Abstract

The objective of this document is to study the work of American choral composer and arranger Alice Parker in the twentieth-century cantata, *Melodious Accord: A Concert of Praise*. The study seeks to understand the musical content of the cantata, including its textual setting, spirit, and character. It further draws from the source material of the early editions of the nineteenth-century tunebook, *Harmonia Sacra: A Compilation of Genuine Church Music*, compiled by Joseph Funk. The study and its findings are intended to guide the reader, conductor, singer, and instrumentalist toward the creation of an authentic, informed, intelligent, artistic, and spiritually sensitive rendition of the cantata in its performance.

The approach of the research and analysis consisted of four primary components:

1. The background of musician and editor Joseph Funk, his Mennonite heritage, and his approach to hymn singing;
2. The history of each hymn selected and arranged in *Melodious Accord*, both from its occurrence in the *Harmonia Sacra* and in earlier source material;
3. A brief review of the work, style, and philosophy of Alice Parker;
4. An analysis of and performance suggestions for each of the thirteen arrangements, individually and collectively.

Concluding remarks of the study will consider the contribution of this work to the choral art, to the tradition of hymn-singing, and to the spiritual and aesthetic benefit of performer, listener, and researcher.