicted me? Show me my sin; show me my error; teach me, and I will be silent.

III

ENSEMBLE AND COMFORTERS

Job, you answer with windy knowledge; you fill yourself with the east wind; your own mouth condemns you. Job, your own lips testify against you. Are you the first man that was born? Were you brought forth before the hills? And do you limit wisdom to yourself? Tell us, who that was innocent ever perished? Or where were the upright cut off? Those who plow in iniquity and sow trouble reap the same. The light of the wicked is put out. A rope is hid for him in the ground. A trap is hid for him in the path. He is cast into a net by his own feet; He walks in a pitfall. A trap ensnares him by the heel. Terrors frighten him on every side, and chase him at his heels. Surely such is the place of him who knows not God. Job, if you will seek God, if you are pure and upright, behold, God will surely reward you. And he shall fill your mouth with laughter and fill your lips with shouting.

IV

JOB AND COMFORTERS

Shall windy words have an end? What provokes you that you answer? Worthless physicians are you all. Oh, that you would keep silent; then would be your greatest wisdom. Why do the wicked grow mighty in power? Their houses are safe from fear. They spend their days in prosperity, and peace go down to Sheol. Who comprehends the ways of God? The righteous and the wicked both are his. He looses the bonds of kings, and binds on them a waistcloth. He leads priests away stripped, and overthrows the mighty. He pours contempt on princes, and looses the belt of the strong. He makes nations great, and then destroys them. How can a man be just before God? Lo, God passes by me; I see him not. He moves on; I do not see him. Though I am innocent, I cannot answer him. If it is a contest of strength, behold him! If it is of justice, who can summon him? If I wash myself with snow, and cleanse my hands with lye, will he yet plunge me into the pit? For he is not man, as I am, that I might answer him. We should come to trial together. Oh, that I knew where I might find him, that I might even come to his seat. I would lay my case before him. Though he would slay me, yet would I defend my ways to his face. God, do not condemn me. Why does thou oppress me, despise me? Hast thou eyes of flesh? Dost thou see as man sees? Thy hands have made me, and now thou dost destroy me. If I have walked with falsehood or looked on a virgin; if I have ignored the poor, or neglected the fatherless; then that would be a heinous crime to be punished by the judges. If I have trusted in gold, or rejoiced at the ruin of my enemies; if my land has cried out against me, and its furrows have wept together; then cast me out of your presence, and consume me with your fire. Oh, that I knew where I might find him, that I might come even to his seat. Would he destroy me? He would hear me. He would hear me, and acquit me forever.

V

CHORUS AND JOB

Who is this that speaks without knowledge? I will question you and you shall answer. Have you laid the foundation of earth? Have you laid its cornerstone when the morning stars sang together, and the sons of God shouted for joy? When have you commanded the morning? Have you entered the springs of the sea? Have the gates of death been revealed to you? Do you know the expanse of the earth? He who argues with God, let him answer it.

Job: Behold, what shall I answer thee? I lay my hand on my mouth. I will not answer; I will proceed no further.

Chorus: Gird up your loins like a man; I will question you, and you shall answer. Can you lift up your voice to the waters? Can you send the lightnings? Can you count the clouds by your wisdom? Can you tilt the waterskins of the heavens? Can you bind the chains of Pleides, or loose the cords of Orion? Will you condemn me, that you may be justified? Have you an arm like God? Can you thunder with a voice like his?

Job: I know now that thou canst do all things. I have uttered what I did not understand. I had heard of thee with my ear, but now my eye sees thee; therefore I despise myself, and repent in dust and ashes.

VI

NARRATOR AND CHORUS

And the Lord restored the fortunes of Job when he prayed for his friends; and the Lord blessed the latter days of Job more than the beginning. He had seven sons and three daughters, fourteen thousand sheep, six thousand asses, one thousand yoke of oxen, and very many servants. And Job's daughters were the fairest of all the women in the land. And Job lived a hundred and forty years, and saw his sons and sons' sons, four generations.

EPILOGUE

Chorus: I will extol thee, O Lord. I cried to thee for help, and thou hast healed me. Thou hast brought my soul from Sheol, and restored me to life. For his anger is only for a moment; his favor is for a lifetime. Weeping may tarry for the night; but joy comes with the morning. Thou hast loosed my sackcloth and girded me with gladness. Thou hast turned my mourning into dancing, and has girded me with gladness; that my soul may praise thee, and not be silent. O Lord my God, I will give thanks to thee forever.

Paul Kiesgen is in his fourth year as Instructor of Voice at Wichita State University He is a graduate of Northwestern University. He is a Bachelor's degree in 1963 and the Master's degree in 1964. Previous teaching positions include Northwestern University and Ohio State University. He has sung with the Skylight Opera of Milwaukee, The Goldowsky Opera, The Israel National Opera, The Wichita Symphony, The Wichita Choral Society and Music Theater of Wichita.

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Appendix C: Interview with Rosemary Moyer, Janet Regier, and Miriam Goertzen-Regier

Interview conducted Monday, May 23, 2017 at Kidron Bethel Village, North Newton, Kansas. Attending is interviewer, Joel Garber; Harold Moyer's spouse, RM; daughter, JR; and granddaughter, Miriam Goertzen-Regier.

Joel Garber: Steve Miller did a pretty good job at biographing him up to 1986. But, as far as written documentation of his life from 1986 to 2012, there's no documentation.

Janet Regier: I think family Christmas letters are going to be our best source on that. I didn't put these in alphabetical order. Here is a rough draft of the concert program. For some reason, he's got 1998 on there.

JG: I spoke with Marles Preheim last night on the phone, and he seems to remember Bethel College Mennonite Church performing *Job* at some point during his tenure. He said that Phil Kuntz sang the role of Job.

JR: Steve Miller was one of the Satans. That sounds vaguely familiar. Here is a concert program from a performance of *Job* in '76.

JG: That means that we are finding more than one performance. But, to your knowledge, this work's never been published?

JR: I think it's, in the sense, it's too big of a work- To prepare for publication for the number of performances that Dad would've expected it to have. And same thing with "Songs of Faith." Same thing with "Trilogy." Same thing with "Blowing and the

Bending." All of those big works. To prepare something for publication is a big task. And I think he didn't feel like it was going to be worth it to try to find a publisher for something that hadn't been performed very often yet. So I think it was a cost benefit analysis that, I don't know. Miriam, what do you think?

Miriam Goertzen-Regier: When I read what his correspondence with Mark Foster Publishing or places like that. They say, "When you can have something for men's voices for parts with a few instrumentation, you know, a few instruments. That sells." But some of the stuff that hand bells plus a trombone plus a whatever is kind of, I mean, good work, but we can't sell that.

JG:I had a similar comment because you graciously allowed us to make a copy of the full score for my study and I took it to our composition professor who had studied at Vanderbilt roughly 10 years after Moyer was there. And I was looking at the markings of the pages and, of course, I don't know any of this because manuscript was out the time I had gotten through. And he said, "Well, what you're looking at is actually a tablet of score paper." But this maestro would sell entire blank tablet and he would go it page by page. He said, "What you're looking at is definitely a hand-written score. I would imagine that, it wouldn't have been published because of the sheer size and the limited subject matter that's in it, as far as, you know."

JR: One thing you had asked about was other sabbaticals. And the answer is, yes, he did take other sabbaticals. The next one was in Waterloo, Ontario in 1973-74. I have some letters that you made copies of when you (Rosemary) wrote to the grandparents. From then and also from the year that we were in Champagne. More from Ontario, of course.

And, at that time, it was a very different thing. He wasn't taking classes. He was filling in for a professor who was on sabbatical from Conrad Grebel. Her name is Helen Martens. We lived in her house, which she left furnished for us. He moved into her office and he took over her classes. And he shared an office with John Miller, Mom? Yeah. And I think they knew each other from Goshen already, didn't they?

Rosemary Moyer: Could be.

JR: Kind of think so. He did much less composing that year but he did do some. On the way there, we arranged to meet Jim and Anna Juhnke and their kids. They were coming back to Bethel from a term of service in Africa, and I'm not sure. Jim could tell you exactly. And we were on our way to Ontario. And we knew that if we met in Newton, that wouldn't work because we were trying to leave and they were just returning. So we met in Columbia, Missouri at a motel. Mom, you and Anna and we kids swam and visited. And the men sat in a room. That was when they basically put together the idea of "The Blowing and the Bending." And so then Dad worked on that the following year and it was eventually performed in 1975 Fall Fest? '76? I was in it and I was still in high school. I graduated from high school in '76.

JG: Let's speak a little bit about the year he spent in University of Illinois. Can you recall anybody that he might have studied with? Do you remember any activities that he might've participated in-

JR: I went through Mom's diary and I've gotten through December of 1966. I haven't started with 1967 and I have, Miriam? I typed it up. There's not much information and

I'm not sure that he did anything with composition, studying composition. I mean, you were hoping he did and he may have. But the only reference that you have so far that I've come across is an acoustics class. So he took an acoustics class. I know he took classes because you wrote in a letter to the grandparents here that, I won't try to find it at the moment, that you packed a lunch for him on Mondays and Wednesdays. And so that means he probably didn't go to the University on the other days, except he had an activity ticket or something and he went to all the home football games. He had so, in your diary, Mom. Rather than saying what classes he went to, you always say-

MR: Harold watched Missouri defeat Illinois 21 to 14. Harold watched Michigan State defeat Illinois 26 to 10. Oh, Illinois got Ohio 10 to 9.

JR:And I think for Dad that was very important. He went to lots and lots of concerts. And somewhere I have that that was one of the purposes of his stay there, to attend lots and lots of events. So, even if he, we don't know if he was studying composition or not, but he would've been exposed to lots of music.

JG: And, have you run into any documentation regarding the requirements or the agreement within the sabbatical with Bethel?

JR:I have not. I found his contract for that year but it doesn't go into any details. It just says that he needs to write a summary afterwards of what he did. So I'm hoping that MLA has, in their Bethel College files.

JR:Here is a program from a composer's convention at the University of Illinois. So, he was there several years earlier for an event. And then he went to several others. I mean, he was there. He was at Washington University in '58 and had a piece performed with Mary Oyer playing cello. And then in '64 he was at Southern Illinois and had a piece, four Shakespearean songs. And there's a little bit of a biography there. With some typos in it. And it says his composition student or teachers have been, so it lists who he studied with. So, you can have that copy. The way Mom and Dad have done their Christmas letters, everybody in the family gets a paragraph. And so Dad normally would say what he was working on or what had been performed or what he had completed or that kind of thing.

JG: Could you talk to me a little bit about his relationship with the orchestra? The Newton Civic Orchestra, what now is Newton Mid-Kansas Symphony Orchestra.

JR: I know very little about that. I know that Elvera Voth founded the civic chorus and I think there was an orchestra associated with it. She graduated from Bethel in the 1940s. Here, choir concerts in the 1940s. And I know she's been mentioned as kind of the founder of the idea of having a community chorus. And that would be tied in with the college, but separate. So, I'm not quite sure what all is in here. That's just the college choir with Walter Holman directing. Dad would've been a pianist in that.

JG: So, his relationship with Walt Jost goes all the way back to being students together at Bethel.

JR: Earlier than that. Walter grew up in Hillsboro. Dad grew up in Newton. They were both good at piano. They both liked music. They were basically, I don't know if they're exactly the same age. Do you know if they're, are they the same class? Okay. They met at Camp Wood where there was a Mennonite high school camp once a year. And that was the precursor of Camp Mennoscah. And they immediately bonded because there were very few young men who played piano. Here's Newton Community Chorus. 1948.

MR: He wrote "Pioneer Images" in '86, winter '86 to '87. I'm trying to find his larger works-

JR: He played viola. I have some place here that he was playing french horn.

MGR: But he wrote a piece for their 30th anniversary for the Newton Mid-Kansas Symphony Orchestra. That's "Pioneer Images." But beyond that I don't find a whole lot of, in my notes, for Newton Mid-Kansas.

JG: He was trumpet player in high school? And the master's thesis alludes to his reluctance to participate in the morning drills that they had at Newton High School at the time. For the reason of being conscientious objector.

JR: He played cornet and trumpet also.

JG: Can you speak a little bit about his retirement in '92?

JR: Here's the book. That's what Bethel gave him on his retirement. You were asking about him and Walter. They met when they were in high school. They attended Bethel

together. Then, I don't know if Walter was not drafted? I don't remember them talking at his funeral about alternative service. I'm trying to line up because yes, Dad was drafted at the end of World War II and at the beginning of the Korean conflict. And why Walter didn't do the same things, I'm not quite sure. I'm puzzling about that now. But Mary Anne could fill us in, I'm sure. Walter, I think, preceded Dad at Freeman. So, Dad got his master's and then he was looking for a position to teach. And Walter said, you should come to Freeman. So, that's what he did. And so they taught together at Freeman. They ended up here at Bethel together. And even after they retired from Bethel, they continued serving on committees together and they were in charge of Life Enrichment for a number of years together. And Mom, you and I were talking about that the other day. And I said, "So, what do you think? Did they enjoy working together?" And you said, "Yes. I think they did."

MGR: I have somewhere a program from a dual piano recital that they did. So, Grandpa and Walter retired at the same time and that's when his piece, "Songs of Faith" was premiered. So, Grandpa wrote it. Walter directed. And I do have a card that Walter wrote to Grandpa saying, "Dear Harold, this is May 5, 1992. Dear Harold, I really would like to take this opportunity to thank you for the pleasure of premiering some of your choral works through the years. I think that "Songs of Faith" was really the payoff. I'm afraid that I almost lost it during the college choirs performance of "We Are Not Our Own" yesterday. I think you may have a hit on your hands. I hope that additional opportunities will be possible for your unique compositional gifts. Thanks again, Walt."

JG: That set was just performed at Newton Chorale this last year. They did that set as a celebration. Who was David Suderman?

JR: Ah, David Suderman. He also grew up in Hillsboro. Walter Holman was professor of music and director of the choir. And he and Dave Suderman overlapped. They were both teaching at the same time. So, Dave would've been the younger director and then eventually Walter Holman retired and then Walter came and taught with Dave Suderman. Eventually Dave retired and Marles Preheim came. There were always two choir directors until after Walt, I don't know that there was anybody. James Bixel would've done some directing when Walter Holman was here, but Dave Suderman was another choir director. He founded the Kansas Mennonite Men's Chorus. His daughter, Ann Dunn, lives in Hesston. Do you know Jim and Ann Dunn? She's a violinist in Mid-Kansas and I think she's been with the Hutch Symphony quite a bit, too. Do you need more information about his time at George Peabody and now Vanderbilt?

JG: Matter of fact, I'm just reading about his time here with Roy Harris and Roy Harris is another name that's very important for me to mention him studying with because Roy Harris, of course, already has a reputation.

JR: So here's his file on Roy Harris but it's all more recent stuff. But in here is a letter, is what Dad wrote to Jason Peters about his time with Roy Harris.

MGR: He also apparently studied with Mr. Andrew Ponder. I have that because he had written a note on a musical piece, Brahms variation on a theme by Handel. So, he took a theme by Handel and then he worked it in the style of Brahms into variations. A note

from the spring in 1950 that he would like this piece back sometime. And then a note from much, much later from the director of the music library at Vanderbilt saying, "We found this. Do you still want this?" And so, there's mention of this Mr. Ponder. Apparently was one of his professors.

JG: Well, from what I've gathered from our email conversations, Roy Harris was probably one of the most influential people to Harold.

JR: Mom, you were the one that provided the names for me of who he studied with at Iowa. Roy Harris is the name that I always was hearing.

JG: It says here that pride of personally knowing the composure of such as "Job" and all those choral pieces and knew stage works originally music by a flexible, understanding composer and friend. How malleable was he with the performers when they premiered his works?

JR: Well, I don't know how flexible he was in the performing. He was very flexible in the composing. When he was working on "The Blowing and the Bending" for instance, it seemed like for a while we had a parade of the people that he was basically writing the parts for the people who he knew were going to perform them. I remember Carol Schmidt who Dad had over to make sure it fit her range and that she could make the jump from this interval. So, he would play stuff on the piano and they would sing along. He made sure that it worked for them before he put it down in the score. Steve Miller came over. There were a bunch of people that they must have cast it earlier, even before

it was written or something because the people who performed it in the fall came through in the summer as he was finalizing it.

MGR: He did quite a bit of, well, several pieces for the Sunflower Trio. Rebecca and Matt Schloneger and Ken Rodgers. And in the early 2000s, like 2002, 2003. And one of Rebecca's comments was, "You know, we were always a little nervous when Harold showed up for practice. But he would say, you know, 'Oh, that notes not working for you? Well, change it.' " And maybe this is different in his later years or maybe it's different working with that group of musicians, but that was something that he definitely would do.

JG: I've deduced about Harold's compositional output period is. And he actually says it in this article, as well. That he didn't compose just to compose. That if he would've not had to work full-time and would've sat at home and composed the whole time, he probably would not have done it. And in-

JR: Yeah. Usually, there was something that sparked it. There was an advance, there was a reason. In retirement he did more of that because he would ... But he would still have composing for the sake of composing? Chaconne for eight trombones? When he was entering contests all over the place and a university would have eight really good trombonists, but there's very little music written for eight trombones. And so they would say, "Well, let's have a contest." And they would put out the word that they were needing compositions and whoever wrote the best one would have it performed. And so, he did quite a bit of that. And some of them are very odd combinations of music.

JG: Speak a little bit more about him participating in competitions. That was something that he did often.

JR: Oh, he did all along. There was that 1964 one there at Southern Illinois. And I think he did that all the way through as, I presume, sometimes it was to put bread on the table. There was always a little money involved.

MGR: American Guild of Organists. He submitted several to them. He had one that was eight flutes. 1992. A Wage and Peace contest. Prayer for peace in 2002.

MGR: For your ... Was it their 50th wedding anniversary. He composed pieces for his grandchildren to play: two to three violins and a viola or two. And one of the pieces, I mean, they were simple. "Joyful, Joyful" was one of the pieces and when I sing that I still hear his arrangement of it. It still sticks with me.

JG: Is there anyone cataloguing a complete list of works?

JR: Miriam's doing the hard work here at home and then it's going to Fern Hieb in Tucson. She studied under him-

JR: When we first talked with her. Let's see, Miriam lived in Tucson for a year, and Daniel and Sarah lived there for a number of years. And so they went to church together. So there were all sorts of connections. And I started talking with her about how we've got all of Dad's music and we want to honor it and we don't know where to start." And she said, "Well, I would love to work with his music." And she told me. And

so she sent her resume to John Thiesen and they, essentially, hired her to do this with a generous gift from Mom to fund it.

MGR: I don't have record that he wrote anything specifically for her. I have "Fantasia" for organ. She writes, "This is my copy but I am donating it to the collection. I think the date is probably 1968 since I played it for my senior organ recital at Bethel 1968. And I think it may have been new then."

JG: If I wanted to do a critical edition or a critical version of "Job," of course, I have no idea of where to even to start with that. And that would probably be because I want to do everything the proper way.

JR: Dad gave permission every time somebody. I don't know that he ever turned down permission for a group that he trusted to perform one of his pieces. He was quite generous with giving permission for that. And we would want to continue that.

MGR: How complete of a list do you want?

JG: As complete as we can.

MGR: I mean, I've got about 300 pieces here. And about 20 of them I have the note, "Can't find." Pieces that I know exist that I haven't seen yet. But I could at some point get you this information.

JG: Whats lacking at this point is all the correspondence that went between Bethel faculty. And all the correspondence that would've gone between Harold and the orchestra. And even correspondence between Walt Jost and the orchestra because-

JR: As I go through the program, there are a lot of community members, as well. So, somebody gathered that together. Have you checked with Jill Gatz at the Newton Mid-Kansas office? She may have access to whatever archives they've got.

JG: Do you know of any other major commissions? You talked about the 30th anniversary for Newton Mid-Kansas, he composed something that was the ...

MGR: Yeah. "Pioneer Images." There was standard orchestra. You're looking specifically for commissions. That is the only other piece that I have that shows up that I've noted anywhere as being for Newton Mid-Kansas.

JG: Let's talk about this play. "JB". Often in the commissioning process, either the commissioner says, "I want you to compose a piece using this text," or, in this case, if I had a guess, the orchestra said, "We just want you to compose a large work for chorus and orchestra that we can do together." Given the content of the premiere program, the Mozart solemn vespers with chorus, the eight Russian folk tunes for orchestra. It's sort of an eclectic mix, Which means it probably wasn't a thematic thought in choosing the program repertoire.

JR: Archibold McLeash. I remember seeing that sitting around the house. That's my guess. And Mom, do you remember how Dad got interested in this particular play?.

RM: Well, there was an assignment each year for senior orals.

JG: Are you talking about BIFL (Basic Issues of Faith and Life).

MGR: It must have been a BIFL book.

JR: The earlier version of BIFL.

JG: So, now the last movement is based on Psalm 30, which is, "I will extol thee." Do you know why he chose that text? In my interpretation of the work, when I approached it as a lecture recital, I talked about how that was basically the moral. He had set "Job" and, of course, he condensed the text. Can you remember how Harold chose what verses to put in the libretto?

JR: I think he probably felt like it needed some balance. You had asked if he collaborated with anybody on that. I don't know if he did or not. If he did, Ruth Unrau or Elaine Summers-Rich would've been very likely people that he would've worked with. Especially Ruth Unrau. They had written "Benjamin Greed" together and then later they did some other things. So, she would've worked with the words. She is a very good wordsmith. She taught secretarial studies at Bethel for many, many years. Dad was so careful that he would not have consulted anybody on the music side but he would've consulted somebody on the text side. That wasn't his specialty. He's very good with words, but writing a libretto takes a sense of poetry and I think there was probably nothing formal but I would be surprised if he didn't consult someone. But he was big on giving credit where credit is due. So, I don't think there was anything formal or he

would have credited a librettist. I think there's probably some sort of gray area there but I just can't quite imagine Dad doing that much change. I think he would have run it past somebody who he considered a wordsmith and I think Ruth Unrau would be my first choice. Ruth lives in Bluffton, I think. Or somewhere thereabouts. It seems like the latest Christmas letter may have came back. She remarried. Walt died here and then she ... No, Walt died there. Anyhow, they moved to Bluffton and he died and then she remarried and apparently, her second husband died as well. And we're not quite sure where she is.

JG: What was the reception of the works premiere and the overall impression it left on the audience?

JR: There are newspaper clippings. I don't know if they're from before or after. I found some from before. There was a while that Esther Groves would go to concerts and write a critique. And before that, I don't think there was that kind of thing and since then there hasn't been. I just remember a standing ovation. It felt to me like there were a lot of people there. I was used to going to Lindley Hall for basketball games and high school plays. And it was a very different feel. But, other than that, I was in fourth grade. I just remember Dad being very happy and somewhere in here I ran across the comment that he had that "Job" was one of the greatest joys of his career. So, if it had been poorly received, I don't think he would've said that. Probably one of the reason we don't have some of the things you're looking for is because he was going through his files. He found all these programs and started sending them to people.

JR: So, he sent them and then most of this is then their response. But he accompanied a lot of people. So, anyhow. He kind of had fun with it, too. I remember him saying, "Oh, and I did this. And I did that."

Appendix D: Interview with Janet Regier

Interview conducted Tuesday, May 24, 2017 at the Bethel College Library of Archives, North Newton, Kansas. Attending is interviewer, Joel Garber, and Harold Moyer's daughter, Janet Regier.

Joel Garber: Marles Preheim had mentioned that Harold did Barter's Bride. I found in here that he was actually a role. He played a role when they did that at Freeman.

Janet Regier: Oh yeah. We've got one photo, he's crouching down like this, and the other one is like this, and Marl said there's the other photo for it. The reverse. My mother would type a letter, and she would make a carbon copy. A lot of them have been discarded through the years, but the ones that remain, I've got. This is 66 while we were in Champaign, and she was writing it to my dad's cousin. We all know that Harold was successful in finding eight or nine piano students, so we don't expect that I will need to become a breadwinner. You may also know that he's making good strides with the cantata on Job for the Newton Civic chorus and orchestra. He has the piano score for the first 21 minutes on paper by now.

JG: So he wrote the piano score first? Then the orchestra score.

JR: Quite a few evenings he goes to music events at the University. That's part of the reason he chose to come here.

JR: Harold left yesterday for Sunday morning traveling with Vernon Nuefeld, and I need to point out- This Vernon Nuefeld was the president of Bethel at one time. He wasn't at this time. He is a past president of Bethel. The Vernon Nuefeld who is the

soloist in here was a student at the time. He was an older student, came here with his family, lived real close to us. That is a different Vernon Nuefeld, but I need to make that clear. Because dad worked with music stuff with both of them, but they are two different people. Wasn't he one of the Satans?

JG: Do you know anything about Robert Mesrobian? You said something to me the other night that you vaguely remember him being extremely happy that they hired someone?

JR: I just remember dad called and talking about this Mesrobian. He was very pleased to have somebody of this man's caliber to sing that role. Where they found him, I can't tell you. The soprano, I think it's a soprano, isn't it? Was on faculty here. I don't remember her at all, but I have a- It may have been an adjunct kind of thing. Just to finish this one up. He traveled together with Vernon Neufeld who had been serving, who has been serving as chair of the worship and music committee. The project at this meeting is to work on the table contents of the revision of the Mennonite Hymnal, which it is hopeful become a joint enterprise of the old Mennonites. At that point, it wasn't even completely clear-

JG: Back to the JB, John said that they didn't start doing the capstone until the mid-seventies?

JR: That's probably true. They didn't call it capstone, but I Know My Dad was talking about Senior orals long before that. One year they read Shantung Compound. There

were always these weird books that would show up in the spring semester at our house, and dad would, I said, “What are you reading that for?” He said, “Oh, I have to read this for Senior orals.” That was my growing up years.

JG: He was very active in this University Composers Exchange. Which, I believe, might have been another reason why he chose to go to Illinois. I do know the University of Illinois wasn’t as active as the University of Southern Illinois. Here is 1964’s program, and that’s at the University of Southern Illinois. He would have been very well aware of the area at least. Especially if he had family there.

JR: I’m hopefully helping put some perspective out for you, and you’re doing the same for me.

JG: I thought there would be a picture in here in 68 of the Job performance. Now, there is one of Elijah here. No, but see, that wasn’t a Bethel College.

JR: Yeah, it wasn’t a Bethel event. I see what you’re saying, because this isn't on-campus either. This is also in Lindley Hall. This is the new and civic orchestra and chorus under the direction of Gary Fletcher. See, here she was the soloist again, and Mrs. Ed Fletcher saying that alto soloist.

JG: The 1961 yearbook stated that they thought this was the first performance of “J.B.” that was non-professional of this work. It’s a 58 play that was taken, premiered Yale in 58. Went to Broadway later that year, and went 364 performances. Then one old surprise 1959, and a toning in 1959. Then two years later they did it. Which is quite

normal actually nowadays. At least because I know as soon as things like Avenue Q comes off Broadway, everybody will be doing it.

JR: I have a little more here. Miriam lent this to me, but she wants it back. This is correspondence with James Floyd of Baylor University. Miriam knows this stuff and I don't, but it's correspondence with him. He was putting together what my dad wrote down as a very ambitious bio/bibliographical list of composers who are also teachers of composition at US Universities. Apparently, dad was listed in there, or if it ever got finished. I don't know. I wonder if this is in chronological order. What I was wondering is is there any biographical information that's here that we don't have elsewhere.

JG: Well, Miriam said at her account yesterday, she had 300 compositions. About 20 of them they couldn't find.

JR: Well, and since then, she and I were talking this morning, and I said, "Well, you know, the flash drive that Daniel made, or Peter made, or somebody made of dad's finale before the computer went elsewhere is here. She said, "Well, I won't be able to open those." Because it doesn't compute with her computer. She was able to see what they all were, and so she compared that list with her list. She said already I have found five that I don't have anywhere.

JG: The phone conversation we had earlier, she said, "Well, he used it on a very old Macintosh." I asked her when he bought it, and she thinks it was around 91 or 92.

JR: Yeah. He used early finale in his later compositional years. She's the one that handed this to me, because she's been working off of it. I just wanted to show it to you,

because it's along the lines that we were talking. I would assume that by now that has been published. James Floyd is his name, and he was at Baylor at the time. I have no idea what the title of it would have ended up being. Then he also did music for Yuri Bender's drama that Yuri was working on. He wanted to meet with Yuri, so we went over to Stratford and cut in on that. In one of mom's diary entries that was on here, you'll see it. It was like, this is the big day. That was her entry. She said there was a, I don't know if she mentioned the standing ovation, but she said there was a good group gathered at the reception afterwards. There was, apparently, some sort of celebration. Ed and his wife were both very involved with the community orchestra and chorus.