

SATB choir, piano



The commissioning of this original choral composition is in honor of Judson and Susan Reaney, who have dedicated their lives to the mental and spiritual health of children through their life's work and their living example.

"Already Always" was made possible by the generosity of the following commissioners:

Bill and Ruth Davini
John and Carole Humphrey
Kenneth Huskins and Ruth Lane
Douglas and Jane Koons
Tom and Jeanne LeFevere
Brooks Donald and Karen Mackenzie
Betsy and Jim Moore
Andrzej Peczalski
Steven and Sally Pundt
Steve and Kathy Wellington

With special thanks to Philip Brunelle and Plymouth Congregational Church in Minneapolis, MN.

A note from the composer:

While composing "Already Always," I kept being drawn to the idea of infinity and the cyclic nature of life. You'll notice that the harmony never really "stays put" or spends too much time in one key. There is no key signature, and the nature of the harmony is very fluid, tonicizing key after key in a somewhat regular pattern. The time signature also supports this idea ~ it never really lands, but flows back and forth between simple and compound meter. Because of this, I felt it was very important that the melody come back as often as possible, so the listener can respond to its familiarity.

~Jocelyn Hagen (2014)

Did you know?	
Turn inside out	
to take it in.	
Somersault down your	
hills of thought	
tucked in circles	
the beginning	
the end.	
Where did you start	
and when do you stop if it's already always.	
Clasp hands	
of here	
with now	
and dance.	
I'm here.	
You're now.	
Together we last.	
It's already always.	
	~Jo Ford (1/18/2012)

It's already always.

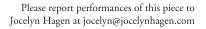
Already Always

SATB choir & piano

Text by: Jo Ford (2012)

Jocelyn Hagen

















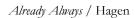
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Jocelyn Hagen



Jocelyn Hagen (b.1980), a native of Valley City, North Dakota, composes music that has been described as "dramatic and deeply moving" (Star Tribune, Minneapolis/St. Paul). Her first forays into composition were via songwriting, and this is very evident in her work. The majority of her compositional output is for voice: solo, chamber and choral. In 2012 she collaborated with choreographer Penelope Freeh to create "Slippery Fish," a quartet for 2 dancers, soprano and viola, and the piece was reviewed as "completely original in all respects." (Star Tribune, Minneapolis/St. Paul). Currently she is Artist-in-Residence at the North Dakota State University School of Music, where she teaches, writes curriculum and brings in collaborators to perform her work.

Jocelyn holds degrees in Theory, Composition, and Vocal Music Education from St. Olaf College, as well as a Masters degree in Composition from the University of Minnesota. Jocelyn has received grants and awards from ASCAP, the American Composers Forum, Minnesota Music Educators Association,

the McKnight Foundation, the Jerome Foundation, VocalEssence, the Yale Glee Club, the Lotte Lehman Foundation, the Sorel Medallion Competition, the Cincinnati Camerata, the University of Minnesota, and the San Francisco Song Festival. Her commissions include the American Choral Directors Association, Texas, Georgia and Connecticut Choral Directors Associations, the North Dakota Music Teacher's Association, The Singers – Minnesota Choral Artists, Trio Callisto, the Murasaki Duo, Cantus, the Houston Chamber Choir, the Metropolitan Symphony Orchestra, the St. Olaf Band, NDSU Gold Star Band, the ND Army Band, and the Copper Street Brass Quintet. Her music is independently published through her website as well as through Graphite Publishing, Santa Barbara Music Publishing and Boosey and Hawkes.

Independently published choral works by Jocelyn Hagen:

Agnus Dei, from amass Agnus Dei, from Ashes of Roses April and the Sun Benedictus, from amass Divine Image **Endless** Forgotten Gloria, from amass In the Lavender Stillness of Dawn I Saw Two Clouds at Morning Joyful, Joyful, We Adore Thee Ladies in Green Moon Goddess No Rain Numeri Atque Voces On My Dreams Ophelia Prayer Salve, Regina Sanctus, from amass Someone Will Remember Us Trees Need Not Walk the Earth Under the Stars, One Holy Night Veni, Sancte Spiritus Vespertilians

SATB choir, piano (four hands) TTB div. a cappella, Bar. solo SATB a cappella choir SSAATTBB a cappella choir, SATB soli treble choir, women's choir, SSATB choir, oboe and piano SATB choir, 2 violins and piano SSA choir, oboe and piano SATB a cappella double choir SSA choir, violin, cello and piano SSAATTBB a cappella choir SSAATTBB a cappella choir SSA choir and piano SSA choir, 4-hand piano, percussion SSAATTBB a cappella choir, SSA soli TTBB and SATB choirs SATB div. choir, piano, opt. trap set SATB a cappella choir SA div. choir, violin and piano SSA a cappella choir SSATBB a cappella choir, SA soli SSAA choir, violin, viola, cello and harp SATB choir, piano, marimba & rain stick treble choir, women's choir, 2 instruments in C and piano SATB a cappella choir SATB a cappella choir

Extended works for chorus
Ashes of Roses (48')
amass (65')
Swimming Into Winter (17')

requiem for SATB choir, orchestra, and soloists SATB choir, STB soli, cello solo, cello quartet, guitar and percussion trio SATB (divisi) choir, winds and percussion

