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CHORAL JOURNAL

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MARIANNA VON MARTINES'S DIXIT DOMINUS

A Stylistic Synthesis

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ADVOCACY STATEMENT

The human spirit is elevated to a broader understanding of itself and its place in the world through the study of and participation in choral music. Singing in a choir produces more active and involved citizens. It affects self-worth in youth and adults. It builds connectivity throughout communities. Society benefits from the aesthetic beauty and community of singers created by choral programs within schools, houses of worship, and community organizations through involved citizenry, connectivity throughout communities, and feelings of personal self-worth. The American Choral Directors Association and its membership resolve to ensure the survival of choral programs for this and future generations by:

Actively voicing support for funding at local, state, and national levels of education and government; collaborating with local and national organizations to ensure the distribution of arts funding data and arts-related activism opportunities; advocating for full access to choral singing and inclusion of all singers in a choral program; and ensuring the distribution of advocacy statements and data regarding choral programs.

From the INTERIM EXECUTIVE DIRECTOR

Hilary Apfelstadt

As I write, it is February, and much of North America is experiencing frigid weather. It seems hard to imagine that April will bring warmer temperatures and the beginning of spring. It strikes me that this contrast is particularly significant now. Just as the coming of a new season signals change and hope, so does the passing of time as Covid-19 case numbers drop. If we continue to take precautions so the declining trend continues, we hope to be making music face-to-face next fall as school resumes, and when community and worship setting choirs typically begin their yearly rehearsal schedules.

At present, we still hear warnings that we must be careful about following rules around physical distancing and wearing masks, etc., because of the potential threat of other variants of Covid-19. So even with encouraging signs on the one hand, we must continue to be vigilant on the other. As we breathe sighs of relief, we know it is likely we will need to wear masks for some time. That will be a pandemic holdover.

Other aspects of the pandemic may remain with us, too. What are some of the changes we have made that turned out to be advantageous? As a profession, choral music has experienced multiple changes. For example, choral music in the schools has adapted to the times with some programs on hiatus, some in hybrid form, and some completely online. We have presented programs completely virtually, featuring other format changes as well; due to the amount of time it takes to edit virtual choir pieces, some conductors have chosen to present fewer pieces of music than they might have done in a live performance, but they have given the audiences more information about the context, sometimes by having a singer share the background of the music or by reading the text. Sometimes artwork or movement accompanies the singing. In the process of rehearsing on Zoom, for example, some groups have included dedicated community time during rehearsal, featuring some kind of social exchange or game, or simply by making time to greet each other.

Zoom rehearsals have allowed teachers to check on students' progress individually by hearing them singing single lines, for example, and holding singers accountable for knowing their music. Groups rehearsing live have found themselves divided into smaller ensembles where singers have great responsibility if they are one of only two or three on a part, for example. The kinds of repertoire we explored have reflected the change in size, as we have not been able to manage as much divisi like we do in large groups. Perhaps we have been able to experience music we might not have otherwise approached. Another blessing of this time has been the generosity of colleagues who have shared their expertise with groups on Zoom. Composers, conductors, pedagogues, and other professionals have enriched our gatherings.

If you regularly read the weekly Wednesday emails that we send out from the ACDA national office, you will have noticed people writing about "silver linings" in their pandemic-era teaching. Sometimes, to their surprise, perhaps, they have discovered that something turned out better than expected. Perhaps we have seen another side to some of our students who have stepped up and worked especially hard in the new settings. We have also observed the people who find it very hard to learn from home, and to keep their motivation when they do not see or sing with their friends in person. And we know as teachers that it is just plain hard not to be gathering face to face.

Everything takes longer. To maintain interest, we have to provide multiple approaches to things. I know that from giving presentations to various groups; it is not enough to meet for a conversation as we might in person. We need to aim for heightened interest and interactivity; our visual presentations must be especially compelling. Teaching has always been a time-consuming endeavor but never more so than in a pandemic. It has stretched our profession to new limits. The same applies to all choral musicians in that we are all teachers, whether with children, youth, adults in community groups or worship choirs, or professional ensembles.

What will we carry over into the future? Perhaps we have discovered or rediscovered our knowledge of the value of human interaction; when we are denied it, we crave it. That may lead us to appreciate the social elements of our choral culture even more. Perhaps we have realized that spending in-depth time on musical context and finding intriguing ways to present it are worth continuing in the future. Without the intense performance pressure that usually drives us, we may have learned that we can spend more time on developing literacy or exploring improvisation or simply delving into fewer pieces of music in greater depth than we did previously. That may lead us to re-think the kinds of performance expectations we have of the singers and of ourselves. Will we learn to appreciate musical excellence with fewer pieces of music, coupled with a greater understanding of the music and its effects on people?

I do not mean to suggest that as a profession we were previously lax about our teaching! We are a driven and productive group. Perhaps we can use this return to face-to-face teaching and singing as a chance to recalibrate and revisit our priorities. The singers can tell us what worked for them and which elements of this time they might be comfortable retaining. For example, would they opt to have more small group opportunities if they had the chance? Would they enjoy more visits with composers? As we plan ahead, let's focus on what we can retain and what we can reject, knowing that we have done our best in this time and can look to the future with hope.

THE PURPOSES OF ACDA

- To foster and promote choral singing, which will provide artistic, cultural, and spiritual experiences for the participants.
- To foster and promote the finest types of choral music to make these experiences possible.
- To foster and encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.
- To foster and promote the organization and development of choral groups of all types in schools and colleges.
- To foster and promote the development of choral music in the church and synagogue.
- To foster and promote the organization and development of choral societies in cities and communities.
- To foster and promote the understanding of choral music as an important medium of contemporary artistic expression.
- To foster and promote significant research in the field of choral music.
- To foster and encourage choral composition of superior quality.
- To cooperate with all organizations dedicated to the development of musical culture in America.
- To foster and promote international exchange programs involving performing groups, conductors, and composers.
- To disseminate professional news and information about choral music.
- To foster and promote choral singing in the pursuit of peace and justice that enhances social and emotional well-being.
- To foster and promote diversity and inclusivity through active engagement with underrepresented choral musicians and potential choral participants.

—ACDA Constitution and Bylaws

From the PRESIDENT

Lynne Gackle

Untold hours, immense energy, and great care has been given to the intricately complex planning of our 2021 Virtual National Conference. I want to thank Dr. André Thomas and his outstanding Steering Committee, for a fabulously creative virtual conference. I am so appreciative to André, the National Conference Steering Committee, and the National Office Staff for their commitment and dedication to ACDA and its membership.

To each choir and every presenter, on behalf of the ACDA Executive Committee, our leadership and the entire membership, thank you for sharing your music, your knowledge, and your hearts with us at this very special ACDA conference during what is undeniably, one of the most unforgettable periods in US history.

This conference reminded me of the collective creativity of our membership and the powerful effect music has on us as human beings. This year, in particular, has been fraught with many challenges—great pain, tragedy, fear, social unrest, anger, and political division. Often, it seems that the chasms that lie between us as citizens in this land grow wider, day by day. However, for us as musicians, it is music that binds us together. I believe that music is a gift—a "balm" that can soothe and heal the soul.

I have recently been concerned to observe the tendency in the arts and arts organizations to allow political agendas to drive their vision and often, deviate from their mission statements. Those who would use the arts for their own political ends do so because they know the power of the arts, and they are keenly aware of the sensitivity of the artists and the ease with which they open their hearts and minds to the promise of a better world.

ACDA is an organization representing members who are on all sides of the political spectrum. Thankfully, in this country, we have the freedom to think our own thoughts and to speak our minds and voice our opinions. Our country was founded on this principle. With that said, we each have a responsibility and obligation to respect each other's views—even those views that might not agree with our own.

The theme of our National Conference was Diversity in Music—Educational, Cultural, and Generational. The logo for the conference depicted a tree with multiple branches, each one unique, spreading to reach in all directions, yet attached to a strong trunk with deep roots that nurture each branch. As I study the picture, it seems obvious to me that the roots represent MUSIC, a force which gives life, just as the roots do to the branches, and provides a common source of inspiration. Music is that which brings us together, providing commonality which binds us in community. May we all remember that we are one, and our "agenda" as an organization must always be to preserve and promote excellence, beauty, understanding, community, and peace for all people through choral music.

From the EDITOR

Amanda Bumgarner

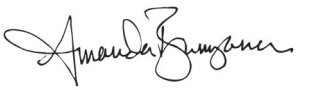
The last year has been challenging for everyone in a number of different ways, personally and professionally. The way we rehearse, teach, sing, and even compose has changed. As a result, we have tried to adapt the content ACDA provides through weekly membership emails and our publications to be the most helpful during this time. I am grateful for those who have submitted articles related to COVID, and we have adjusted our publication schedule nearly every month to accommodate COVID-related content.

This month's April issue includes two articles on rehearsing and conducting during COVID—"Conducting During COVID: What is possible and how has the role of the conductor changed?" (Rachel Carlson and Scot Hanna-Weir) and "Choral Rehearsals During COVID: Examining Singer Engagement" (Matthew Swanson, Eva Floyd, and David Kirkendall). There is also a selection of Choral Reviews from Sandra Chandler and an article in our On the Voice series—"Categorizing and Notating Timbres for Vocal Ensembles" (Fahad Siadat).

Our cover article features a study of Marianna von Martines's *Dixit Dominus* by Joseph Taff. Martines (1744-1812) wrote *Dixit Dominus* in 1774, and the piece, writes the author of this feature article, "presents a masterful assimilation of Baroque and galant traits. This article applies a style-conscious lens to the analysis of several facets of the composition: overall structure and tonal plan, structure of individual movements, orchestral and choral texture, phrase structure and use of galant schemata, harmony, and approaches to the text. It also compares the work to the well-known earlier setting of the same text by George Frideric Handel (HWV 232)."

Mark Nabholz's feature article, "Mozart, Süßmayr, and Musical Propaganda: Revaluing Political Choral Music for Modern Performance," traces the composition, compilation, and premiere of an important example of political music from the Napoleonic Era in Vienna, through direct examination of the cantata, *Der Retter in Gefahr,* by Franz Xaver Süßmayr (1766-1803).

Finally, D. Geoffrey Bell shares an interview with three Canadian choral composers: Larry Nickel, Nancy Telfer, and Jon Washburn. This is part one in a two-part interview series. Part two will feature interviews with Canadian composers: Matthew Emery, Sarah Quartel, Kelly-Marie Murphy, Laura Hawley, and Tracy Wong. This interview includes questions on the composers' musical journeys, composing challenges, and essential elements for new repertoire.



Born in Vienna in 1744, Marianna von Martines (1744-1812) received a thorough grounding in Baroque compositional techniques, but lived and worked in an era when a newer, more "galant" style had become fashionable. Her contemporaries often noted and praised the balance of old and new stylistic qualities in her composition. English music historian Charles Burney, who visited the Martines family in 1772, called Marianna's arias "very well written, in a modern style; but neither common, nor unnaturally new,"[1] and cited Martines's teacher, mentor, and housemate Metastasio's description of one of her psalm settings as "a most agreeable *Mescolanza*… of *antico e moderno.*"[2] Metastasio himself wrote to a friend that Martines "chose to avail herself of both the grace of the modern style, avoiding its licenses, and the harmonious solidity of the old ecclesiastical style, divested of its Gothicisms."[3] Burney's and Metastasio's remarks are often cited and echoed in more recent literature on Martines and her style.[4] They do not specify what stylistic elements differentiated "antico" from "moderno," or what elements Martines drew from each source. Nonetheless, they make it clear that synthesis of old and new styles was a key piece of Martines's compositional approach.

The Martines family was well connected at the Habsburg court in Vienna. Her eldest brother "served as tutor to at least three of the sixteen royal children born to [Empress] Maria Theresa," and the other three Martines brothers were all esteemed soldiers or civil servants; the entire family was granted noble status in 1774, the year Marianna composed her *Dixit Dominus.*[5] The royal family's enjoyment of Marianna's music likely contributed to her family's status. An 1846 biographical article on Martines in the *Wiener allgemeine Musik-Zeitung* mentions that the Empress would often ask Martines to perform for her, and that her son Joseph II would sometimes turn pages for Martines.[6] Robert Gjerdingen notes that "the cultured nobility" of eighteenth-century Europe were expected to embody a certain "collection of traits, attitudes, and manners" encapsulated by the versatile adjective "galant,"[7] and that galant manners were expressed through music as well, in a courtly style "grounded in a repertory of stock musical phrases."[8] Martines would undoubtedly have been expected to display galant qualities in both her musical performances and social dealings at court.

Martines's musical education nevertheless provided her with ample exposure to Baroque musical style. In an autobiographical letter, she lists Handel, Lotti, and Caldara among her chief influences; even when discussing her more contemporary role models, she cites three composers at least thirty years older than she (Hasse, Jomelli, and Galuppi). This emphasis on emulating older music is unsurprising given that her education was directed chiefly by Metastasio, who was born in 1698.[9]

Martines's 1774 *Dixit Dominus,* written in response to her induction into the Accademia Filarmonica of Bologna two years earlier, presents a masterful assimilation of Baroque and galant traits. This article applies a style-conscious lens to the analysis of several facets of the composition: overall structure and tonal plan, structure of individual movements, orchestral and choral texture, phrase structure and use of galant schemata, harmony, and approaches to the text. It also compares the work to the well-known earlier setting of the same text by George Frideric Handel (HWV 232).[10] Handel's *Dixit Dominus* is not categorically representative either of Baroque style or of Handel's style; indeed, no single piece could be. Nevertheless, Martines's specific mention of Handel as a compositional influence suggests that his *Dixit* may offer a plausible image of the older style that Martines learned to emulate. Additionally, an investigation of two settings of the same text offers an especially fruitful opportunity for direct comparisons. As we will see, Martines applies old and new techniques side by side, constructing a *Dixit* that is more galant than Handel's but still heavily rooted in Baroque forms and techniques.

Marianna von Martines's *Dixit Dominus*
A Stylistic Synthesis

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Overall Structure and Tonal Plan

Handel's famous *Dixit Dominus,* composed in Rome in 1707, is an extended cantata-like setting featuring a mix of movements for soloists and choir, and lasting over half an hour. The existence of similarly structured settings of this and other important psalms by Italian baroque composers like Antonio Vivaldi and Antonio Lotti attests to a tradition in early eighteenth-century Italy of employing this extended cantata format in certain especially grand psalm settings.[11] The date, location, structure, and forces of Handel's setting all place the piece strongly within this compositional tradition.

In contrast, late eighteenth-century Austrian settings of the Dixit are often single-movement treatments as part of larger Vespers cycles.[12] With seven movements lasting roughly twenty-five minutes, Martines's setting offers an intermediate approach: it is significantly shorter than Handel's, reducing both the number of movements and the overall duration, but still retains an extended multi-movement structure.[13] Thus, the very scale and conception of the work represents a synthesis of Baroque extravagance and galant brevity.

An examination of the keys of individual movements reveals an adventurous overall tonal plan that moves well beyond Handel's palette of keys. Handel's *Dixit* uses only key signatures that are within one step of the home key on the circle of fifths: the piece begins and ends with a key signature of two flats, and every movement bears a key signature of either one, two, or three flats.[14] Handel creates an exact balance between sharper and flatter key signatures, and a 2:1 ratio of minor to major keys (given the home key of G minor, it is logical that the minor mode should predominate slightly) (Table 1).

Martines, on the other hand, uses key signatures that are up to three steps away from the home key on the circle of fifths. She makes no attempt to balance flatter and sharper keys, and her ratio of major to minor tonalities (2.5:1) is more skewed than Handel's. All her non-tonic movements are in "flatter" keys, and she frequently uses major keys without their relative minor (Table 2 on page 9). Whereas Handel creates variety by balancing major and minor tonalities from within a small and balanced palette of key signatures (and employing striking modulations within certain movements), Martines relies on a wide variety of key signatures to create tonal contrast between movements.[15]

Like her use of tonality, Martines's orchestration is much more varied than Handel's. To begin with, she writes for a larger orchestra. Whereas Handel's *Dixit* is scored for strings (including divided violas) and basso continuo, Martines's setting employs two flutes, two oboes, two trumpets, timpani, strings, and basso continuo. The flutes and oboes never play together. Martines scholar Irving Godt notes that "[w]ith the exception of just one of her surviving compositions, oboes and flutes never appear in the same movement," and argues that this "orchestration reflected her expectation that oboists would double on the flute."[16]

Table 1

Tonal plan of Handel's *Dixit Dominus*

Mvt.	1	2	3	4	5	6	7	8	9
Key	g	B♭	c	g	B♭	d	F	c	g

Key distribution in Handel's *Dixit Dominus*

Key signature	1 step flatter	HOME	1 step sharper
Minor mode	2	3	1
Major mode	0	2	1

Because of this doubling, Martines's orchestral colors vary widely between movements. No two consecutive movements employ the same instrumental forces. Trumpets and timpani sound only in the outer movements (a necessity given the keys of the inner movements), while flutes replace oboes in movements 2 and 3, and no winds play at all in movements 4 and 6 (Table 3). This stands in stark contrast to Handel's setting, where the orchestration changes little. His second movement uses only basso continuo, and movement 6 only uses the violas for tutti unison passages; aside from these small changes, the full ensemble plays in every movement.

While their approaches to orchestration vary widely, Handel and Martines make strikingly similar decisions about which vocal forces to use for each line of text. Both settings employ the full choir for verse 1 of the psalm, soloists for verses 2 and 3, the full choir for verse 4, some mix of soli and chorus for verse 5, and the full choir again for the closing doxology. Handel and Martines also make similar decisions about how to break the text up into movements. The only significant difference is in verses 5-7, where Handel sets "Dominus a dextris tuis," "Judicabit"/"Conquassabit," and "De torrente" as separate movements (or sections, in the case of "Judicabit" and "Conquassabit"), but Martines gives these bits of text to different soloists within a single continuous movement. Whether due to conscious stylistic emulation on Martines's part or simply to both composers' attentiveness to the text of the psalm, Martines's structural approach clearly has much in common with Handel's.

Structure of Individual Movements

In structuring her individual movements, Martines uses both typically galant and typically Baroque forms. The opening movement of the Dixit is set in a binary form, featuring two presentations of the same text, with similar musical material but often in different keys. After

Table 2. Tonal Plan of Martines's *Dixit Dominus*

Mvt.	1	2	3	4	5	6	7
Key	D	G	C	a	F	a	D

Key Distribution in Martines's *Dixit Dominus*

Key signature	3 steps flatter	2 steps flatter	1 step flatter	HOME
Minor mode	1	1	1	2
Major mode	0	2	0	0

Table 3. Distribution of Instrumental Forces in Martines's *Dixit Dominus*

Mvt.	1	2	3	4	5	6	7
Tpt/timp.	X						X
Oboes	X				X		X
Flutes		X	(1 solo)				
Strings	X	X	X	X	X	X	X
BC	X	X	X	X	X	X	X

an orchestral introduction, the first presentation (mm. 26-79) sees each phrase of text—"Dixit Dominus Domino meo," "sede a dextris meis," "donec ponam inimicos tuos scabellum pedum tuorum," plus a reiteration of the final words, "scabellum pedum tuorum"—set to new and distinct choral material. A half cadence at m. 79, followed by a rest with a fermata, divides the two sections; in m. 80, the opening material (in the tonic key) returns, signaling the beginning of the second half (Figure 1).

In the second presentation (mm. 80-135), the same text returns in the same order, with the same musical material and orchestration at nearly the same scale. (Some passages are slightly shortened or extended, but at 54 and 56 measures, the two sections are virtually identical in overall length.) The only meaningful difference between the two sections is their tonal plan. The first section begins in the tonic key of D major, moves to the dominant for an extended passage, and then returns; the second section begins in the tonic key, quickly changes direction in m. 85 to explore other tonalities (vi and ii), and quickly returns in m. 94, continuing to present earlier material transposed up a perfect fourth as a Classical sonata might (Table 4 on page 11).

While noting the binary qualities of this form, Godt's analysis of the movement emphasizes these sonata-like characteristics, arguing that the movement "departs from the conventions of binary form and can more revealingly be heard as a sonata-form movement with a long coda."[17] Godt hears the opening statement of "Dixit Dominus Domino meo: sede a dextris meis" as an exposition (mm. 26-59), followed by a "development" on the text "Donec ponam inimicos tuos scabellum pedum tuorum" (mm. 59-79). The final two statements of "sede a dextris meis" (mm. 40-54) presumably function as a transitional passage, but Godt does not state this ex-

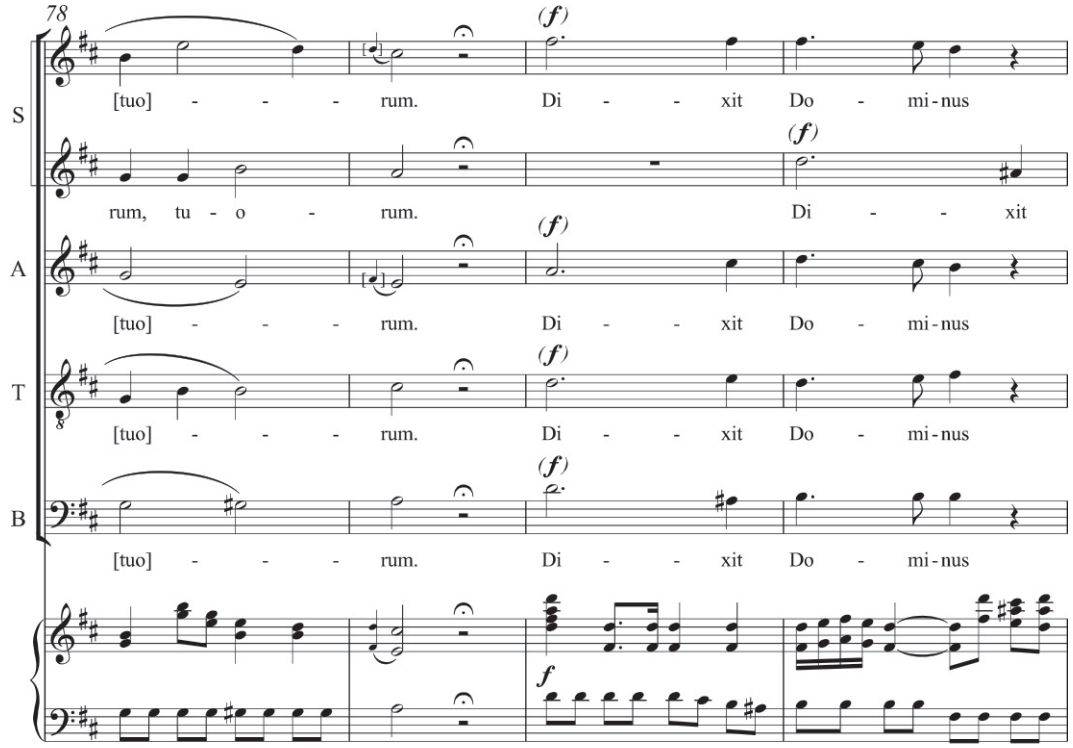

Figure 1. Marianna von Martines, *Dixit Dominus,* Movement 1, mm. 78–81.

plicitly. According to him, the return of "Dixit Dominus Domino meo" (in D) at m. 80 is a recapitulation, and the second "Donec ponam" (mm. 110-end) is "a long coda"[18] (Table 5).

Given the harmonic adventures that occur after the supposed recapitulation in m. 80, this author finds a sonata hearing hard to sustain. Measures 80-85 present the opening choral material, but where the phrase had previously ended firmly in the tonic key (m. 31), this "recapitulation" veers abruptly away (Figure 2 on page 12). The arrival at m. 85 sounds like a half cadence in B minor (vi), and the following reiteration of "Sede" (mm. 86-93) is firmly in E minor (ii). These passages present material that was initially heard either in the tonic or dominant key; thus, this second text rotation takes us much further away from tonic on the circle of fifths than in the corresponding earlier passages (indeed, much further away than at any point in Godt's "development"). While the next phrase heads quickly back to D (m. 94ff.) and stays there (except for a quick excursion to the subdominant in mm. 113-121), we have already heard enough harmonic development to seriously undermine the status of m. 80ff. as recapitulation.

Whether or not one prefers a sonata hearing of the movement, it is clear that the main interest of its binary form lies in its tonal journey. There is little else to enliven the second text rotation, which includes no new material, motivic development, reorchestration (besides revoicing of choral passages to accommodate different keys), or even significant shortening or lengthening of returning sections. Instead, Martines creates variety and direction within her binary form by restating the same sequence of material in a completely new sequence of keys.

While much shorter and less complex, movements 2 and 3 exhibit a similar rotational binary structure. After instrumental introductions confirming the tonic key, both movements present their text twice, using similar musical material, on a similar scale; in each case, the first

Table 4. Analysis of Movement 1 as Rotational Binary Form

Text segment	mm. in Rotation I	Key areas in Rotation I	mm. in Rotation II	Key areas in Rotation II
"Dixit Dominus Domino meo"	26-31	D	80-85	D → h.c. on F♯
"Sede a dextris meis"	32-54	D → A	86-103	→ e → D
"Donec ponam inimicos tuos scabellum pedum tuorum"	59-68	A → D	110-119	D → G
"…scabellum pedum tuorum"	68-79	D → h.c. on A	119-135	G → D

Table 5. Godt's Analysis of Movement 1 as Sonata Form

	Orchestral introduction	Exposition	Development	Recapitulation	Coda
Key (I=D major)	I	I–V	V–V/I	I	I
Text		Dixit Dominus	Donec ponam	Dixit Dominus	Donec ponam
Measures	1-25	26-59	59-79	80-110	110-35

(Table reproduced from Godt, 144)

rotation charts a journey from tonic to dominant, and the second rotation returns home. The form of movement 2 can be mapped as follows (Table 6 on page 13). Movement 3 follows a similar plan but with an extension. At the end of the second rotation, Martines inserts a restatement of the movement's entire text, which did not occur in rotation I (Table 7 on page 13). Martines was evidently well versed in constructing binary forms, and was able to alter and extend the basic formal template to meet her musical needs.

Martines structures two other movements as fugues, a quintessentially Baroque form found frequently throughout Handel's *Dixit Dominus* (movement 5, the end of movement 9, and parts of movement 7). Martines's movement 4, which has a slow introduction before its fugue, and movement 7, are both built according to this principle. Martines's choice of this form shows not only a thorough knowledge of Baroque compositional processes but a desire to display this expertise prominently in her composition.

Martines's fugues are, however, unusual in a number of respects. To begin with, both fugues in the *Dixit* essentially use real answers; only at the very end of each answer does Martines alter the strict transposition in order to arrive back at the tonic for the third entrance. Movement 7, for instance, opens with these two subject statements shown in Figure 3 on page 13.

The fugues' harmonic and motivic structure is equally unconventional. Harmonically, they hardly venture outside the tonic and dominant keys. Only at the cadential ends of episodes are non-tonic keys occasionally tonicized—for example, a half cadence in v in movement 4 (m. 22), and a rather abrupt half cadence in vi in movement 7 (m. 26). Motivically, they eschew every subject transformation commonly used in fugues: their subjects are never transposed (beyond the real answers first heard in the exposition), inverted, retrograded, augmented, or diminished.

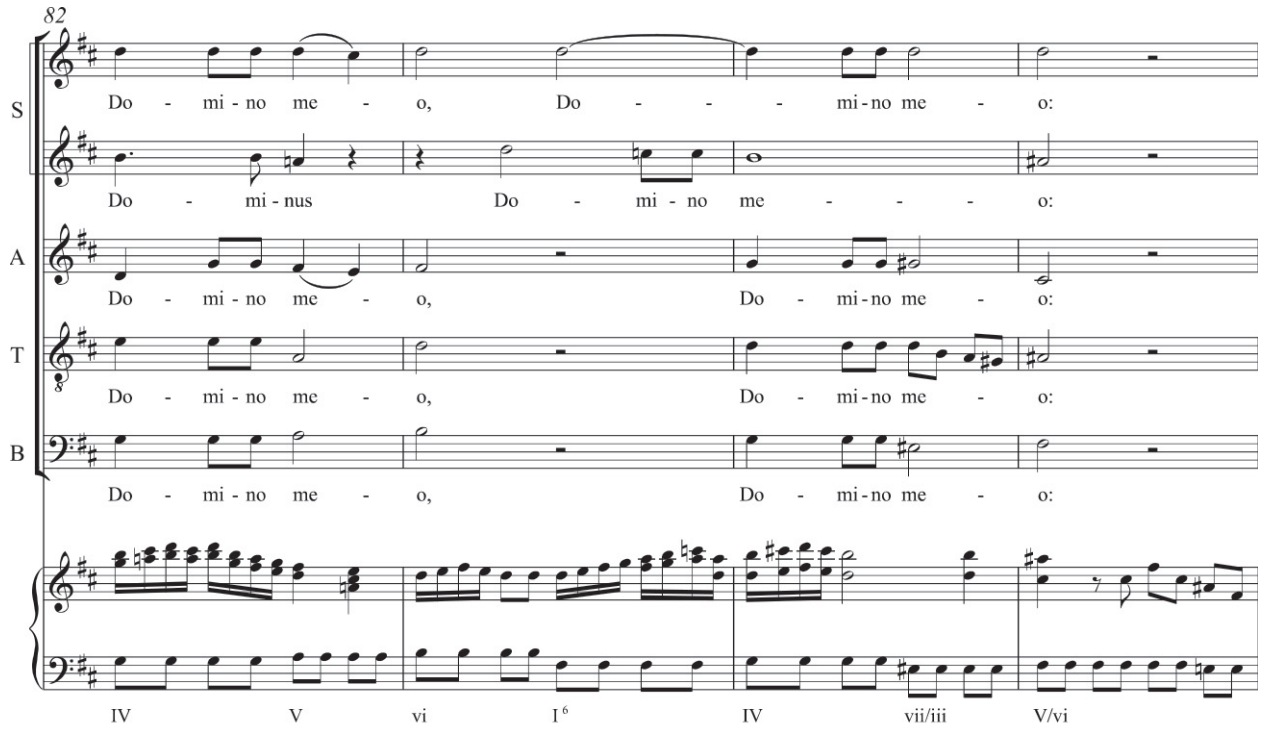

Figure 2. Marianna von Martines, *Dixit Dominus,* Movement 1, mm. 82–85.

Table 6. Rotational Binary Form in Movement 2

Section	mm. in Rotation I	Key areas in Rotation I	mm. in Rotation II	Key areas in Rotation II
Instrumental introduction	1-16	G	--	--
"Virgam virtutis tuae emittet Dominus ex Sion"	17-31	G→ h.c. on A	58-69	D→ h.c. on D
"dominare in medio inimicorum tuorum"	31-51	Modulatory sequence →A→D	69-96	Non-modulatory sequence →G
Instrumental coda	51-58	D	96-101	G

Table 7. Rotational Binary Form in Movement 3

Section	mm. in Rotation I	Key areas in Rotation I	mm. in Rotation II	Key areas in Rotation II
Instrumental introduction	1-17	C	--	--
Full statement of psalm verse 3	18-29	C→ h. c. on D	42-54	G→ h. c. on G
Melismatic repetition of "genui te"	30-38	Modulatory sequence →G	55-66	Non-modulatory sequence →C
Closing restatement of entire psalm verse	--	--	66-76	C
Instrumental coda	38-41	G	76-83	C

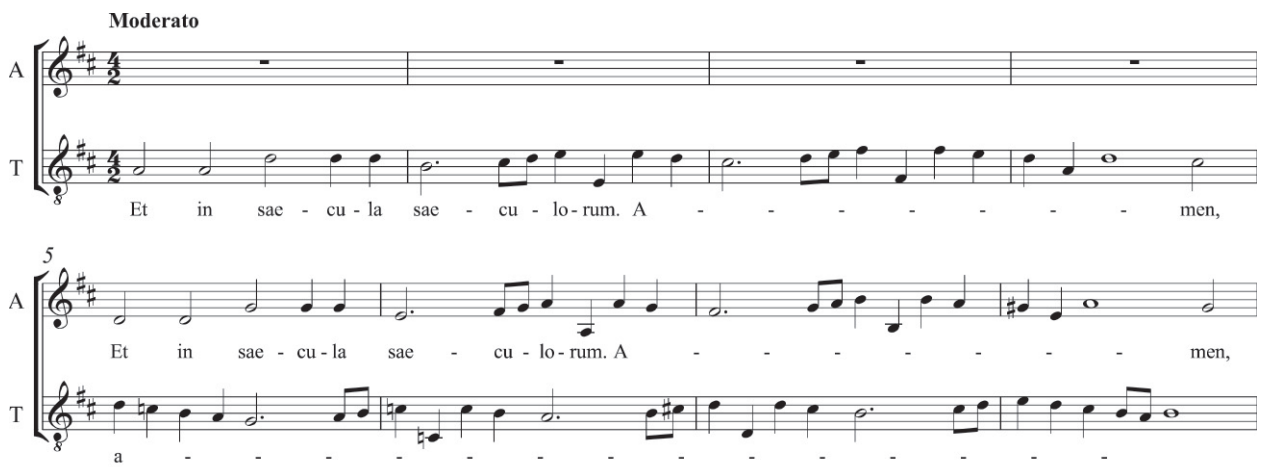

Figure 3. Marianna von Martines, *Dixit Dominus,* Movement 7, mm. 1–8.

Perhaps the most unusual aspect of Martines's fugues is their overall form. Both fugues have three major sections, each of which essentially follows an "exposition-episode" template: all five voices state the subject once (in its original key or original real-answer transposition), and a contrasting episode follows. At the beginning of the second and third sections, the subject entrances overlap but are otherwise unaltered from their original statements and real answers; these subsections thus have the contrapuntal dynamism of the traditional *stretto,* yet feel quite "expository" (Table 8). Nearly every sectional division is marked by a tutti rest with a fermata, the only exception being the boundary between the second and third sections of movement 7 (m. 36). These fermatas and rests create a sense of continually stopping and starting over, which heightens the expository quality of each set of entrances.

Within this tonally and motivically repetitive structure, Martines creates contrapuntal variety by constantly altering the order and temporal spacing of the various entrances. As the chart below reveals, all six subject-based sections have the voices entering in a different order, and aside from the expositions, no two sections even present the same sequence of subjects and answers. The rhythmic intervals between entrances are equally varied: other than the expositions, in which a new voice enters every four bars, each section features a different rhythmic spacing of entrances. Whereas many Baroque fugues take their subjects on a modulatory tonal journey—or constantly transform their subjects through inversion, retrograde, augmentation, and diminution—Martines's fugues focus on presenting their original subjects and answers in as many different contrapuntal permutations as possible. While this unusual quality can hardly be considered galant, it is clear that Martines's fugues represent her own take on the time-honored form, rather than an attempt at replicating Baroque style.

Orchestral and Choral Texture

Throughout the piece, Martines establishes a variety of textural relationships between the orchestra and the choir. The majority of movement 1 features choral homophony accompanied by orchestral flourishes (mm. 26-54); only when the choral writing is imitative does the orchestra engage in some doubling, and even then frequently jumps away to more characteristically instrumental gestures (mm. 68-77). On the other hand, the

Table 8. Tripartite Structure of Martines's Fugues (Movements 4 and 7)

Section	Subsection	mm. (mvt. 4)	Entrances (mvt. 4)	mm. (mvt. 7)	Entrances (mvt. 7)
I	Exposition	15-35	S1(subj.), A(ans.) S2(s), B(a), T(s)	1-21	T(subj.), A(ans.), S2(s), B(a), S1(s)
	Episode	35-41	n/a	21-26	n/a
II	Expo/stretto	42-53	B(a), T(s), A(a), S2(s), S1(s)	26-32	S2(s), B(a), A(a), S1(s), T(s)
	Episode	53-62	n/a	32-36	n/a
III	Expo/stretto	62-75	S1(s), S2(s), A(a), B(a), T(s)	36-43	B(a), A(a), T(s), S2(s), S1(s)
	Episode	75-87	n/a	44-50	n/a
	Coda	--	--	51-54	n/a

fugues in movements 4 and 7 feature extensive orchestral doubling of the choir, broken only during *a capella* passages or episodes (movement 4 mm. 58-62 and movement 7 mm. 43-46). Movement 5 juxtaposes passages of doubling (mm. 81-82, 84, 86-88) and independence (mm. 83, 85, 88ff.) in quick succession. Thus, Martines creates variety throughout the entire multi-movement form by shifting between choral/orchestral independence, doubling, and free combination of these two extremes.

In contrast, Handel's *Dixit* makes little use of the extremes, relying much more heavily on hybrid approaches. Even in his fugues, which are largely doubled, Handel includes purely instrumental statements of subjects or countersubjects (for example, in movement 5 m. 8). Handel also writes unison passages for his full orchestra, such as in movement 6, m. 81ff. Here, the orchestral instruments play independently of the choir but not of each other. Both of these approaches represent hybrid textures somewhere in between total independence and doubling.

Martines's approach is thus much clearer and simpler than Handel's, featuring doubling and extreme independence as often as hybrid approaches. As a result, her orchestration is much less varied than Handel's *within* movements but much more varied *between* movements. Over the course of her seven-movement form, she creates variety by juxtaposing long blocks of consistent textures, rather than by interspersing them quickly or blending them.

Martines also presents a wide variety of choral textures, ranging from quasi-homophony and non-imitative counterpoint to stark juxtaposition of homophony and imitation. Movement 1 relies heavily on quasi-homophonic textures that are somewhat contrapuntal but rarely imitative—for example, where four parts move together while the fifth is independent, or where two or three parts move together in note-against-note counterpoint. She takes the former approach in the opening choral phrase (mm. 26-31), and the latter in mm. 36-39 (and various parallel spots), where the top three parts move in (largely parallel) melisma while the bottom two establish a dominant pedal (Figure 4).

Movements 1 and 5 also feature choral duets, another form of quasi-homophonic note-against-note counter-

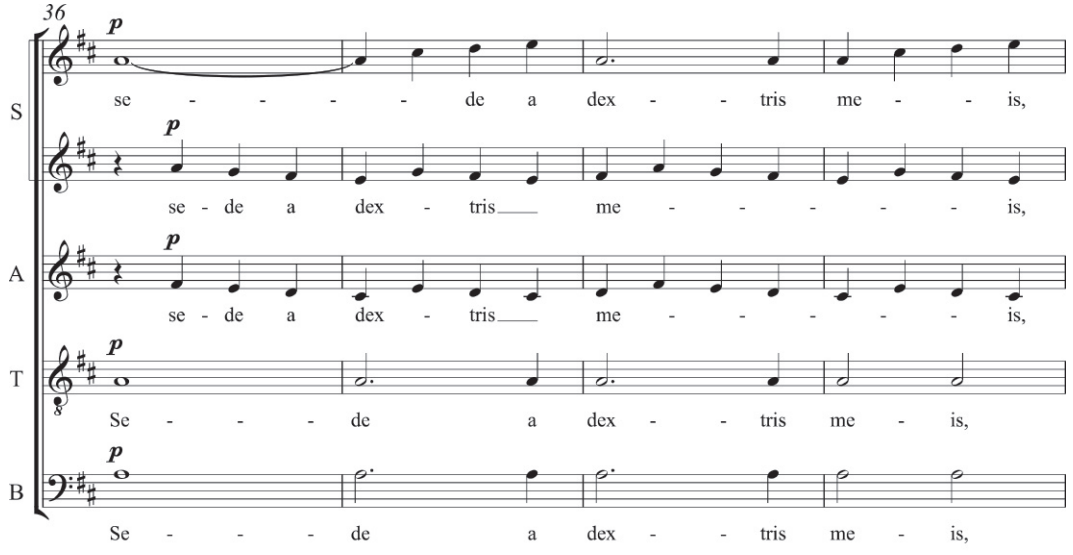

Figure 4. Marianna von Martines, *Dixit Dominus,* Movement 1, mm. 36–39.

point. The first choral entrance of movement 5 comes in the form of a soprano-alto choral duet (Figure 5). While these two movements include brief passages of imitation (e.g., movement 1 mm. 68-77, movement 5 mm. 98-101), they are overwhelmingly built from non-imitative, quasi-homophonic textures.

In other movements, however, Martines juxtaposes homophony or near-homophony with strict imitation (including fugue) in a typically Baroque fashion.[19] Movement 4 features a slow, largely homophonic introduction, followed by a fugue. Movement 6 begins with slow homophony ("Gloria Patri," mm. 2-11), before moving to imitation ("Sicut erat," mm. 12-18) and finally returning to homophony as the choir declaims the cadential phrase together ("et nunc et semper," mm. 19-22). The extended fugue of movement 7 follows immediately.

As with choral/orchestral texture, Martines tends to use one choral textural approach per movement but a variety of approaches between movements. Her juxtaposition of strict homophony and imitation shows her incorporation of Baroque principles, while her use of quasi-homophony, including choral duets, represents a more modern style. As with other aspects of her composition, Martines creates an effective progression between movements by moving deftly between these stylistic approaches.

Phrase Structure and Galant Schemata

In his book *Music in the Galant Style,* Robert Gjerdingen makes the case that "a hallmark of the galant style was a particular repertory of stock musical phrases employed in conventional sequences."[20] He terms these archetypal phrases "schemata,"[21] and devotes the rest of the book to documenting characteristic forms and usages of several of them. L. Poundie Burstein analyzes Martines's use of galant schemata in her 1765 piano sonata in A major, noting the "skillful handling of musical convention," "deft employment of stock procedures," and "proper galant decorum" of the sonata's first movement.[22] As we will see, Martines also uses several such schemata in her *Dixit Dominus,* ranging from voice-leading patterns a few bars long to sequences of cadences throughout large sections of movements. These schemata clearly indicate Martines's fluency in, and conscious usage of, the musical vocabulary of the galant style.

Gjerdingen's second chapter details the origins and diverse manifestations of a schema called the Romanesca, eventually identifying a particularly galant version in which the bass progresses $\hat{1}$-$\hat{7}$-$\hat{6}$-$\hat{3}$-$\hat{4}$…[23] The opening orchestral phrase of Martines's *Dixit Dominus* (movement 1, mm. 1-6), which presents material later set to text "Dixit Dominus Domino meo" (mm. 26-31, 80-85), begins with a clear presentation of this schema (Figure 6 on page 17). Godt emphasizes the stylistically coded

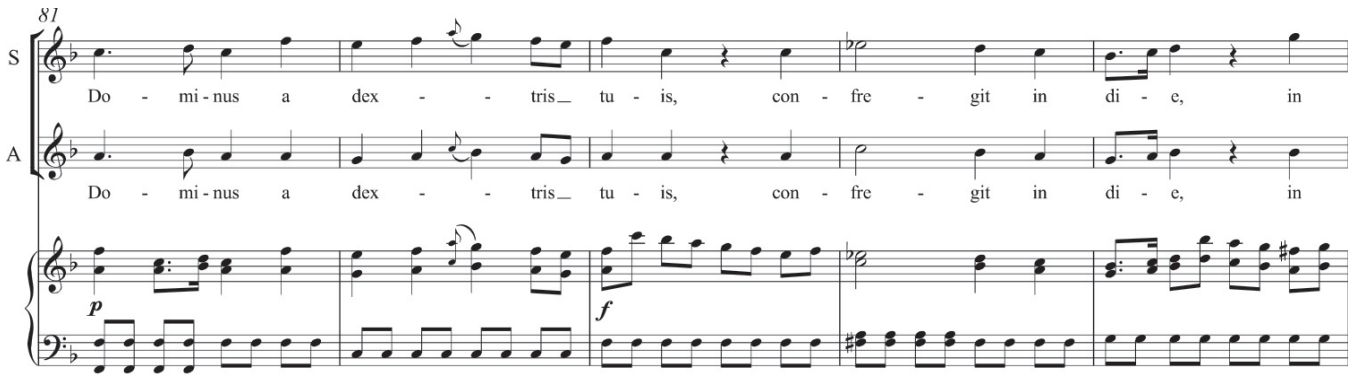

Figure 5. Marianna von Martines, *Dixit Dominus,* Movement 5, mm. 81–85.

nature of this schema, calling the Romanesca "typical of [Martines's] way of expressing the galant aesthetic," and comparing this phrase to the opening of an earlier Magnificat by C. P. E. Bach, a quintessentially galant composer. Godt also notes that this six-bar phrase follows an *abb'* structure, which "Martines inherited from earlier galant composers and [became] one of her most deeply ingrained musical habits."[24]

Another important galant schema is the *monte,* in which a motive is stated and then transposed one step higher.[25] This pattern features prominently in movement 1 of the *Dixit* (Figure 7). In this case, the *monte* incorporates two levels of motivic activity: both the homophonic choral writing and the sprightly orchestral passage work are restated in a verbatim transposition.

The *fonte* is the descending counterpart of the monte, with a modal component added to the schema: a melodic motive is stated in the minor mode,[26] and then immediately repeated a step lower in the major mode. Martines employs this pattern later in movement 1. While the choir participates in the *fonte,* the choral writing in the second phrase is revoiced rather than transposed verbatim; the *fonte* is most clearly visible and audible in the orchestra (Figure 8 on page 18).

Gjerdingen notes that *fontes* often appear "immediately following a double bar"[27] and are generally "useful as a gentle move away from and then back to the main key."[28] While this particular *fonte* does not occur *immedi-*

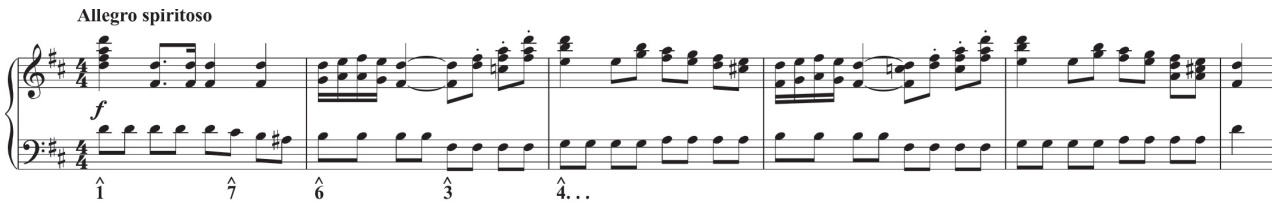

Figure 6. Marianna von Martines, *Dixit Dominus,* Movement 1, mm. 1–6.

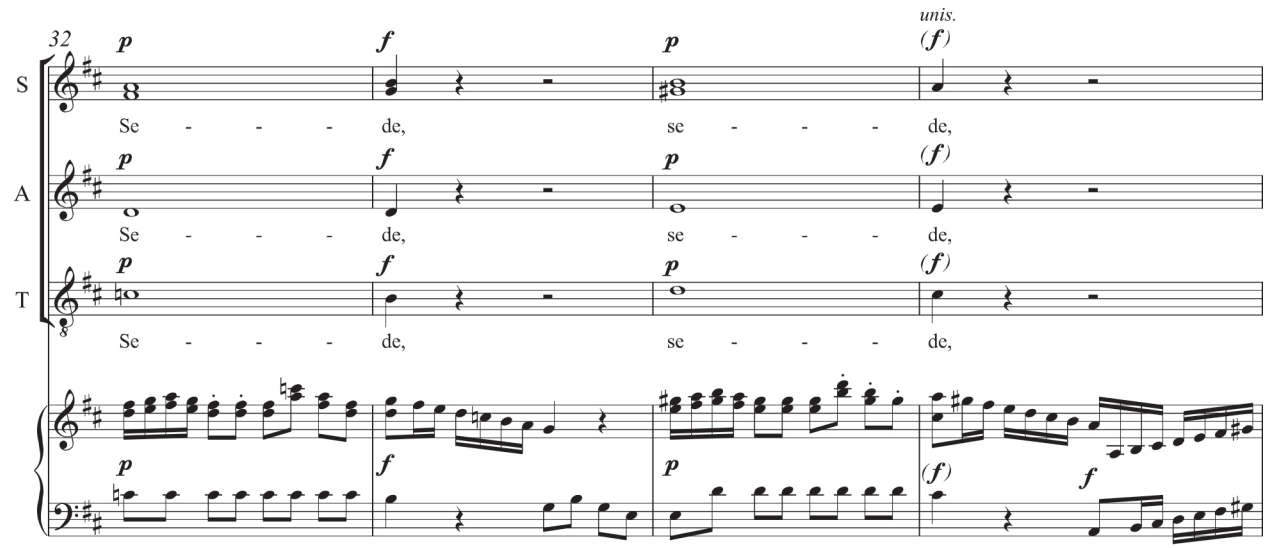

Figure 7. Marianna von Martines, *Dixit Dominus,* Movement 1, mm. 32–35.

ately after the movement's central division (the caesura and reprise of the opening material at mm. 79-80), it occurs very shortly thereafter. It also serves both to emphasize an important non-tonic key and to smoothly return the piece to the tonic. Martines's usage thus shows an understanding not only of the schema as an isolated unit but of its typical role in the formal grammar of galant music.

In fact, Martines's larger formal syntax itself embodies galant schemata. In his analysis of the first movement of Martines's A major piano sonata, Burstein notes that the first half of the movement is structured according to:

> a basic pattern shared by many other sonata movements, in which a large tonal motion leads from the tonic key to a perfect authentic cadence in the key of the dominant. This motion is subdivided into three phrases, in a standard manner that was described and demonstrated in music theory treatises of the time: the first phrase (mm. 1–3) drives toward a resting point on the tonic harmony, the second phrase (mm. 4–7) toward a resting point on V/V, and the third and final phrase, known as the closing phrase (mm. 8–13), concludes with a perfect authentic cadence in the secondary key.[29]

In the piano sonata, this schema unfolds in thirteen tightly organized measures. In the *Dixit,* however, Martines uses the same pattern on a much larger scale to structure the first half of the binary forms employed in movements 2 and 3 (Tables 9 and 10 on page 19). There are cadences and phrase breaks within these passages, but in both movements, the textual and motivic content works together to clearly demarcate the three passages as distinct sections. When we examine the harmonic structure in light of these sectional divisions, the sequences of concluding cadences clearly reveals the schema identified by Burstein in the A major sonata.

An exhaustive tabulation of galant schemata in Martines's *Dixit Dominus* would be tiresome and unnecessary. The piece contains a number of instances not discussed here; Godt identifies some in his analysis of the piece,[30] and there are undoubtedly more. The aim of this discussion is simply to show that Martines used these schemata often and idiomatically in her galant movements, conveying her mastery of the most current and courtly style.

Harmony

In the realm of harmony, it is difficult—and perhaps inappropriate—to attempt to distinguish between "Baroque" attributes and "galant" attributes. As Gjerdingen notes, the main markers of the galant style were melodic or voice-leading-based schemata; these often had a harmonic component, but the progressions involved

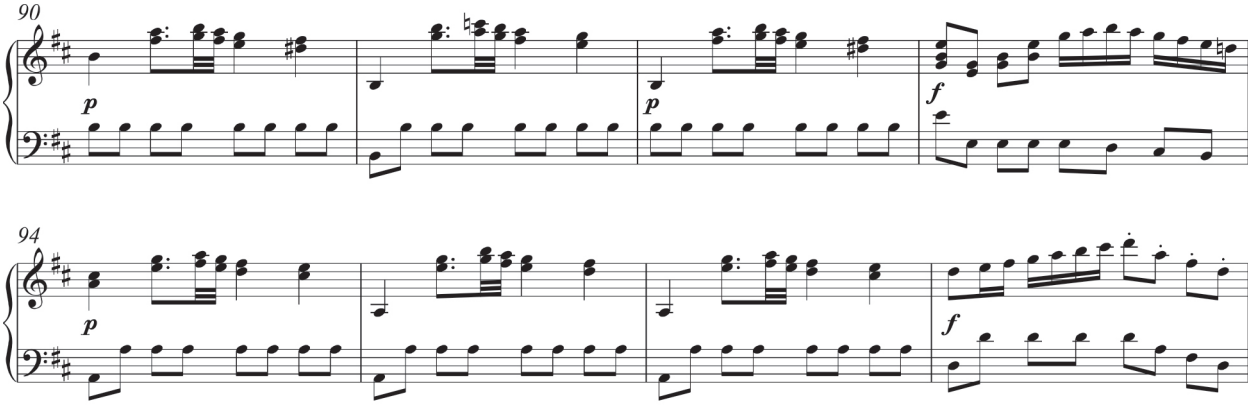

Figure 8. Marianna von Martines, *Dixit Dominus,* Movement 1, mm. 90–97.

were generally short sequences either confirming a given key (e.g., the Romanesca or "do-re-mi") or modulating between closely related keys (e.g., the Prinner or *fonte*).[31] Similarly, the chromatic devices used by Martines—diminished seventh chords, augmented sixth chords, and surprising modulations—were as allowable in Handel's day as in hers, and indeed appear frequently throughout his *Dixit.* Nevertheless, Martines's use of this full palette of devices forms an important part of her style and shows her creative assimilation of the various harmonic options available.

Within individual movements, Martines's use of harmony contrasts highly conservative use of large-scale key areas and modulations with wildly adventurous local progressions and chords. Most of her movements stubbornly refuse to explore keys other than tonic and dominant; as noted above, the two fugues (movements 4 and 7) barely modulate and only present their subjects in two keys. The non-fugal movements are similarly tonic-dominant focused. Movement 3 stays exclusively in the tonic and dominant keys. Movement 1 tonicizes B minor (vi) leading to a brief passage in E minor (ii), mm. 86-93; movement 2 goes through the circle of 5ths and briefly tonicizes A major (II) in mm. 35-46, but these moments are very short and still involve keys that are closely related to tonic and dominant.

On a more local level, however, Martines often presents strikingly unexpected harmonic progressions. She frequently writes abrupt third relations, such as quick moves from D major tonality to a half cadence on F-sharp in movements 1 (m. 85, see figure above) and 7 (m. 26). Movement 4 travels from A minor to F-sharp major over the course of its first three measures (Figure 9 on page 20).

Martines twice arrives at a "deceptive cadence" in the penultimate phrase of a movement (movement 5 m. 126; movement 7 m. 50). Instead of the conventional V-vi progression, she moves in both cases from V to a German augmented sixth chord built on VI. The cadence near the end of movement 7 is particularly dramatic (Figure 10 on page 20). Martines's contemporary Mozart makes a similar, but slightly less audacious, harmonic move in the corresponding spot in his *Dixit Dominus* K. 193, written in the same year as Martines's setting.[32] Mozart writes a non-vi deceptive cadence in exactly the same place—the "amen" in the fifth-to-last bar, at the end of the penultimate phrase—but his V of V is somewhat more sedate than Martines's augmented 6th.

Movement 6 is a chromatic and modulatory passage. In the first ten measures, the bass ascends a full octave largely through chromatic motion, and then immediately moves through a diminished third (F-natural to D-sharp

Table 9. Sectional Analysis of Movement 2, mm. 1-51

Section	Measures	Concluding Cadence
Instrumental introduction	1-16	PAC tonic
"Virgam virtutis tuae emittet Dominus ex Sion"	17-31	HC to V/V
"dominare in medio inimicorum tuorum"	31-51	PAC dominant

Table 10. Sectional Analysis of Movement 3, mm. 1-38

Section	Measures	Concluding Cadence
Instrumental introduction	1-17	PAC tonic
First statement of entire psalm verse	18-29	HC to V/V
Melismatic restatement of final two words, "genui te"	30-38	PAC dominant

in m. 10). The movement also shifts quickly between disparate chords, moving from F-sharp minor to B-flat major in only three measures (Figure 11 on page 21). Most surprisingly, the movement modulates, beginning in A minor but shifting finally toward D minor before ending on a half cadence on A. This modulation allows the movement to act as a harmonic bridge between movement 5 (in F major) and movement 7 (in D major), much as a recitative in an eighteenth-century opera might have done. Thus, Martines incorporates extreme local chromaticism, and "theatrical" use of a modulating movement, alongside the highly sedentary tonality of other movements.

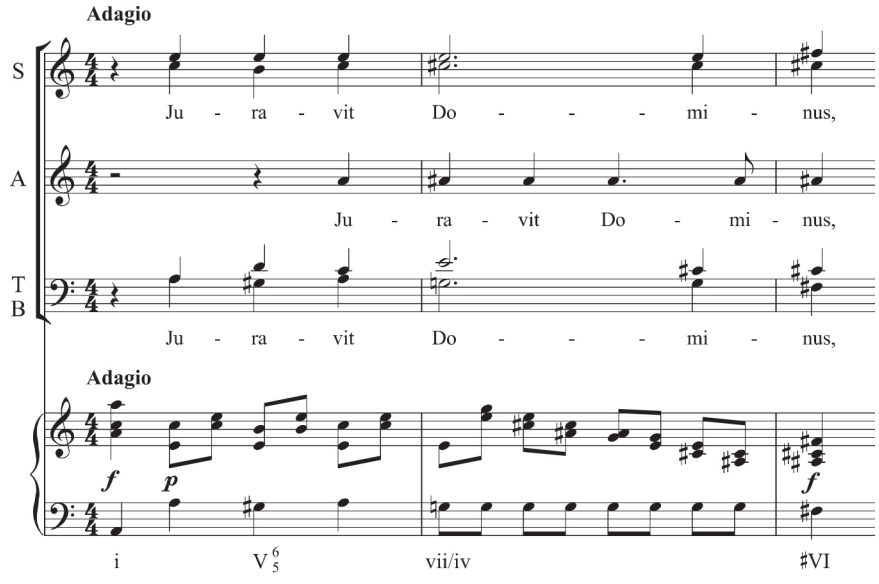

Figure 9. Marianna von Martines, *Dixit Dominus,* Movement 4, mm. 1–3.

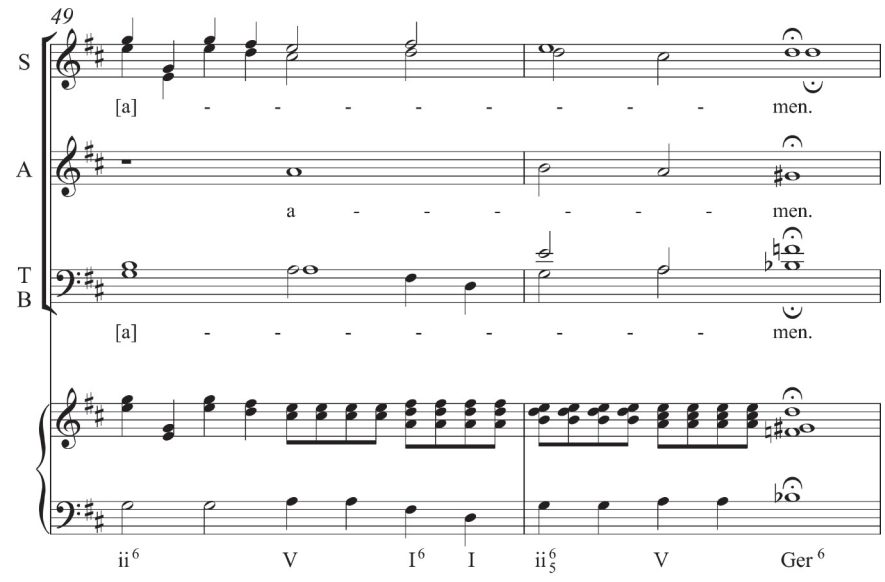

Figure 10. Marianna von Martines, *Dixit Dominus,* Movement 7, mm. 49–50.

Approaches to the Text

In setting the psalm text, Martines draws on two distinct stylistic approaches: the "rhetorical" Baroque practice of repeating and varying small musico-textual motives, a practice exemplified by Handel's *Dixit,* and a more melodically based approach characteristic of the galant style. German Baroque composition was steeped in a tradition of applying rhetorical principles to musical composition. Much of this tradition centered on specific doctrines of *Figurenlehre,* which explicitly linked certain musical figures with certain emotions or affects;[33] this discussion does not apply the *Figurenlehre* to either Handel's or Martines's work, but simply points out these composers' use of the larger rhetorical principle of repeating and varying small independent units. Discussing the music of Heinrich Schütz, Bettina Varwig casts rhetoric as an important analytical tool, "albeit not through an immediate transfer of terms or figures in the vein of *Figurenlehre,* but as a point of departure for considering broader models of invention, composition, and design," which

"rel[y] on the division of speech into distinct, detachable units that carry meaning independently… which can then undergo various transformations."[34] This view of rhetoric as a structuring principle forms the basis for the discussion here of "rhetorical" approaches to text-setting.

Handel's text-setting, particularly in choral movements, is highly "rhetorical" in this sense: by marrying short phrases of text to distinctive musical ideas, and then subjecting the resulting musico-textual motives to a rigorous process of repetition and variation, he explicitly builds his setting out of "distinct detachable units" that are constantly "transform[ed]." Some of these motives entail a literal depiction of the text, as in the concussive repeated notes on "conquassabit," or the piling up of rapid passagework on "implebit ruinas." Often, they amplify the text by closely reflecting the natural rhythms of speech—for example, on phrases such as "et non, non poenitebit" or "et Spiritui Sancto." In every instance, they take on meaning through constant reinforcement of their association with a given phrase.

Martines's more "Baroque" movements reflect this rhetorical tradition. A particularly striking example is her setting of the psalm's fourth verse: not only does she closely associate each segment of text with a unique musical gesture, but the resulting sequence of musico-textual motives closely resembles Handel's treatment of the same text. Both composers highlight the gravity of "Juravit Dominus" with declamatory choral homophony. Both composers then set "et non poenitebit eum" to a contrasting motive, treated contrapuntally. Both composers conclude the verse with a fugue involving two contrasting motives. In each case, "Tu es sacerdos in aeternum" becomes the fugue subject; Handel sets "secundum ordinem Melchisedech" to the countersubject of a double fugue, while Martines sets it to a motive that becomes the basis for the fugue's episodes. This close resemblance shows Martines's mastery of the rhetorical, Handelian approach of creating and developing self-contained musico-textual motives.

In galant compositional practice, however, melodic structure was as much of a driving force as rhetorical

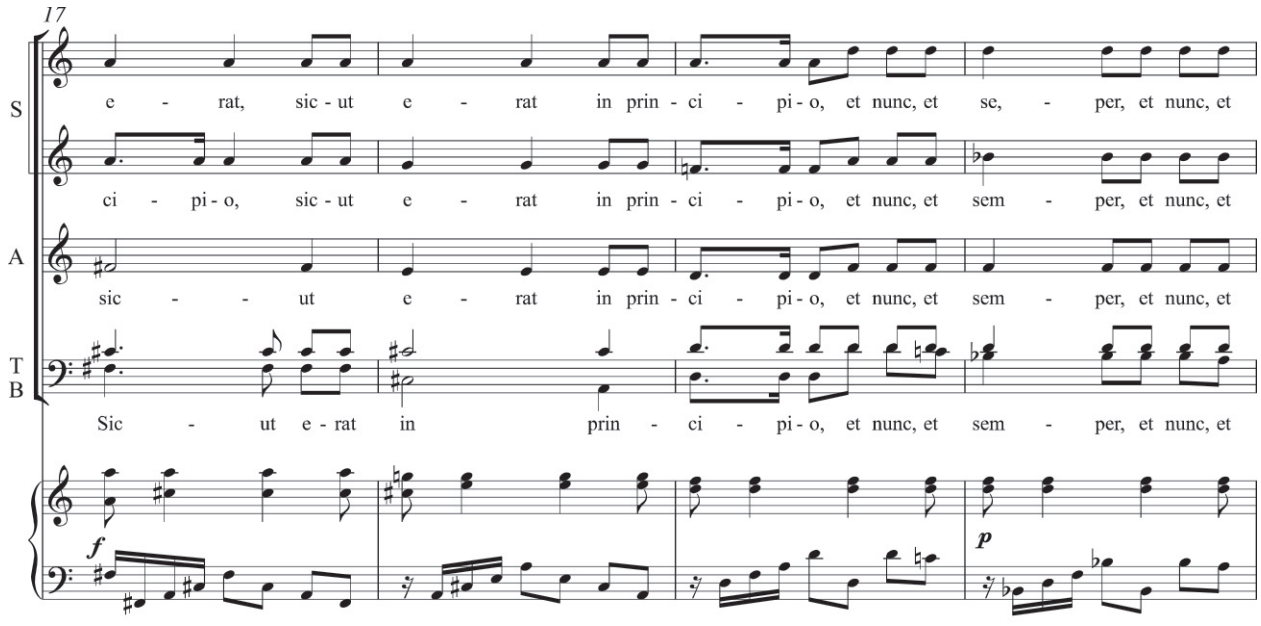

Figure 11. Marianna von Martines, *Dixit Dominus,* Movement 6, mm. 17–20.

gesture. Joel Lester points out that European theorists only began to discuss melody in detail in the mid-eighteenth century, simply because it was "not as relevant to compositional styles at the turn of the eighteenth century as they soon became in the *galant* styles."[35] Even rhetoric-based music theory became more concerned with melody: according to Patrick McCreless, a "melody-dominated style…would come to the fore in the eighteenth century, when the older musico-rhetorical figures become conflated with the *Manieren,* the simple melodic diminutions…that would be so central…in the *galant* period."[36] These scholars thus identify a widespread trend in both theory and compositional practice from a figure-oriented process to a melodic-structure-oriented approach.

Martines's choral text-setting in the *Dixit* draws freely on this trend. In the first choral phrase of movement 5, she creates an expressive setting of the text simply by pairing it with suitably elegant melodic structures (Figure 12). Martines's setting here actively resists a rhetorical fusion of small pieces of text and music into "distinct, detachable units." When she repeats an important melodic fragment, it is with different text (m. 84 to the downbeat of m. 85 vs. m. 86 to the downbeat of m. 87). When she repeats text ("in die"), it is with different music. Instead, her setting of this psalm verse is driven by principles of melodic organization. The opening three-bar unit has an elegantly arched contour and affirms the tonic key by neatly outlining a I-V-I progression. A new, descending idea follows, signaling

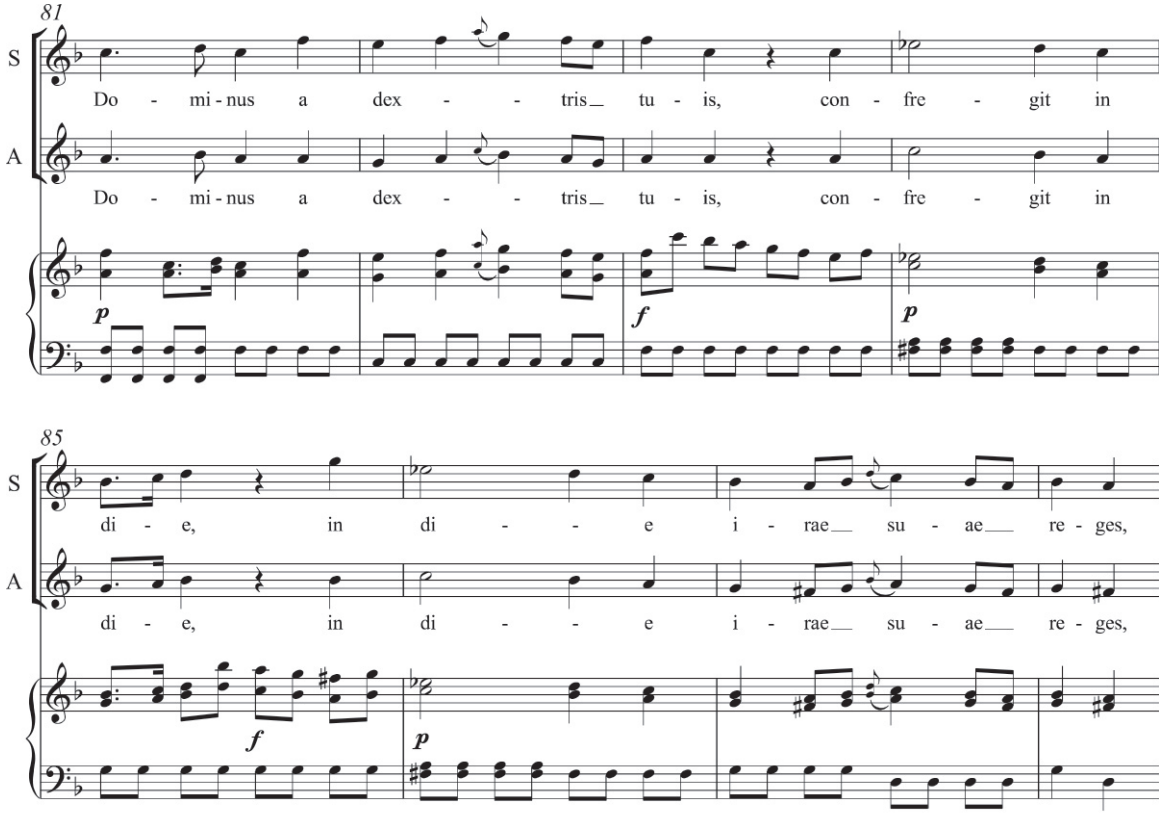

Figure 12. Marianna von Martines, *Dixit Dominus,* Movement 5, mm. 81–88.

a harmonic shift toward G minor (ii) with the introduction of an E♭ and ending with an upward dotted flourish. This descending idea is repeated, but this time the dotted ending is replaced by a longer extension leading to a half cadence in G minor.

This musical phrase is still highly responsive to its text: its contours and rhythms consistently reinforce word stresses, and its stately affect and unbalanced structure combine to evoke the dynamic majesty of God "striking through kings in the day of his wrath." However, Martines's approach to text-setting here is notably galant: instead of creating a series of musico-textual figures to be repeated and varied, she fashions a melody whose structure and style are appropriate to her text. Like other aspects of her composition, Martines's text-setting reveals a versatile approach that pays homage to Baroque methods while wielding the full potential of the melodically driven galant style.

Conclusions

Martines was a master of stylistic synthesis, using galant tonal structures, orchestration, and schemata alongside Baroque techniques within a Baroque-style, multi-movement work. When we consider Martines's social position in Vienna, and her conscious emulation of older masters, such a mixture seems almost inevitable. When we consider the vast musical vocabulary of eighteenth-century Europe, in which Baroque and galant traits often coexisted peacefully either in a single piece or in a single composer's output, such a mixture seems so natural that it would hardly warrant discussion.

However, a detailed investigation of Martines's specific "*Mescolanza*" is important precisely because it is so foundational: only by understanding her skillful interweaving of these stylistic markers can we understand the musical and cultural significance of the structures and procedures she employs in the *Dixit.* Any listener from Martines's cultural milieu would have recognized these markers; Martines's fluent use of them—and ability to adapt them to her own musical purposes—were likely key reasons why her music was held in such high esteem during her lifetime. Additionally, to examine the specifics of Martines's stylistic mixture is to place her music in conversation with that of her contemporaries. In so doing, we gain a more nuanced understanding both of this compelling *Dixit Dominus* and of Martines's entire musical world. CJ

NOTES

[1] Charles Burney, quoted in Irving Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn,* edited with contributions by John A. Rice (Rochester, NY: University of Rochester Press, 2010), 58.

[2] Burney, quoted in Godt, *Marianna Martines,* 2.

[3] Metastasio, quoted in Godt, *Marianna Martines,* 86.

[4] For other citations of Burney and Metastasio, see Daniel Heartz, *Haydn, Mozart, and the Viennese School, 1740-1780* (New York: W. W. Norton & Company, 1995), 475; and L. Poundie Burstein, "'Zierlichkeit und Genie': Grace and Genius in Marianna Martines's Sonata in A Major." In Laura Parsons and Brenda Ravenscroft, eds., *Analytical Essays on Music by Women Composers: Secular and Sacred Music to 1900* (Oxford University Press, 2018), 130.

[5] Irving Godt, "Marianna in Vienna: A Martines Chronology." *The Journal of Musicology,* Vol. 16, no. 1 (Winter, 1998), 137-141.

[6] Anton Schmid, "Zwei musikalische Berühmtheiten Wien's aus dem schönen Geschlechte in der zweiten Hälfte des verflossenen Jahrhunderts." *Wiener allgemeine Musik-Zeitung,* Saturday 24 October 1846, no. 128, 513-514, and Tuesday 27 October 1846, no. 129, 517-518. In the 27 October installment, Schmid writes: "Maria Theresia… ließ sie [i.e. Martines] sehr oft zu sich rufen, um sich an den Kunsttalenten derselben aus mannigfache Weise zu ergößen; und Joseph der II., bekanntlich ein nicht minderer Freund der Tonkunst, pflegte bei dieser Unterhaltung der Martines gewöhnlich die Noten umzublättern." (517). Irving Godt notes that the specifics of this story originate in Joseph Sonnleithner's earlier biographical sketch (which this author did not have access to). While questioning Sonnleithner's accuracy, Godt calls the claim of close connection between the Martines family and royal family "credible." See Godt, "Marianna in Vienna," 142.

[7] Robert Gjerdingen, *Music in the Galant Style* (New York: Oxford University Press, 2007), 5.

[8] Ibid., 6.

[9] Martines describes her education and influences in a letter to Padre Giovanni Battista Martini, 16 December 1773. Godt prints a full translation of this letter in the introduction to his edition of the *Dixit*. See Marianna von Martines, *Dixit Dominus,* ed. Irving Godt. Recent Researches in the Music of the Classical Era, vol. 48. Madison, WI: A-R Editions, 1997, vii-viii.

[10] See Georg Friedrich Handel, *Dixit Dominus,* ed. Hans Joachim Marx. Hallische Händel-Ausgabe, Ser. III, vol. 1. Kassel: Bärenreiter, 2012.

[11] Antonio Vivaldi, *Dixit Dominus* RV 594 and 595; Antonio Lotti, *Dixit Dominus.* Vivaldi's use of a similar cantata-like structure in his *Beatus Vir* settings, RV 597 and 598, suggests that this practice was especially common in setting the Vespers psalms.

[12] Examples include Wolfgang Amadeus Mozart, K. 193 (Dixit Dominus and Magnificat), K. 321 and 339 (complete Vespers settings that include a single-movement Dixit); and Michael Haydn, MH321 (Dixit Dominus). While these works were all written shortly after Martines's *Dixit Dominus,* they provide a suggestion of the most current trend in Martines's musical world and where this trend was headed.

[13] As neither composer numbered the movements in these two works, the discussion here follows Godt and Marx in their editorial division and numbering of the movements.

[14] Handel notated the two C minor movements with a key signature of two flats; Marx's edition uses three. The discussion in this paper concerns tonal centers, not pitch collections (and A-flats far outnumber A-naturals anyway). This analysis, therefore, treats these movements as bearing the modern C minor key signature of three flats.

[15] This varied approach, framed by movements in the tonic, is also reminiscent of the tonal progression in Mozart's Vespers settings K. 321 (where the sequence of keys is C, e, B-flat, F, A, C) and K. 339 (where the sequences of keys is C, E-flat, G, D, F, C).

[16] Godt, *Marianna Martines,* 76.

[17] Ibid., 144.

[18] Ibid.

[19] See, for example, movement 4 of Handel's *Dixit Dominus.*

[20] Gjerdingen, *Music in the Galant Style,* 6.

[21] Ibid., 8.

[22] Burstein, "Grace and Genius," 131.

[23] Gjerdingen, *Music in the Galant Style,* 33 and 39.

[24] Godt, *Marianna Martines,* 144-6.

[25] Gjerdingen, *Music in the Galant Style,* 89.

[26] Ibid., 62. Gjerdingen later identifies a specific melody/bass voice leading pattern underlying the typical *fonte* (63); this pattern is missing from Martines's orchestral writing in the example provided here, but is present in the choral writing, largely in inner voices (tenor and alto in mm. 92-93, tenor and soprano 1 in mm. 96-97); in any event, the example clearly exhibits the basic melodic and harmonic features of a fonte.

[27] Ibid., 63.

[28] Ibid., 71.

[29] Burstein, "Grace and Genius," 131-133.

[30] Godt notes, for instance, a "Prinner" in movement 2, mm. 35-42 (see 146), and a "Sol-Fa-Mi" in movement 5, mm. 21-25 (see 151).

[31] See Gjerdingen, *Music in the Galant Style,* chapters 2, 6, 3, and 4, respectively, for discussions of these four schemata.

[32] See Wolfgang Amadeus Mozart, *Dixit Dominus and Magnificat,* K. 193/186g, ed. Maynard Klein. New York: G. Schirmer, 1972.

[33] Patrick McCreless, "Music and Rhetoric" in Thomas Christensen, ed., *The Cambridge History of Western Music Theory* (Cambridge: Cambridge University Press, 2002), 854-867.

[34] Bettina Varwig, "'Mutato semper habitu': Heinrich Schütz and the Culture of Rhetoric." *Music and Letters,* Vol. 90, no. 2 (May 2009), 216-217.

[35] Joel Lester, *Compositional Theory in the Eighteenth Century* (Cambridge: Harvard University Press, 1992), 259.

[36] McCreless, "Music and Rhetoric," 868.

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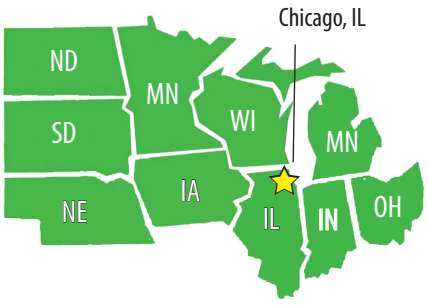

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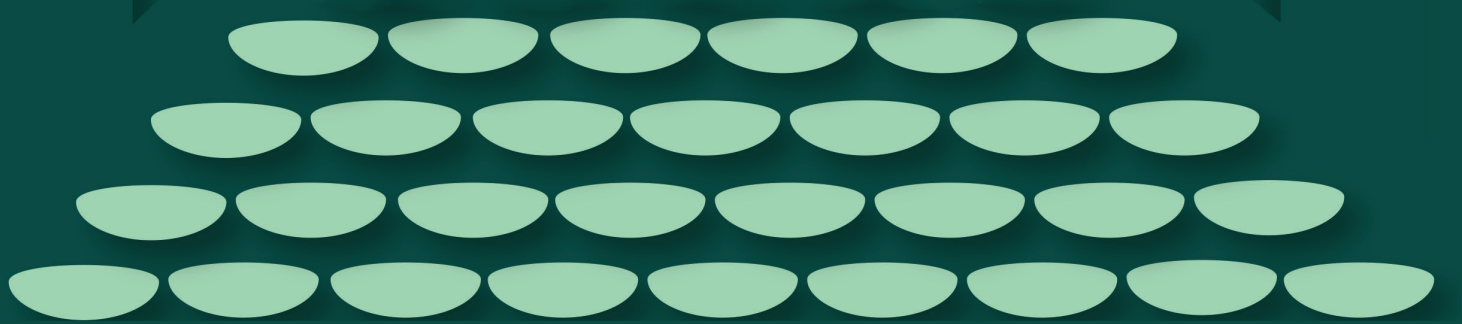


During the Napoleonic era nearly every significant composer who lived and worked in Vienna wrote at least some political music in service to the Austrian state and Francis [Franz] II (1768-1835), the last Emperor of the Holy Roman Empire. This overtly political output represents some of their least enduring work, to wit Beethoven's lied, *Keine Klage soll erschallen,*[1] WoO 121 (1796), Haydn's solo cantata *Die Schlacht Am Nil,*[2] Hob XXVIb:4 (1800), Beethoven's *Chor auf die verbündeten Fürsten,*[3] WoO 95 (1814), and his cantata *Der glorreiche Augenblick,*[4] Op. 136, composed for the opening of the Congress of Vienna. The present obscurity of these works and others like them is inextricably tied up in the occasional nature of the text, but thoughtful reconsideration is warranted as the demand for secular concert repertoire increases. Political music of the late-eighteenth and early-nineteenth centuries offers a rich and interesting source of choral literature from an era otherwise dominated by sacred oratorios, cantatas, and the mass.

Der Retter in Gefahr [*The Rescuer in Danger*], SmWV 302 [1796], by Franz Xaver Süßmayr (1766-1803) is just such a political piece. Scored for SSSTB soloists, SATB double chorus and orchestra,[5] it enjoyed immense initial popularity followed by two centuries of complete obscurity, matching the career trajectory of both composer and librettist. Because its genesis can be traced so clearly through extant sources, it is also an illuminating example of a compilation cantata from the late eighteenth-century Viennese School and, perhaps most notably, sheds new light on the composer who completed Mozart's Requiem, K 626.[6]

The Composer

Before his untimely death in 1803 at age thirty-seven, Franz Xaver Süßmayr earned a place in the eminent musical circles of Vienna. His operas and ballets were enthusiastically received by audiences in Europe's cultural centers. His sacred music would persist in Austrian churches for decades following his demise. In our own time Süßmayr is remembered, if he is remembered at all, as the much-maligned amanuensis who completed Mozart's Requiem. Ironically, both his ascent and his virtual disappearance from Western musical culture are inextricably tied to his sometime teacher and friend, Wolfgang Amadeus Mozart.

Born in 1766, the son of an Austrian choirmaster, Süßmayr received his early musical training from his father. At age thirteen he entered the monastery school at Kremsmünster where he received general musical instruction. During this time he also sang and played violin and organ (to what extent we have no conclusive information) at the abbey church. Within a few years he had composed "several operas that were performed in the monastery theatre."[7] Later in that same decade he moved to Vienna, where he taught music and performed in the Hofburg Chapel choir [*Hofkapelle*] under Antonio Salieri (1750-1825), who directed that organization from 1788 until 1824.[8]

Süßmayr's association with the Mozart family began around 1790 when he began "occasional studies in composition"[9] with the master. He served Mozart as a copyist and almost certainly assisted him in composing the secco recitatives for *La clemenza di Tito*.[10] Michael Freyhan postulates that Süßmayr may also have been involved in the completion of *Die Zauberflöte*, particularly the text underlay that made its way into Simrock's first edition (1814), considered superior to that found in Mozart's autograph score.[11] While this remains speculative, it is plausible that the relationship between Süßmayr and the Mozarts was closer and friendlier than his detractors admit.

Benedictine Library (completed 1689) at Kremsmünster Abbey, Upper Austria.

Mozart died on December 5, 1791, and Süßmayr's completion of the Requiem was delivered to Count Wallsegg approximately three months later, in February 1792.[12] When Süßmayr agreed to help Constanze Mozart collect the remainder of the commission, thereby providing desperately needed financial support for her two young children,[13] he was also under pressure to finish an opera promised to Schickenader no later than May of 1792. Christoff Wolff notes that "in view of the haste in which he was forced to work, his achievement is astonishing."[14]

Süßmayr enjoyed no financial benefit from his labors to complete the Requiem and, in fact, may have unwittingly destroyed his own reputation in the process. He has become, to quote Simon P. Keefe, "the doormat on which Mozartians wipe their feet as they enter the shrine to venerate the Requiem."[15] "In general," he writes, "they are content to put Süßmayr in a no-win position: when the quality of the final movements of the Requiem is deemed high, they suggest that material by Mozart must have been involved; when the quality is deemed low, they register their disapproval for Süßmayr."[16]

In spite of indications that Süßmayr's role in completing the Requiem was known in Vienna as early as January 1793,[17] the controversy that tarnished his posthumous reputation erupted in 1825 when Gottfried Weber "began that famous, indeed notorious attack on the authenticity of Mozart's Requiem."[18] Weber "endeavored to prove that the work could not be Mozart's, as it abounded with faults which it was impossible such a writer could commit. Weber's article stirred up a violent controversy that lasted two or three years and in which many leading musicians took part."[19] In all of this, Süßmayr was portrayed as a scoundrel, even including his uncanny imitation of Mozart's notational script that smacked of scandalous forgery.

As Süßmayr's posthumous reputation suffered, performances of his music declined and finally came to a nearly complete halt by the middle of the nineteenth century. This state of neglect has continued down to our own time. Indeed, it could be argued that the wounds suffered at the hand of Weber and subsequent critics proved fatal to the victim's reputation.

Mozart's estimation of Süßmayr's skill as a composer is a matter of debate, but there is evidence that Mozart and other esteemed musicians in Vienna considered him to be a composer of substance. Take, for instance, a quote from a letter Mozart wrote to Constanze while she was in Baden with Süßmayr seeking relief from circulation problems in her legs. Immediately after calling him a "full-blown ass," Mozart writes, "Do urge Süßmayr to write something for [Anton] Stadler,[20] for he has begged me very earnestly to see to this."[21] Though it survives only in draft fragments (SmWV501), apparently Süßmayr complied, as a clarinet concerto by "von Sießmayr [*sic*]… played by Herr Stadler" appears on a surviving concert program from March 1794 in Riga Latvia, one of the stops on Stadler's European tour.[22] From a surviving part book we know that Stadler was featured as solo clarinetist in the premiere of *Der Retter in Gefahr,* a part clearly written to exploit his virtuosic abilities.

Other notable Viennese musicians honored Süßmayr by borrowing from him. Beethoven composed a set of eight variations on the trio, "Tändeln und Scherzen," from his opera, *Solimann der Zweite* (1799), and Paganini wrote three variations for violin and orchestra, *Le streghe,* Op. 8, based on an oboe passage from his ballet *Il noce di Benevento* (1802).

Just two years prior to the cantata under consideration, Süßmayr enjoyed stellar success with *Der Spiegel von Arkadien* [*The Mirror of Arcadia*], an opera in two acts on a libretto by Schikaneder, who also commissioned the work.

> At the high point of *Der Spiegel von Arkadien* there were not a few music experts who even ventured a comparison with Mozart and very generally placed it side by side with *Don Giovanni,* as the successor to *The Magic Flute*…. Composed in Vienna in 1794 and premiered there at the Theater auf der Wieden on November 14, the work quickly witnessed further performances in Prague, Weimar, Munich, Salzburg, Paris, and other major music centers.[23]

Der Spiegel von Arkadien received twenty-six performances at the Theater auf der Wieden (Schikaneder's theater) in its first month alone, of which seventeen were

completely sold out in advance. By 1804, one year after the composer's death, that same theater had logged 113 performances, making it "one of the greatest box-office successes of the era."[24] The exceptional appeal of the opera kept it in Austrian and German theatres until the mid-nineteenth century.[25]

Contemporary newspaper reports were effusive in their praise. The *Wiener Zeitung* wrote of the public response to the opera:

> The boxes are always booked for 8 days and everyone drives and runs toward the Wiedener theater. This is proof that Vienna's audience surely appreciates true contributions. And one can justly say: that this opera is the only of its kind.[26]

The report concludes with the highest praise that could be accorded any Viennese composer of the day: "The immortalized Mozart himself would not have written more fitting music had he been in Herr Süßmayr's place." Following the 1795 Prague premiere in an Italian translation, the *Allgemeines Europäisches Journal* "set the opera on a par with *Die Zauberflöte.*"[27] Joseph Richter humorously wrote in his *Eipeldauer Briefen* that he didn't need a ticket, "for already one hears the songs from it in every street, and in a few days the tavern musicians will be playing the whole opera to their brethren for a single Kreutzer."[28]

This success, along with the influence of his friend and later teacher, Antonio Salieri, was likely responsible for his earning the coveted appointment as the music director at the newly established National-Singspiel Theater in Vienna, a post that he held from the theater's debut performance on May 11, 1795 until his death.[29]

The esteem in which he was held by the opera-going public is clear in an ode to Süßmayr published in *The Wiener Zeitung*:

> When Mozart died, the genius of the German Singspiel
> wrapped himself in a shroud of mourning.
> Then your strings rang out, and the Singspiel breathes,
> Filled with life again,
> And with hope that you will be Mozart's replacement for him.[30]

History has not fulfilled that hope. Süßmayr's obscurity has become almost complete with the exception of his controversial work on the Requiem. His only known portrait, made during his tenure as Kapellmeister of the National-Singspiel theater, appears to have been destroyed during World War II,[31] so we don't even know what he looked like.

Details of his last days are sketchy and bear a striking resemblance to those of Mozart. The official Viennese *Magistrat* references his death with dry administrative tone: "On the 17th of September, Süßmayr Hr. Franz, Kapellmeister at the Imperial Royal Court Theater, single, born in Schwanenstadt in Upper Austria, residing in House No. 1269 on the Wasserkunstbastei, of *Lungensucht* [pulmonary consumption], 37 years."[32] H. C. Robbins Landon noted his death in passing while describing the musical goings-on in Vienna during the fall of 1803: "On 17 September, Franz Xaver Süssmayer [sic] died of consumption, in Vienna."[33] That this promising composer who moved in the enlightened musical circles of Vienna for years passed from the stage at the age of thirty-seven in such an unremarkable way is remarkable in itself. He died at his lodgings attended by his older sister, Mary Anna, who had moved in to help with the housekeeping.[34] In a final ironic parallel, Süßmayr was buried in a pauper's grave in the same cemetery, St. Marx, as Mozart.

The Librettist

Johann Rautenstrauch (1746-1801) was a prominent Viennese poet and "controversialist"[35] who championed the political and social reforms of Joseph II; thus, his poetic output tilted heavily toward the political. He authored plays, his most successful being a 1773 comedy, *Der Jurist und der Bauer* [*The Lawyer and the Farmer*], that was "popular not only in Vienna, but at almost all theatrical centres in Germany: Mannheim, Berlin, Hamburg, Weimar."[36]

Süßmayr and Rautenstrauch collaborated on another politically themed cantata in 1800, which was not nearly so successful as *Der Retter in Gefahr.* Landon quotes

from the diary of Beda Plank that at 7 p.m. on Christmas Day he attended a performance: "The music is particularly beautiful: too bad that it did not, in view of the present troubled times, make the expected effect."[37] The nameless reviewer for the *Allgemeine Musikalische Zeitung* was more harsh:

> One can pay every respect to the really good music, but what can be said about a text like this one? And what can one feel but disgust, if one is not so fortunate as to be able to laugh at such things?[38]

It seems that Rautenstrauch's political rhetoric may have worn thin with the Viennese public, at least those who attended concerts, perhaps due to the "present troubled times" referenced by Plank. The primary issue was the constant threat posed by Napoleon: but a burgeoning and incoherent Austrian governmental bureaucracy, a proliferation of regulations and lawyers to interpret them, and heavy taxes to fund the war effort[39] contributed to a populace on edge. While Joseph II's reforms in the preceding decades brought increased tolerance between Protestants and Catholics, most of his attempts to streamline the operations of government failed,[40] and his successors, Leopold II (1790-1792) and Francis II (1792-1806), fared no better.

It is interesting to note that in the midst of visceral attacks on Rautenstrauch's libretto for this later work, the reviews give high marks to Süßmayr's music.

The Rescuer in Danger

H. C. Robbins Landon, in his monumental work on the life of Haydn, paints the political backdrop against which Süßmayr's cantata, *Der Retter in Gefahr,* entered the Viennese scene. Napoleon was on the march, having been appointed commander-in-chief of the French army in Italy on March 2, 1796. "Napoleon started his campaign on 12 April and won one smashing victory after another: Montenotte, Dego, Millesimo, and Mondovi. He defeated the Austrian army, separated it from its allies, the Sardinian army, and started to march on Turin."[41]

Landon continues:

> While Haydn was at Eisenstadt, war fever gripped Vienna…. The Viennese Volunteer Corps (Wiener Freywilligen-Korps) was now mobilized, and money for it raised by concerts which included a new patriotic Cantata by Rautenstrauch entitled *Der Retter in Gefahr,* music by Mozart's pupil Franz Xaver Süssmayer [sic], and Haydn's 'Surprise' Symphony ('Symphonie mit dem Paukenschlag'). *The Wiener Zeitung* of 24 September informs us:
>
> On Wednesday the 21st inst.,[42] was repeated, at the general request, the well-known Cantata, *Der Retter in Gefahr,* in the Imperial-Royal large Redoutensaal, for the benefit of the Viennese Volunteers, and once again received with the unanimous and most fervent satisfaction. The Symphony by Hr. Joseph Haiden [sic], with which this Academy was opened on the 19th inst., also served to begin this time….[43]

Süßmayr's cantata continued to be paired with Haydn's "Surprise" Symphony in subsequent performances, with the popular symphony serving as a prelude to the featured cantata, a programming structure common at the time.

Landon goes on to recount that *Der Retter in Gefahr* was repeated on October 4 and November 15 and that the performances spread by popular demand to Wiener Neustadt, south of Vienna. The concert first held there on October 15 was repeated on October 29 to celebrate the Empress's name-day.

Henry Hausner's description of the premiere provides additional information:

> Süßmayr achieved a sensational success in 1796 with his patriotic cantata, "Der Retter in Gefahr," which he composed on a text by Johann Rautenstrauch. He really had success on success…. It was performed at the invitation of the Emperor Franz…by the German opera company [Deutschen Operngesellschaft] and orchestra of the Court Theater [Orchester des Hoftheater].[44]

He continues, quoting from Joseph Richter's *Eipeldauer Briefen,* "If the composer [Süßmayr] were my mortal enemy, I would still have to admit that I've never in my life heard more beautiful music."

Richter next turns to a description of the cantata's overture:

> When the overture finally began, the room came alive! The overture gave a representation of a terrible siege. One could hear canons booming, guns cracking, shells whistling through the air; all represented so naturally by the music that you'd think the French were standing before the city gates![45]

The impact on the Viennese audience is perhaps best summed up by another quote from the *Eipeldauer Breifen.* "In the final chorus, with which all sang along, the enthusiasm grew so powerful that some climbed on their seats, waving their hats, crying, 'Long live the Emperor!'"[46]

Some Assembly Required

Der Retter in Gefahr was not composed in a rush of creativity. In fact, only six of the fifteen movements were newly composed for the 1796 premiere. The rest of the work was hastily adapted from previously composed material, all of which can be traced from earlier extant scores and performance materials.

To place the assembly of the cantata into chronological order, we must begin at the end, with the Schlusschor, composed in 1794 as a birthday song for Francis II.[47] Süßmayr reused this same music yet again as the Schlusschor for a one-act political opera, *Die Freiwilligen: Ein Gemälde der Zeit*[48] [The Volunteers: A Portrait of the Time], that premiered in the Kuarntnertheater at Vienna on September 27, 1796, a mere eight days after *Der Retter in Gefahr.* Süßmayr used the catchy tune repeatedly in his compositional output during 1794 and 1796. After its rewarding advent as a birthday song he reissued it almost immediately that same year in form of a "National Song of Bohemia." In all, he utilized it five more times with both secular and sacred texts (Table 1).

Süßmayr's recycling was not limited to the Schlusschor. All three of the soprano recitatives and arias were interpolated from an earlier cantata, dating from December 1795. The "Carolina" Cantata, SmWV301, was written to celebrate the birth of the Archduchess Carolina and some recent Austrian military victories.[50] It was performed again in 1796 at the monastery in Kremsmünster, with another new text to celebrate the Abbott's eightieth birthday.[51]

SmWV301 calls for three soprano soloists,[52] each of whom sings a recitative and aria, and the work concludes with the soloists combined in a recitative and trio. Table 2 on page 33 illustrates how the music of the "Carolina" Cantata was assimilated into the new whole.

The Recitative and Trio that are inserted as Nos. 8 and 9 in *Der Retter in Gefahr* served as the finale in the earlier "Carolina" Cantata. The trio recitative allows each of the sopranos to contribute a statement leading into the rousing finale involving all three sopranos. A rarity in the genre, it compares favorably to the trio for

Table 1.[49] Iterations of SmWV 321, Schlusschor

1794	Prague	*Feyer-Lied zum Geburtstag seiner Majestät*	SmWV 321
1794	Prague	*Nationallied der Böhmen*	SmWV 322
1794	Prague	*Tantum Ergo*	SmWV 120
1794	Prague	*Fronleichnams-Stationen*	SmWV 126
1794	Prague	Schlusschor, *Der Retter in Gefahr*	SmWV 302
1794	Prague	Schlusschor, *Die Freiwilligen*	SmWV 310

female voices from Act 1, Scene 1, of Mozart's *Magic Flute* and demonstrates the craftsmanship and charm of which Süßmayr was clearly capable. The voices are often paired, supporting a third solo line within the ensemble, a feature that also bears likeness to the *Magic Flute* trio (Figure 1 on page 34).

The following Recitative and Aria (Nos. 10 & 11) sung by the tenor, are also worthy of mention. The tenor soloist plays the role of a young man preparing to leave behind his wife and two young children to go and defend the Fatherland because he "does not love his country less." The virtuosic solo clarinet part written for Anton Stadler figures large in both the recitative and aria. In fact, the recitative dedicates over 60% of its content to providing the famed clarinetist an opportunity to demonstrate his remarkable technique.

The aria text is a continuation of the emotive poetry begun in the recitative:

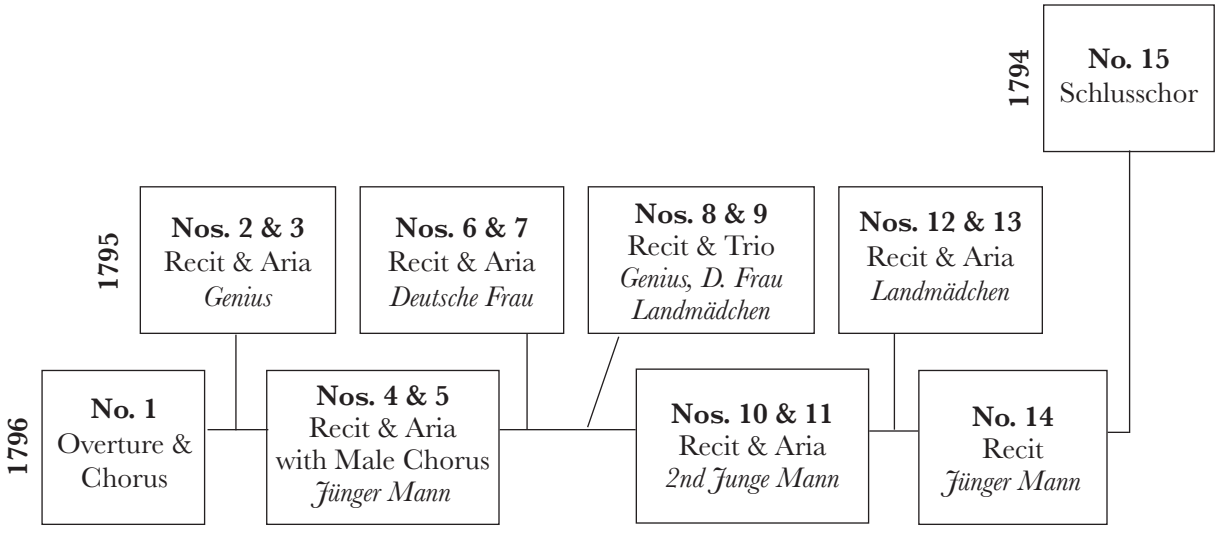
> Vainly you stretch out your little hands after me;
> In vain is your crying;
> I should – I must – be on my way.
> Beloved of my soul!
> You my children, farewell!

The text, Stadler's sensitive playing for which he was widely admired, and the tenor's warm middle range (the highest note is $B^{\flat 4}$, but the bulk of the piece rests a fourth lower) doubtlessly conspired to melt the hearts of the distraught Viennese in what is arguably the tenderest portion of the work. Landon reports that the following year, Christmas 1797, the *Tonkünstler-Gesellschaft* program included "The favorite aria from the Cantata 'Der Retter in Gefahr', by Süssmayer, sung by [Friedrich] Schulz and accompanied on the clarinet by Stadler."[53]

The Chorus

Der Retter in Gefahr calls for a substantial chorus that appears in three different voicings: double choir (SATB/SATB), TB, and SATB. Predominantly homophonic in texture, the choral writing is well within reach of high school, collegiate, or community choirs. For the premiere the chorus was composed of forty-eight singers from the opera companies in the city. Each chorus is labeled in the libretto according to its dramatic function. In the opening movement, which flows directly from the contiguous overture, a mixed double choir is a "Chorus of Oppressed People," crying out for deliverance from their burdensome role as Europe's perpetual savior, rag-

Table 2. Assemblage of *Der Retter in Gefahr*



ing against the deleterious influences of France:

> Woe! Woe! Woe!
> The enemy is rushing in on us like a raging torrent!
> Oh, difficult, tragic times!
> Our enemies have held Europe hostage for almost two hundred years,
> Battling us with trinkets, loose morals, and now with weapons;
> These people are fighting us now, and are winning!
> They will soon have us in chains! Heaven help us! It is hopeless! (Figure 2 on page 35)

In No. 5, the tenors and basses of the Chorus support the baritone soloist as "The People," in vigorous interjections, declaring their commitment to "fight courageously like no other people has ever fought." (Figure 3 on page 36)

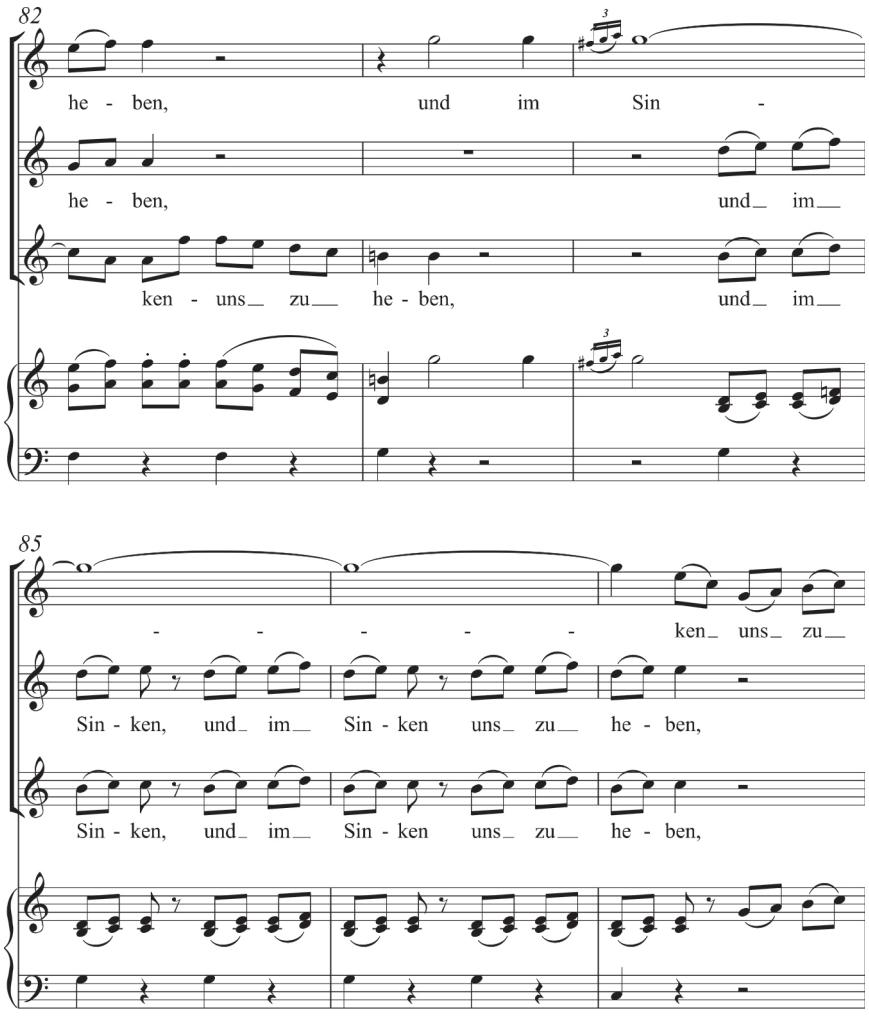


Figure 1. Franz Xaver Süßmayr, *Der Retter in Gafahr,* No. 9, mm. 82–87. Trio

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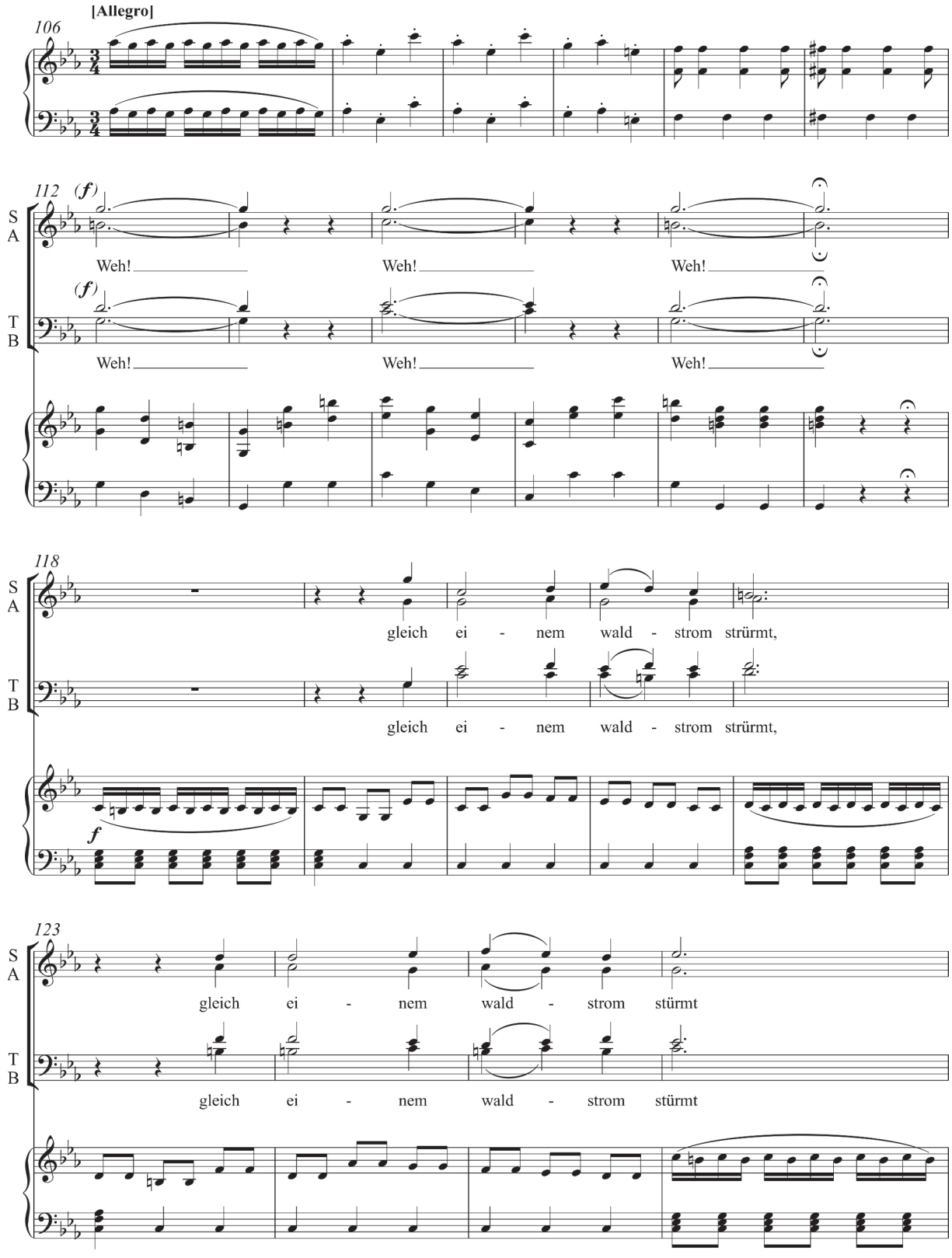

Figure 2. Franz Xaver Süßmayr, *Der Retter in Gafahr,* No. 1, mm. 106–126.
Chorus

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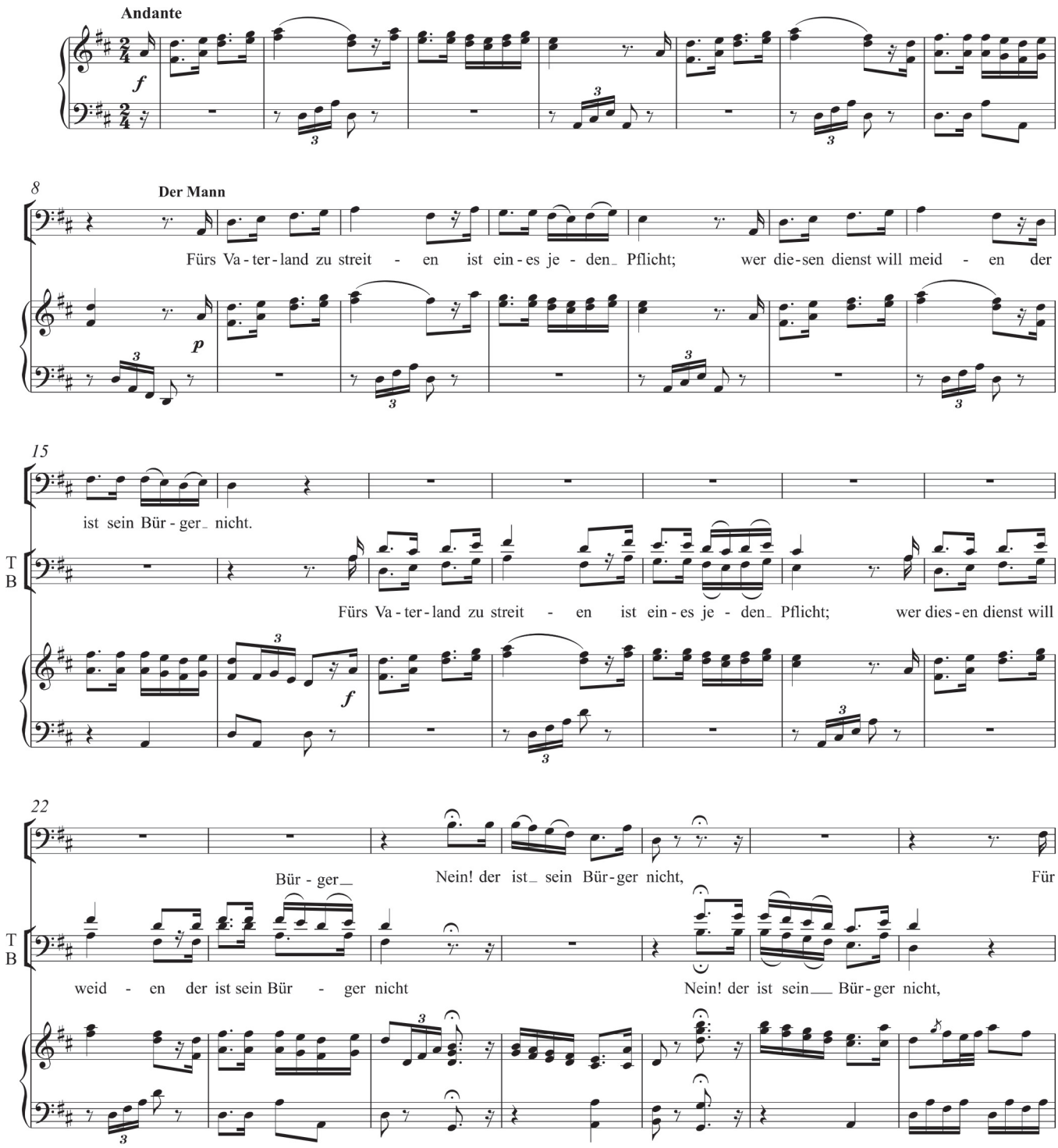

Figure 3. Franz Xaver Süßmayr, *Der Retter in Gafahr,* No. 5, mm. 1–28.
Male Chorus

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In the Schlusschor's seven-verse hymn-like structure the full chorus, alternating phrases with the soloists, again assumes the role of "The People" with the audience invited to join on each refrain. Proclaiming their allegiance to God and the Kaiser, their preference for death over servitude, and their eternal resistance to the unnamed aggressor (Napoleon), the final chorus concludes with a rousing verse:

God! Our helper in ages past,
He is our father still;
He consecrates the Fatherland's heroes in danger,
And the Kaiser will be the pattern
For our grandchildren in years to come!
(Figures 4a and 4b on page 38)

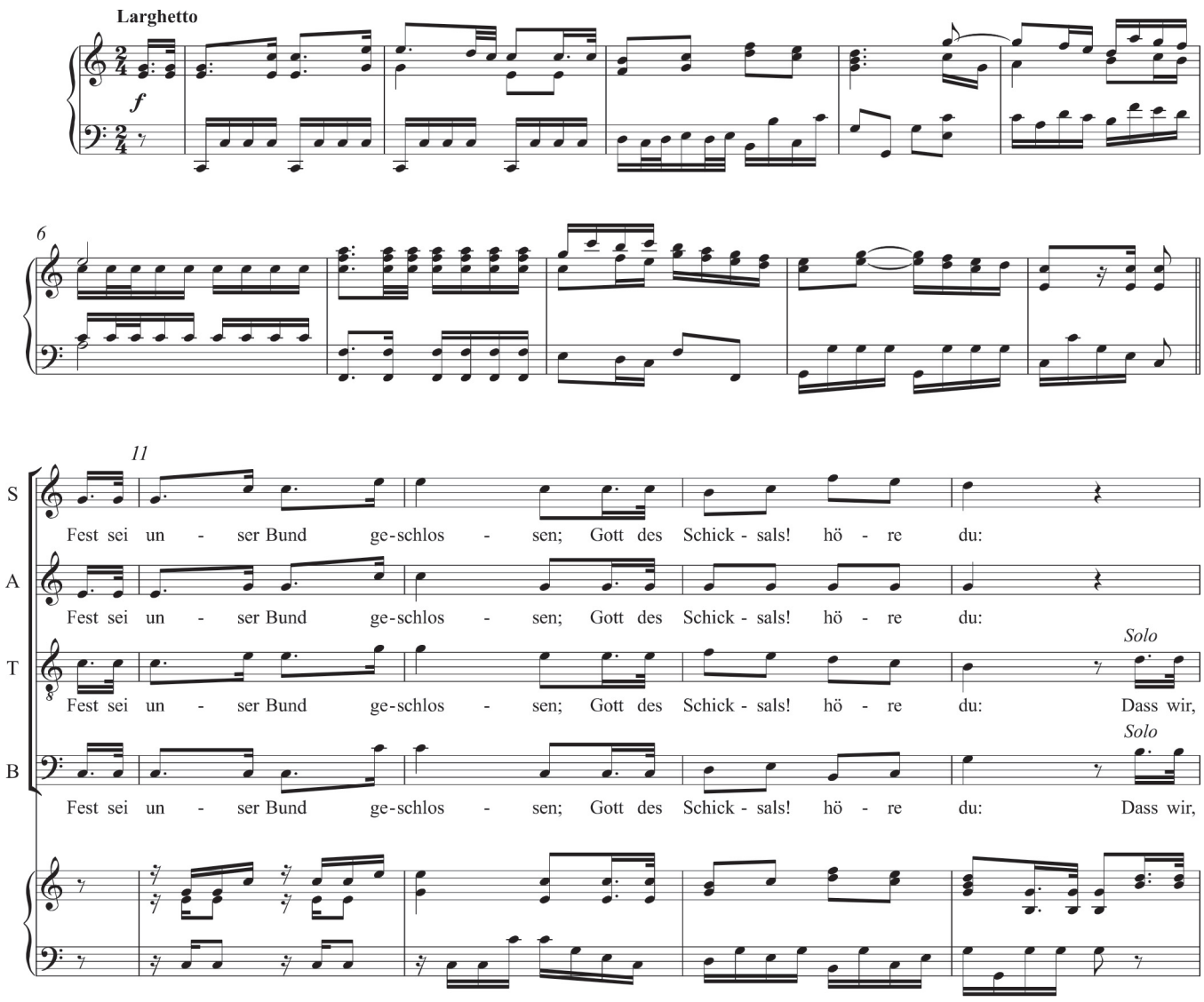

Figure 4a. Franz Xaver Süßmayr, *Der Retter in Gafahr,* No. 5, mm. 1–14. Schlusschor

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Postscript

The fundraising efforts for the Viennese militia ultimately came to naught. The Wiener Freywilligen-Korps saw action as part of the cooperative effort to contain Napoleon in Italy, but with little success. Vienna was occupied by Napoleon without a shot being fired in November 1805, two years after Süßmayr's death, and again before the end of the decade. Notwithstanding the eventual outcome, *Der Retter in Gefahr* provides a vivid snapshot of the political and societal angst that pervaded Vienna during the Napoleonic era, and the fierce loyalty the Austrian people felt toward their Kaiser as the focus of national identity. It also introduces another contemporaneous means of continued evaluation of Süßmayr's

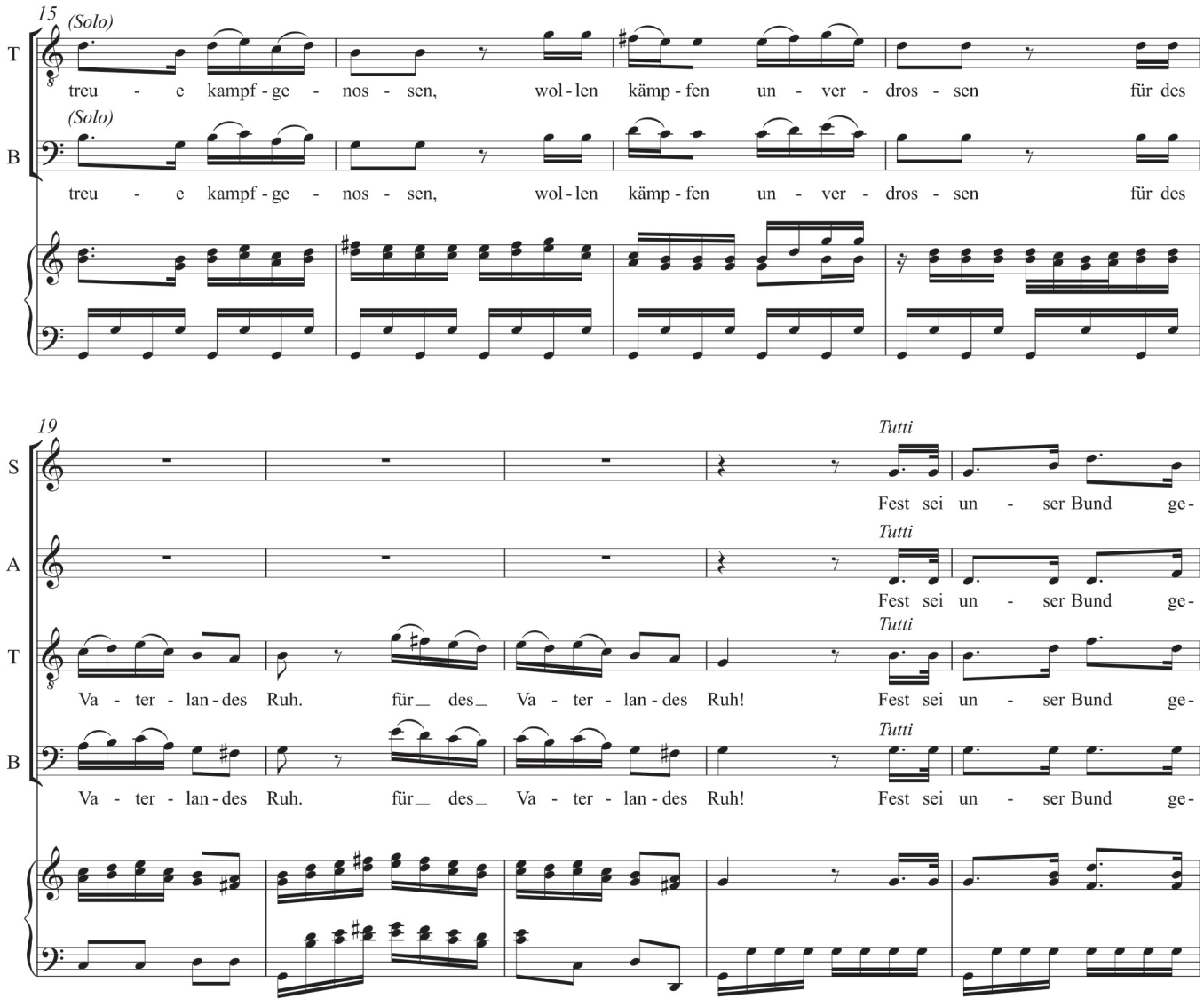

Figure 4b. Franz Xaver Süßmayr, *Der Retter in Gafahr,* No. 5, mm. 15–23. Schlusschor

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contribution to the Requiem completion.

Beyond its considerable historical and musicological value, the score pulses with life and drama worthy of modern performances. Energies expended in preparation of a thoughtful pre-concert lecture or engaging program notes will bear rich dividends, drawing contemporary listeners into the compelling circumstances surrounding its creation. CJ

NOTES

[1] *Translation:* "Farewell Song to Vienna's Citizens."

[2] *Translation:* "Lines from the Battle of the Nile."

[3] *Translation:* "Chorus of the Allied Princes."

[4] *Translation:* "The Glorious Moment."

[5] 2 Flutes, 2 Oboes, 2 Clarinets, 1 English horn, 2 Bassoons, 2 Horns in C, 2 Horns in E-flat, 4 Trumpets in C, Timpani, extensive percussion (Ratchet, Military Drum, 2 Bass drums), Strings.

[6] A piano/vocal score is available at jwpepper.com. For information on obtaining the full orchestral score, contact the author: manabholz@gmail.com.

[7] Linda Tyler and Caryl Clark. "Süßmayr, Franz Xaver," *Grove Music* Online, http://www.oxfordmusiconline.com/subscriber/article/grove/music/27151 (accessed April 6, 2010).

[8] Jane Schatkin Hettrick and John A. Rice, "Salieri, Antonio," *Grove Music* Online, http://www.oxfordmusiconline.com/subscriber/article/grove/music/24378 (accessed April 6, 2010).

[9] Tyler, "Süssmayr, Franz Xaver," *Grove Music* Online.

[10] Ibid.

[11] Michael Freyhan, "Toward the Original Text of Mozart's 'Die Zauberflöte,'" *Journal of the American Musicological Society* 39, no. 2 (Summer 1986): 378-380.

[12] Simon P. Keefe, "'Die Ochsen am Berge': Franz Xaver Süssmayr and the Orchestration of Mozart's Requiem, K. 626," *Journal of the American Musicological Society* 61, no. 1 (April 2008): 4.

[13] The youngest son, Franz Xaver Wolfgang Mozart (1791-1844), was only five months old at the time of his father's death.

[14] Christoff Wolff, *Mozart's Requiem: Historical and Analytical Studies, Documents, and Score,* trans. Mary Whittall (Berkeley: University of California Press, 1993), 28.

[15] Keefe, "Die Ochsen am Berge," 6-7.

[16] Ibid.

[17] "Mozart's and Süssmayr's different contributions were fairly well known at the performance of the *Requiem* in Jahn's Hall in Vienna on 2 January 1793, and the news traveled quickly to Munich and Prague, where at the first performance…no secret was made of the fact that the Sanctus was composed by Süssmayr'" [Keefe, "'Die Ochsen am Berge,'" 11].

[18] Friedrich Blume and Nathan Broder, "Requiem but No Peace," *The Musical Quarterly* 47, no. 2 (April 1961): 147.

[19] William Watson and C. B. Oldman, "An Astounding Forgery," *Music & Letters* 8, no. 1 (January 1927): 64.

[20] (1753-1812). Clarinetist remembered today for his development of the bassett clarinet. Renowned during his career for his sweet tone, virtuosity, and extraordinary command of the extremes of the instrument's range.

[21] Pamela L. Poulin, "Anton Stadler's Basset Clarinet: Recent Discoveries in Riga," *Journal of the American Musical Instruments Society* 22 (1996): 123-4.

[22] Ibid. It is a reasonable assumption that the performance materials went missing at the same time as those of a Mozart concerto and other works Stadler carried with him on the tour.

[23] Dieter Klöcker, Liner notes for *Franz Xaver Süßmayr: Der Spiegel von Arkadien,* trans. Susan Marie Praeder, performed by Consortium Classicum, MDG 301 1380-2, 2006. Compact disc.

[24] Thomas Bauman, ed. *Franz Xaver Süßmayr, Der Spiegel Von Arkadien* (New York: Garland, 1986), 1.

[25] Klöcker, "Der Spiegel von Arkadien."

[26] Henry H. Hausner, *Franz Xaver Süssmayr* (Wien: Bergland, 1964), 72.

[27] Bauman, 2.

[28] Ibid., 4.

[29] John A. Rice, *Antonio Salieri and Viennese Opera* (Chicago: University of Chicago Press, 1998), 562. Rice's date of Süßmayr's appointment to the post is disputed in the biographical article in the *Grove Dictionary of Music and Musicians,* where the date "May 1794" is used. Erich Duda [*Das Musikalische Werk Franz Xaver Süssmayrs: Thematisches Werkverzeichnis.* Bärenreiter, 2000] dates it to July 9, 1794, but provides no source.

[30] Hausner, 78.

[31] Gary Smith, "Franz Xaver Süssmayr," *Mozart Forum,* http://www.mozartforum.com/ Contemporary Pages/ Süßmayr_Contemp.htm (accessed March 22, 2011).

[32] Vienna, Magistrat, *Totenbeschauprotokoll* 1803, "S," folio 119 recto, 17th of September (Wiener Stadt- und Landesarchiv); translated and quoted in Carol P. Albrecht, *Music in Public Life: Viennese Reports from the Allgemeine Musikalische Zeitung, 1798-1804* (PhD Diss., Kent State University, 2008), 176.

[33] Howard C. Robbins Landon, *Haydn: The Late Years,* vol. 5 of *Haydn: Chronicles and Works* (Bloomington: Indiana University Press, 1977): 268.

[34] Ibid.

[35] A. R. Hohlfeld, "Johann Rautenstrauch and Goethe's Götz," *Modern Language Notes* 15, no. 3 (March 1900): 71.

[36] Ibid, 72.

[37] H. C. Robbins Landon, *Haydn: Chronicle and Works,* vol. 4. (Indiana University Press, 1977), 571.

[38] Carol Padgham Albrecht, *Music in Public Life: Viennese Reports from the Allgemeine Musikalische Zeitung, 1798-1804,* PhD diss., Kent State University, 2008, 67.

[39] P. G. M. Dickson, "Monarchy and Bureaucracy in Late Eighteenth-Century Austria." *The English Historical Review* Vol. 110, No. 436 (April 1995), 324.

[40] Ibid., 355.

[41] Howard C. Robbins Landon, *Haydn: The Years of 'The Creation' 1796-1800,* vol. 4 of *Haydn: Chronicle and Works* (Bloomington: Indiana University Press, 1977), 110.

[42] Abbreviation for Latin *instante mente,* "of the current month."

[43] Ibid., 111.

[44] Hausner, 84.

[45] Ibid., 85.

[46] Ibid.

[47] Francis II ruled in this capacity from 1792 until the Empire was dissolved in 1806.

[48] On a libretto by Johann Gottlieb Stephanie the Younger (1741-1800), who also was librettist for Mozart's *Die Entführung aus dem Serail* (1782).

[49] Compiled from Duda, Erich. *Das Musikalische Werk Franz Xaver Süssmayrs: Thematisches Werkverzeichnis.* Bärenreiter, 2000.

[50] From the manuscript cover page: "Per la nascita d'una Seconda Reale Arciduchessa // Nella fausta circostanza // di piu vittorie // riportate dale Armi Austriache."

[51] Johann Winterberger, *Franz Xaver Süssmayr: Leben, Umwelt Und Gestalt* (Frankfurt Am Main: Opus, 1999), 143.

[52] Mark Nabholz, "Notes Along the Way: pencil embellishments from a Viennese part book." *Society for Eighteenth Century Music Newsletter* No. 28 (Fall 2016), 1.

[53] Landon, *Haydn: Chronicle and Works,* Vol. 5, 267.

In Memoriam

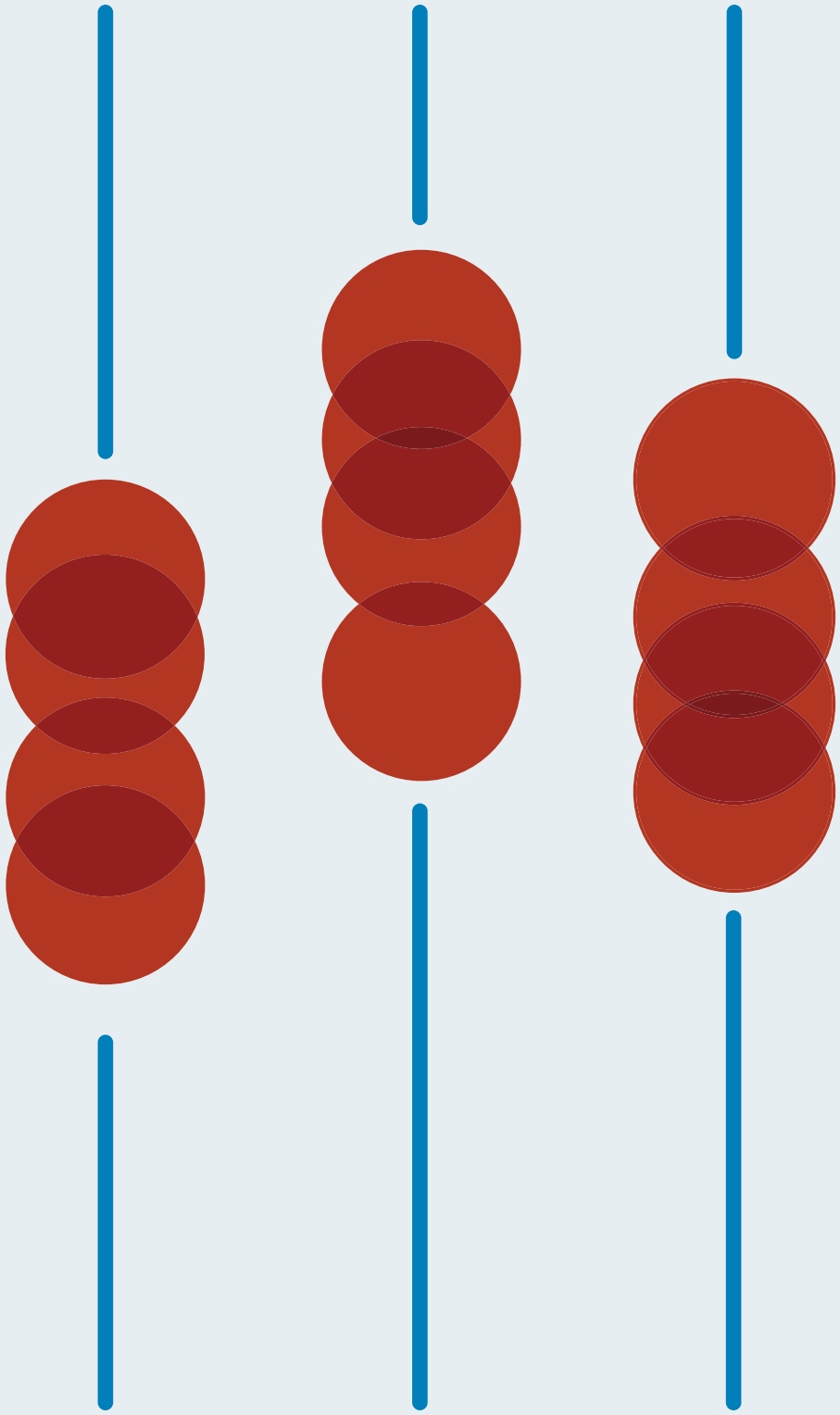
Joeseph Groom
1934–2019

In February of 2019, we lost an esteemed choral director, advisor, teacher, encourager, and friend, who with a joke, a smile, and twinkle in his eye, always helped to lift the spirits of all those who knew him. He had a knack for seeing the "lighter side" of any situation and had a special nickname for those closest to him. Dr. Joe Groom was born on October 7, 1934, and passed away at Bethany House in Auburn, AL, on February 3, 2019.

He earned three degrees in music education from Auburn University. He served as a choral director, band director, or music supervisor at churches and schools in Eufaula, Opelika, Phenix City, Sheffield (AL), Columbus (GA), and Cookeville (TN). He retired in 1989 after 23 years as director of choral activities at the University of North Alabama in Florence, and followed his wife to Cookeville, TN, and Bowling Green, KY, before moving to Waverly, AL, in 2013 to live the good life surrounded by family and old friends.

His career as a choral director allowed him to present his choirs in international choral venues and to perfect his "pied piper" reputation as a consummate musician, demanding excellence in his music making from his singers, as well as knowing all of their names and hometowns. He loved to conduct the major works of the great masters, and convinced his singers to bring this music to life. He returned as a guest conductor to UNA several times to conduct a gathering of his Collegiate Singers alumni. His gregarious personality resulted in his singers calling him "the Chief," and he has imprinted lifelong choral and personal memories on thousands of his students and church choir members in the Southeast.

Joe is survived by his wife of forty years, Mitzi, who served as ACDA National President from 2003 to 2005; son, Joseph; and daughters, Sam (Jimmy) Taylor, Louise (Michael) Cardoza, and Gwen Ingram; eight grandchildren; six great-grandchildren; brother-in-law, Steve Danker; and nephews, Raymond Danker and Paul (Alix) Danker.



INTERVIEW WITH 3 CANADIAN CHORAL COMPOSERS

BY D. GEOFFREY BELL

Nancy Telfer, Jon Washburn, and Larry Nickel have each forged unique paths to become distinguished figures in the world of choral music. Each interviewee received the same seven questions with the option to answer only the questions that interested them. Together, their replies provide a fascinating glimpse into the individual paths they have taken, along with their sometimes disparate personal perspectives about composers and choral music today. This is part one in a two-part interview series. Part two will feature interviews with Canadian composers: Matthew Emery, Sarah Quartel, Kelly-Marie Murphy, Laura Hawley, and Tracy Wong.

D. Geoffrey Bell
www.dgeoffreybell.com

LARRY NICKEL is an associate composer of the Canadian Music Centre, a choral clinician, festival adjudicator, teacher, singer, music minister, and conductor. He was a high school performing arts teacher for twenty-five years and directed over fifty stage productions, including Gilbert and Sullivan operettas. Nickel has been a low bass singer with some of the finest choirs in Vancouver. He is a prolific composer with hundreds of works for choir. He was the co-founder of the West Coast Mennonite Chamber Choir (directed by Tony Funk), which recorded thirteen CDs over fifteen years. The choir raised over a million dollars through CD sales, and the proceeds were donated to MCC Supportive Care Services, a charity for mentally disadvantaged people.

NANCY TELFER is a Canadian composer who received her formal education at the University of Western Ontario, where she concentrated on music education, composition, piano, and voice. After teaching public school for several years, she worked full time as a composer. Since 1979 she has composed more than 500 works for soloists, chamber ensembles, orchestras, bands, and choirs. Telfer has also written a number of articles and method books to guide choral conductors in their professional development.

JON WASHBURN is the founder and conductor emeritus of the Vancouver Chamber Choir. Well known internationally for his mastery of choral technique and interpretation, Washburn travels widely as a guest conductor, lecturer, clinician, and master teacher. As a conductor of the Baroque repertory, he has led over 300 performances of more than eighty large works. He has taught at the secondary, college, and university levels, including time as artist-in-residence at Simon Fraser University. He was also artistic director of the Phoenix Bach Choir, an American professional ensemble, for six years in the 1990s.

1) Each person follows a unique musical path. Sometimes there are mentors or musical programs that make a significant, positive contribution along the way. Tell us about key moments in your own musical journey.

NICKEL: Four-part choral singing used to be ubiquitous with the Mennonite Church. I sang alto with Mom at church and first soprano in the church children's choir, directed by Holda Fast (who also used to sing in the Vancouver Chamber Choir). Table grace, family reunions, and driving to the Okanagan for vacation were always accompanied with singing. I took piano lessons from age five to nine. Then Mom and Dad became missionaries to India and there was a long period of choral music drought. I was dedicated to sports until I ripped out my knee cartilage while running through a monsoon downpour. Bob Granner came from the States to our school and was a choir enthusiast—a true inspiration to me. I renewed piano lessons and sang at every opportunity. I started "inventing" music on an accordion for puppet shows! Returning to Canada in 1970, after graduating from high school, I formed a folk-rock band and worked in a recording studio as a performer and arranger while starting studies at UBC. Professor Cortland Hultberg asked me to join the chamber singers, and it was shocking to realize how much I needed to learn!

TELFER: When I was a student at Western University (Canada), the performing library contained over 1,000 choral pieces from all time periods, chosen by very fine conductors to use with the choral ensembles there. Gradually I studied each piece on my own, asking myself two questions: 1. Why is this a great piece of music? (e.g., a piece by Brahms might have beautiful climaxes); 2. How did that composer do that? (e.g., how long he made each build-up, how he created the height of each climax). Gathering insight and skills from the greatest composers was an enjoyable and exciting way to learn the craft of musicality. And it helped me to understand what composing was really about.

I learned from Ken Bray that music can look good on the page but not sound great in reality. He helped me learn how to look at a score in a way to imagine realistically how that score would sound. For example, when the altos have the melody, do they have enough space around their part to let them cut through the other voices?

> **"Hearing a choir perform your own music is both devastating and exhilarating and (more significantly) great motivation to keep working at the craft."**
>
> **—Larry Nickel**

It is important for composers to think like performers. Before I started composing, I already had many connections because I started out as a choral teacher and conductor. In my early twenties, I was asked to sit on a national committee of choral conductors because the work I was doing as a children's choir conductor and my knowledge of good quality repertoire was already well known. Today I would recommend that a young conductor or composer who has already proven himself/herself be added to committees and boards at the state and national levels. Everyone wins from the exchange of fresh ideas and long-time experience.

WASHBURN: In a way, I want to answer that I've been influenced by everyone I've ever worked with, even the poor musicians and the boring ones, and certainly all the students I've had and the singers in my choirs. I've often said that one's choir is—de facto—one's main conducting teacher.

I'm always surprised when I ask young grads how many truly great teachers they have had in their studies. Many say none, which always saddens me. How can one evaluate one's own efforts if you've never experienced great, inspired teaching? I was lucky. In eight or nine years at four universities, I had three great teachers: an English teacher, a theory teacher,

and a voice teacher. The English teacher, a displaced Southerner with a charming drawl, was leading us through Contemporary American Literature, with an emphasis on analysis and explication. It was here that I learned about TS Eliot's objective correlative and other tools for thinking about art. I wrote a paper comparing the literary methods of two poet-composers who wrote their own libretti: Wagner and Menotti. I remember him applauding my "brilliant" premise and then giving me a C+ for not carrying it out more effectively.

The theory teacher was the American composer Ben Johnston who, by good fortune, I drew for the regular second-year course at the University of Illinois. He was such a perceptive analyst. He'd find the crucial point in, say, a Chopin prelude and say, "Chopin chooses B♭ at this point, so the piece ends like this... [plays] ... but if he'd chosen B♮, the next chord would have to be [this] and the piece would have to end like this... [plays]." I remember once he assigned the analysis of a Haydn sonata and started pointing out various ideas we would need to explore. He finished up forty minutes later with the astonishing (to me) statement: "And so, if your analysis doesn't tell you the meaning of the music, then it is an incomplete analysis, or a bad one!" That was a truly profound insight for me.

My real mentor was my voice teacher Bruce Govich, whom I encountered at that early stage of adulthood when I was developing my ground principles of life and work. His greatest gift was to open his voice studio to me; he was a brilliant voice teacher who approached every student individually. Every lesson was unique and full of revelations for the student of pedagogy.

2) Music education plays such an important role in the development of young minds. How have you contributed to music education over the years?

NICKEL: I started teaching at Lethbridge Collegiate Institute in Alberta while living and working on the farm of my father-in-law. I soon realized that much of my university education was of little help with students from the farming community. I needed to invent approaches that would relate to their abilities and wrote arrangements that would give teenagers a measure of confident performance. From there my young family moved to Abbotsford, where I became chairman of the performing arts program, teaching choir, jazz band, symphonic wind ensemble, handbells, drama, and acting for twenty-five years. At one point, I was directing seven choirs, including a very fine church choir. Our Christmas choir was a volunteer choir of 400 singers in a school of 800 students! I left high school teaching in 2003 quite exhausted.

TELFER: When I first started composing music in the late 1970s, I realized that, at that time, many choral conductors had no idea how to determine whether a piece of music in a contemporary style was any good, so I gave workshops on how to choose music. Soon after that, I gave workshops on rehearsal techniques for contemporary choral music because many conductors wanted to have their choirs performing new styles (e.g., aleatoric music) but did not know how to rehearse that music. Meanwhile, a number of conductors across the country were approaching me individually, asking me if I would write sight-singing materials because they were not getting results with the sight-singing materials available at that time. Over the years, I gradually wrote materials on other topics as the need became obvious: singing high pitches, singing in tune, improving performances.

WASHBURN: My original training was as a teacher, and I got a high school job in the Chicago suburbs right out of university, which was unusual for that time. I taught only a year before heading back to graduate studies, but it was an invaluable experience, considering how many future music teachers I've taught since. Later, I taught part time at Vancouver Community College for thirteen years, covering choirs, conducting, music history, vocal musicianship, vocal chamber music, bass, and even tablature at one time or another.

But most of my educational contributions have been made through the extensive educational outreach programs of the Vancouver Chamber Choir for conductors (National Conductors' Symposium), composers (Interplay Composers' Workshops; Young Composers'

Competition), college and university singers (Focus! Professional Development Program), elementary and secondary school students (Onsite Schools Program), and various other workshops and residencies on tour and at home. At the Vancouver Chamber Choir, I also felt I was often teaching future teachers in our regular daily work, for many of those 140 singers have moved on to become conductors and teachers themselves.

3) Young, aspiring composers sometimes falter as they work to develop their skills and establish their reputation. What challenges did you face when you started composing?

NICKEL: The challenge for many young composers is that they have no support system: no one to relate to; no one to evaluate what they are doing. I remember writing music while wondering if my efforts would ever find a voice. My first choral compositions were really pathetic, yet a director at the college was kind enough to include some of my music in his choir repertoire. I think most composers will agree that hearing a choir perform your own music is both devastating and exhilarating and (more significantly) great motivation to keep working at the craft.

I entered the International Baccalaureate program in India when I was thirteen years old. We didn't have a piano at home, so I "made up" my first music on an accordion. I didn't think much of it at the time, but my mom and dad were avid singers, and we sang as a family before every meal. Didn't all families do that? It had a huge impact, in retrospect.

WASHBURN: When I was a high school kid, composing didn't seem important to me. I'd written some pop songs and some joke pieces (like that famous "Unstarted Symphony" with its pages of final cadence). But the discovery of jazz as I graduated from guitar to bass fired my creative energies. It was a while before I realized that improvising a bass line was composing of a sort... inventing right on the spot. I vividly remember a session sometime after the release of Miles Davis's *Kind of Blue,* when we were experimenting with modal things. I complained that playing for twenty minutes on just one chord was kind of stultifying for the bass player. The vibes player retorted with one of those life-changers: "Man, you're s'posed to be thinking about your LINE!" He was right... It changed everything!

University was intimidating. There were "real" composers around. I did take a choral arranging course at Illinois one semester. We did some exercises and then one real piece, where I think I put it all together for the first time, though it wasn't what you would call auspicious. My instructor (Joe Flummerfelt) seemed to like it, though, saying it had a structure, some direction, an effective climax, and a pleasing overall aspect. But I tucked those comments away for a later date and continued avoiding any serious approach to composing, except for a few little pieces for my church choir.

Some years later, I had one of those chance conversations that can make such a difference. It was with a working musician, a pianist-bassist-composer-teacher type. We were standing out in front of the music building on a chilly Vancouver day. It was about two or three years after I'd started my professional choir, and we were beginning to build a good reputation. Out of the blue, he asked, "Do you compose?"

"Not really," I replied.

"Why not?"

"I guess I'm just not the composer type. I've never had a natural fluency like some guys I know." Him: "Well, you're missing the point. You don't need to compose because you're good at it. You need to compose because you're not… It doesn't matter whether the result is great or not… Think how much about the inner life of music you'll learn by doing it. It'd help you to understand the composers whose music you conduct all the time by approaching it the same way they did… the composer's angle instead of the performer's."

I wonder if he ever knew how radically he turned my attitude around. After that, composing just seemed like a natural part of my work, no matter whether the pieces were good (a few) or bad (many). My confidence really developed.

After that, the main problem was finding time. The answer to that seemed to be having deadlines, so I created them by announcing new pieces in the VCC's season's brochures. Then I HAD to find the time

somehow, so I did because I needed to have the copies ready before the rehearsals started. I think I was often helped, too, by the fact that most of my pieces were written for my own choir and written to task. I think of Bach, composing for the kids he was teaching Latin to—pieces to be sung next Sunday! My situation was similar. I wasn't usually inspired by the Muse. I was filling particular spots in particular programs. Once you know how the piece is supposed to function within the structure of the program, you have some real clues as to the piece's mood and shape. Another plus was that I, the composer, had a great relationship with a conductor who would program lots of my music—that too, would be me.

4) Composing music can be a very solitary profession unless you are actively collaborating with other musicians. Finding performers and publishers who are willing to take a risk can be a challenge too. What are some other challenges that face composers today?

NICKEL: Most composers who wait beside their phones for a commission will become depressed, grow cobwebs, and eventually rigor mortis. Being assertive is key to success.

"I've written this composition with your choir in mind. Could you give it a try?" This is daring, risky, and somewhat arrogant, right? After all, what makes you think that a group of people will take the time and effort to try and realize something that came from your feeble mind? Do you have anything significant to say? What makes you think that an audience will pay money and then sit quietly while your music is being presented? In my observation, successful composers develop social skills, are well connected with friends and society, and are daring and forthright. I realize that there are Van Goghs in the music world but, sadly, most are lost to obscurity.

I should say that the Internet and social media have made all the difference in recent years. In my view, a smart composer will think over what needs to be said and how to say it in a compelling way, considering the proclivities and abilities of the commissioning choir and the "ears" of the intended audience. If you want to hear music that is here today and gone tomorrow, attend concerts by New Music societies where the audience is largely composed of other composers who are also trying to reinvent the medium. Publishers usually have a good idea of what is marketable. One of my publishers said, "We won't publish anything unless we are convinced that the piece will sell at least 5,000 copies." Conversely, some publishers take a risk with music that has little lucrative potential. Good music never grows old, and we've seen "sleepers" awake with a touch of serendipity.

WASHBURN: Yes, finding performances and publishers are perennial—perhaps eternal—problems for composers of all ages. Also, the challenge of earning enough to support oneself while leaving sufficient time to pursue creative work is another.

How do composers network? I've never been to a composer's convention… Are there such things? Choral composers are certainly welcomed at our grand choral conferences, but the focus on composition is usually secondary to the problems and activities of performers. These gatherings are expensive to attend, but they do offer composers the opportunity to meet their customers. Which brings us to commissions. Many conductors want the impossible: unique, innovative, impressive works, which are short, sweet, easy to sing and hear, inexpensive, and instantly available. But it seems that composers need longer-based relationships with conductors and employers, with arrangements that allow for development through time. Universities offer such opportunities for a few modern composers, but they still seem to end up composing in their spare time.

5) Throughout your career, you have developed considerable knowledge and skills, establishing a solid reputation for your choral music. If you gave a seminar to aspiring young composers, what key points would you emphasize?

NICKEL: A key point to young composers: try to ensure that your music has something worthwhile to convey. This can be an issue, considering that young composers are still developing convictions and a phi-

losophy of life. However, music that struggles with issues, without answers, can also be very attractive. In fact, most listeners don't want to be told how to think. It's wise to find a meaningful poem in the public domain instead of writing one's own lyrics. Try to ensure that the music makes a strong marriage with the text.

I try to ensure that my most approachable choral music (high school or community choir level of difficulty) is quality choral writing with intuitive voice leading, conveying something worth singing about. I keep thinking about and striving for Mozart's "Ave Verum Corpus," one of the most exquisite motets ever written, which is performed by grade ten (sophomore) choirs and also the finest choirs on earth. Fine choral music doesn't need to be formidable. Seemingly complex music can be easy to learn/perform, and seemingly simple music can be difficult to learn/perform depending on the voice leading skills of the composer.

TELFER: Choral composers need to understand the characteristics of each of the choral voices (soprano, alto, tenor, bass). Just as a tuba player would never be given a flute part to play, a bass singer should not have to sing a soprano-style line. Each choral part should be composed appropriately to make use of the positive features of that type of voice allowing those singers to sing musically and to develop good tone quality. In other words, music can be challenging, but it should not work against the singers. If you compose at a keyboard, a choral line should not sound like a keyboard line just because that works well for your fingers.

Composers need to learn the differences between the voices of children and adults. For example, children's voices work very differently than adult voices because they are more flexible and able to sing a series of leaps more easily than adults. Children usually find polyphony easier than harmony because they do not get lost when singing their own melody, even if the other singers have a different melody at the same time, but adults with limited experience can get lost within the competing sounds of polyphony.

No matter how great a piece of music may be in other respects, if the singers do not have good cues for entries, the rehearsals and performance will be less than satisfying. Poor cues build animosity between a composer and a choir.

For many composers, children's music is more difficult to compose than adult music because the composer has more restrictions and because each part is more exposed. I started writing SATB music first and then, over a period of a couple of years, I gradually wrote with fewer and fewer parts as my skills improved.

If a composer is composing for a specific choir, it is the composer's responsibility to write something suitable for that choir. You may compose a great piece, but if it is too short or too long or the text is inappropriate or it is completed too late for enough rehearsal time, things will not end well. Before starting, get to know the conductor and the choir and be sympathetic to their situation.

Bonus tip for young composers: Publishers receive lots of great submissions. Make sure that your music is completely edited with immaculate attention to detail before you submit it to a publisher or they may not give it more than a glance. Submit several pieces at the same time to the publisher so that they can get a better idea of whether they will want to invest in you as a composer.

WASHBURN: I would be tempted to organize the seminar as a series of one-on-one interviews instead of the usual group discussion. I'm not convinced that commonplace discussion of "shared" problems leads to many effective solutions. The key concepts I would promote are basic but essential: build a library, read widely, explore multi-faceted experiences, and learn languages.

6) What essential elements should conductors look for when selecting new repertoire?

NICKEL: I currently sing with the Vancouver Cantata Singers, and almost every one of the forty singers has a degree in music. The director is earnest to find music that will stretch and challenge us. Yet, I can see that much of our music goes over the heads of our audience, possibly ostracizing some. It's a tricky balance with most choirs—prudent choir directors work the intended audience into their repertoire equation and strive to find a balance for singers, listeners, and

board members!

I should interject that there are at least 325,000 choirs in North America, and most of them are community choirs. Singing at any level is an extremely worthwhile enterprise, enhancing the quality of life in many ways.

TELFER: Begin by visually checking the basics like range, tessitura (each vocal part should have most of the pitches at the most comfortable part of the vocal range), and entry cues. Then a conductor should read each vocal line separately to make sure that every part is musically written and appropriate for that voicing and difficult vowels are avoided on high pitches. (This may sound time consuming, but verifying the integrity of these details saves a lot of rehearsal time, and singers learn to respect and expect high standards in music.) A quick overview of the piece you are considering will reveal the balance of repetition and new ideas within a piece; this balance affects how good the music is and how easily your choir will learn the piece. At this point the conductor will have noticed enough other details to decide how the singers might benefit from learning this piece (e.g., new skills, improvement of musicality or tone, a break from the other styles during rehearsal). Needless to say, each piece should be appropriate for your audience.

> **"No matter how much good music exists in the world, we will always need to be renewed by fresh ideas and different types of experiences"**
>
> **—Nancy Telfer**

WASHBURN: First, I think about all the stakeholders beyond myself for whom I'm choosing the repertoire: my singers and players who have to perform it, my organization's Board of Directors who have to fundraise for it, our administrators who have to promote/sell it, the prospective audiences who have to connect with it, donors and cultural mover/shakers who have to support it, the city-provincial and national agencies who have to subsidize it, the composers who hope to be included in it. And the aspiring conductors who hope there will still be a choral culture existing by the time they are ready to take over my job.

Secondly, there are qualitative matters. These are very individual from conductor to conductor and from program to program (or maybe year to year).

- Is there a text? Is it good? Significant? Appropriate? Languages?
- Does it show mood? Inspiration? Entertainment value?
- Does the structure show balance? Direction?
- Does the musical language show colour? Vitality?
- Is it "singable"? Are the ranges appropriate?
- Is the notation readable? Does the composer have good craftsmanship?

Thirdly, it can be helpful to have a philosophy about repertoire and about programming, which is actually a separate matter.

7) What topic, musical or otherwise, is of special significance to you right now?

NICKEL: Topics that give me consternation are the concerns of misappropriation [of words and music from other cultures]. Someone recently suggested that Cypress needs to start a "rainbow" series of titles [to address the current issues of gender/sexuality in choral music]. So, finding direction these days is challenging—especially for a baby-boomer like me. I honestly desire to be open to new ideas and trends, to be relevant.

TELFER: Each generation has something new to say, and I feel that it is so important for musicians to support young composers so that we can all hear what they have to say in their music. No matter how much good music exists in the world, we will always need to be renewed by fresh ideas and different types of ex-

periences found in the music of younger people and composers coming from diverse backgrounds.

WASHBURN: Right now, fresh into retirement, I'm engrossed in the history, statistics, and archives of the Vancouver Chamber Choir's first forty-eight years. Now that I have fewer pressing deadlines, I'm finding I have more time to just listen to music. I'm exploring the many facets of YouTube as never before. There are so many useful examples of famous conductors that could potentially be valuable to conducting students (and teachers), but often they are unreliable because of persistent time lags between audio and video tracks. This dismays me. I wonder if anyone can explain it and propose a remedy?

Lastly, I'm looking for interesting short-term projects, particularly where I can continue to share my conducting insights with future generations of young conductors.

8) Music is often considered to be an "international language" that transcends borders. Apart from Canadian folk songs and songs about Canada, do you consider music written by Canadians to have a "Canadian identity"?

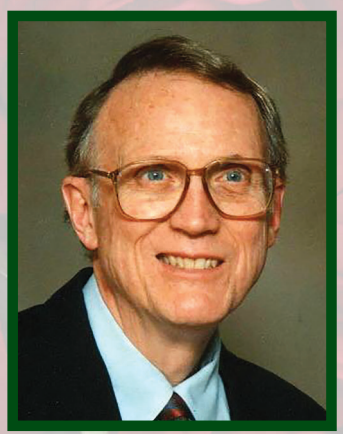
NICKEL: This is a tough one, eh? Canada, like the USA, is inhabited by immigrants from every nation on earth. My grandparents fled Russia during the Bolshevik revolution and were given a homestead in Saskatchewan. People arriving at the airport in Vancouver might wonder what country in which they've landed! Canada, ergo, is a moocher of folk songs from other countries. We freely admit it. Many publications of folk song arrangements can be traced to places overseas. We have many writers—guitar strummers without music degrees—who tell our stories. Cypress has many choral settings that explore our Canadian heritage.

TELFER: When music composed by Canadian composers first started to become more common at Canadian concerts in the 70s and 80s, the audiences were not aware which pieces were by Canadians. However, it was obvious that audiences had a very strong reaction to each Canadian piece; they instantly related to the music, understood it, and reacted positively. The spaciousness of our country, the high skies, the openness of sound, the great diversity of colours within the Canadian landscape were all in the music. And there was also a polite enthusiasm, a yearning for the good life, and a sense of adventuring into musical frontiers. As Canadian music has evolved since then, these characteristics have now become more complex, as has our society and the world itself, but Canadian composers today continue forward with this exploration of sound that speaks of who we are as a people.

WASHBURN: The strict answer to the question "What is Canadian identity in music?" is perhaps too straight-forward to be interesting. Any music written by a Canadian is ipso facto Canadian music, no matter what it sounds like or whether we like it. Now, we are a nation of immigrants (like me) and we accept immigrant composers as Canadian, too, from the moment they make that commitment of saying "this is home." (This is not related to official ceremonies, but to heart-level acceptance of things like toques, snow, and poutine [in Vancouver I'm tempted to make it umbrellas, rain and sushi!]) We even include Canadians who move south of the border and become US citizens—once a Canuck, always a Canuck. The styles and characters of various composers around the country are just as diverse as those found in the States. Despite having only a tenth of the population of the US, we have a lively composing scene in Canada, particularly in the choral area. There is much camaraderie between the two North American partners, which we hope will extend to Mexico, too, as economic ties strengthen and choral activity continues to grow in all three countries. CJ

In Memoriam

Richard Cox
1928–2020



Richard G. Cox left this world in peace, surrounded by his family and by the sounds of his favorite music, on the night of December 25, 2020. He was 92. A native North Carolinian with degrees from UNC-Chapel Hill and a diploma in voice from the Paris Conservatory, he completed the PhD in music history and literature from Northwestern University, where he met his future wife, Mary Alicia.

After teaching at High Point University for five years, Richard joined the faculty of UNC-Greensboro (1960–2002). Under his leadership, the School of Music developed a national reputation in the choral arena. As conductor of the UNCG Women's Choir and Chorale, he led performances at a national ACDA conference in 1973 and five Southern Region conferences. From 1963 to 2013 he served as choirmaster at Holy Trinity Episcopal Church.

Richard edited choral works and wrote three books: *Singers' Manual of German and French Diction* (Schirmer Books, 1970), *Singing in English* (ACDA, 1990) and *The Choral Music of Benjamin Britten* (Hinshaw Music, Inc., 2011.) Richard founded and directed the Bel Canto Company (1982-1987) and guided choral preparation for the Greensboro Opera Company. He was president of the Southern Region of ACDA (1967-71) and the NC chapter (1984-86), and for decades served on the National Committee on Research and Publications. Awards include the Lara Hoggard Award and the Choral Excellence Award (Southern Region) and induction into the North Carolina Music Educators Association Hall of Fame.

Richard profoundly influenced several generations of students, colleagues, and friends. "A fitting tribute to Richard Cox" wrote Welborn Young, current conductor of the Bel Canto Company, would be "to strive to learn more, teach with compassion, make beautiful music from the heart and, most importantly, strive to be a better person by loving more fully with a respect for all people with whom we share this brief journey."

Written by John Cox and Anna Cox Trude

ABOUT THE STUDENT COMPETITION

To further its mission to promote choral music and ensure its future, ACDA established the Raymond W. Brock Competition for Student Composers in 1998. The student competition is an outgrowth of the Raymond W. Brock Memorial Choral Commission. The objectives of the contest are three-fold: to acknowledge and reward outstanding high school, undergraduate, and graduate student composers, to encourage choral composition of the highest caliber, and to further promote student activity at ACDA conferences

The composition contest winner will be awarded a $1,000 prize (including travel to the student's regional conference, hotel accommodations, and a cash prize), a complimentary ACDA regional conference registration, and a complimentary one-year student membership if the student is not already a member of ACDA. The winning composer is expected to attend the winning work's performance at their regional ACDA conference, and the prize money may go toward their travel expenses.

SUBMISSION GUIDELINES

The application is an online submission. In addition to submitting information about yourself and your composition, you will need to upload a PDF copy of your score (composer's name removed), a copy of the text (with permission from the copyright holder, if applicable), a midi audio file or performance recording, the length of the piece, and a translation of the text (if not in English).

- Please fill out the application form to be attached with your submission.
- Email copies of your score with the composer name removed, along with the following items:
- Text (with written permission from the copyright holder, if applicable)
- Translation (if not in English)
- Audio recording (if available – not required)
- Email an MP3 of a performance recording or an MP3 of the MIDI playback from Finale or Sibelius to brock@acda.org. (Note: This is required, and the only format that will be accepted is MP3. Follow the final steps in Finale or Sibelius to export the audio playback as MP3 format.)
- Label your MP3 with the following: Composer Last Name_Title.mp3

Link to Competition Application: https://docs.google.com/forms/d/e/1FAIpQLSefcMiZYKwUw8yXR7IiB00DyquoOgKHjO3hUSAEtqfor_0PGg/viewform

ACDA Website Link: http://bit.ly/BrockStudent

APPLICATION DEADLINE: JUNE 1, 2021

On the Voice

Duane Cottrell, editor

Categorizing and Notating Timbres for Vocal Ensembles

by Fahad Siadat

Exploring Timbre

The voice is an exceptionally versatile instrument capable of expressing innumerable sounds and styles of singing. Often, however, we confine our ensembles to what we think is an "appropriate" timbre decided through our understanding of the performance practice for the style and genre of any given piece. This is tricky for contemporary music which does not necessarily have a set performance practice and style can vary from piece to piece, relying on the conductor to make a decision based on personal preference and the abilities and limitations of their ensemble. Contemporary composers are increasingly interested in using sound and style as an expressive device even utilizing different timbres within a single composition and are relying on conductors to build flexible and diverse ensembles that can engage effectively with their creative intentions. Exploring vocal timbre provides an opportunity for conductors and singers to engage with a greater breadth of repertoire, it also expands their expressive palette and makes available to ensembles of all experience levels a new depth of musicality. By familiarizing themselves with the acoustics of different timbres, conductors (and by extension the singers with whom they work) open the door to a world of compositions that are gaining popularity in the wider vocal ensemble community.

Categorizing Timbre Based On the Spectral Envelope

Merriam-Webster defines timbre as "the quality given to a sound by its overtones: such as…the quality of tone distinctive of a particular singing voice or musical instrument."[1] While all sounds produce overtones, it is the relative strength of the various overtones that gives each sound its unique quality, which is why a flute doesn't sound like a clarinet, even though the harmonics they produce are the same. One way of visualizing this difference in timbre is by using a spectrograph[2] which shows the balance of harmonics in any given sound. The particular "shape" of a sound is referred to as the Spectral Envelope. With this definition in mind, there are four over-arching spectral shapes I propose we use as a starting point when discussing tone and color in a vocal ensemble setting. Roughly described, these four timbres show a gradation from "dark" to "extremely bright" based on how strong the fundamental (actual pitch being sung) is and which harmonics in the sound are emphasized and which are de-emphasized, or attenuated. The four timbres are:

- Fundamental dominant with attenuated upper harmonics (Fundamental Dominant)

- Wide spectrum of emphasized harmonics (Wide Spectrum)

• Emphasized "middle" harmonics with attenuated upper and lower harmonics (Narrow Band)

• Individual upper harmonics dominant with attenuated fundamental (Overtone Dominant)

Those familiar with the term *Bel Canto* may notice that I have not included it among the vocal timbres outlined in this paper. For those unfamiliar with the term, *Bel Canto* can generally be thought of as the "operatic" style of singing. In addition to emphasizing lower harmonics, *Bel Canto* singing boosts the harmonics around the 3,000hz frequency band, referred to as the "Singer's Formant." This frequency is boosted through a narrowing of a tube above the vocal folds (the epilarynx) and creates an acoustic boost to the voice that allows singers, in combination with vibrato, to be heard without amplification over an orchestra. The four timbres I have described are generally based on the spectral envelope of harmonics below the singer's formant range. Because of *Bel Canto*'s pedagogical prevalence in Western classical training, and because it is possible to narrow the epilarynx and create this boost in the singer's formant with the timbral categories I propose, I have not included *Bel Canto* in the list of overarching timbral categories in this paper.

Two primary factors that affect the spectral envelope for the voice are the shape of the vocal tract—specifically the size and shape of the mouth and throat—and the amount of vocal fold mass touching during phonation. While there are a number of formants in the voice, the first and second formants, generally considered to be created in the space between the tongue and the vocal folds (formant 1) and in the space in the mouth between the back of the tongue and the teeth (formant 2), have the largest effect on the spectral envelope, and hence the overall sound.

Perhaps the most readily available means for understanding the results of changing the vocal tract is through our perception of vowels. Each vowel is formed through a different placement of the tongue, lips, larynx, and every other adjustable aspect of the vocal tract. These adjustments change the spectral envelope of the sound, emphasizing specific frequency bands and boosting or attenuating certain harmonics in a sung pitch.[3] Below are the various spectral envelopes for the five Latin vowels sung on the same pitch (Image 1 on page 55).[4]

Fundamental Dominant with Attenuated Upper Harmonics Timbre (Fundamental Dominant)

The Fundamental dominant with attenuated upper harmonics sound, which I will call the Fundamental Dominant sound, is a timbre

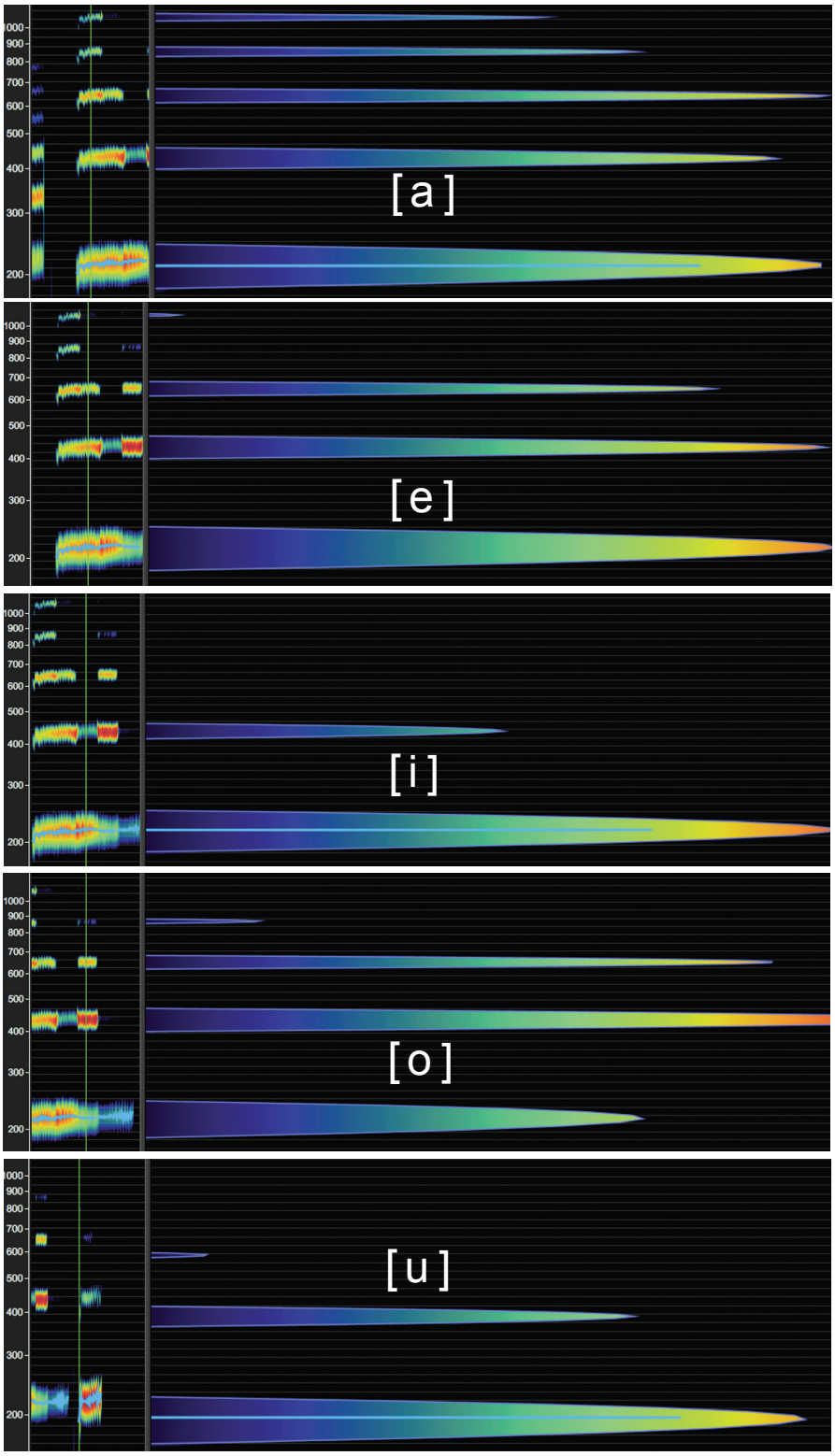


Image 1. The five Latinate vowels sung on an A3 (220 hz). Note the change in spectral envelope for each vowel. All spectrograph images in Image 1 show a frequency range of 200hz - 1,000hz

that most closely emulates a "pure" tone, a sound strongly emphasizing the fundamental pitch, with the upper harmonics significantly less present.[5] Much like blowing over a partially filled bottle, the resonant frequencies emphasized in a sung pitch will lower as the open space expands. In the voice, this occurs by widening and lengthening the vocal tract. Typically, singers achieve this by creating a more vertical, rather than horizontal space in the mouth, regardless of what vowel is being sung, and maintaining a low laryngeal position (Image 2 on page 56).

This sound effectively emphasizes the fundamental pitch, which is the lowest frequency present, allowing a group of singers to easily create a timbrally homophonic sound.[6] For many in the choral world, the Fundamental Dominant timbre is considered the default and desired "choral tone" and is similar to the sound often used in Western renaissance music because it helps maintain the clarity of individual lines in polyphonic music, even in a highly reverberant space. Reducing the amount of vibrating vocal fold mass also helps de-emphasize upper harmonics. When the folds stretch and tilt on their edges, similar to what happens when singing in *falsetto*, less of the vocal folds vibrate, exciting less air. Because the vocal folds tend to stretch and thin as one sings higher, Fundamental Dominant singing is easiest to achieve in the upper-middle part of a singer's tessitura. The Fundamental Dominant timbre lends itself particularly well to dynamics in the *mezzoforte* to *pianissimo* range.[7] The change in

muscular tension also allows the larynx to maintain a relatively low position and helps other muscles in the throat to relax, creating more space and further de-emphasizing upper harmonics. This essentially creates an [u] space in the throat regardless of what vowel the oral cavity shapes.

Wide Spectrum of Emphasized Harmonics (Wide Spectrum)

In stark contrast to the Fundamental Dominant sound, which creates a timbral homophony of voices by de-emphasizing upper harmonics and focusing on the fundamental pitch, Wide Spectrum singing emphasizes a singer's individual sound by expressing a wide range of harmonics, as well as the fundamental, similar to the style of singing used in Sacred Harp music. Another example of the Wide Spectrum sound is Musical Theater Belting, traditionally defined as using the 'chest voice' (a term often used to describe a feeling of resonance in the chest when more mass of the vocal folds is touching) in the middle to upper middle part of the range. Note, for instance, this example of Musical Theater Belting by Broadway singer Idina Menzel as she sings the climactic high note in *Let It Go,* from the Disney musical *Frozen.* Here you can see the broad set of harmonics in all parts of the overtone series (Image 3).

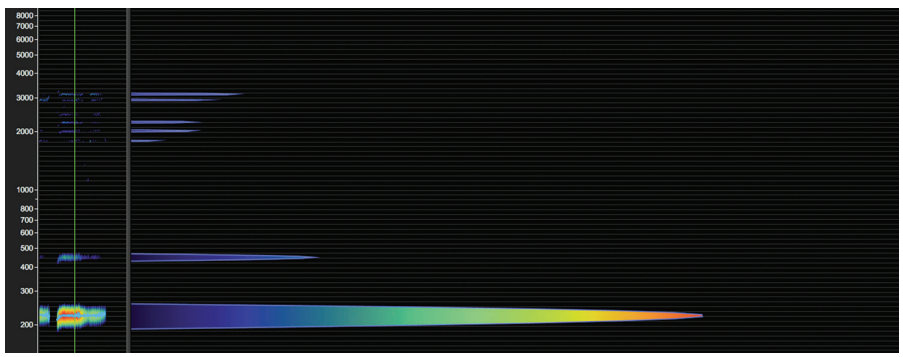


Image 2. [u] Vowel sung on an A3 with the fundamental pitch dominant and upper harmonics attenuated. Spectrograph image shows a frequency of 200hz - 10,000hz

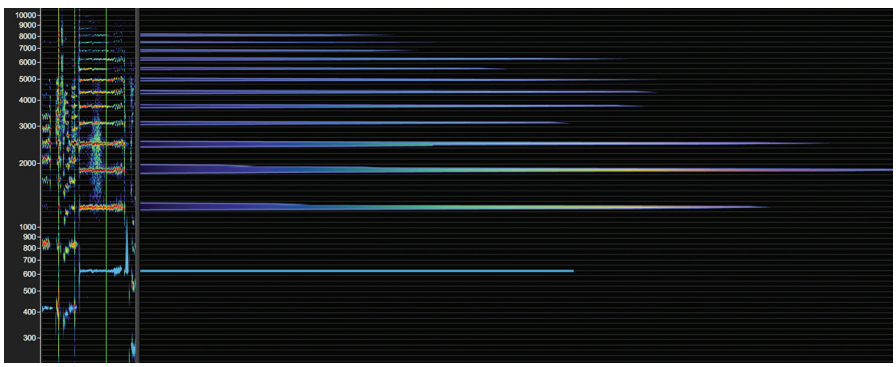


Image 3. An Eb5, around 600hz, belted at full volume. The Spectrograph image shows a range of 200hz - 10,000hz.

This image reinforces Scott McCoy's observation that "spectral analysis reveals strong harmonic overtones as high as 10,000hz, very different from the classical ideal, in which the harmonics above 4,000hz are sharply attenuated."[8] Notice, in particular, how strong the upper harmonics are, even compared to the fundamental. In this case, the 2nd through 4th harmonics are quite a bit stronger than the fundamental, and significant harmonic presence continues all the way up to nearly 10,000hz, a result of the intense sub-glottal pressure during Musical Theater Belting.[9] The degree to which the upper harmonics are attenuated reveals the difference between what is referred to in musical theater parlance as a *Belt* vs. *Legit* singing. The *Legit* quality attenuates the highest harmonics, making it closer in timbre to *Bel Canto* singing. The effect can be achieved with some additional increase in vocal fold mass (shortening/thickening of the vocal folds) in combination with shortening parts of the vocal tract, emphasizing upper harmonics as well as the fundamental, and can be tiring for the performer.[10] There are a number of ways to shorten the vocal tract and achieve the particular acoustic effect of the harmonic richness in the Wide Spectrum sound, but the most readily accessible is through vowel modification. Pedagogically, this means asking singers to emphasize a horizontal, rather than vertical, mouth shape, adjusting words that use normally "open" and "back" vowels, like [ɑ], to have a brighter quality closer to [æ], which

is still open but "front." The line where the voice can attain this level of strong high frequency harmonics without becoming quickly fatigued, and while remaining pleasant to hear, is the sweet spot between the effort and ease of any Wide Spectrum singing.

Emphasized Middle Harmonics with Attenuated Upper and Lower Harmonics (Narrow Band)

This vocal timbre can be described as a bright, perhaps "biting" timbre, similar in quality to the Wide Spectrum sound, but with more focus on a smaller range of harmonics. The vocal timbre found in the Bulgarian vocal ensemble tradition is an excellent example of a sound that creates this particular spectral envelope. While authentic Bulgarian singing takes years to master properly, it can be used as an aural guide for a timbre that more generally emphasizes middle harmonics and attenuates higher and lower ones. A brief examination of this particular singing tradition can also lend clues as to how singers might achieve a similarly Narrow Band timbre.

Nathalie Bernardoni theorizes that "the development of resonance tuning in this singing style may be related to the relatively low importance of vowel height in some dialects of Bulgarian."[11] This lower vowel height suggests that the narrow vocal tract of some Bulgarian dialects may be a key aspect of producing a Narrow Band timbre since any narrowing of the vocal tract, adjusting the position of the tongue root, or partially lowering the soft palate, will narrow the band of emphasized frequencies, boosting a smaller set of harmonics than the more robust harmonic presence of the Wide Spectrum sound. While it may be tempting to categorize this brighter sound as "nasal" in quality, actual nasal resonance is not necessary to produce this timbre.[12]

While the descriptors of the Narrow Band sound often overlap with those used to categorize the Wide Spectrum sound (bright, piercing, etc.), there are some important differences. From a vocal ensemble perspective, one of the most important distinctions is that it is easier to create timbral homophony with the Narrow Band timbre than it is with the Wide Spectrum sound, creating a unified sound among singers.[13] Comparing the spectrographs of the Narrow Band and Wide Spectrum sound can offer some clarity on the acoustic distinctions between these two timbres. Below are images of Jasna Duran, a Bulgarian singer, and Idina Menzel, a Broadway singer, both singing a strong pitch around 400 hz (Images 4 and 5).

Note how, in the top image, the fundamental pitch is not emphasized. Rather, it is the 2nd through 4th harmonics that are the most prominent. Also note that, unlike the spectrograph of the Wide Spectrum timbre shown in the bottom image,

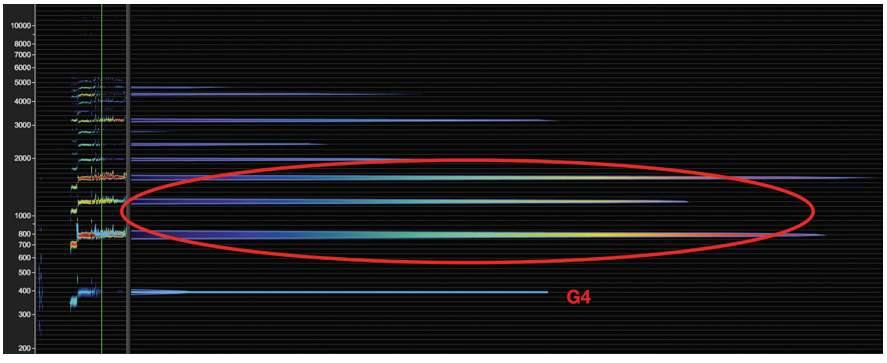


Image 4. Jasna Duran, a Bulgarian Singer, singing a G4. Note the emphasis on the 2nd, 3rd, and 4th harmonics. The range of the spectrograph is showing 200hz - 10,000hz.

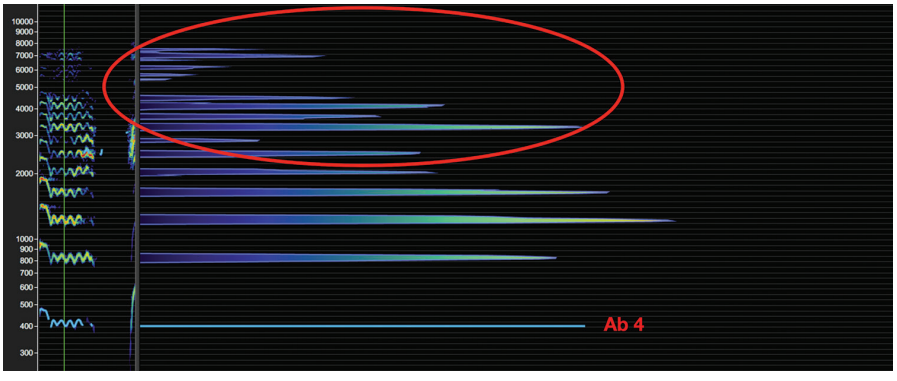


Image 5: Isolated vocals from Idina Menzel, a Broadway performer singing Let it Go, sustaining an Ab 4. The range of the spectrograph is showing 200hz - 10,000hz.

the harmonics above 4,000hz are sharply attenuated in the Narrow Band timbre, putting the main focus on the 2nd, 3rd, and 4th harmonics. I believe this narrow harmonic focus is what allows Bulgarian choirs to maintain timbral homophony (choral blend). Like the Fundamental Dominant sound, timbral homophony among voices singing the same melodic line is partly achieved by having all singers emphasize the same harmonics. In a vocal ensemble setting, this is typically achieved by asking singers to match the same shading of vowel, since each vowel boosts its own set of frequencies (as illustrated in Image 3). If that emphasis boosts only a small range of harmonics, like in the Narrow Band sound or the Fundamental Dominant sound, then it will be easier to achieve a greater degree of timbral homophony. Because the Wide Spectrum boosts harmonics over an extensive range of frequencies, it will more readily create timbral heterophony (the effect of many individuals singing at once).[14]

Individual Upper Harmonics Dominant with Attenuated Fundamental (Overtone Dominant)

Much like Narrow Band singing, the Overtone Dominant timbre boosts a small band of frequencies while suppressing the fundamental pitch. By contrast with the Narrow Band sound, Overtone Dominant singing narrows the boosted band of frequencies to the point where only one harmonic at a time is emphasized.[15] When executed by a well-practiced performer holding a drone, this technique may be used to create whistle-like melodies that follow the pattern of the overtone series. In a vocal ensemble, the technique can be used as a generally brighter timbral effect or to acoustically recreate an electronic "filter sweep" by moving between high and low harmonics through various vowel shapes. This extreme narrowing of the vocal tract can be achieved initially through use of a retroflex American 'R' [ɹ] shape, with the back and sides of the tongue very high.

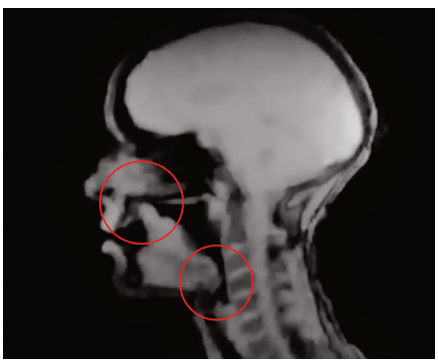
Reinforced harmonics can also benefit from a touch of nasality in the sound. The specific overtone emphasized can then be adjusted through very small changes in lip and mouth shape (Image 6).[16]

Visual Representation of Timbral Categories

Because of the relatively consistent spectral envelope of each timbre, I will propose a standard set of symbols derived from the spectral envelopes of the four timbres discussed previously that can be used by conductors interested in a quick pedagogical reference to indicate which timbres they are interested in hearing from their ensemble, or for those who may find it helpful to understand these symbols as they encounter them in contemporary literature.[17] Again, the four timbres are:

- Fundamental dominant with attenuated upper harmonics (Fundamental Dominant sound)

- Wide spectrum of emphasized harmonics (Wide Spectrum)



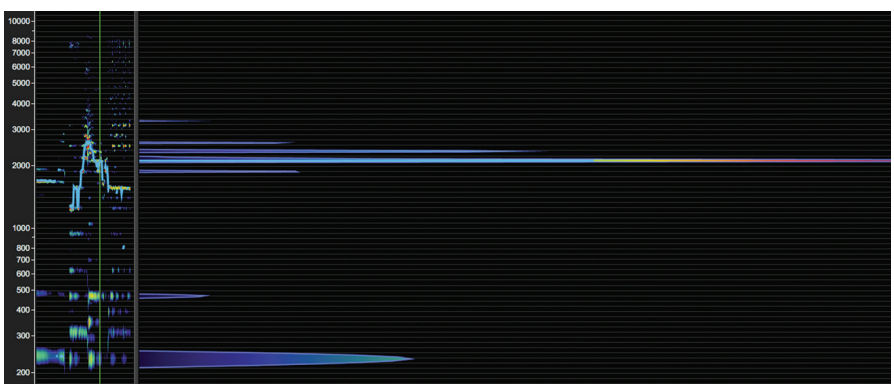


Image 6. An MRI image of Anna-Maria Hefele overtone singing and the corresponding spectral envelope. Note the narrowing of the vocal tract with the high placement of the tongue and in the throat in the upper image. The spectrograph image ranges from 200hz - 10,000hz, with the harmonic boost occurring around 2,000hz.

• Emphasized "middle" harmonics with attenuated upper and lower harmonics (Narrow Band)

• Individual upper harmonics dominant with attenuated fundamental (Overtone Dominant)

In graphic form, these spectral envelopes can be outlined as an oval, diamond, square, and wedge, shapes that can be used to quickly delineate the various timbres (Image 7).

It's important to note that these timbres are sound possibilities based on acoustic phenomena and not an imitation or appropriation of existing vocal traditions. While I have mentioned singing traditions as examples of these acoustic phenomena, such traditions involve more nuance than creating a particular timbre and take years of dedicated study to master; there is a big difference between creating a bright and focused sound and singing "like a Bulgarian choir." What these timbral categories offer, however, is a spring board for singers and conductors to interpret a score that asks for many timbres with minimal explation.

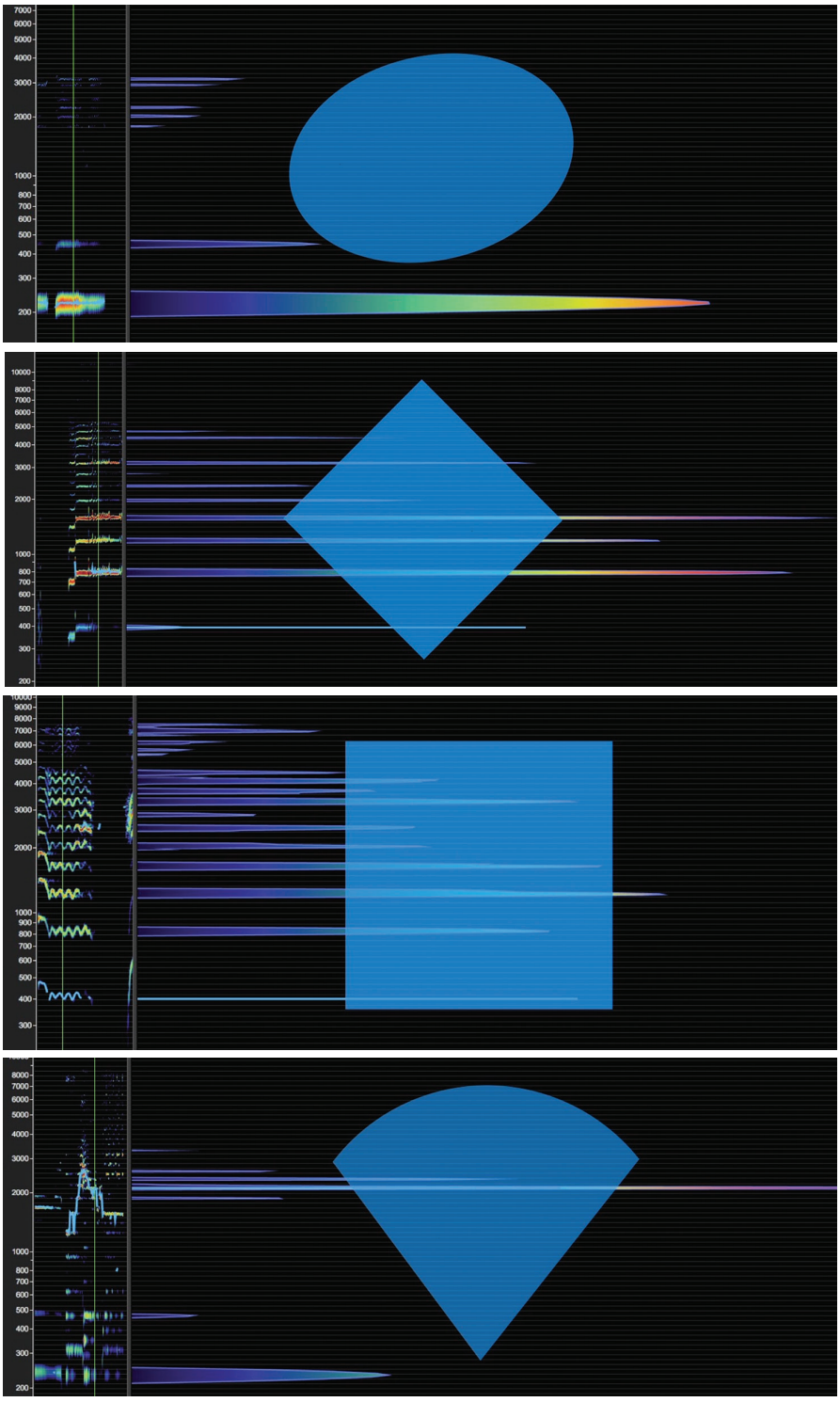


Image 7. Spectral envelopes (listed from top to bottom) for Fundamental Dominant sound, Narrow Band sound, Wide Spectrum sound, and Overtone Dominant sound, with shapes outlining their respective harmonic strengths overlaid. Note that the first image is the same as the standard notehead shape in traditional Western notation. Spectrographs show a range of 200hz-10,000hz.

Examples of How to Use Timbral Categories to Interpret Existing Repertoire

One example of a popular piece that asks for a variety of timbres is *Pseudo-Yoik* by Jaakko Mäntyjärvi. *Pseudo-Yoik* plays off a stereotype that may be considered culturally offensive, but is such an important part of the contemporary vocal ensemble repertoire and has served as an introduction to using timbre as an

expressive device for many vocal ensemble singers.[18] Figure 1 shows the opening tenor line of the piece in its original notation.

Mäntyjärvi's performance instruction of "almost painfully nasal" is, of course, tongue-in-cheek, and we can only hope he does not want the singers to do anything painful to either themselves or the audience. Let us imagine that the composer desires what is commonly thought of as "nasal" timbre, but which might in fact be a narrowing of the vocal tract to emphasize a particular band of frequencies that produce a bright and biting timbre in stark contrast to the Fundamental Dominant sound.[19] In this instance I have employed the Narrow Band sound using the diamond shaped symbol in order to indicate an appropriately bright timbre (Figure 2).

Later in the piece, Mäntyjärvi asks for a somewhat different timbre (Figure 3).

The performance instruction of "like a demented jaw harp" seems, again, intended to be humorous, but may leave the performer with a question of how this sound should be interpreted differently than the previous instruction. The term "demented" implies an extremity of sound, which I interpret as a more extreme narrowing of the vocal tract, creating something even brighter and more focused than the instruction in the previous example. Because a jaw harp is an instrument that uses the vocal tract as a resonator to emphasize specific harmonics from a single droning pitch, it is not unlike the use of Overtone Dominant singing. In addition, the [n] consonant that starts each phoneme in this section is an inherently nasal sound, which can help reinforce individual harmonics. For this passage I've used the wedge-shaped Overtone Dominant notation and allowed the various consonant and vowel shapes to create subtle "filter sweep" effects from note to note as the vowels change (Figure 4).

Another piece that uses a variety of vocal timbres is *Hee-oo-hm-ha* by Toby Twining (b. 1957). Twining is a New York-based compos-

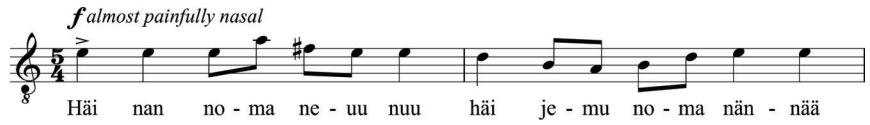


Figure 1. Jaakko Mäntyjärvi, *Pseudo-Yoik,* mm. 1–2.
Original Notation

Courtesy of Walton Music.

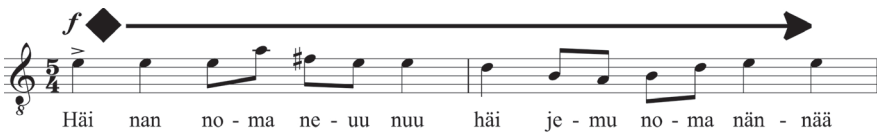


Figure 2. Jaakko Mäntyjärvi, *Pseudo-Yoik,* mm. 1–2.
Addition of timbre symbol

Courtesy of Walton Music.

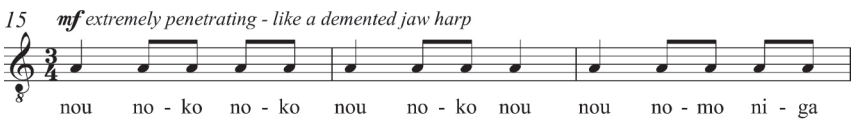


Figure 3. Jaakko Mäntyjärvi, *Pseudo-Yoik,* mm. 15–17.
Original notation and a re-notation

Courtesy of Walton Music.

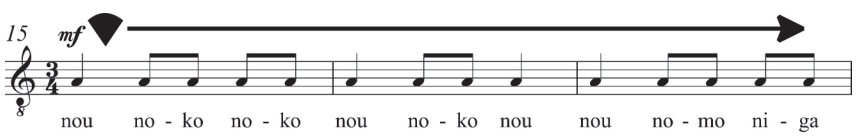


Figure 4. Jaakko Mäntyjärvi, *Pseudo-Yoik,* mm. 15–17.
Addition of timbral symbol and a re-notation

Courtesy of Walton Music.

er known for his exploration of vocal timbres for vocal ensembles. In this example, Twining asks the vocalist to start with an [i] vowel, which is made brighter by shifting to an Overtone Dominant sound, and moves through to an [u], thus changing to sound to a less bright, but still Overtone Dominant, timbre (Figure 5).

In this case, the tongue and lips adjust to morph from an [i] to an [u] vowel, while harmonics are made audible by an overall narrowing of the vocal tract.

These symbols have also been adapted into noteheads to delineate among desired timbres without affecting the traditional notation of pitch and rhythm. A variety of timbres can then be easily combined in a single passage without interrupting the visual flow of the score. My own composition, *Hymn to Aethon,* is an example of a piece that layers these various timbres to create certain musical effects (Figure 6).[20]

Using these noteheads to indicate which sound to use allows the precise notation of four different timbres within a few bars, presented without the distraction of many descriptive words for each desired timbre. In this segment, the lower voices sing an ostinato with a focused and bright timbre, while the upper voices sing a melody using the Fundamental Dominant sound, thus creating a timbral contrast between the rhythmic accompaniment and the lyrical line. All voices crescendo into a sudden Wide Spectrum sound and resolve with the altos singing a subtle "filter sweep," created through the use of changing harmonics, that transitions into the next section.

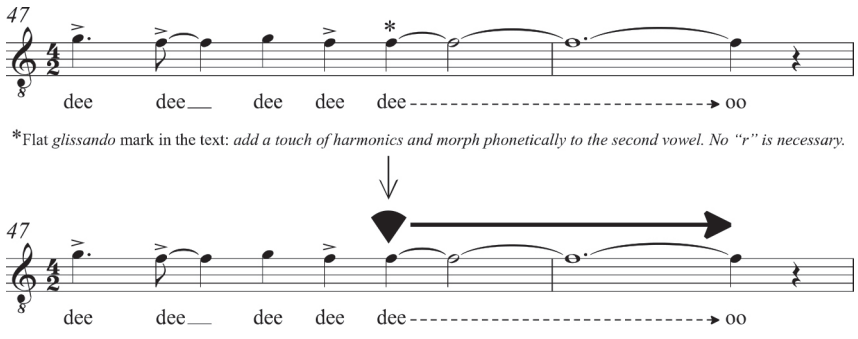


Figure 5. Toby Twining, *Hee-oo-hm-ha,* mm. 47–49.
Original and re-notation to include timbral symbols

Courtesy of See-A-Dot Music Publishing.

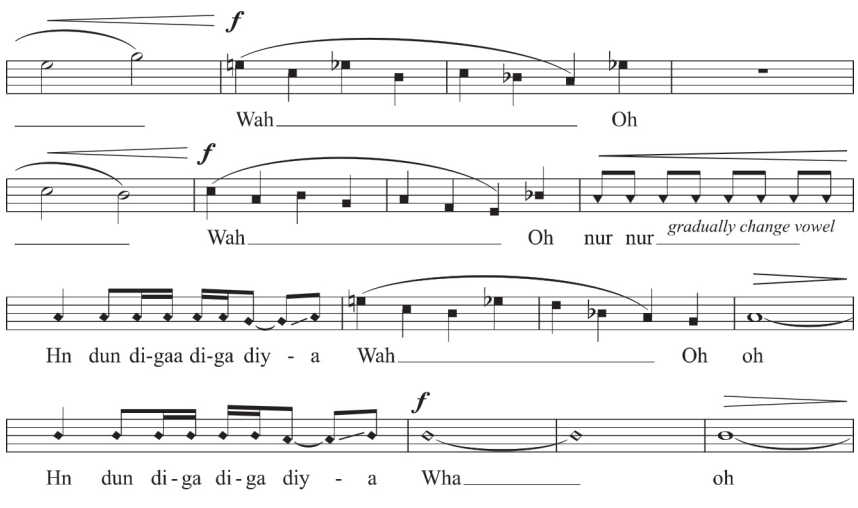


Figure 6. Fahad Siadat, *Hymn to Aethon, the bird-headed, the many taloned.*

Courtesy of See-A-Dot Music Publishing.

Limitations of Using the Spectral Envelope to Identify Vocal Timbre

While looking at spectral envelopes can provide a level of visual understanding of these timbres, there are certain limitations to what a spectrograph can capture and how that image relates to the aural experience of timbre. A spectral envelope of a sustained tone doesn't take into account articulation, the attack-decay envelope, or other environmental factors that effect the perception of timbre. In addition, vowels emphasize particular frequency bands that are consistent across ranges and pitch spectra,

which means that the spectrograph will not always display a spectral envelope in the expected shape of a given sound. The [o] vowel, for example, boosts frequencies around 440hz. Pitches sung with that vowel and at that frequency will clearly reflect the Fundamental Dominant sound in a spectrograph. Pitches sung on [o] below that frequency will still show a frequency boost in 440hz range, affecting the visual representation of the spectral envelope. If one were to sing an [æ] vowel at 440hz, the spectral envelope would show a boost in upper harmonics, requiring adjustments to the vocal tract to maintain the Fundamental Dominant Sound. This is why vowel choice and vowel modification are an integral part of creating the various timbres discussed.

In addition, the typical vocal tract can lengthen only so far, which results in the boosting of lower frequencies, and is generally unable to boost frequencies below ~220hz. When a fundamental lower than 220hz is produced by the vocal folds, we are actually hearing the *implied* fundamental, as it is generated by the upper harmonics. The spectral shape of any pitch below 220hz will inevitably show a weak fundamental (Image 8).

Recall that the Fundamental Dominant sound is created by emphasizing the fundamental and attenuating upper harmonics. The above image might imply that the sung pitch is closer to the Narrow Band sound, with attenuated upper and lower harmonics, rather than the Fundamental Dominant Sound. For frequencies below 220hz, however, the Fundamental Dominant Sound is created by emphasizing the lowest boosted harmonics, typically the 2nd through 4th harmonics in the series, while continuing to attenuate higher frequency bands.

Finally, it is important to note that there are many possible vocal timbres beyond the four listed above, including hybrid timbres. Use of certain vowel shapes and consonants will help move the sound towards one spectral envelope or another. For instance, a bright [æ] vowel will naturally narrow the vocal tract and boost higher harmonics, which can aid in creating the Narrow Band sound, even when the Overtone Dominant notehead is employed. Similarly, the presence of a retroflex [ɹ] shape in the mouth, like in the word "near," will push the sound towards the Overtone Dominant sound.

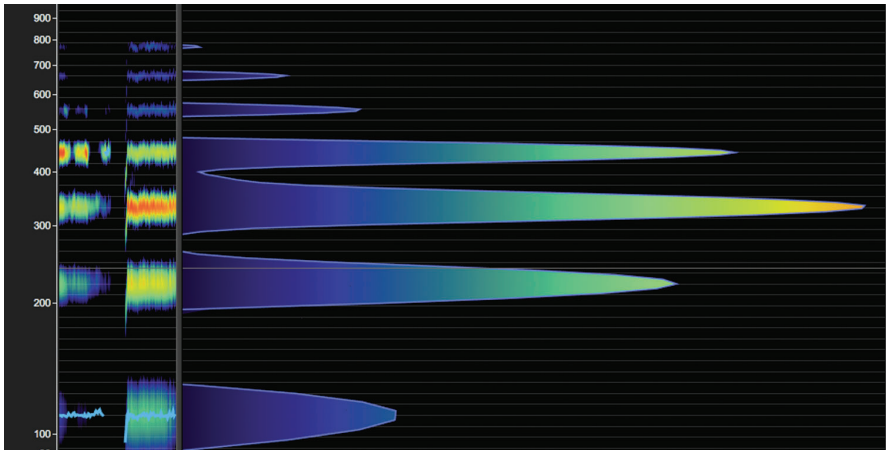


Image 8. A2 (110 hz) sung by a male voice on an [u] vowel. Note the relative strength of the fundamental pitch to the 2nd, 3rd, and 4th harmonic. Spectrograph shows a range of 80hz-1,000hz.

Conclusion

The diverse possibilities of human sound are complex, exciting, and not easy to place in confined boxes. This categorization of vocal sounds is only a first step towards understanding and utilizing timbres for vocal ensembles. My hope is that by categorizing certain sounds coupled with this visual notational tool will encourage the use of timbral exploration in vocal ensemble composition, and will empower conductors and ensemble singers alike to expand their range of expressive singing. CJ

Appendix

For those interested in replicating the images provided in this paper, I have included in this appendix the technical settings I used while creating the spectrographic images. The images come from the Voce Vista software using a vertically oriented spectrum on a logarithmic scale. The visual and audio settings I chose for the images taken from the software—all of which can affect the shape of the spectrograph output—include:

• Display Dynamic Range (contrast): 40db

• Dynamic Range Top (brightness): -12db

• Master Volume for all audio playback: 33%

• Input volume: 73%

• Input Device: Built-in microphone on a MacBook Air, 2011 edition

I chose the above settings to emphasize the relative strength of key harmonics in the "short-term" view, which shows harmonic strength through the length of a peak for any given moment, rather than the "long-term" view, which shows harmonic strength over a period of time through the intensity of color in the image. The relatively low brightness and contrast settings reduce smaller harmonic presence to almost nothing, highlighting only the most prominent harmonics.

Full disclosure

A few of the musical examples are taken from the See-A-Dot Music Publishing catalog, a company which I own and direct. All such examples are indicated.

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NOTES

[1] *Merriam-Webster,* s.v. "Timbre," accessed January 13th, 2020, https://www.merriam-webster.com/dictionary/timbre.

[2] All spectrograph images in this article are made using VoceVista, a powerful software for studying sound available at www.sygyt.com

[3] For an excellent demonstration of how pitch and vowels are interconnected, please visit VoiceScienceWorks: https://www.

voicescienceworks.org/acoustic-registration.html

[4] Please see the Appendix on information regarding software and technical specifications of spectrograph images.

[5] A "pure" tone is a sine wave, a sound without upper harmonics. While harmonics are always present in singing, they can be suppressed to varying degrees depending on the vocal technique being employed.

[6] Timbral homophony is often called "blend."

[7] Quieter singing has less sub-glottal pressure, necessitating less adduction in the vocal folds, and therefore fewer upper harmonics.

[8] Scott McCoy, *Your Voice* (Delaware, OH: Inside View Press, 2012), 155.

[9] Lisa Popeil, "The Multiplicity of Belting." *Journal of Singing*, Sept./Oct. 2007.

[10] For a detailed discussion of the various perspectives on Musical Theater Belting, as well as an outline of the physiology involved, please read Lisa Popeil, "The Multiplicity of Belting." *Journal of Singing*, Sept./Oct. 2007.

[11] Nathalie Bernardoni, Iohn Robert Smith, and Joe Wolf. "Resonance strategies used in Bulgarian women's singing style: A pilot study." Research gate, February 2007, pg 7.

[12] It's worth noting that nasality is not an authentic part of the Bulgarian singing tradition and is considered undesirable. An easy test for nasality can be performed by pinching the nose while sustaining a vowel and seeing if the sound changes or stops. Jamie LynnWebster, "The mysterious voice! American women singing Bulgarian songs." *The Anthropology of East Europe Review*, Volume 22, Number 1, Spring 2004, 167.

[13] This combination of a unique, expressive tone color that does not lose the common vocal ensemble value of timbral homophony is, I believe, a key factor to Bulgarian vocal ensemble singing's popularity in the United States.

[14] By contrast, *Bel Canto* singing emphasizes a slightly wider band of harmonics than narrow band singing and does not attenuate the fundamental pitch. Such increased harmonic richness, coupled with the use of vibrato, are, I believe, two of the largest contributing factors to why opera singers maintain timbral heterophony when singing in an ensemble.

[15] The techniques I describe for achieving this timbre are based in the Western version of the Overtone Dominant sound, which is achieved primarily through narrowing the vocal tract. Perhaps the most remarkable version of the Overtone Dominant sound, and the primary influencer of the Western version, is the Tuvan style of singing called Sygyt which suppresses the fundamental even more fully through a great deal of sub-glottal pressure. For examples of this style of singing, I recommend the recordings of the Alash Ensemble.

[16] I recommend singing the word "courier" on a comfortable pitch in the middle to low portion of your individual range, moving as slowly as possible through each change in the word and making particularly effort to hold the 'R' shape throughout.

[17] As a music publisher, I have adapted these symbols into noteheads to indicate vocal timbre as part of our engraving rules and encourage other composers interested in using timbral variety as part of their composition to do the same.

[18] As the composer writes in the program notes for the piece: "This *Pseudo-Yoik* has nothing to do with the genuine traditional Lappish or Sámi *yoik*, and should thus be considered to have the same degree of authenticity as local colour in bel canto opera. If a connection must be sought, I would prefer to describe this piece as an impression of a stereotype—the stereotype that most Finns associate with Lapland and its people."

[19] This is, in fact, how ensembles interpret the performance instruction for this and the following example, as is evident in such performances and recordings by the Pretoria Camerata. https://www.youtube.com/watch?v=sivQRiBKo5M

[20] The noteheads used in figure 5 are the default shape notes found in the Sibelius notation software. At certain font sizes, the different between certain noteheads, like the diamond and wedge, may be difficult to distinguish. Composers using this timbral notation are advised to maintain a comfortable font size for notes, and might consider manually adjusting the shape of the noteheads to create more clarity.

Conducting During COVID:
What is possible and how has the role of the conductor changed?

BY RACHEL CARLSON AND SCOT HANNA-WEIR

Spending hours in front of a mirror fine-tuning the most subtle of wrist flicks to maximize our expressivity of gesture might feel less relevant during the COVID-19 pandemic. With so much of our choral music making moving online, it feels like all of our previous musical training that made us expressive and effective conductors and teachers is now no match for these new, unfamiliar circumstances. It is true that while there are still gestural ways to communicate with our ensembles over video conferencing software or live-remote performance tools, our gesture is not currently the primary mode of conducting our singers.

Conductors are managing practice tracks, recordings, volume levels, and a host of apps and programs in the hopes of still creating music together. Of course, new circumstances require new ways to make music, but at the same time, some of the tried-and-true methodologies of rehearsing, teaching, and performing are still fundamental to how we lead our ensembles virtually. Rehearsal techniques that have been effective during in-person rehearsals can be easily adapted to remote music making, and we can focus on what kinds of tools continue to allow our musical intelligence, the core of our conducting experience, to guide and inspire our singers to perform their best, no matter where these performances occur.

Of all the many challenges facing the conductor, this article addresses three specific topics. First, how do we adapt our gesture and rehearsal technique for online synchronous rehearsals and performances? Second, what is the role of the conductor in creating virtual choir projects with pre-recorded individual videos? Finally, how do we train and educate early-career conductors during and in response to this pandemic?

When meeting our choirs synchronously online, two different environments are available. The first is the mass market, high-latency and low sound quality environments of video conferencing software like Zoom or Google Meet. These software have the benefit of being widely available and already adopted by many educational institutions, giving our singers access to a learning and performing environment that many are already using in other areas of their lives (provided they have reliable internet, which is of course a larger access and equity issue). Unfortunately, these software were not specifically designed for live-remote music making, so the conductor must navigate many challenges when using them for choral rehearsal and performance. The second option is a low-latency platform designed for musical collaboration across the internet, such as JamKazam or Jamulus. While these software require more complicated setup, with patience, some technical knowledge, and proper equipment, these tools can allow for live rehearsal and performance that can feel much more like we are singing together in the same room.

Conducting High-Latency Video Conference Rehearsals

Running live-remote rehearsals on Zoom, Google Meet, or a similar video platform is much more technologically accessible for the singers and works better with large groups, but often introduces too much la-

tency and noise suppression for the singers to be able to sing together audibly in real time. Conductors can instead run rehearsals where singers all mute their microphones and sing along with the piano or a recording at home without being able to hear the other singers in the choir. The conductor can lead them through a vocal warm-up at the piano and a piece or several pieces of music that the choir sings together with a recording. This repertoire could include shorter octavos or a larger work, depending on the needs and interests of the choir. The conductor can share their audio and their screen in order to stream recordings of the music and an image of the score. Some conductors conduct along with the recordings to give visual cues to their singers. Sharing a video with a scrolling musical score that accompanies the audio recording or using a tablet with a foot pedal for page-turning can free up the conductor's hands for conducting or managing audio levels or other technology. While neither the singers nor the conductor may be able to hear the ensemble, this can still provide connection for isolated singers and help them continue to sing regularly.

Other conductors are running more traditional rehearsals on video conferences, where they are rehearsing music for either a virtual or live performance. Once again, it is challenging to rehearse without being able to hear the singers, but the conductor can imagine what the singers might sound like and provide verbal or gestural cues based on what they might hear. This feedback might be influenced by the work that the conductor has done previously in-person with the choir or challenges inherent in the piece of music that would be difficult for most singers. It is helpful to leave extra time to engage in a dialogue with the singers about what is going well, what parts of the piece present a problem or a challenge, and what questions the singers have. Asking singers to submit recordings of themselves singing between rehearsals would also help the conductor provide more accurate feedback about what they are actually hearing in the recordings.

Conducting Low-Latency Live-Remote Rehearsal/ Performance

JamKazam, JackTrip, SoundJack, and Jamulus are some of the specialized software designed for low-latency, live-remote music making. While most of these software have been around for some time, the pandemic sparked a sudden interest in finding technological solutions to our physical isolation. Each piece of software described above carries with it specific equipment requirements and network connection speeds, but when properly configured they can create an environment that allows live musical collaboration for rehearsals and performance (Table 1).

Peer-to-peer software like SoundJack, JackTrip, and JamKazam all require an audio interface and microphone (although these can be combined into one microphone as in the popular Blue Yeti). This can be a particular barrier for outfitting a volunteer ensemble or singers in a program without sufficient resources to provide these devices. Peer-to-peer software also works best when singers are geographically near one another, as the increase in distance between participants increases the latency of the session. Jamulus, on the other hand, uses a centralized server, which can provide a better average latency for more geographically dispersed ensembles. While it is possible to connect to these programs over WiFi (and indeed, both authors have had success with singers in these circumstances), there is a noticeable improvement in quality of audio and reduction in latency if a participant can directly connect to the internet via an ethernet cable.

The technical setup for using any live-remote software will take longer and require more individual troubleshooting than with other methods, but once this is accomplished the role of the conductor changes in some significant ways when running a live-remote rehearsal on Jamulus. The authors have both found Jamulus to be incredibly useful. (The Santa Clara University Chamber Singers were the first university ensemble in the country to perform a live concert after the pandemic started using Jamulus and both the Shepherd University choirs and the DC-based Six Degree Singers have been using Jamulus regularly in rehearsal environments.) Particular issues related to setup and technology needs for Jamulus have been well documented by the Choral Composer/

Table 1. Setup Requirements for Online Collaboration Tools

	Video Conferencing Software (e.g., Google Meet or Zoom)	**Centralized Server Live-Remote Audio Software (Jamulus)**	**Peer-to-Peer Live-Remote Audio Software (SoundJack, JackTrip, JamKazam)**
Minimum Hardware Requirements	Smart Phone, Computer, or Tablet	Computer, Headphones	Computer or Fastmusic Box,[1] Audio Interface, Microphone, Headphones
Preferred Hardware Requirements	Audio Interface and microphone for conductor or accompanists. Enabling "original sound" and using "High Fidelity Music Mode" is recommended in Zoom if sharing live musical sound using a hard-wired internet connection.	Hard-wired Internet Connection, Dedicated Audio Interface, Quality Microphone	Hard-wired Internet Connection
Recommended/ Maximum Size of Ensemble	Zoom: Up to 100/300/500/1000 depending on account tier[2] Google Meet: Up to 100[3]	50 singers maximum, 20-40 recommended[4]	Tend to work best with small ensembles in SoundJack and JamKazam (5-8)[5, 6] JackTrip can theoretically be configured for up to 500[7]
Other Considerations	Zoom costs money for meetings over forty minutes in duration. Google Meet and Jitsi Meet are free.	A better option for more geographically spread ensembles, but the server should be run from as centralized a location to the participants as possible.	JamKazam is rolling out tiered subscriptions that increase audio bitrate and the length of sessions available to participants. There will still be a free tier. Close proximity of participants significantly reduces latency since sharing is peer-to-peer. Best for ensembles that are centrally located.

Conductor Collective in New York and by composer Karen Siegel on their respective websites,[8] by Vocal Revolution, an a cappella group in New England,[9] and in an ACDA webinar.[10]

Even when using a video streaming platform like Zoom concurrently with Jamulus, the Zoom video will have more latency than the Jamulus audio, so conducting in real time will feel significantly ahead of what the conductor is hearing and is very difficult to maintain tempo. In addition, while there is much less latency in Jamulus, there is still some latency, so it is difficult for the singers to keep a steady beat without external support, and the tempo will inevitably slow down.

The easiest solution to the latency-caused tempo problem is to rehearse with a metronome. The conductor may need to adjust the metronome's tempo in reaction to how the choir is singing and this technique obviously works best for pieces with little to no rubato. Other external tempo aides could include midi-generated practice files or recordings, although with recordings it is harder to distinguish between the recorded singers and your singers when listening to provide feedback. The conductor may also need to monitor the volume levels of the recordings during playback to make sure that they are loud enough to be heard but not so loud as to overpower the microphone input levels.

Finally, the conductor or an accompanist could also play choral parts from the piano, as one might in a traditional choral rehearsal, but that will still introduce an element of latency and the pianist is likely to eventually slow down. It can be beneficial for singers' confidence in this new format to begin with pitch and tempo support, such as a practice file or recording and then move to the unaccompanied metronome, where the singers have less pitch support and the conductor can better hear the choir and provide feedback.

Using a traditional rehearsal technique such as the "rehearsal frame" outlined in Barbara Brinson and Steven Demorest's choral methods book, *Choral Music: Methods and Materials,* works well in a live-remote environment.[11] In a rehearsal frame, the conductor isolates a problem area, identifies, diagnoses, and solves the problem, and then puts the isolated area back into the context of the piece to see if the problem remains solved or not. The conductor then gives feedback to the singers and either continues working on the same problem area or moves on to a new section depending on whether or not the problem is still solved. In a live-remote environment, the conductor can easily rehearse smaller sections of music that are proving more difficult by isolating them at the piano and then putting them back into the context of the larger piece. Latency is less of an issue for smaller numbers of measures and accumulates over time, so this type of detail-oriented work can be approached by using more traditional rehearsal techniques.

During a live-remote performance or run-through of a piece, it is still possible for the conductor to provide gestural information that is not tempo related, such as dynamics, articulation, intensity, expression, etc. Karen Siegel, co-founder of C4: the Choral Composer/Conductor Collective, describes how she designates each corner of her screen to each voice part and points to that corner to cue that part.[12] Each conductor and choir can be creative during this time and develop gestural signals to convey relevant information during a live-remote performance. Similarly, number cues (held up with fingers) or even instructions in the chat can be used to guide performance.

Another issue of relevance to both the conductor and singers is how to manage computer screen space. Each computer will have a video platform open in order to see the conductor and choir members, Jamulus open for audio levels, and possibly a PDF open of a musical score. It is important that each singer continually monitors their audio output level on the left side of Jamulus to make sure that their microphone is neither too loud nor too soft. Singers can also adjust the volume levels of the other members of the choir in Jamulus to create their own unique balance of the group. One way to declutter the computer screen is to print out hard-copies of the score or use a separate tablet for the music; but if that is not possible, each singer should arrange their windows so that they can always see the conductor and their own audio output levels at all times.

Vocal warm-ups, ear-training, and sight-reading translate well to the live-remote platform. The con-

ductor can easily lead warm-ups from the piano and can provide feedback on the singers' tone, vowel unification, articulation, and blend. If using a concurrent video platform, the conductor can provide visual feedback by watching the singers' posture, breathing, and vowel shapes. During the warm-up period is a good time to ask all singers to check their overall delay and microphone input levels in their Jamulus settings and adjust their connection settings and microphone levels or the levels of the other singers in the group accordingly. If sight-reading is a part of the warm-up routine, conductors can upload a PDF to a website or file share where singers can open the document on their machines. After the singers look over the sight-reading example, the conductor can lead the chorus by counting them in or using a metronome.

In a live-remote rehearsal, the role of the conductor changes from establishing and maintaining tempo gesturally to managing technology, audio levels, and metronomes. However, the rehearsal techniques that the conductor employs to give appropriate feedback and problem-solve remain largely the same.

As the pandemic has continued, some tech-savvy conductors are getting even more creative as they create hybrid solutions that combine multiple technologies. Some conductors are streaming Jamulus into their Zoom rehearsals, so a portion of their ensemble can sing in Jamulus while the rest sing along in Zoom (for choir members who cannot get Jamulus to work on their computer, for instance.) Other conductors are streaming their in-person rehearsals with a portion of the choir into Jamulus so the rest of the choir can participate online. Each of these hybrid solutions requires audio re-routing software that can be complicated to set up at first, but this becomes easier with the help of online setup guides[13,14] and technical support groups such as the Facebook group, "Jamulus Choral Community." Other conductors are making music together in person using David Newman's "car choir" solution,[15] where choir members sing together from the safety of their parked cars using wireless microphones and radio signal transmissions routed into a mixer. The conductor can play the choir members' mixed sound through an amplifier system, wireless headphones, or out through the singers' car radios so the choir members can sing along. This and other outdoor solutions have been successful through the summer months.

Conducting Asynchronous Virtual Projects

Many choral conductors have turned to virtual choirs as the predominant method for creating a performance during this pandemic. In their 2020 position paper on Virtual Choirs, the National Collegiate Choral Organization (NCCO) references one of the primary challenges of a virtual choir:

> Dynamic interaction is the heart of artistic communication. The interaction of the composer's thought, the written page, and the conductor's imagination; the interaction between conductor and choir, among the choir members, between performers and audience: these are essential to creating music that has an impact on those who hear it. Often a key component of this connection is the freedom to make a new creative choice in the moment, led by some instinct or unexpected emotion.[16]

This dynamic interaction is at the heart of the conductor/ensemble relationship, but when the role of a conductor in a virtual choir is to prepare singers to successfully record their parts on their own and to provide both the resources to do this on the front end and the critical eye and ear to assemble the project on the back end, what does conducting look like? The conductor often creates their conducting video at the beginning of the project, and singers use this video to record their parts for the project. This makes conducting a fixed and non-reactive experience. While it may be the impetus for the musical performances, the conducting is not responsive or collaborative with these performances. That dynamic exchange is key to what conductors are trained to do: listen with big ears and respond to the ensemble in real-time rather than performing pre-rehearsed choreography. All of this seems impossible in the virtual context.

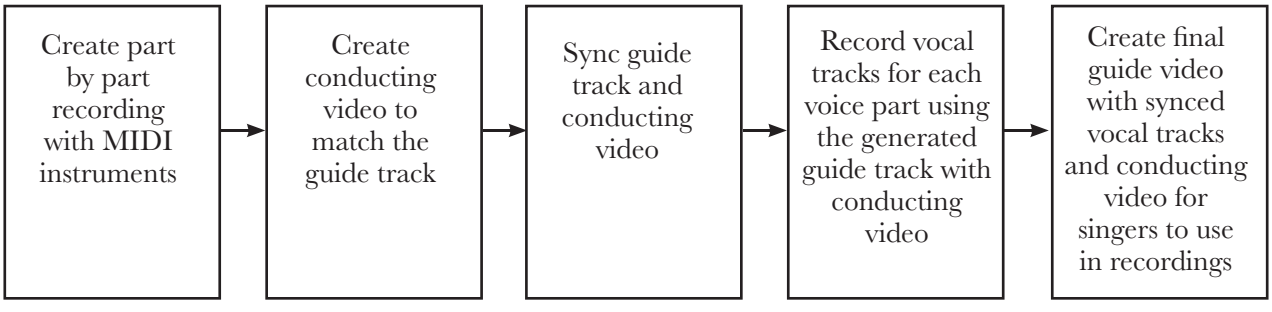
Beyond this, as much as we might hope, conducting is often less precise than we as conductors imagine it to be. While our conducting might be clear and easy to follow in-person, much of that has to do with our ability to process live performances and micro-adjust to the intricacies of how a performer or ensemble is following us. If a conductor, for example, makes a conducting track to their imaginary performance and then sends it off to their accompanist to create guide tracks, the performance may not fully represent what that conducting would have generated in a live situation. This can then create challenges when singers are listening to the guide track if it doesn't match precisely with the conducting, as every introduction of a moment of discrepancy can be multiplied by the various interpretations of the singers recording along with the track.

One possible approach, that requires a major release of our conducting egos, is to treat conducting as a reactive choice and to focus our initial efforts on crafting the guide track. In this approach, after the musical decisions are made, the guide track comes next and should thoroughly represent the artistic choices that the conductor wants each performer in the ensemble to make. Conducting can then be added on top of this pre-recorded guide track to visually reinforce what is happening. While this might feel very disingenuous for us as conductors, used to being the generator of the musical interpretation, the conducting is more likely to be synchronized to the musical ideas being expressed in the guide track, and we have more control over the musical product than we might in any kind of video exchange or conducting response (Table 2).

The benefit of this approach is that the initial source recording provides stability for the process that follows, and the conducting video clearly reinforces the artistic choices represented in the guide track. The recorded voices (which could be conductor generated or from leaders in the ensemble) are responding to the conducting gesture and the synced guide track. This process hopefully produces a more accurate and representative response to the interpretive ideas for the performance.

Similarly to live-remote rehearsals and performances, the rehearsal process for a virtual choir also varies understandably from the normal in-person rehearsal. One particular strategy that can yield a much more thorough, grounded, and pedagogical approach to creating virtual projects is to record iteratively. At Santa Clara University in the spring of 2020, the unauditioned concert choir completed a virtual project using this approach by submitting three successive recordings of the same piece with opportunities for feedback in between. After initial rehearsals and essential materials were provided, singers sub-

Table 2. An Effective Process for Creating Virtual Choirs Workflow



mitted their first recordings, and these were evaluated anonymously by their peers using a rubric. Additional resources were provided for further success, including individualized guide tracks with real singers (who were particularly successful in the first round), and the singers recorded again, trying to incorporate the feedback of their peers. For the second recording, each singer received individualized feedback from the director, and for the final recording, had the opportunity to record with a guide track augmented by a full set of eight singers roughly edited together to provide the experience of singing with a real ensemble (Table 3).

This approach encourages the "perform, evaluate, perform again" model of rehearsal, albeit over a much longer period of time than singers are used to. It particularly meets the challenges of welcoming lesser-skilled singers into these projects as they are given more time and more resources to help them succeed, and it also lessens the burden of creating performance projects because more time is spent on teaching and improving as an ensemble and individual.[17]

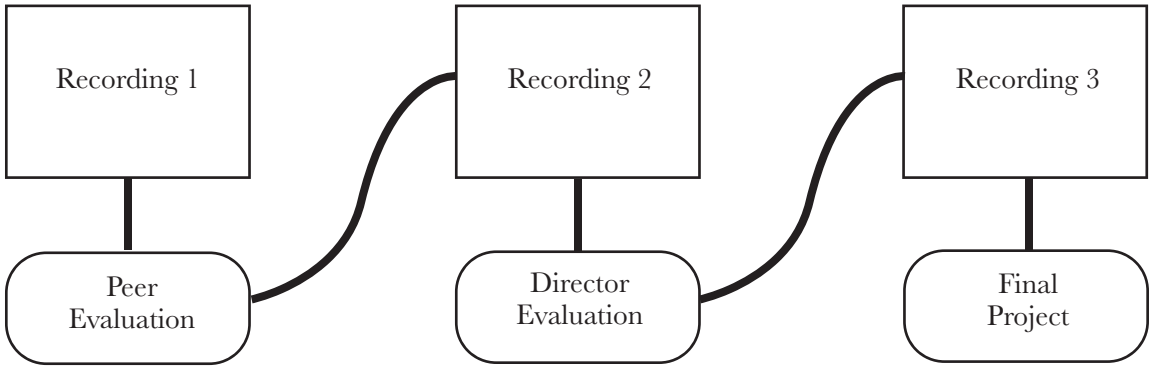
Training Conductors

In training early-career conductors during this pandemic, what do we need to teach them? Should we incorporate our new hyper-tech focused circumstances into the curriculum, and if so, how will conductors trained during this period be able to handle the challenges of in-person rehearsals when we return to normal?

Certainly one of the key components to conducting is facilitating the development of the conductor-ensemble relationship. While many of the other topics of conducting easily adapt to online instruction (e.g., rehearsal planning, repertoire selection, vocal technique, fostering inclusion and a welcoming rehearsal climate, cultural and stylistic understanding) the experience of coaching a conductor as they rehearse a live ensemble is difficult to replicate, and even if possible, is substantially different from an in-person experience. While responding to the moment that we are currently working in is important, we must continue to educate conductors for their future roles when singing returns to normal. If nothing else, the COVID crisis makes clear that training conductors to be adaptive and independent musicians is just as important as it has always been, and even more important when responding to a global crisis.

In individual conducting lessons, creating pre-recorded videos (either to create a virtual choir project or for the teacher or an accompanist to respond to) can simulate the experience of conducting an ensemble. It also gives the instructor the opportunity to watch and rewind in

Table 3. The Rehearsal Process for a Virtual Choir



real-time with the student to address successes and challenges. While not always ideal, conducting along to recordings can also be a viable way to see the gesture in action. In a webinar presented by NCCO in March 2020, Deanna Joseph noted that having students sing or speak the music while they conduct can also help create the connection between music making and gesture.[18]

Undergraduate conducting classes are successfully being delivered over video conferencing. The conducting teacher can begin by modeling the conducting exercise over video, asking the students to conduct along with them, and observing the students' conducting gestures and providing feedback. Students can ask questions if anything is unclear. The teacher may wish to stream a recording of the musical excerpt so students are more familiar with how the music sounds. Then, students can take turns conducting the class. The class will need to mute their microphones, but can still sing or play along with their classmate's conducting gestures and can provide feedback on what went well and what could be improved.

To allow for more students conducting at the same time, the teacher may wish to use video breakout rooms to put students into small groups so they can each get a chance to conduct and receive feedback from their classmates. The teacher can navigate between breakout rooms to observe students and provide feedback as well. Then the class can come back together and discuss what went well, what was challenging, and to ask questions. When teaching a group of conducting students over video conferencing, it may be useful for the teacher to have a large monitor or a second monitor so they can more easily see each conducting student. Using "speaker view" instead of "gallery view" or "pinning" the student makes it easier to focus on the student who is conducting while still being able to monitor the rest of the class.

The conducting teacher may wish to supplement video conferencing classes with asynchronous video uploads, where students make video recordings of themselves conducting the musical excerpt between classes for classmate and/or teacher feedback. An online platform such as Flipgrid may facilitate this process. This way, the students must continue to engage with the musical material between classes and can incorporate feedback into their next video each week. One plus side to responding to student videos is that the teacher can go back and rewatch the student's conducting as many times as is necessary to give proper feedback, which is harder to do in a live class setting.

When attempting to provide opportunities for experience in front of an ensemble, schools of music with graduate programs in conducting may find that they are relying on their graduate students to manage much of the new technology being implemented to run rehearsals and to create virtual choir projects. While this may help these conductors meet the current challenge of running choir from a distance, it remains to be seen how persistent these technological solutions will be when the necessity of the pandemic recedes. Individual recordings like those used for virtual choir can certainly be instructive by demonstrating mastery of a voice part individually and providing the conductor with a tool for individual assessment. Video and audio editing skills gained during this period by conductors could certainly help conductors find new ways to market and promote their ensembles across social media, but the technological skills of live online collaboration or virtual choir production may be specific to this time.

Conclusion

Where we meet our ensembles during this pandemic has shifted dramatically, and even as our choirs return in masked outdoor distant rehearsals or in parking garages or parked cars, the online format for many choirs remains a challenging space to use to connect with our singers. While it is true that our years of study to perfect a gestural vocabulary may seem moot in these spaces, fundamentally, the roles and responsibilities of the conductor have not lost their relevance. Now more than ever, our ability to lead and inspire is necessary for our singers to make music together. The way that we problem-solve in rehearsal is still effective and prepares us for the challenges of problem-solving the technology, the latency, the social isolation, and the volatile world that we seek to bring beauty into. While our downbeat

might be replaced with a click track and our cut-off with a chat message, nothing can replace the inspiration that we provide our singers as we model resilience, dedication, and a belief that no matter what divides us, we can still come together in song. CJ

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NOTES

[1] Fastmusic boxes are specially designed computers that use an audio interface, a custom hardware build, and special software to provide the best possible connection for audio collaboration. Symonics is currently selling a Fastmusic box based on the Raspberry Pi. http://symonics.com/fastmusic.

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[3] apps.google.com/meet

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Julius Herford Prize

2020

CALL FOR NOMINATIONS -- Note New Procedure!

Each year the Julius Herford Prize Subcommittee of the Research and Publications Committee accepts nominations for the outstanding doctoral terminal research project in choral music. Projects are eligible if they comprise the principal research component of the degree requirements, whether the institution defines the project as a "dissertation," "document," "thesis," or "treatise," etc. The submitted projects are evaluated entirely blind with regard to dissertator, assisting faculty, institution, and any other identifying material, by an unpaid panel of choral conductor-scholars.

When a dissertation may be nominated: The prize name's date (above) indicates the year in which the relevant doctoral degree was conferred. Dissertations must be nominated in the calendar year following the year in which the degree was conferred. The prize is awarded in the calendar year following the year of nomination. Thus, the dissertation of a student with a 2020 degree can be nominated between January 1 and June 15, 2021; the prize will be awarded in 2022 (at the relevant 2022 ACDA conference).

The award: The winner will receive a $1000 cash prize and a plaque. The committee reserves the right to award two prizes or no prizes in any given year.

Nomination Requirements and Procedure:

1. An institution may submit only one document for that year's prize. In the event that there are two nominations of equal merit from one school, the letter from the Dean, Director, or Chair of the music school (described below) must justify the additional nomination. The submitting faculty member, institution, and/or the writer must be currently a member of ACDA in good standing.

2. Links to the nomination form and instructions for uploading the dissertation are found on the prize webpage (http://bit.ly/2020HerfordPrize)
OR Log onto acda.org; Under "About", select "Awards & Competitions"; Select "Julius Herford Dissertation Prize"

The nomination consists of two parts: (1) completion of the online nomination form, with its required PDF uploads, and (2) upload of a PDF version of the dissertation, with all material identifying the author, faculty, and institution removed or blacked out. The nomination form will require the following uploads:

- PDF abstract of the dissertation WITHOUT any material identifying the student, faculty, or institution.
- PDF title page of the dissertation WITH identifying information, including the dissertator's name and institution.
- PDF of a signed letter from the dean, director, or chair of the music school recommending that the dissertation be considered for the Herford Prize. Letters from the chair of the choral area are not acceptable. The letter must include the following: (1) the full name of the student, (2) the year in which that student's degree was granted, and (3) the full title of the dissertation.
- PDF of complete contact information for the dissertator (full name, USPS address, phone number, email address) for the submitting faculty (full name, title, phone number, email address).

3. The dissertation and all accompanying materials must be uploaded by June 15, 2021, noon CST

NB: If one or more of these requirements is not met, the dissertation will be eliminated from consideration.

Questions? Sundra Flansburg, Director of Membership and Communications: sflansburg@acda.org

Rehearsal Break

Christopher Eanes, Editor eanesc@gmail.com

Choral Rehearsals During COVID: Examining Singer Engagement

by Matthew Swanson, Eva Floyd, and David Kirkendall

For several months now, many conductors have been leading rehearsals partly or entirely online. As teachers, it is easy to feel that such rehearsals are ineffective. And, musical growth and progress aside, we all hope that singers will, somehow or other, remain *engaged*—engaged with choral music broadly and engaged with our organizations specifically.

Ensemble leaders should take heart, though. While unorthodox, these online choral experiences may be effective in ways not immediately obvious. Thanks to the work of several researchers, we already know that a framework exists for understanding quality student engagement, and when applied to choirs and their COVID activities, it is clear that successful singer engagement can—and does—occur in the online choir environment. Conductors and administrators can use this framework to reconsider the results of their activities, appreciate their achievements, give themselves and their singers confidence, and advocate for their programs by pointing to this demonstration of resiliency and ingenuity.

In a 2011 review of student engagement research literature, Leah Taylor and Jim Parsons[1] summarize five requirements for successful student engagement. The five requirements, originally generated by Carie Windham, are interaction, exploration, relevance, media, and technology, and instruction.[2] Though Taylor and Parsons refer to "students" and "teachers" in their writings, those terms are easily interchangeable with "singers" and "conductors" for our purposes.

To illustrate how these five requirements were met in practice, we describe below the online activities of the Cincinnati May Festival Youth Chorus during the fall of 2020. However, many other ensembles have incorporated these or similar activities, and their leaders can easily see how to map those activities on to the Taylor and Parsons framework.

The May Festival Youth Chorus offers tuition-free, high-level choral experiences to singers in grades 8-12 who are drawn from more than thirty schools in greater Cincinnati; the ensemble comprises singers of all voice types, and they would normally rehearse once each week from September through May. The singers focus on developing vocal technique, musicianship, language facility, and performance skills in preparation for frequent appearances with the May Festival Chorus and the Cincinnati Symphony and Pops Orchestras, in addition to their annual featured appearances at the May Festival.

During the pandemic, the Youth Chorus met every other week via Zoom for seventy-five-minute sessions (half the usual rehearsal time). The sessions included a guided vocal

warmup, small group musicianship instruction, and an interview/Q&A with a special guest.

Interaction

Definitions of "interaction" are broad, but Claxton noted that students are more engaged when they see "teachers modeling learning as opposed to telling students what the answers, process, or outcome should be."[3] Dunleavy and Milton's research found that students also desire the opportunity to personally interact with experts in a given field.[4] During Zoom interviews and discussions with guests, Youth Chorus members gained easy access to experts in the music field and were able to witness the ensemble leaders learning from these experts at the same time as the students. As one singer wrote in our feedback form, "I love that we are able to actually communicate with experienced and successful people that most people wouldn't get the opportunity to even meet." Special guests included a music therapist, a professional orchestral musician, professional singers, voice pathologists, a music theorist, and a prominent composer/conductor.

Exploration

In the words of Taylor and Parsons, "Today's learners ask for the opportunity to explore and to find solutions and answers for themselve."[5] The Youth Chorus staff sent follow-up messages to the singers one day after our Zoom sessions. The messages summarized the previous day's interview—especially any unfamiliar terms, composers, or pieces of music—and included recommended listening and reading links for further exploration. Many singers reported that these emails led them to discover for themselves compelling composers, performers, and works. One student wrote, "I've really liked how weekly emails had links to pieces of music related to what we talked about with our special guests—listening to those has been a highlight!"

Relevance

"Today's learners ask that their learning apply to real-life scenarios whenever possible as opposed to theoretical and text-based."[6] Often, when asked to think of a job or career in music, youth musicians can envision only an on-stage performer or a school/studio teacher. The Youth Chorus makes a particular effort to expose students to the vast infrastructure of the performing arts and the equally vast array of career possibilities that are arts-adjacent. Nearly all of our students were unaware of music therapy as a field until a music therapist appeared on our Zoom forum, for example. One singer wrote, "[The Q&A session] helps me figure out what I want to go to college for, or see what my life could look like 10-20 years from now." Critically, these forums have helped students imagine how their futures can include avocational music making, even if they choose not to study music in college.

Media and Technology

Taylor and Parsons view media/technology as a tool for enhancing engagement by creating accessibility to relevant subject matter, creating opportunity for interaction with experts, and creating deeper connections and relationships among learners.[7] One of our singers commented on the importance of relationships: "The music itself is important, but finding ways to build the relationships in the choir is just as important."

We knew that Zoom would provide opportunities for the choir to interact with fellow singers, the artistic staff, and our special guests, but we did not anticipate the surprising benefit of randomized visual placement. Friesen noted that student engagement is strengthened when students work alongside their teachers in a horizontal relationship rather than a strictly vertical hierarchical relationship.[8] Fascinatingly, the Zoom platform made this theoretical concept visually concrete by situating the teacher/conductor alongside the student/singer in the Zoom grid. In this case, technology, paired with the shift in instruction toward discussion and questions, helped create a more collaborative learning environment.

Instruction

Creating compelling instructional portions of the rehearsal (guided vocal warmups and small group musicianship lessons) was a challenge. Among many negative aspects created by the inability to hear our singers was the difficulty to ef-

fectively pace the lessons. To combat this, we were intentional about seeking specific feedback from the members. The vocal warm-ups were met with enthusiasm by the singers, even though they could only hear themselves and the conductor.

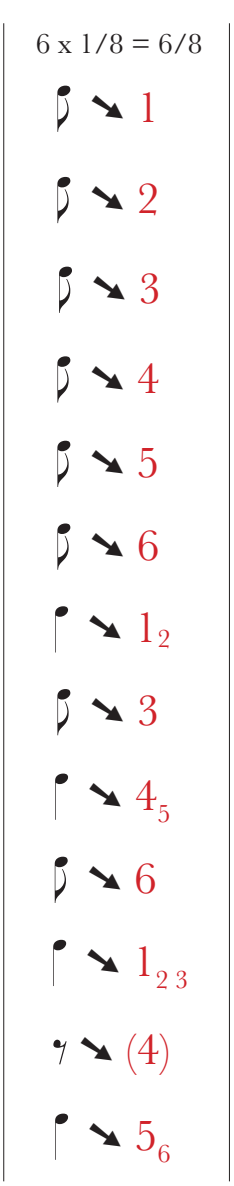
Comments from singers indicate the desire to keep using their instrument. "It is important to warm up even though we can't hear anyone because we're practicing keeping our voice healthy and in shape") and the importance of routine ("Warm-up allows me to mentally and physically transition into a more receptive state"). The use of purposive questions during instructional activities was critical to keeping students engaged in the lessons. To offset the inability to hear the singers, we often used questions to gauge singers' understanding, both individually and as a group.

We found success in separating pitch and rhythmic skills during the small group musicianship lessons. Half of the choir was in a break-out room to practice rhythmic skills while the other half attended a break-out room focusing on pitch and solfege; we then switched groups at the indicated time. Each instructor created lessons that could be successful without hearing the singers, relying on formative assessment techniques during the lessons (specifically, utilizing a questioning technique designed to monitor students' learning and provide feedback to teachers about the learners' progress).[9]

Rhythm lessons

For our lessons in rhythm, we created vertical columns of notes, in varying meters. As we began, only the notes were visible. Going down each column, students participated in the assigning of beat numbers, always by predicting the next number, based on the value of the current note. Correct numbers would appear to students, one at a time, to confirm each prediction (Figure 1).

Figure #1
Rhythm Column



Once there was a visual consensus about assigned beat numbers, we would perform those numbers in a rhythmically correct fashion; next, the teacher would recite the numbers while students would participate on a series of repeated *ta* syllables; and finally, the teacher would clap a steady beat and challenge them to *ta* the correct rhythm against the given tempo.

Why arrange the notes vertically, and why discern the numbers one note at a time? The vertical organization eliminates the horizontal space between notes as an intuitive guide, and demands that students respond to the *value* of each note. Analyzing each note one at a time establishes a critical principle: the beat number on which a note begins has *nothing* to do with the value of that note, but rather, *everything* to do with the value of a previous note. The vertical columns also eliminate bar lines, so there is no possibility of spotting a bar line and attempting to assign beat numbers by working backwards. Fluent sight-reading is a linear phenomenon, operating (in normal music) in a left-to-right fashion. Music does not stop; there are no "do-overs."

As fluency with this process increased, we would turn periodically to rhythms seen in a previous session, without beat numbers present. Students were given a brief period of time to visualize a correct set of beat numbers and then perform them as a group, followed by a ta performance. It is important to remember that writing beat numbers into music is a "training wheels" exercise; true sight-reading is the ability to make this analysis internally, silently, and quickly.

Pitch/Solfége Lessons

The primary goal of the lessons focusing on pitch was to help singers reinforce their audiation skills. Singers heard a musical example sung by the teacher on a neutral syllable while looking at two solfege statements (without the staff), then singers voted on which example matched what they heard by holding their fingers up on screen (see example below). This activity required the students to match the aural sound given by the teacher with their internal image of the sounds created by solfege patterns. Once the idea was understood this same activity was used with staff notation. This activity was presented as a multiple-choice game. Once the correct answer was identified then it was sung by the teacher on solfege to solidify the relationship between sound and solfege and/or notation. Students also sang the incorrect answer for comparison (Figure 2).

Dictation activities were presented as fill-in-the-blank games. Students were shown a line of solfege syllables with at least one blank "mystery pitch." The teacher sang the line on a neutral syllable and the students used Curwen hand signs to show which syllable they thought matched the sound of the mystery pitch. This activity was also done with staff notation: students indicated the line/space of the mystery pitch using their hand staves (Figure 3).

Both of these activities were prepared by singing/echoing the tone set and specific intervals of the corresponding musical activities; these were extended to increase difficulty within the rehearsal and over the course of multiple rehearsals. The activities were essentially formative assessment techniques in action. The multiple-choice votes and dictation hand signs/hand staff answers informed the teacher of the student's accuracy in matching his or her inner organization to the aural sounds. The teacher could immediately see when the group had mostly matching answers or when the group had varying answers, which indicated the readiness to move forward or the need for review.

Even with the challenge of teaching musicianship lessons online, students indicated they valued the instruction as evidenced from their feedback forms:

• "I like having this practice so I can make sure I'm keeping up."

• "It gets my brain thinking about theory and really it's the only place that I actually get to practice it. So introducing and expanding on things we're doing is cool."

• "I feel that these lessons help me to get a better grasp on reading music and understanding how music is made."

• "I like how the musicianship classes make learning theory more like a game so that we learn without struggling."

Although the online rehearsal situation is not ideal, we found value in the significant amount of student engagement during our online meetings. We learned more about our singers' musical understandings and curiosities through their questions and discussions, which deepened over time. This deepening is supported by Claxton, who advocates for creating a climate in which students' questions are welcomed and refined, so the disposition to question becomes more robust and sophisticated.[10] The additional time for group discussion and more collaborative nature of our online meetings has created more opportunities for meaningful connections between fellow singers and between singers and staff.

We hope that the days of live,

Figure #2
Multiple-choice audiation game

Teacher (neutral sound):

d m s r d

Student visual:

#1 d r s r d

#2 d m s r d

Figure #3
Dictation game

Teacher (neutral sound):

d m s r d

Student visual:

d m s __ d

in-person rehearsing and concertizing will return soon. At the same time, however, we hope that ensemble leaders everywhere acknowledge that successes small and large were realized even in COVID-era virtual activities. As conductors and educators continue to advocate for their ensembles, programs, and organizations at a time when support is needed more than ever, this engagement framework can assist in articulating what was achieved in the midst of extraordinarily challenging circumstances. CJ

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David Kirkendall is the assistant director, collaborative pianist, and rhythmic skills instructor for the May Festival Youth Chorus.

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[2] Carie Windham, "The Student's Perspective," in *Educating the Net Generation* (2005) http://www.educause.edu/educatingthenetgen

[3] Guy Claxton, "Expanding Young People's Capacity to Learn," *British Journal of Educational Studies* 55, no. 2 (2007): 1-20.

[4] Jodene Dunleavy and Penny Milton, *What Did You Do in School Today? Exploring the Concept of Student Engagement and its Implication for Teaching and Learning* (Toronto: Canadian Education Association, 2009), 1-22.

[5] Taylor and Parsons, "Improving Student Engagement," 11.

[6] Ibid, 12.

[7] Ibid, 14.

[8] Sharon Friesen, *Effective Teaching Practices—A Framework* (Toronto: Canadian Education Association, 2008), 14.

[9] Taylor and Parsons, "Improving Student Engagement," 21.

[10] Claxton, "Expanding Young People's Capacity to Learn," 7.

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QUARTERLY ENDORSEMENTS

JESSICA FRENCH

Prayer of St. Francis

- SATB; organ; English (St. Francis of Assisi)
- 2′ 00″. Not the well-known "Prayer of St. Francis" text; rather, a text of praise, penned by the same. Cathedral-style writing, well suited to choirs of men and boys. Lyrical, sweeping lines migrate through four key centers with ease, providing both beauty and in unexpected turns. A fesh gem for a reasonably secure church choir. ProjectEncore.org/jessica-french

BRIAN FIELD

When You Are Old

- SATB, some minimal divisi; a cappella; English (W. B. Yeats)
- 3′ 10″. The reflective melancholy of the Yeats text is that as spoken by one who has passed on, to one who remains in elder years; recalls the intimacy of a soul mate. The chordal movement of the long lines requires flexibility with word treatment for full affect; solid intonation for modulatory security. College/community level. ProjectEncore.org/brian-field

ALEX EDDINGTON

Picking Wild Berries

- SATB; S, T soli; a cappella; English, Swampy Cree (Julie Flett)
- 5′ 30″. A composition intended as a companion to a children's book entitled *Wild Berries*. Tells a story of an indiginous child and grandmother on an outing. Uses some hand and body percussion, and some non-traditional notation elements. Requires top notch S-soloist and adventurous ensemble. Very effective for semi-pro and above. ProjectEncore.org/alex-eddington

JULIAN DAVID BRYSON

The Field (ubi caritas)

- SATB; piano, marimba, susp cymbal, snare, string trio; English, Latin, Hebrew (Gibran; Leviticus; Ubi caritas)
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MICHAEL BUSSEWITZ-QUARM

I'm Not Lost

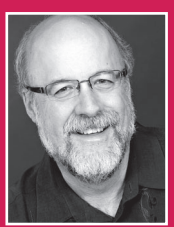
- SSAA, divisi; a cappella; English (Chantal Sellers) and various indigenous languages
- 4′ 50″. A response to the work of the MMIWG (Murdered & Missing Indigenous Women & Girls), which reveals that this population group is abducted and murdered more than any other; grief for those whose voices have been silenced. Rhythmic indigenous utterances single- and double-line text presentation. Solid HS & above. ProjectEncore.org/michael-bussewitz-quarm

CHRISTOPHER BRADFORD (NEW to PROJECT : ENCORE)

Songs of Innocence and Experience

- SATB, incidental divisi; string quintet; English (William Blake)
- 18′ 11″. Four movements, each a setting of one of the *Songs of Innocence and Songs of Experience*. Solid choral and instrumental writing, with complete independence of each ensemble; substantial a cappella setions, and vice versa. Lush, romantic lines, never saccharine. Stunning! Semi-pro level will find this lives well in the voice! ProjectEncore.org/christopher-bradford

JOHN MUEHLEISEN



Ascendit

- SATB, incidental divisi; a cappella; Latin (Bible; propers for Feast of the Ascension)
- 4′ 00″. Commissioned in honor of the centennial of St. James Cathedral in Seattle. Opening with a chanted recitation for men's voices of the Ascension, leading to a dramatic, full-choir portrayal of the Ascension. Various related liturgical text follow, dance-like, lyrical, intersperced with Alleluia!″ Challenging and worth it for a pro choir! ProjectEncore.org/john-muehleisen

BRIAN HOLMES

The Shortest Day

- SATB; a cappella; English (Susan Cooper)
- 3′ 50″. A poem written specifically for setting to music, about the coming of the winter solstice and the anticipation of spring. Largely chordal, symmetrical treatment of the five-stanza text, finding its rhythmic variety in its sensitivity to word stress and release. A compelling little gem for solstice programming, reasonable for good HS choir. ProjectEncore.org/brian-holmes

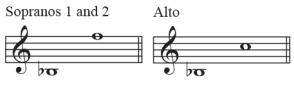
DEBORAH SIMPKIN KING, PHD.
Conductor
P:E Director and Founder
DeborahSKing.com

The 14 Purposes of ACDA

- To foster and promote choral singing, which will provide artistic, cultural, and spiritual experiences for the participants.
- To foster and promote the finest types of choral music to make these experiences possible.
- To foster and encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.
- To foster and promote the organization and development of choral groups of all types in schools and colleges.
- To foster and promote the development of choral music in the church and synagogue.
- To foster and promote the organization and development of choral societies in cities and communities.
- To foster and promote the understanding of choral music as an important medium of contemporary artistic expression.
- To foster and promote significant research in the field of choral music.
- To foster and encourage choral composition of superior quality.
- To cooperate with all organizations dedicated to the development of musical culture in America.
- To foster and promote international exchange programs involving performing groups, conductors, and composers.
- To disseminate professional news and information about choral music.
- To foster and promote choral singing in the pursuit of peace and justice that enhances social and emotional well-being.
- To foster and promote diversity and inclusivity through active engagement with underrepresented choral musicians and potential choral participants.

—ACDA Constitution and Bylaws

Arise, My Love
Music by Joan Szymko
Text adapted from
The Song of Solomon 2:10-12
SSA, voices and piano
Santa Barbara Music
Publishing Company
Publisher ID: SBMP553
Difficulty: Easy/Moderate
Duration: 3:45
https://youtu.be/Ia9ZcTQXs5k



Arise, My Love possesses all of the things that are characteristic of an outstanding choral work. A memorable melody, rhythmically intricate, harmony achieved through multiple avenues, timbre that makes us love women's choirs, dynamics that enhance the text, and a text that is a power for good.

Joan Szymko has a catalog of more than 100 published choral works. The youngest of five, growing up in Chicago, her Catholic home was based on education and faith with an understanding of the importance of the arts from an early age. She received a B.S. in Music Education from the University of Illinois (Urbana). The years of composing and arranging that followed were bent toward women's and church choirs and she later continued her education at the University of Washington focusing on composition. Collaboration with theatre has brought diversity to her composing and a focus on breaking the "fourth wall" that exists between performers and their audience.

This "fourth wall" impedes the message, and it is Joan's goal to present beauty to the world in text and singing particularly through unique relationships that are unhindered by frivolous and empty "calories." "I am drawn to texts that invoke divine grace, speak to the universal yearning for good and the nurture of a compassionate heart," says Joan. She is a force in the realm of music for women and her work has been performed around the world, but most notably it has been present at every national ACDA conference since 2003.

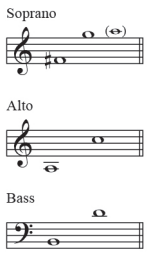
Arise, My Love was commissioned by the Renaissance City Women's and Men's Choirs and the Indianapolis Women's and Men's Choruses as a gift to GALA Choruses at the Festival VIIe International in Montreal in 2004. The piece was commissioned to celebrate love. What better place to find poetry about love than The Song of Solomon? Joan has adapted Song of Solomon 2:10-12 to say that love is universal. "Love is love is love." ALL couples desire the blessing of the "Divine One." Each phrase of the text was chosen with purpose and has significance in the LGBTQ community that can be found in her extended program notes. The tune is *At the River,* a traditional hymn tune.

Its shifting compound meters, duple against triple and call and response are pedagogically rich. The piano accompaniment will satisfy the pianist with lilting rhythms that fall easily into the hands. It is a rare piece that the accompaniment could stand alone and yet it is not so fussy that it takes away from the texture of the women's voices. Editorial markings are numerous and specific. A rhapsodic piano interlude guides

to the climax, which is unison, with a brief optional divisi in the final phrase.

This piece is dramatic with a range that makes it accessible for many choirs. There are part-dominant mp3 bundles available to aid in rehearsal which is particularly helpful with digital settings. It programs well with other pieces like Craig Hella Johnson's *Let the River Run.* We crave literature and experiences with integrity in these days. *Arise, My Love* rises to the top and flows into the soul.

Lebenslust
(Die Geselligkeit), D. 609
Franz Schubert (1797-1828)
Arranged by Russel Robinson
Text Johann Karl Unger (1771-1836)
English Translation by Russell Robinson
SAB voice and piano
Carl Fischer
Publisher ID: CM9645
Difficulty Level: Easy



Many things have changed for now, including most choirs—size, rehearsal structure, ability to develop a community, and no doubt their voicing as many singers opt out of choir for the moment. Seekers of fresh music that might be undiscovered or underperformed while accommodating new "needs" will find this Russel Robinson arrangement of *Lebenslust* to be a great choice when contemplating successful programming.

For you to be happy you can't
live alone.
In life there is pleasure when not
on your own.
To know one you trust is
contentment untold,

To share with a friend is delight
for the soul.

Positive in message, memorable in melody, this lively SAB arrangement of Franz Schubert's *Lebenslust* is absolutely attainable for the developing choir but a solid choice for a more mature choir that finds SATB to be a challenge at this time, or any time.

Dr. Russel L. Robinson is Emeritus Professor of Music Education at the University of Florida. He is a frequent conductor for choirs and festivals around the world, including an impressive list of venues. In 2016 he was inducted into the Florida Music Educators Association Hall of Fame. He has held leadership positions in NAfME, FMEA as well as many other organizations. Robinson has over 500 publications in print. Find out more about his work on his website: www.RussellRobinson.com.

It is through Dr. Robinson's great understanding of the pedagogy of choral music that he saw the beauty in and need for arranging pieces like Schubert's *Lebenslust.* His work at the University of Florida, as well as his extensive honor choir, all state and festival appearances, make him highly qualified to arrange these classic works into pieces that are unspoiled and maintain their integrity in his skillful edits.

Robinson says of his arrangements, "I try to stay out of the way." His SAB arrangement of *Lebenslust* is effective and invisible. Originally a quartet, the accompaniment is unedited with the exception of omitted *acciaccatura*'s. Almost all edits take place in the tenor and bass lines. The soprano is untouched with the exception of optional divisi at the end where the range could be problematic for some choirs. Russell's English translation offers the option of singing it twice. "My preference would be that, if you sing it just one time through, then sing it in German; however, at the conclusion of the piece in German, the piece may be repeated from the beginning piano introduction singing it in English the second time through."

Viennese composer Franz Schubert defined his life in a sentence. He said, "I have come into the world for no other purpose than to compose." His first musical teacher was his father and he showed great promise at a young age. Somewhat of a bohemian, he did not find financial success in his lifetime but rather lived with friends, among artists and poets. He was without a doubt highly prolific (over 1500 musical works in his thirty-one years) and best known for bringing to maturity the Lied. Choral music was a large part of his work including six Latin Masses and a German Mass.

Johann Karl Unger is credited with the poetic text, and it is documented that there was a friendship between Schubert and Unger. It is believed that Unger may have been influential in securing a substantial teaching role for Schubert when he was struggling financially. A version of the poem *Lebenslust* was published in an almanac in 1804, giving credit to Unger, however there is still a small cloud of ambiguity surrounding its origin. There are credible and documented circumstances that would suggest the text is indeed Ungers.

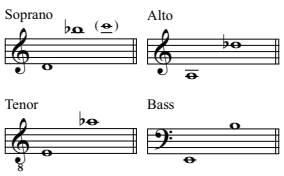
Lebenslust was written in 1818. It is a wild ride, lasting only about a minute and a half. Robinson says, "It has the same flavor as the original," and it does indeed. *Lebenslust* is through-composed in the key of D Major with a 6/8 meter. The cadence at the end of the first section ends with the secondary dominant of E Major. This piece has limited range, simple harmonies and homophonic texture, and two distinct sections. With occasional simple polyphony, the ending steals a theme from a previous measure in the second section and repeats it for the final cadence.

Dynamics play a large part. *Messa di voce* creates interest. The sixteenth note passage in the introduction sets the mood of the piece and supports the text about happiness, delight and pleasure. There is a simplicity to this piece and it never strays. Robinson takes liberties in his translation.

Franz Schubert was a torchbearer at Beethoven's funeral. His name is always on the short list of significant composers of his time, though added posthumously. Consider this piece in any voicing but if your choir is facing challenges this is a gift. It will be taken seriously at festivals and loved in programs.

Schubert's gravestone reads "Here lies buried a rich treasure and yet more glorious hopes." *Lebenslust* is a mini treasure in any voicing.

Túntun Balágon (Firefly)
Nilo Alcala (b. 1978)
Text Joey Gianan Vargas
SSAATTBB, a cappella
Difficulty: Difficult
Self-published:
www.niloalcala.com
clear audio:
https://www.youtube.com/watch?v=pmkzAzA-NXY
live video performance:
https://www.youtube.com/watch?v=p8Z90ixQPfw



When the layers of Filipino-American composer Nilo Alcala are peeled away there is genius upon genius. His music has been compared in power to *Carmina Burana* while the intricate delicacy of his *Túntun Balágon* is stunning. This SSAATTBB piece requires an ensemble that has extreme range and rhythmic prowess and viewing the score may disuade some conductors from programming it without first analyzing. Nilo says he would "encourage conductors and performers when perusing my works for advanced level groups to withhold judgment regarding its difficulty. There are ways and tricks to break down and simplify my work."

One of Nilo's passions is to mentor and help educate emerging composers, a trait that is sometimes hard to find in a world that is characterized by a podium. His journey has not always been easy, and it is refreshing how freely and humbly he shares his story. He began his career later than most and what could have been a disadvantage, he turned into a plus. With a degree in communications and experience with a non-profit in Manila, he began his career in music possessing the tools to brand, network, budget and market his music. After receiving a degree in music composition from the University of the Philippines (and later a masters degree from Syracuse University in New York) and with his ability to identify his vision as well as some fortunate opportunities in his path, his choral journey took flight.

Nilo's accolades and accomplishments are lengthy. His work has been performed in Asia, Europe, Africa and the Americas. He received the Copland House Residency Award, the first Philippine-born composer to receive it. His awards include The Choral Composer/Conductor Collective, POLYPHONOS Young Composer Award from The Esoterics, Asian Composers League Young Composers Award and from the Philippine president the Ani ng Dangal (Harvest of Honor) award.

He was the composer in residence for the Philippine Madrigal Singers and released an album entitled ONOMATOPOEIA: The Choral Works of Nilo Alcala and is the Billy Joel Fellow at Syracuse Univer-

sity where he received the Irene L. Crocker Music Award. Nilo works to mentor high school composers with the "Listening to the Future" program for the Pasadena Master Chorale. You will find in Nilo's catalogue alongside the choral works, musical theatre (Miracles of Jesus) and film/animation soundtracks.

Túntun Balágon ("firefly" in Bicolano) was commissioned by the University of the Philippines Choral Ensemble for their international competitions in 2019. It is an extraordinary piece to showcase at festivals and in competitions. The text of *Túntun Balágon* is by Joey Gianan Vargas and resonates today with every audience. The texture, effect, and tonality grow from the dark beginning to a promising end. It is the hope of the composer that you will be able to recognize the organically related motifs in the piece as a whole. This was a collaboration with his friend and fellow alumni of the University of the Philippines Choral Ensemble. "We both wanted to collaborate on a work that celebrates hope even while still in the midst of darkness gloom. This was the product."

when the spirit is startled
by dreadful
rain, thunder, lightning
in the depths of darkness
of the night
will look, wait
for the stars

in life so it is
sometimes tightly
darkness embraces
so that even when thick
are the clouds
will hope to see
even mere fireflies

In *Túntun Balágon,* Nilo is a master of the idiom, exploiting the full potential of a divisi choir. His work is an incredible introduction to groups like the Philippine Madrigal Singers and their literature, the same "Mads" that have so often toured the United States with stunning performances. Here is an opportunity to showcase soloist that do not have the typical vocal timbre.

"When creating harmonies, I still focus on individual lines, to make them singable, even as the resultant harmonies may sound extremely tricky for the listeners' ears especially when I want to evoke 'harshness' or 'darkness.' On their own, their lines are quite singable. This then is an opportunity to develop the singers' ears in maintaining the integrity of the 'resultant arpeggiated chord' of their own phrase 'in isolation.' The challenge is to maintain the integrity of this phrase in context with the other voices."

An example of his devices for abrupt harmonic shifts within a phrase is a Major 3rd relationship between the root note of two consecutive "chords" or "harmonic fields." There is a recurring motif of vocal slides that is surprisingly "impressionistic" and depicts the flickering light of the firefly. This word painting could be used pedagogically to demonstrate the concept. "Whispered or sung note clusters in triplets depict the word "makangirhat" meaning dreadful. Words function at times as of percussion, or punctuation, or as a seemingly onomatopoeic device. The whispers/spoken words also help paint a picture of gloom."

The polyrhythms that are indicative of his Filipino culture are used to perfection. Cascading lines and cluster chords, as well as the use of the overtone series and layer upon layer of ostinato, are all devices that make *Túntun Balágon* the magnificent work that it is. Nilo gives the example of Kulintang (bossed gongs) which is music of Southern Philippines or bamboo percussion of the Northern Philippines.

Túntun Balágon is an extraordinary work, and Nilo Alcala reveals his genius. Listen to his suggestion to not pre-judge difficulty based on hearing. Early in his musical career Nilo defined his path in composing and arranging and sought after it with positive energy. This integrity makes him one of the most interesting forces in choral music. His words… "Celebrate every step of your journey with gratitude and humility."

Sandra Chandler
Douglasville, GA

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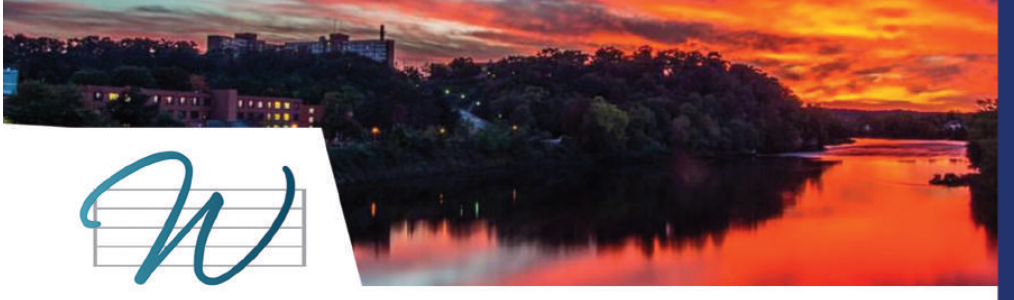

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