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# *Choral Journal*

Official Publication of the AMERICAN CHORAL DIRECTORS ASSOCIATION



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## 1977 MASTER CLASSES AT LES ARCS

Les Arcs, Savoie, France, in the Alps near Mont Blanc, will be the scene of the International Master Classes on Choral Conducting and Performance from August 5 to 25, 1977 with Marcel Couraud as director. Analysis, interpretation, rehearsal and performance techniques, and effective conducting will be covered in the various master classes with 5 hours of course work daily.

Choral works to be studied and performed the first week, August 5-11, include Poulenc *Les Motets pour un Temps de Penitence*, *Sept Chansons*, and *Messe en sol*; August 12-18 will be concentrated on Jean Baptiste Lully's *Dies Irae*, and Robert Schuman's *Four Double Choruses Op. 141* will be featured the final week of August 19-25.

Master classes are designed for choral conductors, identifying choral related problems and solving them, an exchange of ideas, and sharing of experiences, for music teachers, instrumentalists and young composers interested in a better understanding of the choral idiom and its possibilities, and for singers interested in the vocal preparation and performance of choral masterworks.

Attending will be (1) Participating conductors enrolled in the Marcel Couraud classes, who will actually work with the Laboratory Chorus; (2) Auditing conductors, enrolled in the classes, who will attend the Chorus rehearsals but only as observers; (3) Singers, enrolled in classes, who form the membership of the Laboratory Chorus; and (4) Auditors, enrolled in the classes, with chorus participation optional.

Well-known visiting American conductors will discuss choral life in the United States; publishers' exhibits, recent releases of new and old music will be introduced through recordings and group reading sessions, and meetings will be planned with important composers such as Luis de Pablo.

Choirs already planning European tours next summer and those interested should send tapes and pertinent information before November 15 to their respective Division Presidents whose committees will forward the top two tapes from each Division to Vice President Morris D. Hayes. He and his committee will then choose the top 5 or 6 tapes to be sent Couraud for final screening, decision, and invitation. 1975-76 tapes may be used. For further information contact Dr. Morris D. Hayes, University of Wisconsin-Eau Claire, Wisconsin 54701.

All interested directors, singers, and auditors, as well as choirs, are invited to attend. Further information will be carried in *The Choral Journal*. ❖

## NEW EXECUTIVE SECRETARY

By unanimous recommendation of the Screening Committee and decision of the Board of Directors at their summer meeting at Interlochen, Dr. Gene Brooks was appointed the new Executive Secretary to succeed R. Wayne Hugoboom upon his retirement July 1, 1977. The Executive Secretary office will remain in Tampa until then and all dues and correspondence concerning the organization is to be addressed to the Tampa office this year.

To avoid the confusion and expense of a double move, all efforts to move the office this past summer were abandoned following the offer from the MacMahon Foundation of Lawton, Oklahoma for a permanent ACDA Headquarters. The complete move from Tampa to Lawton will be made next summer following completion of the May Choral Journal when sufficient time is available to move all records and equipment at once.

## MATHIS RECEIVES AWARD

Dr. Russell Mathis, professor of music at the University of Oklahoma, has been honored with the first "Director of Distinction" award from the American Choral Directors Association of Oklahoma. The award cites his "outstanding contributions to choral music". The plaque was presented to Mathis at an association workshop in Edmond on Tuesday, August 3 to mark the beginning of an annual state award.

## Book Review

DANIEL J. BRENNER, 4774 22nd Avenue N.E., #10, Seattle, WA 98105

**LISTEN**, by Joseph Kerman; Worth Publishers, Inc., New York, N.Y.; c. 1972, 1976; 420 pp.; Instructor's Manual and Text.

This is a most useful text and instructor's manual, with appropriate musical examples and recordings for use in introducing students to music appreciation and form, as well as providing pictorial examples of art forms of the respective periods. The text is clear and well-suited to beginning music instruction, despite leaving some salient points unclear, e.g. an opera buffa by Haydn which was cited but never identified. However, the instructor's manual, which is the second part of this edition, is well equipped with basic examples for identification of style and recommended listening, although belaboring a bit information which should already be apparent to the instructor. Nevertheless, with the clarity and historical interest of the text, and the thoroughness of the manual, this double volume would be an apt source material for a music appreciation or introductory course.

—Dr. Daniel Josef Brenner

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# Marcel Couraud and Helmuth Rilling

## Headline National Convention

**CAROLE GLENN**

Two outstanding foreign conductors — Marcel Couraud of Paris, France, and Helmuth Rilling of Stuttgart, Germany — will be featured at the 1977 ACDA National Convention in Dallas, March 10-12. Both conductors have made many friends throughout the United States with workshops and concerts they have presented during the past few years. They were both hosts, in their respective cities of Paris and Stuttgart, for the 1974 ACDA People to People Misison.

At the Dallas convention Couraud will present a lecture-demonstration on the interpretation of the music of Poulenc. Prior to the convention he will rehearse the college choir which will be chosen to perform during the session. Rilling's appearance at the convention will focus on the music of J. S. Bach and his influence on German composers of the late Romantic and early 20th century periods. He will rehearse an 80-voice conductors chorus which will be chosen from the ACDA membership. (See subsequent issues of *The Choral Journal* for audition information). This choir will present the final concert of the convention on Saturday evening, March 12. In addition, Rilling will give a lecture-demonstration in which he will trace Bach's influence on four later composers. Repertoire to be performed and studied will be:

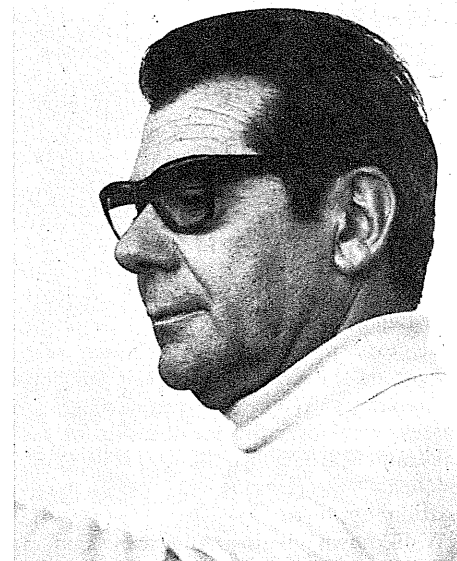
Bach - BWV 150 - Nach dir, Herr,  
verlanget mich  
Mendelssohn - Psalm II  
Brahms - Warum ist das Licht  
Reger - O Tot wie bitten bist du  
David - Der barmherzige Samariter  
Bach - Motet BWV 225 - Singet dem  
Herrn

Marcel Couraud's musical background includes study with Nadia Boulanger, Andre Marchal for organ, Igor Stravinsky for composition, and Charles Munch for conducting. Immediately after the Liberation, Couraud founded his Ensemble Vocal which performed music of Josquin, Monteverdi, and other early masters. Many of the performances won the coveted "Grand Prix du Disque". With the Stuttgart Vocal Ensemble he performed the complete choral works of Brahms and Schubert. His numerous recordings with this group are still considered classics in their genre. Couraud then explored the Baroque elements while working with the famous Cappella Coloniensis Orchestra and utilized the sonorities of the original instruments for

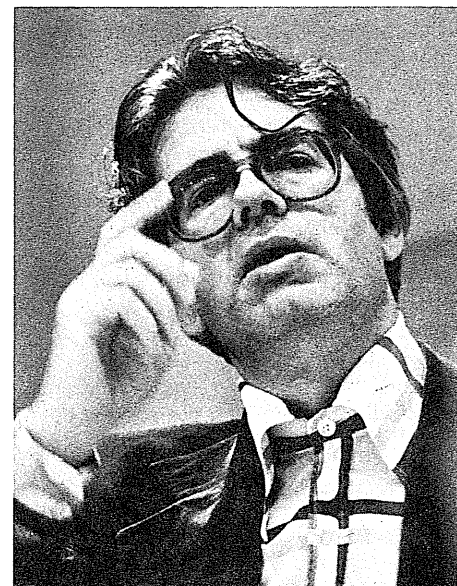
which the music of Bach, Telemann, and Rameau was written. He recorded a cycle of operas for Philips which include Offenbach's BA-TA-Clan which received the Golden Orpheus Award. Couraud has an abiding interest in Avant-Garde music and maintains, as did Debussy, that the voice has no limitations and can create any effect. In late 1967 Marcel Couraud was offered the post of Artistic Director of the Ensemble des Choeurs at the ORTF (French Radio-Television). It was here that he created Les Solistes des Choeurs in 1968. The group consisted of twelve singers who traveled throughout the world and recorded extensively. In February of 1976 Couraud founded the Groupe Vocal De France which is sponsored by the French Ministry of Cultural Affairs and the French Ministry of Foreign Affairs. The group consists of only 8-12 professional soloists, all young prize winners of the Conservatoire National Superieur de Musique de Paris. The repertoire spans five centuries of choral music with an emphasis on music of ancient times and new contemporary works. Later this year some of Couraud's editions will be published in this country by Mark Foster.

Helmuth Rilling is considered one of Germany's outstanding choral conductors. He is presently conductor of five choirs, three of which have made numerous recordings. They are the Figuralchor of the Gedächtniskirche in Stuttgart, which Rilling was instrumental in founding; the Frankfurter Kantorei, previously conducted by Kurt Thomas, world-famous conductor of the St. Thomas Choir in Leipzig; and the distinguished Gaechinger Kantorei, whose fame as a vocal ensemble has spread throughout Europe. In 1965 Rilling founded the Bach-Collegium of Stuttgart, an orchestra which has already moved to a high position in Germany and has drawn into its ranks leading instrumental soloists from throughout that country. Besides concertizing in Europe, the orchestra joins with the Gaechinger Kantorei for all its performances of masses, oratorios and cantatas. In the United States, Rilling has conducted workshops and festivals at Aspen, Westminster Choir College, Temple University, Indiana University, Baldwin-Wallace College, and the University of Oregon. He has appeared in Europe and Japan with his choir and orchestra at many festivals including the famous London-Oxford Bach Festival. In January of this year, Rilling became the first

German conductor since World War II to be invited to conduct the Israel Philharmonic, whose resident conductor is Zubin Mehta. Combined with the Gaechinger Kantorei, Rilling conducted the Philharmonic in several performances of the Brahms Ein Deutsches Requiem with Dietrich Fischer-Dieskau as soloist. Subsequent to Rilling's tour of Israel, he conducted performances of the Bach Passions in Tokyo and Madrid. Rilling is recognized as an authority on the music of J. S. Bach. He is under contract to Claudius Verlag (in the United States, Musical Heritage) to record the extant cantatas of Bach. In all, Helmuth Rilling has approximately 150 releases under various labels. Soon to be released is a book published by C. F. Peters (translated into English with a Foreword by Howard Swan) on interpretative ideas related to the performance of the Bach St. Matthew Passion. ❖



**MARCEL COURAUD**



**HELMUTH RILLING**

THE

# Choral Journal



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R. WAYNE HUGOBOOM, Managing Editor

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## cover picture

Would you like a good sized choir to direct? Here is our genial friend, Gustav Ernesaks from Estonia, USSR, directing a folk festival choir of 35,000 before an audience of more than 90,000 in his home town of Tallinn. At the Bicentennial Celebration at Interlochen this summer he captivated us despite the language barrier.

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## President's Open Letter To the Membership

It pains me to admit it, but we choral conductors are far too often a provincial and professionally myopic bunch. Our territorial interests are often small, seldom exceeding the boundaries of the institutions that employ us. We accept those choral musicians who are in or near professional territory, or who have been recommended by friends, and pretty much ignore the rest. We tend to discount fellow professionals from the East if we are from the West, unless one of our friends gives a recommendation. We develop professional cliques that display the tolerance of a Hitler youth group. The truly sad aspect of this is that all of these judgments are frequently made on the basis of other people's opinions, emotion, and hearsay.

All of the above is a preamble to sharing some of my concerns with you.

1. I am concerned that as choral musicians we are not more concerned with one another. We are the American Choral Directors Association and our concerns should certainly be greater than our immediate environs.

2. I am concerned that ACDA bring to the forefront the choral leaders in the 20 to 40 age group. We are not identifying these people and encouraging them to make their artistic contributions for the betterment of us all. The way we operate, Mozart wouldn't have gotten much farther than harpsichord tuner, first class.

3. I am concerned that when we talk about "ethnic" music, we are equating "ethnic" solely with "black".

4. I am concerned that we are not making possible an arena for choral musicians of all ages and backgrounds who care to propose different ideas about our art.

5. I am concerned that in our efforts to gratify our egos, to stay within our comfortable group, we accomplish a kind of artistic incest that will cripple musical growth.

6. I am concerned. Are you?

Sincerely,

*Russell Morris*

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# An Early American Alternative to the Traditional Elizabethan Madrigal Dinner

JOHN J. SILANTIEN

The author holds B. Mus. Ed. and M. M. degrees from Hartt College of Music of the University of Hartford, West Hartford, Connecticut, and Catholic University, Washington, D.C., respectively. He has performed with the U. S. Army Band and taught on the secondary and college levels in the Washington, D.C. area. He is presently a D.M.A. candidate in choral music at the University of Illinois, Urbana, Illinois, and director of the University of Illinois Madrigal Singers.

Each year many madrigal groups in the United States re-enact the elaborate Christmas celebrations which occurred at the English court of Elizabeth I. The offerings often include Elizabethan vocal, instrumental, and dance music, as well as period costume and dinner fare. However, might not a setting other than the usual Elizabethan format be employed to vary the musical and theatrical offerings of the traditional Christmas madrigal dinner? Our American heritage, for example, might provide the ingredients for an attractive presentation.

The American colonists celebrated Christmas in even their earliest settlements. Despite a 1659 Puritan law forbidding any special observance of Christmas day, much evidence exists to prove that even in early New England there was an unbroken tradition of religious, social, and festive Christmas celebrations. The Anglican planters in Virginia, the Dutch in New York, the Germans in western Pennsylvania, and the French in Louisiana all maintained the Christmas traditions of their homelands. After the Revolution, Philadelphia's central location provided a melting pot for the various regional customs from around the country. As the nation's first capitol, Philadelphia became the meeting-place for statesmen, diplomats, and the latest developments in fashionable entertainment.

The following study will therefore consist of an argument for the appropriateness and feasibility of an early American alternative to the traditional Elizabethan Christmas dinner setting. Specifically, a proposal for a dinner at the house of Benjamin Franklin in Philadelphia around 1789 will be presented. The proposal will deal with the following areas: Franklin's appropriateness as dinner host; late eighteenth century dress, holiday dinner fare, and dance; and the music to be offered during the evening.

A sample format for the dinner with suggested vocal and instrumental repertoire will be included. Preliminary to the proposal itself, a brief general account of pertinent musical and social developments in America from 1700 to 1800 will be presented.

## MUSIC IN EIGHTEENTH CENTURY AMERICA

During the eighteenth century in America, a burgeoning urban culture developed. The four principal cities which arose reported the following populations in 1786: Philadelphia, 32,200; New York, 24,500; Boston, 14,164; and Charleston, 10,780. The social history of that development was generally characterized by an ever-increasing concern with the latest fashions, news, arrivals, and tastes of European culture.

Likewise, the period 1720-1800 in the history of American music was a time of intensely accelerated development aimed at emulating European standards of taste. Immigration of foreign musicians increased along with native demand for musical instruments. The singing-school movement began in order to effect improvement in church music and to eliminate the musically naive practice of lining-out the psalms. A young music trade consisting of engravers, publishers, instrument makers, and music dealers was budding. Early, tentative efforts at presentation of foreign operas and public concerts blossomed into full seasons and subscription concerts by 1800.

Sacred music dominated musical development in the Northern center of Boston while a mainly secular musical culture developed at the opposite end of the colonies in Charleston. Philadelphia was a meeting-place for both Southern and Northern elements. It was, therefore, musically the heir to both the New England singing-school tradition and the concert life which flourished in the Southern cities. The synthesis of those different emphases made Philadelphia the principal center of musical activity in the later half of the eighteenth century.

### Boston

Boston was the hub of musical development in New England during the eighteenth century. The singing-school movement, initiated in the 1720's to improve the congregational singing of psalms, brought about far-reaching results. American tunebooks compiled for the use of singing-schools, came to include an increasingly difficult repertoire.

In addition to the customary psalm tunes, the tunebooks included canons, anthems, set-pieces, and fusing tunes. An emulation of foreign standards of taste was embodied in this gradually shifting emphasis away from improved congregational psalm singing toward performance by singing-school scholars of more difficult literature. The tunes of English parochial composers such as Joseph Stephenson, William Knapp, William Tans'ur, and Aaron Williams dominated many collections and provided the model upon which American singing-masters such as William Billings, Daniel Read, Jacob French, and Oliver Holden built their musical vocabulary.

As a result of the increased choral orientation, approximately fifty-five church choirs were formed in New England between 1760 and 1800. The newly-formed church choirs sang not only on Sundays, but for public holiday observances as well. One group even provided music at a spinning' bee in 1788. The convivial function of their singing is attested to by an early village choir member: "When passing an evening with a few musical friends, . . . we preferred extracting an hour of rational pleasure from *The Village Harmony* to the frivolous entertainments of cards, coquetry, and scandal." (1) In 1788 John Quincy Adams described a favorite social diversion: "We spent our time in sociable chat and in singing; not such unmeaning, insignificant songs as those with which we killed our time last evening, but good, jovial, expressive songs such as we sang at College, when mirth and jollity prevail'd." One evening of this kind gives me more real satisfaction than fifty pass'd in a company of girls. (I beg their pardon.)" (2)

The singing-schools themselves served a recreational as much as a religious purpose. They functioned in a social as much as in a musical capacity. Classes often met in taverns, and, after the singing session, the singing-master sometimes provided music for dancing. During an intermission from singing, many scholars escaped for a sleigh ride not to return; some adjourned to the bar to clear the

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## ALTERNATIVE . . .

cobwebs from their throats; others engaged in dancing, romping, loud laughing, or merry songs.

Although the sacred and convivial music fostered by the singing-schools predominated in New England, Boston also possessed a public concert life dating from the first advertised concert on December 30, 1731, and culminating with the foundation of the Handel and Haydn Society in 1815. After the early musical leadership of native-born Josiah Flagg, William Selby, a London emigrant, assumed prominence during the last thirty

# Oxford



**William Walton**

whose 75th birthday will be celebrated on 29 March 1977.

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years of the century. Selby's importance reflects the increased receptivity to European standards of taste which existed in a many-faceted Boston musical culture. The native-born singing-master deferred leadership to the foreign-born "Professor" of music.

### Charleston

The activities of Flagg and Selby in Boston were surpassed by the thriving concert life and social entertainments offered at Charleston in the South. The first recorded public concert of vocal and instrumental music in Charleston occurred in April of 1732. In February, 1733, the first song recital in America was presented at Charleston.(3)

Charleston was not hampered by the ban on theatrical entertainments imposed by the Puritans and Quakers in the North. Two ballad operas produced in Charleston — *Flora*, 1735; and *The Devil to Pay*, 1736 — antedate even the 1750 appearance in this country of John Gay's very popular and influential *Beggar's Opera*. The ballad opera as a genre satirized the fashionable Italian opera of the first quarter of the eighteenth century and was immensely popular in England and, consequently, in America. Airs taken from Gay's opera and others like it were much performed and met with great popular success on both sides of the Atlantic.

The absence of Puritan influence in the South also contributed to the great popularity of social dancing. The 1732 concert mentioned above was followed by a ball, and dancing subsequently came to be an indispensable post-concert feature.

In addition to an active public concert life, opera, and balls, Charleston possessed a large number of gentlemen-amateur musicians who united in 1762 to form the St. Cecilia Society, the oldest musical society in America. Membership in this exclusive club required an invitation, and the activities of the club's members in public and private performance formed the center of Charleston's musical life well into the nineteenth century. In Charleston, as in all major cities throughout the colonies, professional musicians frequently performed side by side with American gentlemen-amateurs. In June, 1771, the Society advertised in newspapers as far distant as New York, Philadelphia, and Boston for qualified professional musicians to play for their concert season. In the best European tradition, concerts were always arranged in a "genteel manner" for the "most delicate" persons taking care to prevent any "disorder and irregularity."

Continuing in emulation of European trends, a summer series of "Vauxhall-type" concerts began in 1767. These followed the success of similar events in

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## ALTERNATIVE . . .

cobwebs from their throats; others engaged in dancing, romping, loud laughing, or merry songs.

Although the sacred and convivial music fostered by the singing-schools predominated in New England, Boston also possessed a public concert life dating from the first advertised concert on December 30, 1731, and culminating with the foundation of the Handel and Haydn Society in 1815. After the early musical leadership of native-born Josiah Flagg, William Selby, a London emigrant, assumed prominence during the last thirty

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years of the century. Selby's importance reflects the increased receptivity to European standards of taste which existed in a many-faceted Boston musical culture. The native-born singing-master deferred leadership to the foreign-born "Professor" of music.

### Charleston

The activities of Flagg and Selby in Boston were surpassed by the thriving concert life and social entertainments offered at Charleston in the South. The first recorded public concert of vocal and instrumental music in Charleston occurred in April of 1732. In February, 1733, the first song recital in America was presented at Charleston.(3)

Charleston was not hampered by the ban on theatrical entertainments imposed by the Puritans and Quakers in the North. Two ballad operas produced in Charleston — *Flora*, 1735; and *The Devil to Pay*, 1736 — antedate even the 1750 appearance in this country of John Gay's very popular and influential *Beggar's Opera*. The ballad opera as a genre satirized the fashionable Italian opera of the first quarter of the eighteenth century and was immensely popular in England and, consequently, in America. Airs taken from Gay's opera and others like it were much performed and met with great popular success on both sides of the Atlantic.

The absence of Puritan influence in the South also contributed to the great popularity of social dancing. The 1732 concert mentioned above was followed by a ball, and dancing subsequently came to be an indispensable post-concert feature.

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In short, a Christmas evening filled with important guests, seasonal toasts, bounteous eating, singing, playing, joke-telling, and dancing must have often occurred at Franklin's house and might be recreated in much the same spirit as those Elizabethan festivities which are traditionally re-enacted at madrigal dinners each year. "It was indeed a very social age. Anything served as a pretext for the assembling together of men for conversation, jollity, and good cheer. No man enjoyed these jovial gatherings more heartily than Franklin."(11)

### Host

Although Franklin's literary and scientific pursuits have been well-chronicled, his avid interest and active participation in musical matters have been relatively ignored. The commonly held belief that Franklin's main manifestation of interest in music involved his invention of the musical glasses, or Armonica, is false. In fact, he himself attributed the invention of that instrument to an Irishman, Mr. Puckeridge. Franklin's role consisted in improving the physical disposition of the glasses so as to permit a greater number of tones to be available within easy reach of the player's hand.

In addition to playing on his improved Armonica, Franklin also could perform on the harp and guitar. He must have frequently accompanied his own singing on one of those instruments. He was particularly fond of Scotch songs and "always ready to do his part with jest, anecdote, and song" at the social gatherings he frequently attended.(12) He wrote at least four different sets of ballad lyrics which, as was then the common practice, were sung to one or another of the many popular airs of the time.

Franklin grasped the subtleties of a

soundly-constructed song melody with a musical insight surpassing that of the casual amateur. He complained that the modern taste in song seemed unnatural, that the pleasure gained from modern music was not that of pleasing melody or harmony but was similar to the "pleasure we feel on seeing the surprising feats of tumblers and rope dancers, who execute difficult things."(13) In 1765 he critically analyzed an excerpt from Handel's *Judas Maccabaeus* and found it deficient in many particulars of sound composition. He complained that "though the words might be the principal part of ancient song, they are of small importance in a modern one. They are, in short, only a *pretence for singing*. If ever it was the ambition of musicians to make instruments that should imitate the human voice, that ambition seems now reversed, the voice aiming to be like an instrument. Thus, wigs were first made to imitate a good natural head of hair; but when they became fashionable, though in unnatural forms, we have seen natural hair dressed to look like wigs."(14)

But while he admired the older musical practice and criticized modern taste, he was optimistic about the budding first generation of American artists and composers. "After the first cares of the necessities of life are over, we shall come to think of the embellishments. Already some of our young geniuses begin to lisp attempts at painting, poetry, and music."(15)

### Dress

The costume of American society during the latter half of the eighteenth century provided an elegant and colorful display at Christmastime. After the Revolution, Americans ardently desired to demonstrate to the world — and particularly to the French — that their newly-won country was not composed of crude backwoodsmen. Their desire to emulate European taste naturally encompassed current fashions in clothing: "A love of dress ran riot in the new nation."(16) Frugal men like Franklin strongly criticized such extravagance. Yet even Franklin was not immune to the prevalent love of luxurious clothing and adornments. When his house was burglarized in 1750, valuable and fashionable items such as a double necklace of gold beads and a long scarlet cloak were taken.

The preferred materials generally used for garments were silks, satins, and velvets. The costume generally combined two or three colors with much brocade, embroidered silk, and gold lace trim on main clothing articles. Fur skins were found on hats, cloaks, and muffs. Women's shoes were of silk and men's of leather, in both cases colored to match the other items of dress. Fans, handker-

chiefs, and jewelry — particularly bracelets — were proper ladies' accessories. The men carried snuff boxes. At first wigs were used by both men and women to make hair more abundant, but later, natural hair was powdered to appear like wigs. During the late eighteenth century, both conventions existed simultaneously. The colonial aristocrat could cut as resplendent a figure as his financial means and his love of dress dictated.(17)

### Food

Colonial eating and drinking habits were often equally resplendent. Especially in the Middle Colonies, the tables of the opulent rivaled the extravagance of English and French houses of wealth. In 1787 at the home of a prominent New York military figure, fifteen kinds of wine were provided besides cider and beer. Despite the moderation preached by various religious sects and the vegetarian preferences of some men like Franklin, hearty and bounteous fare was enjoyed by many colonials. John Adams, treated to a luxuriant meal at the home of a Quaker lawyer in Philadelphia, remarked that "this plain Friend, and his plain though pretty wife, with her Thees and Thous, had provided us the most costly entertainment; ducks, hams, chickens, beef, pig, tarts, creams, custards, jellies, fools, trifles, floating islands, beer, porter, punch, wine, etc."(18)

Native-made New England rum was served at all festivities. Cider and ale were plentiful and often provided free to travellers at many farm houses. In Philadelphia during the Revolution, intoxicants consumed in large amounts contributed to a life of riot. One officer, apologizing to a friend for having been negligent in his correspondence, remarked that "had there been any half hour since I came, that I could safely say I was sober, I do assure you that I would have appropriated that time to you; but so far from that, the fumes of the past evening are never out of my head before the next day's dinner."(19)

Evidence shows that President Washington dined in the company of the vice-president, the senators, and other members of Congress at a 1795 Philadelphia Christmas dinner on an elegant variety of roast beef, veal, turkeys, ducks, fowls, hams, puddings, jellies, oranges, apples, nuts, almonds, figs, raisins, and a variety of wines and punch. Martha Washington's recipe for "Great Cake," which she served frequently at Mount Vernon during the Christmas season, called for forty eggs, four pounds of butter, four pounds of sugar, five pounds of flour, five pounds of fruit, one-half ounce of mace, one nutmeg, half a pint of wine, and some French brandy. In 1783, after a sumptuous and satisfying Christmas dinner probably concluded with a generous serving

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of "Great Cake" in the warm, country atmosphere of Mount Vernon, George Washington offered his famous three-word toast, "All our friends."

#### Dance

Dancing was by far the most popular social diversion in colonial America. The youngsters of genteel families received several years of formal training either at a large-city dancing school or from itinerant dancing masters. Many singing-masters also adopted the role of dance instructor.

In addition to the requisite post-concert balls, social dancing was also included at the more exclusive private gatherings given by colonial aristocrats. At private entertainments, the most fashionable Continental and English dances were executed. Accompaniments sometimes consisted of only a single violin; on other occasions, two fiddles, a french horn, and drum sufficed; but often, dance music was supplied by the dozen or so musicians needed to perform the overtures and concerti grossi presented during the concert portion of the evening.

In the late 1740's, dancing assemblies were instituted for the social diversion of an elite clique of prominent persons associated by socio-economic status. At these assemblies, all were expected to possess competence in the standard European repertoire of social dances: minuets, gavottes, allemandes, marches, bourees, gigue, passepieds, hornpipes, quadrilles, rigaudons, and English country dances.

The minuet prevailed throughout the eighteenth century as the most necessary genteel accomplishment. Minuets opened most dances after the formally addressed bow and curtsy. Washington was often complimented on his expert performance of the minuet. Marches were interspersed amongst the remaining types of couple dances, and the evening most often concluded with group dancing of country dances which were danced in two long lines and involved all participants. The ever-increasing popularity of country dances was indicative of a gradual displacement of the older aristocratic ideals. (20)

#### Carols and Other Music

Since in early colonial days Christmas was celebrated in accordance with the customs of the country from which each group of settlers came, the standard repertoire of early English and Continental carols was transplanted and sung in America. Newly-composed eighteenth-century melodies from Europe were also imported.

Although composition of most American carols awaited the nineteenth century, as early as 1641, a missionary near Quebec set a Huron Indian text to a traditional French melody creating the carol "Jesus Ahatonia." Further early

evidence of American activity in carol-type writing is found in some of the early tunebooks. For example, the *Singing Master's Assistant* of 1778 contained Billing's carol "A Virgin Unspotted".

But it is reasonable to assume that convivial and sacred music other than carols would have been sung at a 1789 Christmas dinner. The tunebook repertoire of both English and American compilers included much appropriate seasonal music — anthems, set-pieces, and fugal tunes. The ballad opera airs of Gay and others were often performed at social gatherings apart from the theatre. The concert hall programs which included pieces by Europeans, immigrated professionals, and later eighteenth-century native-born Americans provided an additional body of literature which was used at social entertainments.

At a typical eighteenth-century aristocratic dinner party, instrumental music played before the start of the dinner, during the meal, and as an accompaniment to the dancing would have been drawn from the works of eighteenth century masters such as Corelli, Stamitz, Abel, Haydn, and others. The solo and ensemble music of Hopkinson, Reinagle, Gualdo, Carr, and others living in America was also available. Even Franklin's string quartet, presumably composed while he was in Paris, might have been performed.

Thus, a typical Christmas dinner in early Philadelphia must have been a colorful, convivial, and entertaining occasion. The aristocrats' dress would have been fashionably resplendent; a sumptuous array of food and drink would have been served; the latest continental and English dances would have been executed; music of popular European and American composers would have been performed; and, most importantly, the evening would have been filled with the urbane and witty conversation of statesmen and patriots at

the height of optimism concerning the future of the new country.

A sample format for the re-enactment of such a Philadelphia Christmas celebration follows. The outline presented provides a skeleton which the creative director and ensemble should supplement with a detailed script.

# Hal Hopson

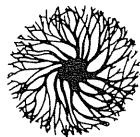
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A SAMPLE FORMAT

Setting: The Philadelphia home of Benjamin Franklin, December 25, 1789.

Dramatis Personae:

Benjamin Franklin and domestic servants  
John and Abigail Adams  
Alexander and Elizabeth Hamilton  
John Hancock  
Patrick and Dorothea Henry  
Chief Justice John and Sarah Jay  
Thomas Jefferson  
John Paul Jones  
Secretary of War Henry and Lucy Knox  
Marquis and Adrienne Lafayette  
Richard Henry Lee  
James and Eliza Monroe  
Paul and Rachel Revere  
President George and Martha Washington

In addition to the above political figures, some writers, painters, and composers such as Noah Webster, John Trumbull, Gilbert Stuart, and Francis Hopkinson might also be invited. The orchestra should include such prominent professional and amateur musicians from Philadelphia as Alexander Reinagle, William Young, John Gualdo, Henry Capron, and Stephen Forrage.

I. The Arrival

- Franklin and servants enter to check that everything is in order for the guests.
- Guests begin to arrive; Franklin greets each warmly and introduces them to all.
- President Washington arrives.  
Music: Mr. Sicard's "The President of the United States March," (composed ca. 1789), full orchestra.  
Source: Original in Library of Congress.

II. The Welcome

- Franklin delivers welcome speech.  
Music: Anonymous--"Welcome to Our Music Feast," (composed early to mid-eighteenth century), round a4, SATB chorus.  
Source: James G. Smith, ed., The New Liberty Bell (Champaign, Illinois: Mark Foster Music Co., 1976), p. 30.
- Wassail bowl carried in.  
Music: Traditional--"Somerset Wassail," SATB unison & chorus.  
Source: Percy Dearmer, Ralph Vaughn Williams, and Martin Shaw, The Oxford Book of Carols (London: Oxford University Press, 1964), pp. 64-65.
- Toasts.  
Music: Francis Hopkinson--"Toast to General Washington," (composed 1778), SATB chorus with continuo.  
Source: Original in Tomlinson Collection, New York Public Library.  
Washington reciprocates with his famous three-word toast, "All our friends."  
Music: Benjamin Franklin--"Drinking Song," (composed ca. 1745), Franklin solo, unison men with guitar.  
Source: To be reconstructed from words printed in Thomas Fleming, ed., Benjamin Franklin: A Biography in His Own Words (New York: Harper & Row, Inc., 1972), p. 76; and the traditional tune, "Derry Down."

III. The Meal

- Boar's head carried in.  
Music: Traditional--"Boar's Head Carol," chief steward solo, chorus, and orchestra.  
Source: Dearmer, Oxford Book of Carols, p. 39.  
Franklin relates traditional story: "The boar's head tradition at Queen's College, Oxford, was first celebrated in commemoration of an act of valor performed by a student of the college, who, while walking in the neighboring forest of Shotover, and reading Aristotle, was suddenly attacked by a wild boar. The furious beast came open-mouthed upon the youth, who, however, very courageously, and with a happy presence of mind, rammed in the volume, and crying Gaeocum Est, fairly choked the savage."  
Source: T. F. Thiselton-Dyer, British Popular Customs Present and Past (London: G. Bell and Sons, Ltd., 1911), p. 478.
- Entry of servants with meal.  
Music: Alexander Reinagle--"Federal March," (1788), full orchestra.  
Source: Richard Franko Goldman and Roger Smith, Landmarks of Early American Music, 1760-1800 (New York: G. Schirmer, Inc., 1943), facsimile of first edition, p. 98.
- Background dinner music.  
Music: F. J. Haydn--"Divertimento in CM;" oboe, flute, 2 violins, cello, bassoon, continuo; Allegro, Menuetto.  
Johann C. Naumann--"Duo in CM;" lute and glass Armonica; pastorale variations on a "Sheep may safely graze" folksong.  
John Gualdo--"Duo;" 2 mandolins or violins with continuo.  
Karl F. Abel--"Flute Quartet in AM;" flute, violin, viola, cello; Un poco allegro, Adagio, Minuet.  
Johann Stamitz--"Orchestral Trio, Op. 1, No. 2, AM;" strings; Allegro assai, Andante poco Adagio.  
Alexander Reinagle--"Sonata in E;" piano; Adagio.  
Francesco Geminiani--"Concerto Grosso, Op. 7, No. 3, CM;" 2 flutes, bassoon, strings, continuo; Presto, Andante, Allegro assai.

F. J. Haydn--"Quartet in E, Op. 2, No. 2;" guitar, violin, viola, cello; Adagio.

--Announcement of special selection--Benjamin Franklin--"Quartet;" 3 violins, cello; Allegro, Menuetto; Capriccio, Menuetto, Siciliano.

Arcangelo Corelli--"Concerto Grosso, Op. 6, No. 8, fatto per la notte di natale;" strings; Vivace, Adagio-Allegro-Adagio, Vivace-Allegro-Pastorale.

--Flaming pudding dessert.  
Music: Traditional--"Flaming Pudding Carol," SATB chorus.  
Source: Manuscript octavo at University of Illinois, choral division.

--Clearing of dinner.  
Music: "In Dulci Jubilo," SATB octet.  
"Green Growth the Holly," SAT trio.  
"The Praise of Christmas," SATB quartet.  
"Greensleeves," S solo, SATB chorus.  
Source: Dearmer, Oxford Book of Carols, pp. 186, 136, 16, 57.

IV. The Entertainment

- Music: William Billings--"Wake Every Breath," (1770), canon a6.  
Source: Original on frontispiece of William Billings's New England Psalm Singer (Boston, 1770).  
seque to  
Music: Josiah Flagg--"Hallelujah," (1764), SSATB.  
Source: Thomas Marrocco and Harold Gleason, ed., Music in America (New York: W. W. Norton & Co., 1964), pp. 59-60.  
Original in Josiah Flagg, A Collection of the Best Psalm Tunes (Boston: Paul Revere & Josiah Flagg, 1764).
- Music: Francis Hopkinson--"Enraptured I gaze," (1788), Tenor solo with harpsichord.  
Source: Francis Hopkinson, Seven Songs for the Harpsichord, reprint of the 1788 edition (Philadelphia: Musical Americana, 1954), p. 5.
- Music: William Byrd--"This Day Christ Was Born, (A Carol for Christmas Day)," (1611), SSAATB.  
Source: Edmund H. Fellowes, ed., English Madrigal School, Vol. XVI (London: Stainer and Bell, Ltd., 1920), pp. 178-188.
- Music: Anonymous--"The Golden Days We Now Possess," a satire on "The Golden Days of Good Queen Bess," (1790), SATB soli, chorus.  
Source: To be constructed from words and tune given in The American Musical Miscellany, reprint of the 1798 edition (New York: Da Capo Press, 1972), pp. 89-95.
- Music: Traditional--"The Cherry Tree Carol," glass Armonica and chorus.  
Source: Dearmer, Oxford Book of Carols, p. 145.
- Music: John Gay--"I'm Bubbled," (1728), SS duet with continuo.  
Source: John Gay, The Beggar's Opera, revised version of the 1728 edition by Frederic Austin (London: Boosey & Hawkes, & Co., 1926), pp. 74-75.
- Music: Traditional--"Winchester," (Song of the Angels, ca. 1700), audience participation, unison chorus and congregation "lined out."  
Source: Marrocco and Gleason, Music in America, p. 40. Original in Tate & Brady, A Supplement to the New Version (London: 1708).
- Music: William Selby--"Ode for the New Year, January 1, 1790," SB duet, three-part chorus.  
Source: Marrocco and Gleason, Music in America, p. 189-190. Original in Massachusetts Magazine, (Boston, 1789).

V. The Dance

- Magic act during set-up for dance.
- Minuet, "Devonshire Minuet," (ca. 1790), 2 violins, flute, guitar, continuo.  
Source: English Sheet Music, Vol. 1 (London, ca. 1790).
- Song  
Music: Anonymous--"Joy to the World," (ca. 1795), SATB chorus.  
Source: "Messiah," in The Responsoy (Worcester: I. Thomas, 1795), p. 30.
- Gavotte, "Gavotte by Corelli," (1765), to be orchestrated from given harpsichord part.  
Source: Robert Bremner, The Harpsichord or Spinnet Miscellany, facsimile of 1765 ed. (Williamsburg, Virginia: Colonial Williamsburg Foundation, 1972), p. 19.
- March, "Handel's March," (ca. 1796), to be orchestrated from given harpsichord part.  
Source: Military Amusement: A Collection of Twenty-Four of the Most Favorite Marches (Philadelphia & New York: Carrs, [1796]), p. 223.
- Song  
Music: Jacob French--"Joy to the World," (ca. 1802), SATB chorus.  
Source: Jacob French, "Happiness," Harmony of Harmony (Northampton, Mass.: Andrew Wright, [1802]), p. 39.
- Country Dance, "Country Dance," (ca. 1800), to be orchestrated from given treble and bass parts.  
Source: Pierre L. Dupont, U. S. Country Dances (New York: for the author, 1800).

VI. The End

- Song  
Music: G. F. Handel--"Joy to the World," chorus, orchestra, and audience.  
Source: Christian Worship: A Hymnal (St. Louis: Bethany Press, 1953), p. 190.

**FOOTNOTES**

1. Samuel Gilman, *Memoirs of a New England Village Choir* (Boston: S. G. Goodrich, 1829), p. 123.
2. John Quincy Adams, *Life in a New England Town: 1787-1788* (Boston: Little, Brown, and Co., 1903, p. 79.
3. Oscar G. Sonneck, *Early Concert Life in America, 1731-1800* (Leipzig: Breitkopf & Hartel, 1907), pp. 11-13.
4. *South Carolina Gazette*, Charleston, March 22, 1773, quoted in Sonneck, *Early Concert Life*, p. 22.
5. *City Gazette*, Charleston, March 6, 1794, quoted, *Ibid.*, p. 30.
6. *City Gazette*, Charleston, April 18, July 2, 1796, quoted *Ibid.*, p. 34.
7. *Pennsylvania Gazette*, November 28, 1771, quoted *Ibid.*, p. 75.
8. Mary Gay Humphreys, *Catherine Schuyler* (New York: Charles Scribners Sons, 1897), p. 168.
9. A statement of objectives formulated by Adgate in 1787 identified him as a very early champion of music as a branch of public education: "To improve church music effectually, and render it generally useful and agreeable, it seems necessary that it should form a part in every system of education; for children can no more sing than read correctly without being taught." Quoted by Sonneck in *Early Concert Life*, pp. 105-106, from *Pennsylvania Mercury*, March 30, 1787.
10. Sonneck, *Early Concert Life*, pp. 114-115.
11. James Parton, *Life and Times of Benjamin Franklin*, Vol. 1 (Boston: Ticknor and Fields, 1867), p. 260.
12. *Ibid.*, p. 260.
13. Letter from Franklin to Lord Kames

- of Edinborough, London, June 2, 1765, in Albert Smyth, ed., *The Writings of Benjamin Franklin*, Vol. 4 (New York: MacMillan Co., 1907), p. 377.
14. Letter from Franklin to Peter Franklin, (London), before 1765, *Ibid.*, Vol. 5, pp. 533-34.
  15. Letter from Franklin to Mary Stevenson, Philadelphia, 1763, *Ibid.*, Vol. 4, p. 194.
  16. Alice Morse Earle, *Home Life in Colonial Days* (New York: MacMillan Co., 1858), pp. 292-93.
  17. Frances H. Haire, *The American Costume Book* (New York: A. S. Barnes and Co., Inc., 1934), p. 125. This year has brought into ready availability rather authentic "bicentennial" patterns from the leading manufacturers. Other sources for information regarding costume are Edward Warwick, Pitz, and Wycoff, *Early American Dress: The Colonial and Revolutionary Periods* (New York: Benjamin Blom, 1965), pp. 213-227; and U. S. George Washington Bicentennial Commission, *George Washington Play and Costume Book* (Washington, D. C.: printed for the Commission, 1931).
  18. Charles Francis Adams, ed., *The Works of John Adams*, Vol. 2 (Boston: Little and Brown, 1850), p. 369.
  19. Letter from Col. Erskine to Samuel Webb, quoted in John Hyde Preston, *Revolution 1776* (New York: Harcourt, Brace, & Co., 1933), p. 228.
  20. Hunter Dickinson Farish, ed., *Journal and Letters of Philip Vickers Fithian, 1773-1774* (Williamsburg, Va.: Colonial Williamsburg Foundation, Inc., 1957), p. 57. A general description of the most popular dances may be found in Curt

Sachs, *World History of the Dance*, trans. by Bessie Schoenberg (New York: W. W. Norton and Co., Inc., 1937), pp. 391-424. More technical, choreographic details are given in Kellom Tomlinson, *The Art of Dancing and Six Dances*, a facsimile reprint of the 1735 and 1720 London editions (Westmead, England: Gregg International Publishers, Ltd., 1970; and Raoul Auger Feuillet, *For the Further Improvement of Dancing*, a facsimile reprint of the 1710 London edition, trans. by John Essex (Westmead: Gregg International Publishers, Ltd., 1970). ❊

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# Vocal Jazz for Your Choir

## HERE'S HOW

DOUG ANDERSON

Doug Anderson is in his thirteenth year as Director of Vocal Music at McMinnville High School, McMinnville, Oregon. His vocal jazz ensemble, The Twilighters, have the distinction of placing in the finals six of the past seven years at the Northwest Vocal Jazz Festival at Mt. Hood Community College in Gresham, Oregon. The Twilighters have performed at several music educators' conventions including the NW-ACDA in 1972 and 1976. Doug is a member of the newly formed ACDA Jazz and Show Choir Committee and is immediate past-president of the Oregon Music Educator's Association. A frequent clinician, adjudicator, and workshop instructor, he is the author of *The Swing and Show Choir and Vocal Jazz Ensemble Handbook*, published by First Place Music.

When the term "Swing Choir" or "Vocal Jazz Ensemble" is mentioned in a gathering of choral directors there are many gasps of horror. To think that this up-start new style is encroaching into their conventional choral program is more than they can bear. "You're not going to catch me allowing my singers to ruin their voices with that loud raucous stuff. Besides, if they start singing pop charts I'll never get them back to the good classical literature."

Obviously I'm being a bit facetious here to make a point, that point being that the resistance to the swing choir/vocal jazz movement rests entirely in the hands of the choral director. In resisting this style of choral music however, the director is denying his students and himself the exposure to an exciting new style that can give renewed vitality to

the entire choral program and to that director's interest in teaching. This article will give several suggestions on how the vocal jazz style can be added to an established choral program adding musical excitement which will make the existing performance groups even stronger.

Why should it be added to your program? As choral directors we have the obligation to allow our students to experience excellence in all styles of choral music. To deny them Bacharach, Brubeck, or Barduhn in honor of three other time-respected "B's" is to close the door on a large portion of the future's musical history. The student is living while this music is being created — it is *now* music for the *now* student. Because it is music of their time it has great appeal to the students. Young people are drawn to a choral program which appeals to them. The inclusion of a vocal jazz program in your choral offerings will allow you and your students to dig into choral techniques inherent in this style which, when applied to the conventional choral literature, will give it new excitement. Concepts in rhythmic vitality which must be present in a vocal jazz ensemble (more on this later in this article) will add new energy to the chamber and concert choirs. Demands placed on the student for increased harmonic and rhythmic sight-reading ability in the vocal jazz ensemble will make him a better reader of conventional literature. The increased opportunity for creativity through improvisation, arranging, or composing in the vocal jazz class is another prime reason for its inclusion in a choral program.

Now, *how* does one go about adding it to an already active choral program, since it is so often difficult to find space in a high school's existing curriculum for an additional class? Because the vocal jazz/swing choir style is best performed in a group of 16-30 singers, it might be best to use a present group, your madrigal or chamber choir, and add this style of literature to what they are now singing. It may be that you have room in your curriculum to add a new class especially for the study of vocal jazz and swing choir literature. However, a prerequisite for this class should be at least a year of concert choir or chamber choir so the students' total choral music education includes a variety of styles. It is my recommendation that your choral ensembles should include literature of many choral styles and that these styles be studied in blocks of time during the year. The McMinnville High School vocal jazz ensemble begins the year with

an initial exposure to improvisation and lighter swing choir/vocal jazz material that will be usable all year for the many community performances we present. Then it works on a set of Christmas material which includes more conventional literature. This is followed by two or three months of madrigal and chamber choir material. The year is closed with a more thorough study of vocal jazz. The last week of school a spring show is presented, which includes samples of the literature from the entire year including solos and specialty numbers which the students develop on their own. I give this yearly outline as a suggestion because you possibly have the same goals in mind for your best students as I do. To be in the select vocal jazz ensemble a student must have a year in the 85-100 voice concert choir as a prerequisite. Therefore, when he graduates from McMinnville High School his choral experience has included a variety of styles, each studied thoroughly.

After the director is convinced that vocal jazz deserves a place in his choral program he needs training to make this addition successful. Unless one has graduated from a jazz-oriented teacher training institution in the last few years he has received little or no college training in this style. Therefore, he will need to attend some summer workshops and convention sessions to pick up ideas on the techniques of this new style. Many summer workshops of one or two weeks duration became available this past summer and though some presented this style as a show choir, some as a swing choir, and some as a vocal jazz ensemble, all had lots to offer the experienced choral director who may be a neophyte in jazz. Since it is several long months until these workshops are offered again I offer this suggestion: Identify a swing choir program in your area which you respect and take your students to visit that school. Attend the rehearsals of that group and ask the group to perform some finished pieces for you. Your state ACDA chairperson can help you identify high school or college groups in your area which have strong programs in existence. If these opportunities are not available try to make arrangements to attend a concert given by a respected group which will allow your students to at least hear what you desire as a final outcome of your vocal jazz program. Later, when your group is established arrange with an experienced director to listen to your group and work with your students while you observe his techniques. If you think that director works well with your students you might arrange an all-day clinic at your school and invite him to be your clinician.

Once you have decided to establish a vocal jazz program the following tech-

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niques might be followed: The first task, clearly, is to select the students. Here is a tryout procedure that works: Get all the girls together at one time. Arrange them in one big circle by sections — soprano, mezzo, and alto. Use a tune they know (“America”, “Day By Day”, etc.) and ask them to sing the melody in a comfortable key. Start with three sopranos; after a phrase or so signal the first girl to drop out and the fourth in line to join in, thus creating a new trio. Continue around the circle (dropping the 2nd girl, adding the 5th, etc.). Listen for the *strongest voices* in the early auditions. I always feel I can develop quality of voice but if the quantity of voice is not there to begin with you are in for a year of struggle. The next step is to ask three girls who are not standing by each other to sing. Now you can hear each voice individually while they still have the comfort of a trio to sing with. I do not ask them to sing by themselves — I am auditioning ensemble singers, not soloists. I get a much less nervous picture of the voice that is singing with a few others. Use a similar process to try out the male voices. If you desire to check melodic and rhythmic sight reading you should develop some exercises to do this. I caution you to not make this a difficult or frightening experience for young singers for you may lose some potentially fine ensemble members who are inexperienced sight singers. With me, the important thing is *quantity* of sound. I can develop quality, blend, and sight-reading abilities.

The next step is to select music that is within the capabilities of your singers. I would recommend starting with light, easy swing choir literature and advancing to more difficult vocal jazz material as the year progresses.(1) If your group desires to be a show choir with choreography enlist the help of an experienced person such as the drama coach, drill team instructor, or a student with dance experience. Few choral directors have the choreographic skills necessary to produce the movements which enhance the music!

After the group and music are selected, attention can be directed to performance techniques. It is the desire of all choral directors, especially ACDA members who will be reading this, to perform a given piece in the correct style. Let's discuss a few pointers on correct style for vocal jazz.

In general the tone quality will be a very forward one, right at the teeth, with *no vibrato*. This will allow the tight harmonies to sound in tune. The same pure open vowel concepts which make a chamber choir sound are applied to a vocal jazz ensemble. To have an exciting swing choir, one that turns any audience on, the tone has to have *presence* to it.

The tone must be *exciting* — loud or soft, it must be exciting. I divide tone into two classifications — *vocal and instrumental*. There is the *vocal* tone where the singer is *singing* with his voice. It is most likely on a line that is very melodious and the tone should sound flowing, free and effortless. The *instrumental* tone involves a concept of the singer *playing* his voice in a manner similar to the way an instrumentalist would play his horn. The tone is coming out at you — it is very present.(2) It may be necessary to color the sound somewhat to get a desired emotional effect or to imitate a certain professional

group but basic good singing techniques apply.

Beginning consonants are treated as an important attack to the word and receive a bit more accent than conventional diction. Ending consonants come in two categories. The first is what I call an “open consonant” where a rush of air is allowed to make the consonant sound (d equals “duhh,” t equals “tuhh”). The open consonant is used to aid in enunciation (nothing new about that!) and as a rhythmic pulse. The “closed consonant” (no air escapes after the consonant) is one of the keys to success in vocal jazz. Often in a vocal jazz score

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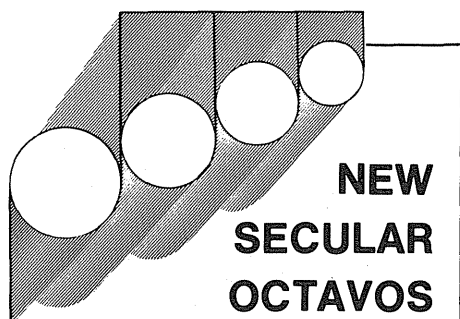
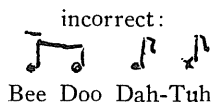
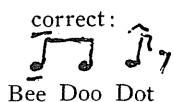
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## VOCAL JAZZ . . .

one will see the word "dot" (for instance) on an eighth note. The tongue goes to the top of the mouth on the "t" and stays there, thus creating a one-syllable sound. If an "open consonant" is allowed to happen here we will hear "dah-tuh" which has two syllables and destroys the rhythmic intent of the single eighth note.

Closed consonant



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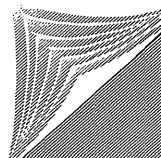
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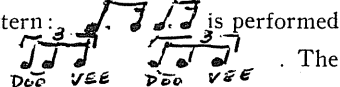

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












Another important factor in successful style interpretation in vocal jazz is rhythmic interpretation. Do not feel you are tied to the score! Jazz musicians call a piece of music a "chart" because it is just that. It is a guide as to how the tune should go but the jazz musician can take liberties which allow him to create his own interpretation of the piece. A basic rule is to allow your ears and mind to tell you how it should be performed — if it sounds good, do it! Here are some basic hints which are standard knowledge for instrumentalists but may be new to the choral director. In swing

time and jazz this pattern: 

or this pattern:  is performed like this: . The words "doo-vee" give a good feel for this rhythm.

A quarter note, which we were all brought up to believe gets one count in 4/4 time, sometimes will be considerably shorter in jazz if it has certain accent marks with it. The following illustrates the various things that can happen to a quarter note:

Written:	Treatment:	Sung:	Human sound to imitate effect:
	Full Count		BAH
	Stress full count		DAH
	Accent		TAH
	"Housetop" short accent		BAHT
	Staccato, no accent		BUH
	Staccato accent		BT (very short)

Each is performed in response to the accent mark with it.

Regarding the use of improvisation in your teaching I highly recommend getting Dominic Spera's new series *Blues and The Basics* published by Hal Leonard. He takes the basic 12-bar blues and shows through written and recorded examples how the riffs (short repeated melodic patterns) should be performed. This method can be applied to your entire class or to selected individuals who desire instruction in improvisation skills. Here are the basic steps to get you started:

1. Have your rhythm section play this chord progression: (12 measures)  
C7 C7 C7 C7 F7 F7 C7 C7 G7 F7 C7 C7
  2. As this is going on have the group sing the *root* only on *whole notes*.
  3. Next time through they may explore a neighboring note (2nd or 3rd away) but return often to the root.
  4. Then outline the chord (root, 3rd, 5th).
  5. Increase the exploration with repeated riff patterns and finally with free improvisation.
- Stress the importance of phrase structure — each 4-measure phrase should "say something", even though the singer may be using nonsense scat syllables. The

whole 12-bar statement must also give a musical thought.

One more technique hint in closing. There are many beautiful acappella ballads now being published for the vocal jazz ensemble. This is an excellent means of showing the true singing ability of your ensemble. Most of these ballads deal with an emotional topic (lost love, saying goodbye, etc.). Be sure to take enough time in the interpretive performance of these ballads to allow the emotion of the piece to come across. During the ballad use the extremes of dynamic levels, especially on the pianissimo side, to create the desired effects.

There are many other aspects of developing a swing choir/vocal jazz ensemble which space does not allow us to discuss here. Give these ideas a try to get started and somewhere along the line you'll have a chance to pick up some additional ideas. In the meantime do lots of listening to jazz groups — instrumental as well as vocal. Also, ask for help from a fellow band director, whose background may include more jazz than yours.

This style of music has given new life to my teaching and interest in choral music. I know it can do the same for you. Go to it!

### FOOTNOTES

1. For a rated listing of recently published scores see **THE CHORAL JOURNAL**, Vol. XVI, No. 8, April 1976, pp. 20.
2. For a more complete discussion see **The Swing and Show Choir and Vocal Jazz Ensemble Handbook**, Doug Anderson (Studio City, Ca., First Place Music Publications, 1974) pp. 55-59. ❄

## Book Review . . .

**BEETHOVEN — A DOCUMENTARY STUDY** (abridged edition) Compiled and Edited by H. C. Robbins Landon Macmillan Publishing Co., Inc., 216 pp.

This review covers the abridged edition of a well-documented source of Beethoven's letters and those of his contemporaries, friends, and colleagues; it is, in fact, a composite of what Beethoven thought of himself and his close associates, and what others thought of him — including general and specific aspects of his personal and professional life. It is a much needed biographical correspondence chronology of the most important transitional compositional figure of the revolution between the Classical and early Romantic epochs.

—Dr. Daniel Josef Brenner

Chappell Music is publishing an original musical by Morton Gould and Carolyn Leigh titled **Something To Do**. The first musical commissioned by the Labor Department in conjunction with the National Endowment for the Arts was premiered Labor Day at Kennedy Center. The unique hour-long combination of music, dance and drama featured Pearl Bailey in her first stage appearance since her retirement, the Robert DeCormier Singers, with choreography by Louis Johnson.

# Pinkham: On Composing

## AN INTERVIEW WITH DANIEL PINKHAM

JAMES McCRAY

Dr. McCray is the chairman of the music department of Longwood College, a predominantly women's institution which is part of the Virginia University System. In addition to numerous articles which have appeared in various periodicals, he is one of the choral reviewers for *The Choral Journal*. He is the co-author with Lee Kjelson of a textbook for choral musicians, *The Conductor's Manual of Choral Music Literature*, and he is also a composer with over 25 published choral works. Frequently he serves as a guest conductor for choral festivals and workshops. In 1971 he was awarded the "Professor of the Year" award by the honor societies at the University of South Florida for outstanding teaching excellence.

The interview with Daniel Pinkham was made in a car while he and Dr. James McCray were traveling to the airport. Pinkham had just concluded his three day symposium as the featured composer at Longwood College, Farmville, Virginia. This contemporary music symposium was the first for the college, and in commemoration of this event which is to become an annual event, the music department had commissioned a new choral work for women's chorus and electronic tape. This work, *Two Poems of Howard Holtzman*, received its premiere under the direction of Pinkham and featured the Longwood College Women's Concert Choir.

««»»

*McCray*: As musicians, we are always concerned as to the methods of a person's craft with regard to composition. We spend a considerable amount of time reading the letters of Mozart, Bach and Wagner, etc. to see what can be extracted from them. Would you comment on the method by which you compose? For example, working with electronic music, do you write the traditional music or create the tape first when employing both mediums in a single composition?

*Pinkham*: Every piece is different. There was one piece I did a few years ago for mezzo-soprano and tape, *Safe in Their Alabaster Chambers* on poems by Emily Dickinson, and in that case, the entire taped part was written before a note of the music for the voice was composed. In the case of the new work which your choir just premiered, *Two Poems of Howard Holtzman*, all of the choral music was written first because of the pacing. There are places in the score where the conductor can adjust the tempo,

faster or slower, so that initially the piece looks as though it can be done without having a tape. The tape functions in this case to provide pitches from time to time and has rather effective background sounds, and is not strictly synchronized. It is as though the tape were providing scenery on a stage for the choral performers.

I have done pieces in which the taped part carries a far greater role in relationship to the live music, but in these, the Holtzman pieces, there was a very, very small part. I don't think one is necessarily better than the other, but I had decided to make your choir (Longwood College Women's Concert Choir) the focus of the attention rather than the music on the tape.

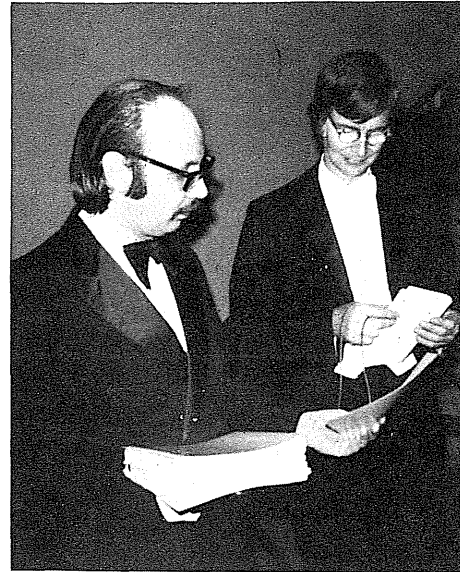
*McCray*: What about the discipline of the composer? Are your working habits such that you say I am going to compose a certain amount of time each day, or does it occur because of the stimulation of an idea or a commission?

*Pinkham*: Well, I have enough commissions for a couple of years as it is now, so I am quite diligent about my work habits. I have found that I write less without the commission stimulus.

As to time, I have discovered that morning is best for me. I find the notes, which still is the most difficult, in the hours roughly 9:00 a.m. to noon, and then when I am not so clear minded, I do those mechanical things like orchestration and score preparation. Once I have started on a piece I really know quite well what the direction is going to be and, in fact, when I get a minute or so of the piece in some kind of pencil score. I immediately, even though the work is not completed, go to working with the full orchestration. Many people would find this risky, and sometimes it is, but mostly it works well depending on the nature of the piece. Sometimes you have to start in the middle and work outwards. Generally, things have come fairly quickly for me.

*McCray*: After you finish the manuscript do you turn it over to someone to make another good copy or do you handle all of that kind of nitty-gritty thing yourself?

*Pinkham*: No, I make all the manuscripts myself. I enjoy it. It is particularly important, I think, and part of the composer's craft to make a good manuscript simply because the economics of the situation these days is such that engraving is prohibitively expensive; a large work, particularly an orchestral score, will be printed by offset photography.



James McCray with Daniel Pinkham

*McCray*: Your manuscripts over the years have been extremely practical from the standpoint that you allow the performers to use what is readily available to them. This is not always done, but frequently you permit several possible orchestrations of a single piece. Would you comment on that approach, for yourself, as opposed to some other composers who have a particular note or color in mind and refuse to make any kind of changes?

*Pinkham*: I would have to say that there are two different approaches which I use. One is a fairly flexible one, and the other uses a great deal of precision. I don't think that allowing a variety of performance media necessarily indicates indecision. It is a strength, not a weakness, that the pieces survive in more than one situation. I like to write scores which suggest to the creative performer a musical reading to which he himself can bring his own creativity in performance.

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## PINKHAM . . .

Music should reveal both the insight of the performer as well as that of the composer.

*McCray*: What about your early days as a student? Were you always interested in composition?

*Pinkham*: I was composing from maybe five or six on. The first professional guidance I had came when I went to work with Walter Piston at Harvard as a student, and I still have quite a batch of things, particularly songs and choral pieces, which came from the forties. Among them was the *Sonata Number 1 for Organ and Strings* which was completed in 1943 and performed in 1944 by E. Power Biggs and Arthur Fiedler. That was the first completely professional performance I had.

*McCray*: In addition to Piston, which composers influenced your style and approach to music composition?

*Pinkham*: Actually, a very curious unlikely group of people. In a totally different direction from Piston I was also influenced by Aaron Copland. Copland's pseudo-folk-like melody still may be seen from time to time in some of my music. The harmonies of Faure interest me very much, in fact, in my formative years touched me far more than the twelve-tone atonal language. Then certainly Hindemith in the mid-forties had that kind of dry and economic line which, of course, is also reflected by Piston.

Most recently the strongest influence is that of Richard Felciano, to whom I am vastly indebted for a variety of insights, most notable, the use of electronic tape with chorus. His composition, *Pentecost Sunday* is to me, simply a marvel. It was the first electronic piece that I performed and came to know and enjoy.

*McCray*: How would you describe your approach to structure? For years we have

been very much concerned with the traditional forms such as a sonata or concerto, which had a somewhat consistent internal structure. Do you think that approach has changed today and if so, has it changed in your music?

*Pinkham*: I grew up in the neo-classic tradition where forms, especially Baroque forms, were very vital and, of course, in my large experience in the performing of Baroque music I am especially conscious of a strong geometric formal structure.

I have done so many texted pieces that it is somewhat of a copout because the shape of a poem will itself determine a structure. In non-texted pieces I think that my feeling about structure has changed very much since my working with electronic music; but, there is a freer kind of structure and a longer time span, and I find that even in electronic music I like to feel those kinds of structures.

*McCray*: Let's discuss specific works now. Three years ago, when I was teaching at Saint Mary's College in Notre Dame, we commissioned you to write a piece for us which turned out to be the *Alleluia, Acclamation and Carol*, a three-movement work. In the Alleluia movement you employed female soloists, standing in various places away from the choir in the back and sides of the auditorium, and they sang fragments of the Alleluia on different notes and at random times and, as I recall, it was very flexible in that one soloist would start it and then she would nod to another, and then the latter would begin. Could you discuss this aspect of your music?

*Pinkham*: Some of the procedure is lifted from Richard Felciano actually. He has a work for organ, two percussionists and tape called *Ekagrata*; this idea of having the players in turn signal to the other colleagues is used in it. Also, there is the practical side of things. It is important to realize that if you are going to have a large number of performers scattered through a hall, the acoustics of the hall and the size of the hall will make a great deal of difference, so consequently you have to invent a technique which aids in these problems. In the case of the Alleluia which I wrote for your choir (Saint Mary's College), the hall was filled with these solo sounds like angels flying around.

I also have a piece which I did for the Florida All-State Choir in which there are some measures of music, each of which last five seconds with a large chorus singing as softly as possible. For instance, the sopranos may have from one to seven notes in this measure and they place these little unstemmed black notes any place within the measure, trying as much as possible to avoid syn-

chronizing with other members of that section, so this gives a kind of effect of clouds up in the sky which gradually assume different shapes in a rather lazy breeze.

*McCray*: You travel around the country frequently because of the commissions and workshops. Often these performances are for high school choirs. There has been a tremendous change, I think, in the level of performance of the students as to what they can and cannot do. Thinking back over the last twenty years, I imagine that you would have found very few choirs or choir directors for that matter, who earlier would have attempted to do some of your manuscripts. And yet, now, they do them frequently and easily; they accept the challenge and, indeed, welcome the challenge of a taxing choral work. Has this influenced you as a composer?

*Pinkham*: I would have to say that I am very much aware of the performing groups for which I am writing for the initial commissioned work. I think back to one large score, *Daniel in the Lion's Den*, because initially this was to involve two choruses, one a professional chorus and one a chorus of high school students who were to be assembled for a weekend workshop. They had to learn everything during that weekend so there are sections which are extremely easy, some of them are unison, as well as a few things in the chorus where they make funny noises like saying "growl" and "roar"; they are to be the lions. The smaller sections for the small experienced chorus are really much more demanding and more interesting to the adult singers.

*McCray*: Could you describe your studio at home? What kind of equipment do you use to compose the pieces?

*Pinkham*: All of the equipment is Electro-Comp, made by the Electronic Music Laboratory in Vernon, Connecticut. First I got the so-called Studio Synthesizer, and the manual controller. Later I got a keyboard controller and later yet a 32-stage sequencer which makes the equipment really very flexible. Occasionally I use my Peterson Chromatic Tuner for pitched notes because it is even more accurate than many oscillators.

*McCray*: Is the amount of electronic music being performed today on the rise, or is it about the same as five years ago?

*Pinkham*: The wide spread availability of cheap synthesizers has caused more youngsters to work with electronic music. The next direction for us may be in live electronics, in other words, having the possibility of performing in real time rather than having pre-recorded tapes.

*McCray*: Do you maintain your career as a concert harpsichordist?

*Pinkham*: No. In 1961 I was very,

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# From the Executive Secretary's Desk

## TYPE — IDEAS

In this issue we have reverted to a larger size type for easier reading which we hope you will appreciate. Since the changeover to the smaller face, we have not had one complaint although Louis Diercks says he has had several. Please don't hesitate to let us know your likes and needs; we're here to make *The Journal* more available to you. Lou also says we should use some lighter material such as line drawings or amusing musical situations, facts, or fancies. Should any of you have anything you feel might be enjoyed by all of us, please forward it to Lou Diercks for consideration.

## MEMBERSHIP LISTS

During the past month new Membership Lists have been sent to all Division, National, and State Presidents, lists which with their new coding will permit State Presidents to contact those members who are about to let their membership lapse and remind them to renew before missing copies of *The Choral Journal*. With our new continuous membership, you will be allowed one month grace before your card is retired for non-payment of dues. If your due date is August (AU6) your

## PINKHAM . . .

very sick and was told by a doctor after a long stay in the hospital that I would have to change life styles. If I were to survive it was necessary for me to take a much less physically active kind of existence. So, consequently, I gave up all the touring as a harpsichordist. Paradoxically, I am infinitely busier now and more active than I ever was before 1961. That kind of adversity turned out to be an advantage in at least the composing aspect of my composing career.

*McCray*: Thank you very much for these insights into your personal and professional background. Your visit here to Longwood College was very exciting for the faculty, students and the entire community. I know I speak for the members of the choir when I say that to perform the premiere of your new work, *Two Poems of Howard Holtzman* under your direction has been the high point of our musical year.

*Pinkham*: Well, Jim, my thanks goes to you for inviting me. I have very much enjoyed being here and again congratulate and thank your choir for their fine performance. ❀

card will be retired before the November *Journal*; September (SP6) before the November mailing. Just a word from your President may keep you from missing issues which are not sent as in the past. Should you remain out for 2 or 3 months or more, your re-entry date will be used to figure your membership for the coming year, so check your *Journal* label to see when your due date is and help us keep your *Journal* coming to you.

To find your date, remember to cover the last right hand figure in the series of 9 figures and letters: that last figure is the mailing zone from Tampa. The two letters and figure just preceding it is your expiration date. Only one dues notice will be sent you about 2 months prior to your expiration date to remind you to renew your membership. You can help us and yourself by checking and paying on time. If you are in an Affiliate State, be sure you send your dues to your State Treasurer.

## HARVEY E. MAIER

A short item in this issue announces the retirement of Dr. Harvey E. Maier from UM-KC after a lifetime of service in the field of music education and choral conducting. I should like to pay tribute to him as one who best knew him during his years of service to ACDA.

Taking the office of Secretary-Treasurer at a time when the organization was financially unstable, his continued firm control and constant attention to detailed receipts and expenses helped bring ACDA to a state of financial independence and stability. Of course he irritated each of us at times by unilateral decisions and

a tight hold on the purse strings, yet it was through his suggestions that Life funds were placed in savings where the interest became a buffer to help keep us solvent. His constant reminder that "a penny saved is a penny earned" helped keep everyone from overspending and out of it emerged a financially sound policy.

In a rapidly growing organization in the throes of constant changes, with a need for better disbursement methods and Constitution and Bylaw revisions to keep up with that growth, Harvey initially devised a bookkeeping system that discarded the old "so much a member" system and led us to the beginning of a far more realistic and equitable fund disbursement system based on needs of Divisions and States, which has since been developed and perfected by the Board of Directors. Of course he made occasional errors; we all did; but nothing can ever tarnish his zeal and loyalty or repay him for the hours of loving labor he gave to ACDA during his tenure of office. It is to him and other pioneers of ACDA that we owe a huge debt of gratitude which was evidenced at our last National Convention where he was presented with a gift, a memorial plaque, and granted Honorary Life Membership in ACDA.

I am certain each of you join me in wishing him a happy and eventful retirement with new interests and activities to replace his teaching and keep him as active and friendly as always. We had pet names "a la Milne" for each other during those years to show that personal feelings were never involved in disputes. I'm proud of mine, Harve, and wish you well! Growly Bear ❀



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# One Way to Mike a Musical

MIKE LEWMAN

Mike Lewman, a native Hoosier, received his Masters degree from Indiana University. Currently he is employed as Audiovisual Consultant at East Senior High School, Columbus, Indiana. His responsibilities include the production of all types of media materials from filmstrips to multi-screen, multi-media programs. He is an avid audiophile with training in professional recording techniques and considerable experience in professional radio and television broadcasting. He has designed and installed several school sound recording facilities and sound reinforcement systems.

One problem that many people encounter when they produce a school musical, or any type of play for that matter, is the quandry, "Should we mike the show or not?" How you answer that question is definitely a personal decision. Everyone seems to have plenty of opinions and prejudices to support both the mike and the non-mike positions. However, if you are in the "mike camp" and you plan to give sound reinforcement to your performers, then I have a plan you might try.

If you do decide to mike your musical, be prepared to accept the fact that if you want mikes to work effectively, you are very likely going to have to see them. Some people think that mikes should be tucked away in the rafters somewhere for fear they'll be seen. This is sheer nonsense. Almost everyone knows what microphones are used for so why try to hide them? I contend the audience will not be offended if they see the mikes, especially if the sound reinforcement those mikes provide is good, thus contributing to a more enjoyable performance. There is a way, however, to make the microphones on stage less obtrusive and in the bargain make them more effective.

It is not uncommon to see stage shows miked with a series of microphones on stands spaced evenly across the front of the stage. There is no question that this system does work. However, such a set up often produces a very hollow sound when fed through a sound system. There is another way. The system we have used successfully involves placing mikes in special holders, located directly on the floor. Before you cast away our procedure in total disbelief, let me explain it in more detail.

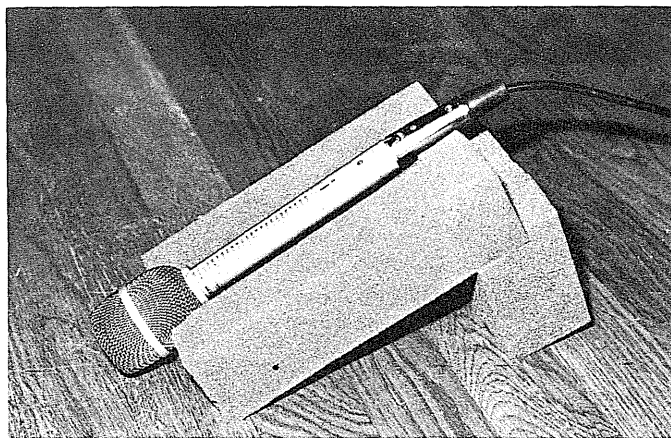


Figure A

First of all, the microphone is cradled in foam material (Figure A) which effectively isolates it from any direct contact with the floor. If you want to pay the price, profes-

sionally manufactured stands are available which do the same thing. Our homemade holders, however, were made from sponge rubber type packing material and they seem to work most efficiently. We constructed the holders so that the diaphragm portion of the microphone is tilted down toward the floor. Experimentation has shown that the mikes can be placed almost horizontally in their holders and work equally well. When the mikes are positioned properly, the front of the mike rests very close (an inch or less) to the floor. By placing 4 or 5 (Figure B) such mike set ups across the front of the stage complete coverage is assured.

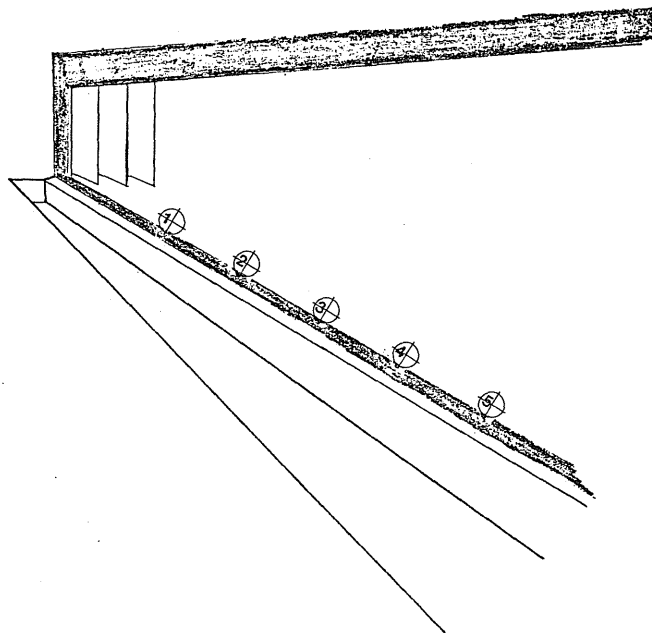


Figure B. Four or five mikes spaced evenly across the stage assures adequate coverage.

There are a couple of reasons for placing mikes on the floor as opposed to putting them on stands. First, on the floor the mikes are far less of a viewing obstruction for the audience. This in itself may satisfy many directors. A far more important reason, however, is that the sound reinforcement they provide is better.

Placing microphones at some arbitrary height on a stand often results in a hollow sound due to phase cancellation of the direct sound with the reflected sound (Figure C). The sound reflected from the floor has to travel farther than that which travels directly to the mike, producing significant dips in the frequency response of the signal at the mike output and decreasing the amount of gain or volume you can expect from your total system.

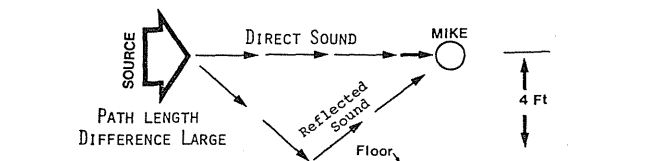


Figure C. A more hollow sound results when the path length difference between direct and reflected sound is large.

By moving the microphone closer to the floor (Figure D) the path length difference between the direct and reflected sound is reduced. Although this method does not completely eliminate the phase cancellation, it alters it in such a way that it is less objectionable. The overall effect is a lessening

of the hollow sound associated with distant miking techniques and an increase in the volume you can obtain from your sound reinforcement system. It follows that if the mikes could be partially sunken into the floor there would be no reflection and thus no phase cancellation. Of course, in reality sunken microphones are rare. The closer to the floor the mike can be placed the more effective it will be.

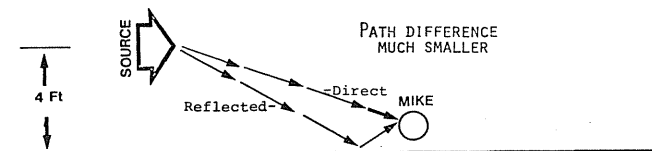


Figure D. Moving the mike closer to the floor decreases difference in path length, lessens phase cancellation and makes increased gain (volume) possible.

and can accentuate the hollow sound of the system. If singers are well back on stage, balancing the mikes is relatively easy. If two singers are working together and one is close to a mike (Figure E) and the other is down stage, it may be easier to balance them on a mike across stage which is roughly equidistant from each performer.

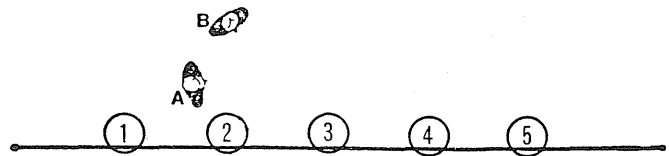


Figure E. Performers A and B balanced on mike 3 instead of mike 2 since performer A is much closer to mike 2 than performer B.

We use microphones with cardioid pick up patterns. Though very close to the orchestra pit, cardioids, because of the directionality of their pick up patterns, discriminate against the orchestra. Thus, the music emanating from the pit does not overpower the performers on stage. Although you might imagine footsteps on stage to be an impossible problem to handle with mikes on the floor, they really are not. Of course if a whole troupe of dancers comes "hoofing" right up on the mikes, you are going to hear them. But these types of problems can be minimized by conscientious blocking during rehearsals.

To make this, or any, miking set up work, you have to monitor the microphones. Someone should be at the controls at all times. You can't just set up the mikes and walk off. It is best not to have all the mikes open all the time. This makes covering the stage easy but it also adds reverberation

The secret to making any sound reinforcement system work is practice. Once the decision is made to use mikes, make plans to rehearse numerous times using them. This allows time to experiment with mike placement and it affords the director and performers an opportunity to block the production to get the most from the set up. Unless you are very lucky, don't expect to set up microphones for one "technical" rehearsal and then go into public performances and be really happy with the results.

Whether you elect to use microphones for your musical production is your decision. However, if you do elect to add sound reinforcement, make that decision early in your rehearsals, then try the miking technique described here. Of course this technique has its limitations, but it may be just what you need in your situation. ❄



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# ACDA Bicentennial Celebration

**HAROLD A. DECKER**

A report on the Bicentennial Celebration must begin with enthusiastic words of appreciation for all who contributed countless hours to its preparation. This includes the superb faculty, the national and state officers, the Bicentennial Chorus, the Reading Chorus and, above all, the Bicentennial Committee members who gave two years of their time and talent in preparation and worked so diligently to make the Celebration run smoothly.

The focus of the Celebration was centered on the American Music Sessions under Dr. Charles Hamm, noted authority on American music. He and his able conductors made history come alive at each session and those who attended paid tribute to their excellence by turning out full force at each session even to the very last day. The conductors for the ten sessions were Salli Terri, Robert de Cormier, Iva Dee Hiatt, Gregg Smith and Frank Pooler. We appreciated their spirit as much as their expertise.

Two well-attended, thought-provoking open meetings on timely subjects were led by Dr. Elaine Brown and Gregg Smith. Bruce Browne, leader of the ACDA student chapter activities, super-

vised three student sessions which involved the younger conductors in two rap sessions and a conducting workshop.

The Bicentennial Chorus, organized and supervised by Guy Webb, Sonya Garfinkle, Janet Yamron and Clarence Miller was such a fantastic choral group that many were disappointed in not hearing them sing a Berlioz or a Verdi *Requiem* where the mighty sonority of their voices would have been another thrill. They climaxed a week of musical activity with their role in the exciting final concert.

Enthusiastic response and total involvement was given by all to the daily "Liberty Bell" song sessions conducted by Dr. Charles Hirt. Repertory for these sessions was taken from an outstanding collection of American choral music by the same name compiled by Dr. James G. Smith, editor of the Da Capo column in *The Choral Journal*. Many of Dr. Hirt's former students as well as Singing City's Dr. Elaine Brown and Sonya Garfinkle also contributed their talents to these sessions. Dr. William Schnell was the able accompanist for these "sings" as well as for the American Music Sessions twice each day.

Another joyful participation event was the singing of music from the Sacred Harp under Hugh McGraw, Sacred Harp leader. This followed a beautiful, heart-rending performance of Salli Terri's "Shaker Worship Service" by the Oakland University Choir with Leonard Van Camp as narrator. Dr. Van Camp supplied interesting and informative comments concerning this effective work.

Each evening those who attended the Celebration were treated to concerts by outstanding choral ensembles. On Monday came the Bulmershe Girl's Choir from Reading, England under Gwyn Arch and his associates. Their lovely tone quality and impeccable English diction was a delight to hear. Tuesday brought the Hampton Institute Concert Choir under Roland M. Carter which featured several generations of music by black composers.

Wednesday evening everyone was deeply impressed with the musicality and dedication of nearly eighty children from the Glen Ellyn Children's Choir under their conductor, Doreen Rao. They featured music by contemporary American composers. Thursday brought the professional choir of Gregg Smith. The Gregg Smith Singers delighted the audience with American music of all periods from colonial times to the present day.

One of the most stimulating opportunities at the Celebration was to meet and speak with visiting foreign conductors from all over the world. These men are all outstanding conductors selected by their governments to represent their country's highest attainment in choral music. England, Sweden, Norway, Germany, and France represented Western Europe. Conductors from Poland and Esthonia were here from East Europe in addition to those from New Zealand and South America. All of these men were enthusiastic about the program and were especially pleased to be able to meet and converse informally with American choral conductors.

The most unique and exciting item on the week's agenda had to be the preparation and execution of ACDA's commissioned work for the Bicentennial Celebration: *American Cantata* by Lukas Foss. Mr. Foss' marvellous work with the chorus produced an enthusiastic response from the singers at every rehearsal as well as at the final performance. This effective cantata combines a text drawn together from America's history and from contemporary American life by Arieh Sachs with music extending from folk song and rock idioms to the most esoteric contemporary musical concepts. The emotional range spreads from youthful love lyrics to a rhythmic dialogue concerned with today's ecology and pollution problems. The overall effect is totally Ameri-

## NEW for Advent-Christmas-Epiphany

### Large choral work

Magnificat	Leonardo Leo/Richard Bloesch	
SATB, continuo, 2 violins, Latin and English texts.		
Complete score 1.50	Instrumental parts 3.00	

### Concert series

Alleluia for Advent	Robert Scholz	Double SATB	3502	.35
Magnificat	Henry Purcell/J. Kleinsasser	SSATB	0550	.50
Now Begin on Christmas Day	Ronald Arnatt	SATB	0554	.35

### Anthems for SATB

Infant Christus	Cassler	1737	.45
There Is a Rose	Young	1743	.30
All Poor Men and Humble	P. Christiansen	1744	.35
Be Ye Joyful	Sateren	1746	.40
Once in Royal David's City	Proulx	w/flute 1754	.40
As I Was A-Walking	Healey	1764	.35

### Anthems for unison

I Wonder As I Wander	Van	w/guitar	0324	.35
Bright and Glorious Is the Sky	Melby	w/flute	0921	.40
Christmas Bells Are Ringing and Jesus Was Just a Baby				Leaf
		w/instrument	1777	.35
When Mary Saw Her Baby	Wyton	(or 2-part)	1801	.35
Little Child on the Straw	Lovelace		1738	.30

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can and the audience of over 4000 persons responded with a standing ovation at the close of the performance which continued with enthusiastic applause for nearly twenty minutes.

Those who attended the Bicentennial Celebration at Interlochen were impressed with the high quality of the week's program. Over five hundred ACDA members with their wives and families and representative singers from ACDA choirs in every state of our union gathered together with foreign American choral music for an entire week. They participated in celebrating America's yesterday, today and perhaps even tomorrow in a very unique and special way. Those members who could not be there in person celebrated in spirit and all who participated in the

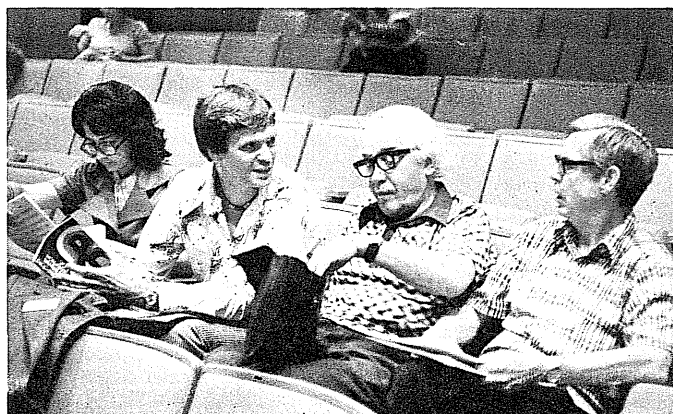
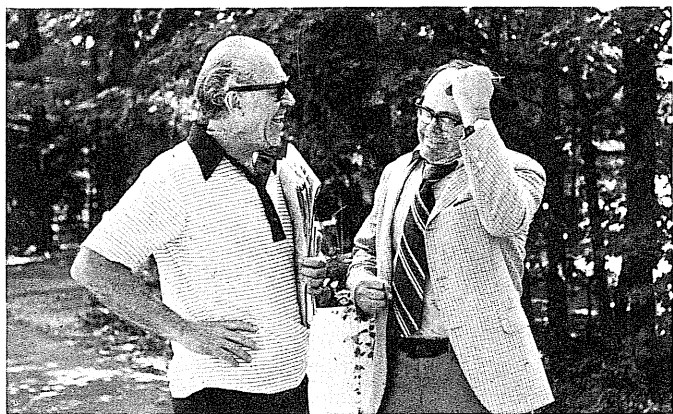
joys of that week are now rededicated to the wonder and power of choral music.

Finally, we cannot leave our thoughts of the Celebration without feeling a deep sense of appreciation to the National Music Camp, its officers, its faculty and the dedicated men and women who year after year make its existence possible. Roger Jacobi and George Wilson with their able assistants Noel and Steve Winning were a source of aid and understanding from the inception of the joint enterprise to its fulfillment. The entire staff and facilities of the beautiful, new, air-conditioned Corson Center for the Performing Arts was made available to ACDA for the week. Most of all, the N.M.C. staff as well as the students themselves were so cordial and friendly that we sensed a

mutual goal of musical understanding and a genuine love of music-making immediately.

I personally hope that similar, perhaps less pretentious, study-weeks during summers will eventually become a regular part of the on-going program of ACDA. Expenses could be lessened considerably with the omission of a guest-chorus and a commissioned work and there would be accommodations for all at the National Music Camp — a glorious location to enjoy lovely surroundings and music at the same time.

We were fortunate indeed to have had the officers in ACDA who had faith in this wedding of Interlochen's ideal musical facilities to ACDA's Bicentennial Celebration. ❖



**Pictured above (left to right): Harold A. Decker confers with Gregg Smith on his arrival at the National Music Camp; Guy Webb, chairperson of the Bicentennial chorus and assistant conductor with Lukas Foss at rehearsal; Karle Erickson, Gustav G. Ernesaks of Estonia, USSR, with Morris D. Hayes, Bicentennial co-chairperson; Elaine Brown, center, confers with H. Royce Saltzman, Janet Yamron and Sonya Garfinkle; and Gregg Smith and wife, Rosalind Rees, in conference with Ben Frasso of G. Schirmer following an American Music session. Pictures by G. Stanley Custer of Marshfield, Wisconsin.**

# American Cantata and the Bicentennial Chorus

GUY B. WEBB

The Bicentennial Chorus, now history, remains an unforgettable experience. It was a week of learning and a musical experience with a masterful conductor and composer, Lukas Foss, and outstanding choral musicians from all over the United States as well as several foreign countries. To attempt to record all that took place in the week at Interlochen is an impossible task. It was a very successful week, one I wish all ACDA members could have had the opportunity of attending.

The first rehearsal on Monday removed any doubts it would be a truly outstanding chorus. Each of the fifty states was represented; only two out of the selected 184 singers (a few states did not send full quartets) were unable to attend, an amazing feat considering the distances involved. Full quartets from Hawaii and Alaska were present, and all came with great expectation of a great musical experience. They were not disappointed. Mr. Foss was clearly pleased with the chorus from the beginning, and we set a goal of working hard the first few days in order to be ready for the first rehearsal with the orchestra on Thursday morning. Rehearsals were scheduled out of necessity at 7:00 a.m. Tuesday and Wednesday and even at that hour it was a glorious sound! Two section practices were held, the women drawing the comfortable confines of Corson Performing Arts Center and the men "vying" for the opera tent! The spirit of the chorus was nothing short of fantastic; there was not a weak section, with 23 singers to each section. What anyone would give to have such a chorus to work with throughout the year.

When we arrived at the National Music Camp we felt that we were not only in a very beautiful place for music to happen but that we would be part of an important musical happening, the premiere performance of "American Cantata", composed by Mr. Foss for the Celebration. Each singer was thoroughly prepared with the notes — the music had been sent out a month in advance — but from the choral score alone they had little concept of what to expect. The work very definitely grew on us as the week progressed. When all of the parts were fit together at the first orchestra rehearsal — the moving lyric and dramatic elements juxtaposed with the jubilant rock sounds . . . the soloists . . . and the spoken voices rasping through bull horns from either side of the stage — we were convinced of the work. It is a very moving piece.

The cantata is in five contrasting movements for double chorus, orchestra, tenor and soprano soloists, and three spoken voices. Any comment I can make on the work is from rather close range, so to speak; I was absorbed during the week with a myriad of performance details, rehearsals, and conducting the chorus in Mr. Foss' absence. In-depth analysis of the work will be left to others on repeated hearings. My foremost comment is that I believe it is an important new choral work which choral conductors, who have the orchestral forces at hand, will find a challenge to perform and a rewarding experience for the performers and audience. It has something to say and reflects the honesty and integrity of Mr. Foss as a composer. The work's main impetus is the setting of the text, assembled by Arieh Sachs and Mr. Foss from several sources, within a constant shifting of texture and style. Although it is a collection of several styles, as the composer admitted before the Monday night sessions of the Celebration (he also stated it was his most important compositional effort to date!), it is not at all an eclectic work; it stands on its own in what in many ways I would call "unique" or "new". It is a serious work of art with a cohesion of text and music — far beyond a mere panorama of sound. It is not an easy work to perform; the rhythms are a challenge. The score calls for a tenor voice who is a sound musician — Waldie Anderson of the National Music Camp staff was superb in the premiere performance. When the various forces are brought together and what I would call the "controlled aleatoric passages" realized by the conductor, the total effect is stunning. The time of the work is about 40 minutes; it is published by Salabert.

Some random comments on the score . . . the influence of Ives is apparent in certain compositional techniques and use of well-known tunes, as in the fourth movement . . . the second movement reflects on Ernst Toch and his work with the rhythm of speech sounds . . . the chorus is required to make decisions on its own in changing from audibility to inaudibility within gaps of the spoken word . . . the emotional peak of the work is reached with the voice of the young boy who is writing a final letter to his father; the voice is superimposed electronically over the total forces at a very moving moment . . . the romantic "Love" movement combines aleatoric rhythms of the chorus in clusters of tones which are ingeniously welded over the lyric tenor solo, a solo harmonica, and followed by lush chords in *cori*

*spezzati* style . . . the male and female voices are by no means narrators in the work; with computer efficiency, they become woven into the total fabric of sound, adding humor and drama to the musical effect . . . their use of bull horns, difficult to coordinate in a performance, results in a unique effect, a sterile, removed sound . . . there are very dramatic moments in the work, especially in the final "Trial and Error" movement . . . humor with the comedians in the "Money" movement . . . texture and rhythm are two terms which might be said to dominate the work . . . the climax of the final choral moment with the conductor deciding on the number of repetitions is stunning.

It should be reported that the effect of the premiere performance was possibly marred by several factors, among them the acoustic balance of soloists, voices, rock percussion and guitar section in the mammoth Kresge pavilion. To coordinate all rehearsals of the cantata and Beethoven's Fifth Symphony, also on the Saturday night program, within a week's time proved to be a herculean task. It was a tremendous job for the National Music Camp staff to coordinate the concert within the busy camp schedule of over two thousand campers, and they deserve much credit.

I would like to express appreciation to each member of the chorus who, through much personal sacrifice and expense, made the trip to Interlochen. To Mr. Foss who was an inspiration to work with during the week and was most gracious to all, both in and without the rehearsal moments. To the spoken voices whose names did not appear in the concert program: Lois Miller, female voice; John Casey, male voice; and Tom Bankhart, the boy's voice. And to the members of the chorus committee — Janet Yamron, Sonya Garfinkle, and Clarence Miller, who were very much involved with the planning of the chorus for almost two years and the section practices at Interlochen.

For myself, the experience of corresponding with state presidents, working with the excellent musicians of the chorus, and the week at Interlochen with Mr. Foss was reward enough. The American Choral Director's Association can be very proud of the result. The concept of a truly national chorus in connection with an in-depth study of one aspect of choral music — American choral music — was exciting and very rewarding. Hopefully we can explore other opportunities in the future for the Interlochen formula of a seminar mixed with rich performing experiences. Thanks to Harold Decker and Morris Hayes and the entire ACDA Executive Committee for making this week possible. ❖

Dr. Thomas Ferguson, Director of Jazz Studies at Memphis, Tennessee, State University is the new President of the National Association of Jazz Educators. President-Elect is Joel Leach, Cal State University, Northridge, California; Vice-President is Ray Wright, Eastman School of Music, Rochester, N.Y.; and Secretary-Treasurer is Dr. Warrick L. Carter, Governors State University, Park Forest South, Illinois. Complete information on the organization, its Jazz composition Contest and sample of the NAJE Educator may be obtained from NAJE, Box 724, Manhattan, Kansas 66502.

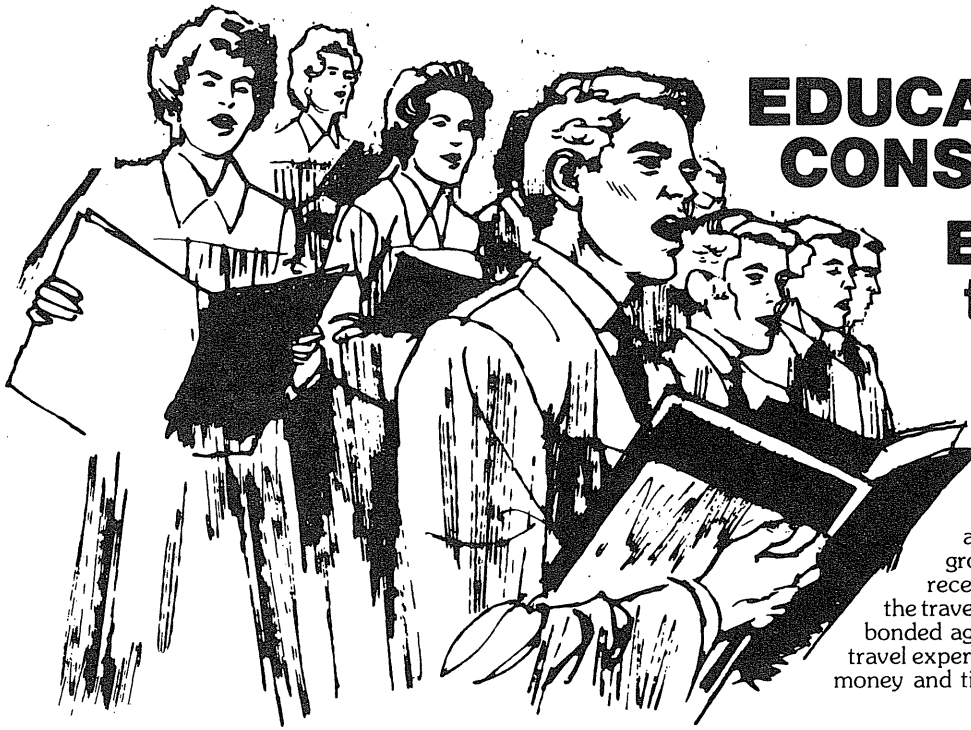
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*experience in the short history of our wind ensemble. Quebec City is a delight; the adjudicators and clinicians marvelous; and Educational Tour Consultants were well-organized, helpful, and education-minded."*

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# Get Down!

## JAZZ AND SHOW CHOIR CORNER

GENE GRIER

This department is an active extension of the Standing Committee on Vocal Jazz and Show Choirs. We will attempt to review new music for vocal jazz and show choirs, evaluate other materials suited to our purpose, such as films, books and recordings, and in general provide information pertinent to the development and betterment of vocal jazz and show choir programs throughout the United States. Contributions, suggestions and letters from members of the teaching profession and music industry will be gladly received by the editor. All correspondence should be sent to: Mr. Gene Grier, 2955 Lansdowne, Drayton Plains, Michigan 48020.

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### ACDA and The Jazz and Show Choir Movement

In June of 1975, ACDA voted unanimously to form a standing committee under the umbrella of Standards and Repertoire, entitled Jazz and Show Choirs. Mr. John A. Smith of the University of Michigan School of Music, who was instrumental in founding this committee, was appointed chairperson. He immediately set out to appoint a committee of the top people in the jazz and show choir field. That committee, while still intact, consists of: Earl Rivers, John M. Clark, Robert Stoll, William V. Estes, Kirby Shaw, Douglas D. Anderson, Dan Schwartz, John A. Smith as Advisor and Gene Grier as Chairperson.

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With this in mind, the Standing Committee on Jazz and Show Choirs proposes the following ideas for the 1976-77 vocal year:

1. We want the cooperation and participation of every ACDA member interested in jazz and show choir music. We urge you to communicate with us.

2. We will actively strive to keep you informed of current trends and new materials on a regular basis, through our "Get Down" column.

3. We will answer any and all letters personally in regards to problems, concerns, contributions, ideas, etc., in regards to jazz and show choirs.

4. We will add your name to our mailing list for our Jazz and Show Choir Newsletter, which will be published and distributed three times this year.

5. We will be available for clinics and workshops, or be able to recommend competent people to do same.

6. We will strive to compile by the end of the year, an ACDA Handbook on Jazz and Show Choir Music.

7. Last but not least, we will be open to any and all suggestions from the general membership of ACDA.

The ACDA Standing Committee on Jazz and Show Choirs looks to the future with great enthusiasm. We know the value of supplementing the solid choral program with new vocal styles, and we cannot help thinking that competent choral directors, with proper guidance, will enhance their existing programs with this highly energized music.

We are now beginning a new year, and many of us are faced with problems of either finding materials or starting, for the first time, a vocal jazz and show choir. If this is your situation, write us, but in the meantime, why not take advantage of these ideas:

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4. The aforementioned list of over five hundred Selected Choral Octavos for Jazz, Pop, Rock and Show Choirs, compiled by the ACDA National Committee, and available from myself for \$3.50 plus postage.

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# Da Capo



JAMES G. SMITH

This department consists of reprints of articles from other periodicals and excerpts from previously published literature about choral music. The choice of materials to be reprinted is based on the editor's judgment of what will be informative, interesting, amusing, or provocative to the readers of the Choral Journal. Suggestions for future selections and letters of comment will be welcomed by the editor. They should be sent to Dr. James G. Smith, School of Music, University of Illinois, Urbana, Illinois 61801.

## Editor's Note

During the course of the nineteenth century, there developed an increasing awareness of the music culture possessed by the American Negro. The existence of an indigenous Negro music was first recognized as a result of the blackface entertainments which began to be popular as early as the 1820's; however, the general conception fostered by blackface minstrelsy was a seriously limited and distorted one, for the secular minstrel-show songs, although often modeled on so-called plantations melodies, were produced almost entirely by white composers and performers. It was therefore of decisive importance to the achievement of a fuller understanding of Negro music when, just after the Civil War, the sacred music of the Negro was introduced to the white community.

Negro spirituals, as they were called from the outset, attained almost immediately that popularity which they continue to enjoy at the present time. It is not always sufficiently well recognized, however, to what extent the spiritual's popularity has been purchased at the price of assimilation into the forms and techniques of European art music. Shortly after the Civil War, the spirituals, essentially monophonic in their original state, were harmonized along orthodox lines for performance before genteel audiences by touring Negro choirs from such newly founded freedmen's schools as Fisk University and the Hampton and Tuskegee Institutes. These early and simple harmonizations were published for the use of white singers; eventually they were succeeded by elaborate and ingenious art-music arrangements which became an almost indispensable part of the repertoire of choirs and glee clubs throughout America.

But while it contributed greatly to the spiritual's popularity, assimilation also had the effect of obscuring some of the fundamental characteristics of the original material. It is noteworthy, therefore, that even as the process of assimilation was just getting under way, there existed a counterbalancing interest in the spiritual

as it was found before, and apart from, its contact with genteel art music. During the last three decades of the nineteenth century, there appeared in popular and scholarly journals a number of articles in which the singing of unsophisticated Southern Negroes was described, and at an almost incredibly early date of 1867, the first collection of field transcriptions of Negro music appeared under the title *Slave Songs of the United States*.

*Slave Songs*, despite later criticism of its scholarly shortcomings, stands as an important pioneer effort in a field which was, at the time of its publication, virgin territory. In addition to its 135 musical transcriptions, it possesses a preface by William Francis Allen which is a particularly important document in the early history of the spiritual. Allen's preface, excerpts from which are reprinted in this month's Da Capo column, contains first-hand accounts which vividly describe the Negro spiritual and its performance in what can be called its primitive state.

The source of the following material is *Slave Songs of the United States*, compiled and edited by William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison (New York: A. Simpson & Co., 1867), pp. ii-xix. Asterisks refer to footnotes found in the source; editorial footnotes are designated numerically. Brackets in the penultimate paragraph of the text are found in the source; all other bracketed material is editorially supplied.

from the PREFACE to  
SLAVE SONGS OF  
THE UNITED STATES

WILLIAM FRANCIS ALLEN

The musical capacity of the negro race has been recognized for so many years that it is hard to explain why no systematic effort has hitherto been made to collect and preserve their melodies. More than thirty years ago those plantation songs made their appearance which were so extraordinarily popular for a while;

and if "Coal-black Rose," "Zip Coon" and "Ole Virginny nebbber tire" have been succeeded by spurious imitations, manufactured to suit the somewhat sentimental taste of our community, the fact that these were called "negro melodies" was itself a tribute to the musical genius of the race.\*

The public had well-nigh forgotten these genuine slave songs, and with them the creative power from which they sprung, when a fresh interest was excited through the educational mission to the Port Royal islands, in 1861. The agents of this mission were not long in discovering the rich vein of music that existed in these half-barbarous people, and when visitors from the North were on the islands, there was nothing that seemed better worth their while than to see a "shout" or hear the "people" sing their "sperichils." A few of these last, of special merit, . . . soon became favorites among the whites, and hardly a Sunday passed at the church on St. Helena without "Gabriel's Trumpet," "I hear from Heaven to-day," or "Jehovah Hallelujah." The last time I myself heard these was at the Fourth of July celebration, at the church, in 1864. All of them were sung, and then the glorious shout, "I can't stay behind, my Lord," was struck up, and sung by the entire multitude with a zest and spirit, a swaying of the bodies and nodding of the heads and lighting of the countenances and rhythmical movement of the hands, which I think no one present will ever forget.

\* \* \*

The difficulty experienced in attaining absolute correctness [in making musical transcriptions of Negro music] is greater than might be supposed by those who have never tried the experiment, and we are far from claiming that we have made no mistakes. I have never felt quite sure of my notation without a fresh compari-

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## DA CAPO . . .

son with the singing, and have then often found that I had made some errors. I feel confident, however, that there are no mistakes of importance. What may appear to some to be an incorrect rendering, is very likely to be a variation; for these variations are endless, and very entertaining and instructive.

Neither should any one be repelled by any difficulty in adapting the words to the tunes. The negroes keep exquisite time in singing, and do not suffer themselves to be daunted by any obstacle in the words. The most obstinate Scripture phrases or snatches from hymns they will force to do duty with any tune they please, and will dash heroically through a trochaic tune at the head of a column of iambs with wonderful skill. . . .

The best that we can do, however, with paper and types, or even with voices, will convey but a faint shadow of the original. The voices of the colored people have a peculiar quality that nothing can imitate; and the intonations and delicate variations of even one singer cannot be reproduced on paper. And I despair of conveying any notion of the effect of a number singing together, especially in a complicated shout, like "I can't stay behind, my Lord," . . . or "Turn, sinner, turn O!" . . . There is no singing in parts,\*\* as we understand it, and yet no two appear to be singing the same thing — the leading singer starts the words of each verse, often improvising, and the others, who "base" him, as it is called, strike in with the refrain, or even join in the solo, when the words are familiar. When the "base" begins, the leader often

stops, leaving the rest of his words to be guessed at, or it may be they are taken up by one of the other singers. And the "basers" themselves seem to follow their own whims, beginning when they please and leaving off when they please, striking an octave above or below (in case they have pitched the tune too low or too high), or hitting some other note that chords, so as to produce the effect of a marvellous complication and variety, and yet with the most perfect time, and rarely with any discord. And what makes it all the harder to unravel a thread of melody out of this strange network is that, like birds, they seem not infrequently to strike sounds that cannot be precisely represented by the gamut, and abound in "slides from one note to another, and turns and cadences not in articulated notes." "It is difficult," writes Miss McKim, "to express the entire character of these negro ballads by mere musical notes and signs. The odd turns in the throat, and the curious rhythmic effect produced by single voices chiming in at different irregular intervals, seem almost as impossible to place on the score as the singing of birds or the tones of an Aeolian Harp."(1) There are also apparent irregularities in the time, which it is no less difficult to express accurately. . . .

Still, the chief part of the negro music is *civilized* in its character — partly composed under the influence of association with the whites, partly actually imitated from their music. In the main it appears to be original in the best sense of the word, and the more we examine the subject, the more genuine it appears to us to be. In a very few songs. . . . strains

of familiar tunes are readily traced; and it may easily be that others contain strains of less familiar music, which the slaves heard their masters sing or play. . . .

\* \* \*

The most peculiar and interesting of their customs is the "shout," an excellent description of which we are permitted to copy from the N. Y. *Nation* of May 30, 1867:

"This is a ceremony which the white clergymen are inclined to discountenance, and even of the colored elders some of the more discreet try sometimes to put on a face of discouragement; and although, if pressed for Biblical warrant for the shout, they generally seem to think 'he in de Book,' or 'he dere-da in Matchew,' still it is not considered blasphemous or improper if 'de chillen' and 'dem young gal' carry it on in the evening for amusement's sake, and with no well-defined intention of 'praise.' But the true 'shout' takes place on Sundays or on 'praise'-nights through the week, and either in the praise-house or in some cabin in which a regular religious meeting has been held. Very likely more than half the population of the plantation is gathered together. Let it be the evening, and a light-wood fire burns red before the door of the house and on the hearth. For some time one can hear though at a good distance, the vociferous exhortation or prayer of the presiding elder or of the brother who has a gift that way, and who is not 'on the back seat,' — a phrase, the interpretation of which is, 'under the censure of the church authorities for bad behavior;' — and at regular intervals one hears the elder 'deaconing' [i.e., lining-out] a hymn-book hymn, which is sung two lines at a time, and whose wailing cadences, borne on the night air, are indescribably melancholy. But the benches are pushed back to the wall when the formal meeting is over, and old and young, men and women, sprucely-dressed young men, grotesquely half-clad field-hands — the women generally with gay handkerchiefs twisted about their heads and with short skirts — boys with tattered shirts and men's trousers, young girls barefooted, all stand up in the middle of the floor, and when 'sperichil' is struck up, begin first walking and by-and-by shuffling round, one after the other, in a ring. The foot is hardly taken from the floor, and the progression is mainly due to a jerking, hitching motion, which agitates the entire shouter, and soon brings out streams of perspiration. Sometimes they dance silently, sometimes as they shuffle they sing the chorus of the spiritual, and sometimes the song itself is also sung by the dancers. But more frequently a band, composed of some of the best singers and of tired

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shouters, stand at the side of the room to 'base' the others, singing the body of the song and clapping their hands together or on the knees. Song and dance are alike extremely energetic, and often, when the shout lasts into the middle of the night, the monotonous thud, thud of the feet prevents sleep within half a mile of the praise-house."

In the form here described, the "shout" is probably confined to South Carolina and the States south of it. It appears to be found in Florida, but not in North Carolina or Virginia. It is, however, an interesting fact that the term "shouting" is used in Virginia in reference to a peculiar motion of the body not wholly unlike the Carolina shouting. It is not unlikely that this remarkable religious ceremony is a relic of some native African dance, as the Romaika is of the classical Pyrrhic. Dancing in the usual way is regarded with great horror by the people of Port Royal, but they enter with infinite zest into the movements of the "shout." It has its connoisseurs, too. "Jimmy great shouter," I was told; and Jimmy himself remarked to me, as he looked patronizingly on a ring of young people, "Dese yere worry deyseff — we don't worry weseff." And indeed, although the perspiration streamed copiously down his shiny face, he shuffled round the circle with great ease and grace.

The shouting may be to any tune, and perhaps all the Port Royal hymns . . . are occasionally used for this purpose; so that our cook's classification into "sperichils" and "runnin' sperichils" (shouts), or the designation of certain ones as sung "just sittin' round, you know," will hardly hold in strictness. In practice, however, a distinction is generally observed. . . . So far as I can learn, the shouting is confined to the Baptists; and it is, no doubt, to the overwhelming preponderance of this denomination on the Sea Islands that we owe the peculiar richness and originality of the music there.

\* \* \*

As to the composition of these songs, "I always wondered," says Col. Higginson, "whether they had always a conscious and definite origin in some leading mind, or whether they grew by gradual accretion, in an almost unconscious way. On this point I could get no information, though I asked many questions, until at last, one day when I was being rowed across from Beaufort to Ladies' Island, I found myself, with delight, on the actual trail of a song. One of the oarsmen, a brisk young fellow, not a soldier, on being asked for his theory of the matter, dropped out a coy confession. 'Some good sperituals,' he said, 'are start jess out o' curiosity. I been a-raise a

sing, myself, once.'

"My dream was fulfilled, and I had traced out, not the poem alone, but the poet. I implored him to proceed.

"'Once we boys,' he said, 'went for tote some rice, and de nigger-driver, he keep a-callin' on us; and I say, 'O, de ole nigger-driver!' Den anudder said, 'Fust ting my mammy told me was, notin' so bad as nigger-drivers.' Den I made a sing, just puttin' a word, and den anudder word.'

"Then he began singing, and the men, after listening a moment, joined in the chorus as if it were an old acquaintance, though they evidently had never heard it before. I saw how easily a new 'sing' took root among them."(2)

A not inconsistent explanation is that given on page 12 of an "Address delivered by J. Miller McKim, in Sansom Hall, Philadelphia, July 9, 1862."

"I asked one of these blacks — one of the most intelligent of them . . . — where they got these songs. 'Dey make 'em, sah.' 'How do they make them?' After a pause, evidently casting about for an explanation, he said: 'I'll tell you, it's dis way. My master call me up, and order me a short peck of corn and a hundred lash. My friends see it, and is sorry for me. When dey come to de praise-meeting dat night dey sing about it. Some's very good singers and know how; and dey work it in — work it in, you know, till they get it right; and dat's de way.' A very satisfactory explanation; at least so it seemed to me."

We were not so fortunate as Col. Higginson in our search for a poet. Cuffee at Pine Grove did, to be sure, confess himself the author of "Climb Jacob's Ladder;" — unfortunately, we afterwards found it in a Northern hymn book. And if you try to trace out a new song, and ask, "Where did you hear that?" the answer will be, "One strange man come from Eding's las' praise-night and sing 'em in praise-house, and de people catch 'em;" or "Titty 'Mitta [sister Amaritta] fetch 'em from Polawana, where she tuk her walk gone spend Sunday. Some of her fahmly sing 'em yonder." "But what does 'Ringy rosy land' [Ring Jerusalem . . .] mean?" "Me dunno."

Our title, "Slave Songs," was selected because it best described the contents of the book. A few of those here given . . . were, to be sure, composed since the proclamation of emancipation, but even these were inspired by slavery. "All, indeed, are valuable as an expression of the character and life of the race which is playing such a conspicuous part in our history. The wild, sad strains tell, as the sufferers themselves could, of crushed hopes, keen sorrow, and a dull, daily misery, which covered them as hopelessly as the fog from the rice

swamps. On the other hand, the words breathe a trusting faith in rest for the future — in 'Canaan's air and happy land,' to which their eyes seem constantly turned."(3)

#### FOOTNOTES

\*It is not generally known that the beautiful air "Long time ago," or "Near the lake where drooped the willow," was borrowed from the negroes, by whom it was sung to words beginning, "Way down in Raccoon Hollow." [For a discussion of the Negro genesis of "Long Time Ago" and also the other minstrel-show songs mentioned here, see Gilbert Chase, *America's Music from the Pilgrims to the Present* (rev. 2d ed.; New York: McGraw-Hill, 1966), pp. 278-80 et passim.]

\*\*"The high voices, all in unison, and the admirable time and true accent with which their responses are made, always make me wish that some great musical composer could hear these semi-savage performances. With a very little skillful adaptation and instrumentation, I think one or two barbaric chants and choruses might be evoked from them that would make the fortune of an opera." — Mrs. [Frances Anne] Kemble's ["*Journal of a Life [i.e., Residence on a Georgian Plantation [in 1838-1839]*"] [New York: Harper & Brothers, 1863], p. 218.

1. Quoted from Lucy McKim, Letter to John S. Dwight in "Songs of the Port Royal 'Contrabands,'" *Dwight's Journal of Music*, XXII (November 8, 1862), p. 255.

2. Quoted from Thomas Wentworth Higginson, "Negro Spirituals," *Atlantic Monthly*, XIX (June, 1867), p. 692.

3. Quoted from Lucy McKim, *op. cit.*

#### JOURNAL ARTICLE

Submit all articles (2 copies) for *The Choral Journal* to Louis H. Diercks, Chairman, Editorial Board, Rt. 2, Box 29, West Finley, PA 15377. See Guidelines in the February 1976 *Choral Journal*.

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Dr. Harvey E. Maier has retired from teaching after 47 years as supervisor of music, chairman of music departments and for the past eight years Professor of Music Education at the University of Missouri at Kansas City. Dr. Maier was Secretary-Treasurer of the American Choral Directors Association for twelve years. He and his wife, Iola, will continue to reside at 8332 Ensley Lane, Leawood, KS 66206.

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Cleveland State University has announced the appointment of Ernest L. Hisey as director of choral music. Hisey is director of musical activities at Lorain County Community College and has been head of the High School choral department of Avon Lake public schools since 1959.

**JEAN BERGER**

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## Record of the Month

ROBERT M. ISGRO, Chmn., Dept. of Music,  
State U. Coll. of Arts & Sciences, Gen-  
eseo, NY 14454 (Head)

**THE KING CHORALE, GORDON KING, DIRECTOR: AMERICAN SONGS FOR A CAPPELLA CHOIR.** Samuel Barber: Reincarnations — Mary Hynes; Anthony O Daly; The Coolin'; Michael Hennagin; Walking On The Green Grass; Peter Mennin: Crossing The Han River; Daniel Pinkham: Henry Was A Worthy King; The Leaf; Piping Anne And Husky Paul; Ned Rorem: Sing My Soul; Halsey Stevens: Go, Lovely Rose; Weep O Mine Eyes; Like As A Culver On The Bared Bough; Randall Thompson: Felices Ter; The Paper Reeds; Jean Berger: Snake Baked A Hoe-cake; The Frisco Whale; Vincent Persichetti: Agnus Dei; Samuel Adler: A Kiss; Strings In The Earth; John Chorbajian: Bitter For Sweet. Orion Master Recordings ORS 75205.

**THE CARLETON CHAMBER SINGERS, WILLIAM WELLS, DIRECTOR, CELEBRATE THE AMERICAN BICENTENNIAL.** William Billings: The Lord Is Ris'n Indeed; Charles Ives: Serenity; Phillip Rhodes: Witticisms And Lamentations From The Graveyard — Five Epitaphs For Chorus; Conrad Susa: Chamber Music — Six Joyce Songs; arr. Virgil Thompson: Death 'Tis A Melancholy Day; arr. William L. Dawson: Ain'-a That Good News; arr. William Wells: Mary Had A Baby; arr. Lawrence Henry, William Wells, Phillip Rhodes, Christine Nonemaker, John Dawson: Songs By Stephen Foster — Jeanie With The Light Brown Hair; The Glendy Burk; Beautiful Dreamer; My Old Kentucky Home; Old Day Tray; O Susanna.

Two recordings — one from professional the other from collegiate ranks — are the subject of this month's column. Both discs are worth noting during this, the bicentennial year for their devotion to American music. Indeed, the professional group, the King Chorale from Fort Worth, Texas, "was formed for the purpose of exploring American choral music, especially that written since 1900," and a hearty amen to that. Judging from his selections, the director, Gordon King, has not this time around chosen to explore very far afield, for his album consists of rather conservative fare — though nonetheless beautiful for that. Indeed, high school and college directors who are not familiar with most of the items on King's album might make it a special point to obtain the recording. However, anyone trying to locate the pieces through publishers' catalogs had better know that Jean Berger's charming contributions, especially well suited to young choruses, are from a single octavo entitled FIVE CANZONETS, published by Alexander Broude; and since composer and title are nowhere listed together, it might also be useful to know that Peter Mennin wrote CROSSING THE HAN RIVER. (Orion, while admirably printing full texts for all compositions, could stand to use much greater care in label information and liner notes.) For the most part the fifteen voices of the King Chorale give respectable performances, though the demands of Barber's gorgeous REINCARNATIONS cannot — in the opinion of this reviewer — be met by so few voices. Most effective singing occurs on Pinkham's HENRY WAS A WORTHY KING and THE LEAF, and

Stevens' beautiful GO, LOVELY ROSE and LIKE AS A CULVER. Choral values — diction, intonation, blend, balance — are within acceptable bounds; interpretation and phrasing are handled in effectively broad strokes.

The second recording, from the Carleton (College) Chamber Singers under William Wells, celebrates the bicentennial with a potpourri of American music. While the mix of original compositions by Billings, Ives, and others, and arrangements of hymn tunes, spirituals, and Stephen Foster melodies does not result in a very representative or unified collection of American music, the repertoire is pleasant enough. Indeed, Wells is to be commended for including, on the other hand, several arrangements by student members of the choir and, on the other, the fine WITTICISMS AND LAMENTATIONS FROM THE GRAVEYARD by his colleague at Carleton, Phillip Rhodes. Unfortunately, the latter needs a printed text, since texture, tempo, and, perhaps, less usual words conspire to make it difficult to understand the text. The arrangements, mainly of Stephen Foster, do not, of course, come out much like Stephen Foster, though when as much good natured fun is generated as with John Dawson's O SUSANNA (complete with banjo, guitar, and bass) who's to complain?

Listeners are also likely to be enthralled with Conrad Susa's CHAMBER MUSIC: SIX JOYCE SONGS, a fresh, lyrical, and welcome addition to the choral repertoire. Awarded the Juilliard School of Music's Gretchaninoff Prize in 1959, and revised in 1969, these pieces range from the ecstatic to the vigorous to the serene, aptly and effectively contrasting moods and musical materials in a beautifully unified suite — highly recommended for any good chorus with a fine accompanist available.

Most of the disc appears to derive from live performance, so while the singing is not precisely flawless, it is spirited and robust throughout. Like the King album greater attention could have been given to album production; it would have been, shall we say, neater if the listing of repertoire on recording and album cover could have coincided.

The King Chorale album can be purchased through record stores or directly from Orion Records, 5840 Busch Drive, Malibu, California 90265 (\$5.00 prepaid); the Carleton Chamber Singers album is available from the Music Department, Carleton College, Northfield, Minnesota 55057 (\$4.50 postage included).

—Robert M. Isgro

Choral directors desirous of having their recordings listed or reviewed are encouraged to send them to Robert M. Isgro, Music Department, State University College of Arts and Science, Geneseo, New York 14454 ❖

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# NOMINEES FOR PRESIDENT



**JANE S. HARDESTER**

Dr. Jane Skinner Hardester, past ACDA Western Division President, received her B.A. degree from the University of the Pacific in Stockton, California. She began her teaching career at a junior high school in El Monte and then taught eight years in the El Monte High School district.

Subsequently she earned her M.M. degree at the University of Southern California where she served on the faculty for 2½ years. After spending a year on the staff of Singing City in Philadelphia, she joined the music faculty at El Camino College in the Los Angeles area where she has been teaching since 1962 and where she has developed a choral program that has been widely recognized for its excellence.

This past June she was awarded her doctorate *magnum cum laude* from the University of Southern California at which time she was voted by the faculty of the School of Music as the most outstanding graduate of 1976. A charter member of ACDA, Dr. Hardester has been active in the organization since its inception. She first served as member-at-large on the National Board of Directors in 1967 and has recently completed her term as Western Division President. She is currently the Program Chairperson for the 1977 National ACDA Convention at Dallas. She is active in all phases of choral music as guest conductor and adjudicator, and her groups have appeared at both national and divisional ACDA and MENC conventions. ❖

Phi Mu Epsilon Memorial Foundation announces its **Sterling Staff International Competition** open to any initiated member of Phi Mu Epsilon in good standing between 18 and 31 and not under professional management. Applications may be obtained from Miss Claudette Sorel, National Chairman, 333 West End Avenue, New York, N.Y. 10023. Final auditions will be held August 18, 1977 in Kansas City, Missouri.



**H. ROYCE SALTZMAN**

Dr. H. Royce Saltzman is Associate Dean of the School of Music and Professor of Choral Music at the University of Oregon at Eugene, where he has been on the faculty since 1964. He previously taught at Messiah and Upland Colleges and the University of Southern California where he was assistant to Dr. Charles Hirt. His B.A. degree is from Goshen, Indiana, College, his M.Mus. from Northwestern University, Evanston, Illinois, and Doctor of Music Arts from the University of Southern California.

In 1968-69, Professor Saltzman served as director of the German Center for International Music Education at Ludwigsburg and was visiting Professor at the center during 1972. He was guest lecturer at the Choral workshop in Caalw, Germany, in May, 1972. Guest lecturer in San Jose, Costa Rica in 1973, he toured Central America the following year with the University of Oregon Concert Choir.

He founded and presently serves as coordinator of the Summer Festival of Music at the University of Oregon at Eugene, featuring Helmuth Rilling of Stuttgart, Germany, as Musical Conductor. In 1976 he was awarded a Research Fellowship by the Humboldt Foundation for study here and in Western Germany. President of the ACDA Northwest Division from 1973-76, he presently serves as National Chairman for the Dallas ACDA National Convention to be held March 10-12, 1977. ❖

Omnisound Inc. of Delaware Water Gap, Pennsylvania, has issued the first two recordings of its **Great American Choir Series**. The first, **Profile**, featured the California State University Choir of Long Beach with Frank Pooler, Director and the second release, **Spectrum**, by the Kansas State University Concert Choir with Rod Walker. Both are being sent to our regular reviewer for further comment and review.

# GOOD NEWS

## ALFRED'S NEW CHORAL MUSIC



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# NOMINEES FOR TREASURER



**PHILLIP H. MARK**

Phillip H. Mark is a graduate of North Dakota State University (B.A.) and the University of Iowa (M.A.). He has been on the staff at Barrington High School in Barrington, Illinois for the past nine years where he is director of choral activities. Prior to his present position he taught in Morrison, Illinois. While at Barrington his choirs have performed for the Schools of Music of many major colleges and Universities throughout the Midwest, participating in clinics and festivals. Mr. Mark has been a clinician, guest conductor and adjudicator throughout the North Central Division.

He has been very active in ACDA since becoming a choral conductor. In 1970 he was Chairman of the Steering Committee for the first independent North Central Division Convention. Following that he was elected President of the North Central Division and served on the National Board of Directors for five years. He has also been involved in planning or in the operation of every North Central Division Convention since 1970. Most recently he has served on the Advisory Committee of the Bicentennial Celebration Committee at Interlochen, Michigan.

Mr. Mark's professional organizations besides ACDA include MENC, NEA, Illinois Education Association, and Barrington Education Association. ❖



**JANET M. YAMRON**

Janet M. Yamron is Associate Professor of Music and Music Education and Coordinator of the Student Teaching Program at the College of Music of Temple University, Philadelphia, Pennsylvania. She has been active in various capacities in ACDA including the committee on Community Music, Registration and Program committees for Eastern conventions, a delegate to the first People to People mission in May, 1974, and most recently, an assistant to Lukas Foss at the 1976 Bicentennial Celebration at Interlochen, Michigan. She was also the organizer of the Reading Choir which was used as a demonstration group for this event.

On the Temple campus and in the Philadelphia area, she has served as conductor of the Temple University Women's Glee Club, the Chamber Singers, and now conducts the College of Music Chorus. Also included in her responsibilities are classes in conducting and choral methods. She now holds the office of Treasurer of the Temple University Music Alumni.

Janet has been a member of Philadelphia's Singing City Choirs and has served as an assistant to Dr. Elaine Brown. ❖

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## STUDENT CONDUCTORS

Student ACDA members will have an opportunity for conducting a Master Choir at the ACDA National Convention at Dallas next March. Six to ten undergraduate or graduate students will be selected to conduct a master chorus of Student ACDA members for three separate workshops under the guidance of master conductors like Elaine Brown and Harold Decker. If you wish to be considered, please send your name, address, telephone number, and short resume to **Dr. Bruce S. Browne, School of Music, University of Arizona, Tucson, AZ 85721.**

If necessary, please include the date or dates you would prefer to conduct: Thursday, Friday, or Saturday, March 10, 11, or 12.

—\*—\*—

"The Education of the Professional Musician: The Music Educator, Performer, Composer, and Musicologist was the topic of an ISME International Seminar held in Hanover, Germany, July 2-8 preceding the ISME biennial conference in Montreux. Serving as chairman of the organizing committee was Warner Imig, dean, College of Music, Boulder, Colorado and ACDA past-president.

## Random Thoughts

FROM LOU DIERCKS

Let's talk again about freeing the voice to sing.

I have found several ideas most helpful in aiding a singer to get out of his own way. This has been said before, but bears repeating.

The muscles employed in chewing, sucking, and swallowing are antagonistic to those involved in producing tone and pitch. How can we avoid the problems resulting if they are involved.

It is impossible to swallow if your tongue is extended outside the lips. One can't well perform in this stance but if we keep the tip of the tongue touching the lower gumridge on all vowels (where the teeth and gums meet in front) this will inhibit the swallowing muscles and free the singing set. Freedom of vocalization and range and quality will be improved.

As for the chewing set of muscles, the following has proved helpful. Do not move the jaw to articulate consonants. If the jaw moves because you have articulated a consonant this seems to not interfere with the singing set. Try singing "Hallelujah" on one tone and try to avoid moving the jaw on the 'l' and the 'j'. Let the tongue do it all. Be sure the final vowel is not accented and is 'ah', not a stressed 'uh'. (Remember repeated Hallelujahs end on the vowel 'ah' and start again on the vowel 'ah') so there is no jaw action needed at all). Think of jaw movement as a result not a cause of clean articulation.

I believe in a former "Random Thoughts" I mentioned a device for freeing the rear of the tongue (retroflex) on the use of the consonant 'r' in words like 'strong', 'grief', 'cross', 'Christ', 'frost', etc. If one imagines the tip of the tongue articulating almost like a 'd' this will free the back of the tongue to make better space and condition for the vowel. Many opera singers use this idea when they 'trill' the 'r' or even only 'flip' the 'r'. Choral singers can accomplish this using the above idea, without sounding unctious or artificial. Fortunately, many words such as those mentioned above have rather strong connotations. The most helpful suggestion I can make on freeing the sucking muscle processes is as follows: Note the labial folds just at each side of the mouth and running up to each side of the nose. Some people tend to tighten these folds when singing. If one simply places the hand in a position where the thumb is behind one fold, on a line with the mouth opening, and the index finger on the opposite fold, and then gently presses the digits together a bit and a bit forward, one will notice a freeing of the sucking process and resulting improvement of the tone should this process need to be freer.

With these three processes working for us instead of against us, we are getting out of our own way and will produce more easily and with better quality.

# Choral Reviews

CRAWFORD THOBURN, (Head, Choral Review Section), Professor of Music, Wells College, Aurora, New York 13024  
Carl Fischer; Hinshaw; Mark Foster; Frederick Harris; Lawson-Gould; Novello; J. W. Pepper; G. Schirmer; Volkwein Brothers.

JAMES E. McCRAY, Chairman, Music Dept. Longwood College, Farmville, Virginia 23901  
Roger Dean; Oxford Press; Peer Southern; C. F. Peters; Richmond Press; Schmitt, Hall & McCreary; Shawnee Press; Warner Brothers.

BYRON McSILVRA, School of Music, San Francisco State University, 1600 Holloway, San Francisco 94132  
Augsburg; Bournie; GIA; Hope; Neil A. Kjos; Theodore Presser; MCA Music; E. C. Schirmer.

FRANK N. SUMMERSIDE, Chairman, Dept. of Music, Westmar College, LeMars, Iowa 51031  
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## SHAWNEE PRESS

**Psalm 86.** Jean Berger, SATB and two treble instruments (flutes, clarinets, violins, etc.), A-5684, 45c, (M).

There are three movements to this Psalm setting which include: **Bow Down, O Lord** (fast), **Amongst the Gods** (very fast), and **O God, the Proud** (moderate). The instrumental accompaniment is simple and could be easily performed by high school students. The rhythms are less complicated than Berger's usual offering; there are some mild dissonances, but nothing that will provide great difficulty for the singers.

**Hosanna in the Highest.** Kent Newbury, 2-part voices and keyboard, E-5178, 35c, (E).

This is designed for a youth choir. The vocal lines employ a limited range while the accompaniment is repetitive and simple. Much of the material is in unison. It is an attractive anthem that would be ideal for the Easter and post-Easter season.

**O Praise Ye the Lord.** Dale Wood, SAB and organ with optional percussion and brass, D-52222, 40c, (M).

For those church choir directors who are looking for good SAB material that will excite the singers and the congregation, this new anthem by Dale Wood deserves attention. The baritone range is high enough to include the tenors and even though the piece is a bit repetitive, it is nevertheless exciting. The percussion parts are simple and designed for inexperienced players. There is a separate score for them (tambourine, finger cymbals and triangle). This would also serve well for some junior high schools who sing in three parts. Highly recommended.

**Let the Floods Clap Their Hands.** Ben Ludlow, 3-part speech choir and percussion, A-5673, 30c, (E).

This composition would be fun for both school and church situations. The rhythms are crisp but not difficult. Percussion parts call for cymbals, snare drum and bass drum with the speakers also having some clapping. The composer suggests that the three voice parts have as much timbre contrast as possible such as children, women and men. As a church choir anthem it would offer an unusual setting which could be performed with any sized group. It would be especially useful during the summer months or as a back-up work for those Sundays when choir attendance is low.

**The Willows by the Waterside.** Robert Kreutz, SATB unaccompanied, A-1323, 40c, (M plus).

The text is a translation of a 14th-century Pueblo Indian writing. Kreutz

has provided a sensitive and dramatic setting for the beautiful poetry. The difficulty will be to keep the intonation secure on the long, slow phrases. This will require a good high school or college choir, but the setting is so delicate that it will be well liked by the performers and audience. The mild dissonances and beautiful vocal lines weave a quiet, yet haunting mood, which captures the lamenting emotion of the poetry. Excellent repertoire.

## OXFORD UNIVERSITY PRESS

**Magnificat and Nunc Dimittis.** Michael Wise (1648-1687), SATBB and organ, S595, 70c, (M).

The organ music is rarely more than a doubling of the choral parts with some ornamentation in the cadential areas. The traditional practice of using soli in alternation with the full choir is used throughout both movements. All choral music is in four parts, and only the "verse" sections divide the basses. Suitable for church, school or college choirs.

**Dancing Day.** John Rutter, SSA and harp (or piano), \$7.65, (M plus).

For years the standard repertoire for women at Christmas has been Britten's **Ceremony of Carols** and Rutter's new cycle titled **Dancing Day** will offer a de-

lightful alternative. As in the Britten collection, the women's choir is accompanied by imaginative harp writing. There are six carols with two movements, prelude and interlude, for the harp. The choral music is not difficult and well within the range of a high school chorus; some verses of the familiar carols use solo voices. The duration of this work is 22 minutes and it is highly recommended, although we do think that the price is more than it should be for 46 pages.

**Shout the Glad Tidings.** Paul Lindsley Thomas, SATB, organ and optional instruments, 94.211, 70c, (M-).

This joyous Christmas work is designed for the church choir wanting a special celebrative work that sounds big, but is not difficult to perform. The additional instruments which may be used are 3 trumpets and 1 percussion. Much of the music is in unison with a repetitive four-part refrain. This is a rousing anthem for Christmas and Epiphany.

**Magnificat and Nunc Dimittis of the Third Service.** Thomas Tomkins, (c. 1572-1656), TCM 46, SSAATTBB and organ, (M plus).

This extended 31 page setting uses the traditional decani and cantoris antiphonal treatment. The music is very contrapuntal and complex in terms of the Tudor Period. The organ music merely doubles the voice parts. This is lovely music but will require a good choir such as college or advanced high school. Most American church choirs will find this too taxing except in the larger cathedrals.

**Ave Maris Stella.** Grace Williams, SATB unaccompanied, \$2.60, (D plus).

The duration of this extremely difficult Latin motet is about 9½ minutes. There are some divisi sections and the music is quite dissonant at times. The full ranges of the voice are used and this exciting and challenging work will require a dedicated college choir for performance. The linear intervals and dissonances will prohibit all but the advanced groups from performing it. The music is well written and very effective.

**Hurry, Little Pony.** Brian Bonsor, unison, recorders, percussion and piano with

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## CHORAL REVIEWS —

optional violin and cello solos, \$3.25, (E).

In this setting of a traditional Spanish Christmas song, the chorus also supplies mouth clicks in imitation of horses' hooves. Designed for a children's choir, the music is simple and charming.

### ROGER DEAN PUBLISHING CO.

**Jubilate Deo (O Be Joyful in the Lord).** Karl Wienand, unison chorus and organ, CE-102, (E).

In this charming setting of Psalm 100 the melodic material uses a limited range and is repetitive making it suitable for children's choirs. The organ music is simple and uses chords with ninths. It closes with a Gloria Patri.

**Joseph Met Each King.** John Carter, SATB unaccompanied with flute, CF-104, (E).

The choral music is in block chords with mild dissonances. The flute part is treated as an obbligato instrument with a countermelody. Only two pages in length, this Christmas piece would be suitable for a high school choir.

**Song of the Silver Bells.** James C. Myers, SSAA unaccompanied, CB-806, (M-).

Using only the first verse of Poe's famous poem, *The Bells*, Myers has created a brief image piece for women's voices. The chords are often in close position with mild dissonances. Simple rhythms in a homophonic setting with a limited tessitura make this work attractive to most high school girls' choruses.

**Resonet in Laudibus.** Roland de Lassus (1532-1594), SATBB, CA-107, (M plus). Edited by Alan Harler.

Taken from the *Magnum opus musicum* of 1604, this joyful Christmas motet is based on the familiar melody, *Joseph dearest, Joseph mine*. It is a scholarly edition that has three parts; the editor suggests that the first and third could be performed in several vocal or instrumental combinations. The second part is in a three-voice texture. This is beautiful music and recommended for advanced high school or college choirs.

**November 22nd: An American Elegy.** Randolph Currie, SSA and piano, CD-107, (M plus).

Using the sensitive poetry of W. H. Auden, Currie has created a dramatic and sorrowful setting in tribute of J. F. Kennedy. The music is somewhat angular and very disjointed in that the piano part primarily consists of vertical and linear interruptions of the text, as if commenting on the vocal music and creating a mood characterization for it. The difficulty of the piece lies in the extended voice ranges which make it too challenging for many high school girls' choirs; the tessitura for the alto is low and the soprano must sing a high B-flat. It would be a piece that would capture the performers and the audience when performed; it is very dramatic and effective.

### RICHMOND PRESS

**O Come Sing Unto the Lord.** Jacob Kimball (1761-1826), SATB and optional organ, MI-106, 35c, (E).

This anthem has been abridged by the editor Leonard Van Camp. He provides performance suggestions in character with the early American style. The music is a mixture of brief contrapuntal statements alternated with block chordal sections. Optional solo sections and organ

part are provided. The music is easy and could be performed by most church choirs.

**Ain't A That Good News.** arr. by Walter Ehret, SSA and piano, F-30, 35c, (M-).

This familiar spiritual receives yet another treatment in which each verse moves through a modulation to a new key. The piano music is simple and the choral parts and ranges very appropriate for a young girls' chorus. A typical, solid arrangement by Ehret.

### WARNER BROTHERS

**Rainy Day People.** arr. Ken Gargaro, SATB with piano and optional guitar, 45c, CHO 834, (E).

The words and music are by Gordon Lightfoot and this piece is in their "Composer Series". The first verse is for a soloist or in unison and then it divides into four parts with some other brief divisi passages for the girls. A slow, gentle pop piece suitable for a young high school chorus.

**Have You Never Been Mellow.** arr. Ken Gargaro, SSA chorus and piano, CO 0797, 50c, (E).

The words and music for this one are by John Farrar. There is a more interesting counter theme in the piano (guitar) than in the Lightfoot work mentioned above. The melody is shifted to the various sections and there is some neutral syllable background singing. It would be attractive to high school girls' choruses.

### SCHMITT, HALL & McCREARY

**Thanks Be To God.** Marie Pooler, SATB and organ/piano, 15017, 35c, (M).

There are five verses to this anthem; each receives a different setting ranging from unison chorus to two part-canon. The melody is always heard and the accompaniment is chordal with some simple embellishment. This would serve well for a small church choir.

**Praise Ye The Lord.** Heinrich Schuetz (1585-1672), SSA unaccompanied, No. 2585, 35c, (M-).

This three-part girls' chorus setting is arranged by Jerry W. Harris and follows the original SATB version closely with regard to harmonic progressions. The ranges are fine and he has even edited in a small choir antiphonal echo on the repeated Alleluias, which is very appropriate to the Concertato style of the early Baroque. A good piece for a high school girls' chorus.

—James E. McCray

### BELWIN MILLS

**You've Got Your Troubles.** Greenaway and Cook, arr. Paris Rutherford, SATB and po., with opt. g. b. and drms., 64403, \$9.00 a pack, E.

This is a smooth moving choral moods pack including instrumental parts and fifteen chorus parts. Additional copies are fifty cents.

**Hold Tight-Hold Tight, Want Some Sea Food Mama.** Brondow, Miller and Spotswood, arr. Paris Rutherford, SATB, and po. with opt. g., b., and drms., 64406, \$9.00 a pack, M.

Another moving pack with more difficulty due to the fast action syllables. Longer than many arr. but should be fun for the choreographer.

### J. FISCHER

**In Praise of Easter.** Dan Locklair, SATB and two trpts., trmb., and keyb., FE10116, \$1.50, D.

Good rhythmic and challenging melodic interest throughout with the one bass solo; 46 pages.

**Prayer of Supplication and Thanksgiving.** Dan Locklair, SATB and org., F.E.C. 10216, 35c, M.

Homophonic texture is not insurmountable but chords are not so commonplace that they lack interest. Text is from "A Short Book of Common Prayer".

### GALAXY

**Benediction.** Owen Goldsmith, SATB, 1.2598.1, 30c, E.

Good change of pace for a choral closing.

**I Yield Thee Praise.** Condit Atkinson, SATB and po., 1.2800.1, 40c, E.

Gives the basses and tenors some melodic interest. Pianist needs a firm hand.

**Sweet, Stay Awhile.** John Dowland, ed. Dart and Fortune, SATB and lute, \$3.75, M.

A collection of four part ayres selected from Vol. 6 of *Musica Britannica* transcribed by Fellowes. It should be useful for madrigal groups.

**Invitation to Medieval Music.** Transc. and ed. Brian Trowell, comb. and instrm., \$3.00, M.

This is music of the Mid-Fifteenth Century. Good forward by the editor and Thurston Dart. Primarily for the ensemble with musicological savvy.

### JOSEPH BOONIN

**Estampie Natalis.** Vaclav Nelhybel, 8 part chorus, SAT soli, picc., vln., vla., cello and perc., B. 271, 60c, parts \$6.00, score, \$5.00, M.

Performed at North Central ACDA. Choreographic possibilities. Delightful and necessary instrumental involvement for those of you with performers available in school or community.

**Be Not Silent.** James Fritschel, SATB, 40c, D.

Rated at this level because many choirs may underestimate the challenge inherent here when they see the slow tempo and rhythmic regularity. Fritschel's writing calls for impeccable intonation to realize the beauty of this issue.

**Kyrie.** Mark Crooks, SATB, B 184, 40c, D.

Fascinating evolvment of pitches with tenor and bass sharing counterpoint against the independent women's voices. Needs more mature voices and ears than most high school choirs contain.

**Now the Eventide Approaches.** Beethoven, ed. Franz Burkhart, SAB, UE 12800 NJ, no price listed, E.

Originally for STB it offers a contrast in tonality to the same lighter textured Crooks mentioned. However, this issue is well within the capabilities of the developing school choir.

**Ave Maria.** Franz Liszt, ed. Kurt Stone, SATB, and org., B. 160, 65c, E.

Stone has given us an excellent edition of a piece of literature needed by many choral conductors looking to improve their service music and their parochial school teaching.

### WORD, INC.

**And This Is Love.** Medema, arr. Powell, CS-2704, SATB and po., 40c, E.

Another lyrical issue for that college deputation or church youth group.

**Sing! Praise! Rejoice!** Lanny Allen, unison, trpt., and po., CS-2696, 40c, E.

Jr. choir conductors attention!

**Three Proverbs.** James Cram, SA, po. and flt., CS-2698, 40c, E.

Excellent set for the above mentioned

group plus school use for treble choirs in elementary and secondary.

**O Brother Man.** John Lee, SAB, CS-2699, 40c, M.

Uses familiar Whittier text in a musical setting with a beat. Youth choirs and deputation groups will want to include it.

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**Festival Piece on "Saint Anne"**, Eugene Butler, SATB, org., and brass, M1119, 50c, M.

Just what is says and worthy of use by church musicians; parts are included.

**O Be Joyful in the Lord.** Gilbert M. Martin, SATB and org. with opt. brass, M1114, 45c, ME.

Much use of unison should enable the notated diction requested to be delivered. Use of brass would enhance the effectiveness of the piece.

**Let the Bright Seraphim.** Deodatus Dutton, Jr., ed. Mason Martens, SATB and po., M1107, 40c, E.

This is from Marten's "Bi-Centennial Collection of American Choral Music", same publisher, and a good opener for

school concerts.

**The Two Part Chorister.** compiled and arr. Walter Ehret, SA, \$1.95, E.

Most church musicians are looking for a new collection and this issue is worthwhile even though its music does not reflect the century in which it is published.

**TRIUNE MUSIC, INC.**

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**The Promised Land.** arr. Beryl Red, SATB accomp., TGO 109, \$1.50, E.

This medley of pioneer songs is particularly suitable for the younger choir but would make a fun group for any SATB school ensemble.

**Jabberwocky.** Sam Pottle, SATB, p., and opt. perc., TGM 103, 35c, M.

Novelty number using Lewis Carroll text, chromaticism and retaining limited range for all voices.

**The Sea of Liberty.** Beryl Red, SAB and p., TGM 106, no price, E.

Taken from "Revolutionary Ideas", a patriotic musical available, is this tune-ful issue recommended for the developing choir. —Frank Summerside

**MUSIC 70**

**Three Chorales,** Heinrich Schutz, ed. John Kingsbury, SATB, a cap., M70-153, 45c.

Available with both English and German text the chorales are skillful adaptations of Psalm 145 "Ev'ry Eye Waiteth Upon Thee"; Psalm 20 "May God Attend in Thy Distress"; and Psalm 121 "Mine Eyes I Lift".

**Almighty and Everlasting God,** Orlando Gibbons, ed. Maurice Gold, SATB, a cap., M70-145, 40c.

This is a fine blend of English text from the Book of Common Prayer set to polyphonic lines. Linear simplicity is maintained and thus clarity is achieved. Traditionally the bass and alto lines are closely aligned as are the tenor and soprano voices.

**The Man, The Flute and The Serpent,** Theron Kirk, SATB, a cap., M70-147, 40c.

For the charm of Edward Lear's wit set to music you will find this composition a marvelous acquisition. Truly any audience would enjoy this work performed by a choir with exquisite diction.

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## CHORAL REVIEWS —

**Pat-A-Pan**, arr. Theron Kirk, SATB, recorders and percussion, M70-149, 40c.

The recorders and percussion parts which are non-complex are an enhancement to an already catchy French melody.

### G. SCHIRMER

William Herrmann has edited another large choral-orchestral work by Handel, the **Funeral Anthem For Queen Caroline** ("The Ways of Zion Do Mourn") (SATB with organ or piano accomp., ED.2972, \$5.00), which dates from 1737. As is the case with all of Herrmann's editions of large-scale works, this is an exhaustively complete presentation, scholarly as well as practical, including a dozen pages of historical and performance information as a forward, and with footnotes dealing with variant sources, realization of ornamentation etc. on virtually every page of the score itself. This material is helpful and pertinent, and the editorial procedures employed are commendable.

While of sufficient length and musical worth to stand by itself, Handel sought to rescue the **Funeral Anthem** from possible oblivion as an "occasional" piece by incorporating it in later works, a practice with precedent in his **Coronation Anthems** and the **Birthday Ode** for Queen Anne. One of several solutions considered was to make the **Funeral Anthem** Part I of the subsequent oratorio **Israel in Egypt**, under the title "The Lamentation of the Israelites for the Death of Joseph". Herrmann notes that "this will explain why **Israel** as we know it today — minus the Lamentation — is in two, rather than the usual three parts, and also why it opens, not with an overture or even a chorus, but with a tenor recitative." Herrmann continues in a footnote, "We must wonder why nobody has attempted to rejoin the **Funeral Anthem** and **Israel** in a modern performance", an idea which some of our readers might consider adopting.

There are eight movements in the **Funeral Anthem**, all of them choral — the first full-length work by Handel without solo recitative and arias. Variety is achieved however, by utilizing the chorus alternately in choral recitative similar to that in **Israel in Egypt**, in a duet-like texture similar to the "chamber duet" choruses in **Messiah**, and in what Herrmann refers to as "genuine choral movements". The latter often feature allusions to, and quotations from the chorale literature of the German Protestant church. For example, the opening chorus begins with such a quotation — the first phrase of the Lutheran chorale "Herr Jesu Christ, du Hoehste Gut".

Herrmann remarks that Mozart uses the same chorale in his **Requiem** (for the "Introit"), and one is struck not only by the use of a common "cantus firmus", but also by the treatment in the orchestra which introduces the theme, suggesting that Mozart may very well have known the **Funeral Anthem**, and perhaps modeled some aspects of his **Requiem** upon it. Another analogy between the works can be found in Handel's sixth movement where there is a fugal subject and exposition which is similar to the "Kyrie" fugue subject in the Mozart.

Vocally, the **Funeral Anthem** is of medium difficulty. The ranges and tessitura of all the parts are normal. The editor's keyboard realization is serviceable, and helpful to the conductor and

accompanist in indicating instrumental cues and scoring, but to be most effective, the original scoring for orchestra should be employed — a modest instrumentation of two oboes and bassoon in addition to the usual strings and organ continuo. The parts for these are available from the publisher.

This is an important and very worthwhile addition to the literature, and a fine example of mature Handel which has not hitherto been available in this format. While bits and pieces of it have been excerpted by others for performance (i.e. "Their Bodies Are Buried in Peace"), or excerpted and transferred to other compositions by Handel himself (as in the "Foundling Hospital Anthem"), as Herrmann remarks in his foreward — "There has long been a need for an edition which is completely faithful to Handel's original intentions — a need that the present publication hopes to fill". I highly recommend both the work and the edition, for its high musical worth, and the excellence of its editing.

### LAWSON-GOULD

Another large-scale baroque choral-orchestral work, which has been issued for the first time in a modern performing edition is the **Requiem** of Heinrich Ignaz Franz von Biber (1644-1704) (SSATB with piano or organ accomp. LGCo. 51923, \$3.50) edited by Robert DeCormier. Biber served as conductor at the court of the Prince-Archbishop of Salzburg in the latter part of the 17th century, and is known primarily for his violin music, especially the cycle of fifteen "Mystery Sonatas" c. 1675.

This is a conservative baroque choral work, reflecting the techniques and textures of Carissimi's oratorio style. There are incidental solos for SSATB, but no complete "solo" sections as such, and the soloists generally sing in groups of from two to five at a time. With the exception of isolated instances for the Soprano and Bass soloists, there is little coloratura work for the soloists who provide more of a contrast in tonal weight and dynamics to the tutti than they do a stylistic one. Regarding the ranges and tessitura of the vocal parts — the two Soprano parts are equal in both. The Alto and Tenor parts have rather wide ranges, particularly at the lower end of their compasses, and at times they overlap. In order to insure balance in certain places it might be advisable to have a few tenors double the alto, and a few baritones help out the tenors.

The edition is relatively "clean" compared to that of the **Funeral Anthem** reviewed above. Tempo and dynamic markings have been inserted by the editor, but as far as can be ascertained, these and the keyboard reduction are his only contributions. One sloppy bit of proof-reading is evident in the "Dies Irae" section for the Bass solo to the text "Judex ergo cum sedebit" where G clef is utilized for the soloist instead of F clef (page 21), resulting, if sung as printed, in some horrendous discords.

This is an interesting and worthwhile work which deserves performance, and Lawson-Gould is to be commended in making it available for the first time in a modern performing edition. Recommended for church and college choral groups.

—Crawford R. Thoburn

No music received for review.

—Ruth Watts

## PRO ART

**Adoramus Te**, Orlando di Lasso, arr. A. Avalos, 3 part, a cap., 2899, 35c.

This is a fine example of the LVR editions (limited vocal range). Avalos provides worthwhile music for this type of singer without sacrifice of the musicality of the 16th century motet.

**Praise the Lord with Gladness**, Marcus Wiley, SATB, piano opt., 2895, 35c.

From the LVR series this is an example of a good teaching device which could also be used for performance with its constant fluctuation of tempo.

**Born King of Kings**, Jacob Handl, arr. Arthur Hardwicke, SATB, a cap., 2865, 35c and **Give Praise Unto the Lord**, G. O. Pitoni, arr. Wayne Douglas, SATB, a cap., 2900, 35c are presentations of "Regen Natun" and "Laudate Dominium" which provide both English and Latin text.

**Sunday Carol**, Theron Kirk, SATB, a cap., 2913, 35c.

Multiple meter changes should not be perplexing if the half note is maintained as the pulse. The unexpected syncopation in a sacred work but quite frequent in Kirk compositions is maintained in the usual fashion. Its vitality stems from the rhythm and the alteration of open fifths to full chords with some divisi in the women's voices.

—Melva Sebesta

## Chamber Choirs

This department consists of essays on topics of interest to conductors of chamber choirs and reviews of music suitable for small ensembles. You are invited to share your experiences and to make recommendations. Write Dr. William Lock, Music Department, Biola College, 13800 Biola Avenue, La Mirada, California 90639.

The search for choral literature seems endless. Yet there is an abundance of available publications. How can you find just the 'right' piece for your program? Your choice is limited to some degree. Because you do not have a large number of singers in your ensemble, you must leave certain styles and textures to larger choirs. And because your singers may be young as well as few, you must carefully consider the balance required between voices and instruments whenever they are essential. Moreover, your singers may not be professional. You need to program selections with a variety of tempos, meters, textures and moods in order to sustain the interest of your audience.

Whenever you have had some success with a selection by one composer, you naturally look for other publications by the same individual. Music publishers are aware of this and many publish a number of compositions by the same composer in a series. Likewise, a number of publishers have grouped selections by various composers, in a single series because they are each written in a similar style.

Recently I received copies of new publications from Roger Dean in their "Renaissance Choral Masterworks" series, and from Belwin Mills in their "Renaissance Choral Series."

Six of the selections from Belwin Mills are for unaccompanied chorus in four

parts (SATB). Each is from the sixteenth century; each is edited and translated by Don Malin; they are excellent examples of the Italian Madrigal, the French Chanson, and the German Liedlein, available for the first time in modern performing editions. **Da Bei Rami Scendea, Down from the Branches Falling** (2319, 35c) by Arcadelt is an easy, melodic composition with comfortable ranges in all parts except the tenor part. There are high G's on six of the eight pages. **Der Mon Der Steht Am Hoechsten, High is the Moon above Us** (2320, 12 pp., 35c) by Othmayr is a longer work, with several repeats, which gives evidence of the great skill of this superb contrapuntalist. **En Vos, Adieux, Dames, Cease Now your Tears, O Ladies** (2321, 30c) by de Rore is an interesting work with an abundance of running passages. **Mich Erfreut, Schoens Lieb, Dein Ueblick, Rapt am I, Dear Love, With your Sweet Glance** (2325, 35c) by Melchoir Franck is a longer (5 min. 30 sec.) strophic work which has no vocal or musical problems. **The Two Chansons** (2326, 35c) by Crécquillon has many secular passages with seven, eight, and even nine consecutive notes in one direction. **Votre Beaute Plaisante et Lie, Your Beauty Binds Me Pleasantly** (2327, 30c) by Gombert is a miniature masterpiece, possessing many points of imitation.

Three of the Belwin Mills publications in this series are for five voices. **La Piaga C'ho Nel Core, The Pain within my Heart** by Monteverdi (2323, 30c) is for SSATB. It has a fuller sound through the use of triads, some dissonance and chromaticism. **Madonna Mia Gentil**

**Ringratio Amore, To Love, My Lady, I now Offer Praises** (2324, 30c) by Marenzio for SSATB contains a great deal of word painting and the skillful use of three and four voices. All five voices are only used at the climaxes. **Che Più D'un Giorno è la Vita Mortale, How Like a Brief Day our Life Passes** (2318, 30c) by Lechner for SAATB is a setting of Petrarch's sobering text.

Five of the selections from the Roger Dean "Renaissance Choral Masterworks" series are for unaccompanied chorus in four and five parts. Phillip Crabtree has edited Handl's **En Ego Campana, Behold I am a Bell** (CA-102, 50c) for SATB. This interesting Latin text describes the functions of church bells in calling out the praise of God, gathering the clergy, and bewailing death. The different sections, thus require varying interpretations. **Ce Moys de May, This Month of May** (CA-106, no price indicated) by Janequin, and edited by Fiora Contino is a delightful, lyrical song which is easy to sing. **Musica Dei Donum Optimi, Music, Gift of the Highest God** (CA-105, no price indicated) by de Lassus and also edited by Contino is for six voices (SSATTB). This is not an easy motet. The independence of the parts, rhythmic variety, and sensitive musical phrases demand the effort of experienced singers. It is a very beautiful and challenging work. **Resonet in Laudibus, Resound in Praise** (CA-107, no price indicated) is an Alan Harler edition of a de Lassus work for SATBB. This Christmas motet is based upon the familiar melody associated with the words "Joseph dearest, Joseph mine". This particular setting is in three parts. The first is for SATBarB; the second for ATB and

the third for five parts again. There is then here a contrast in tone color, texture, and mood. **In Hora Ultima, In the Final Hour** is also an Harler edition of another de Lassus work. The six voices (SSATBB) have identifying melodic phrases for the various changes in the text. The words seem to be a fitting conclusion to this survey:

At the final hour all will pass away:  
trumpet, flute, and harp;  
jokes, laughter, dancing,  
singing and hamony." ❀

**Dr. David A. Wehr**, Associate Professor of Music and Director of Choral Activities at Eastern Kentucky University, Richmond, has been selected for his tenth annual award by ASCAP. The 1975-76 award is based on the "unique prestige value of his published works" for chorus and organ, and on the number of performances given his compositions. He is one of a group of composers affiliated with churches, colleges and universities throughout the country to receive an award designed to assist and encourage writers of serious music.

—\*\*\*—

The Gregg Smith Singers and their director, Gregg Smith, began their first Far-East tour August 19 when they arrived in Manila. An extensive workshop at Silliman University at Dumaguete in the Phillipines will be followed by concerts in major cities of the Phillipines, Taiwan, South Korea, and Japan, as well as in Singapore and Hong Kong. They will return to Los Angeles October 29 for the first concert of their 29-city American Fall tour.

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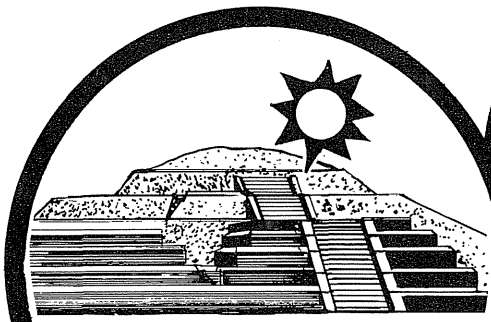
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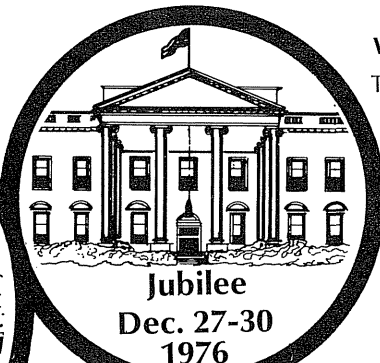
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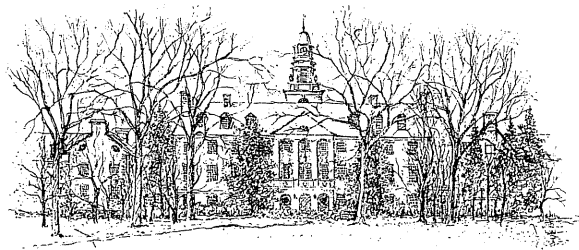
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