

CHORAL JOURNAL

An Index to Volumes 19-62

by Scott W. Dorsey

An on-going bibliographic project prepared for the
American Choral Directors Association

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For information on *Choral Journal* articles prior to September 1979, consult *The Choral Journal: An Index to Volumes 1-18*, by Gordon Paine. Number Three in the ACDA Monograph Series. The American Choral Directors Association, Lawton, Oklahoma. 1978.

Do you have a question?
Did you locate a typo?
Having trouble finding an article?

Please contact Scott Dorsey
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The author extends his deep appreciation to the headquarters staff of the American Choral Directors Association for their on-going support of and courtesy toward this project. Hearty and special thanks are offered to:

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HOW TO USE THIS INDEX

The subject index is similar to that which was employed in the published *Choral Journal* Index monographs. Each article is entered under one of 78 subject headings (listed below), according to its main subject. While it is understood that virtually every article could be classified under multiple headings, an effort has been made to list items under the heading that most closely fits the individual article's primary focus.

In assigning an article to a particular location in the Index, every effort has been made to categorize the article by CONTENT rather than simply by title. Thus, the reader may notice an occasional incongruity between a subject category and a title contained therein.

Each of the 5,468 *Choral Journal* articles cataloged in the Index include a brief annotation, with the exception of book/recording reviews, and in those cases where an article's title clearly defines its entire content. An attempt has been made to utilize an article's thesis statement as its annotation whenever possible. Articles that are part of a series or that have resulted in subsequent commentaries, such as a "Letter to the Editor," include appropriate cross references in their annotation. Articles that include information on bibliography (beyond basic documentation), discography, or repertoire lists are so noted with the abbreviations BIB., DISC., and REP, respectively.

Due to the ease with which words can be searched via the program's "find" function (CTL F), this document does not include either a general index or an author index. As the *Choral Journal* Index is edited as a simple Microsoft WORD document it is suggested that the reader search using the simplest possible means. For instance, when searching for J.S. Bach's *B-minor Mass*, simply search for "Bach."

Naturally, significant effort has been made to assure this work is free of mistakes. However, should the reader detect any errors, the author would appreciate notification. Kindly email the author at drscottdorsey@gmail.com.

SUBJECT CLASSIFICATIONS

(parenthetical note indicates the number of articles in that classification)

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74. **Choral activities in the USA and abroad** (112)

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SUBJECT INDEX

1. CHORAL COMPOSITION, ARRANGING, EDITING AND PUBLISHING

1.019 “An Open Letter to ACDA on the Price and Perils of Paper Peddling,” by John Ness Beck. February 1979, page 10.

The author offers “my observations of the publishing business.”

1.020 “Submission: A Short Tale with a Long Tail,” by Joseph Boonin. May 1979, page 5.

In this fifteen-point article “the reader will learn a few hints on how to prepare music manuscripts for submission in order that they receive the best possible consideration.”

1.021 “Lloyd Pfautsch Commemorates 25th Anniversary of Collegiate Choir Commission on Founders Day,” by Lloyd Pfautsch. May 1979, page 30. REP.

In this reprint from the June, 1978 issue of the Illinois Wesleyan University Alumni Bulletin, the author discusses the history of the series of commissioned choral works. Includes a list of the compositions in the Illinois Wesleyan University Choral Composition Series.

1.022 “Choral Editing Standards: A Review,” by Kenneth E. Miller. February 1980, page 5.

The author addresses “the need for consistent standards of editing choral music,” and offers both minimum and ultimate standards for editorial practice. The work of Heinrich Schütz serves as example.

1.023 “Editing Early Music: Some Notes on Procedure,” by Ronald Broude. January 1981, page 5.

A guide to those wishing to produce an edition of early music.

1.024 “Recommended Editorial Standards for Choral Publications,” by ACDA and MPA. October 1982, page 27.

Authored jointly by the American Choral Directors Association and the Music Publishers Association, this document offers a set of guidelines for editing and arranging choral music.

1.025 “Illegal Copying Means Less Music and Higher Prices.” January 1983, page 30.

A brief discourse on the potential commercial consequences of photocopying choral music.

1.026 “Choral Music and Copyright: Are You Educated?” by James A. Smith. December 1984, page 5. BIB.

An examination of the United States Copyright Law. Includes answers to commonly asked questions, reasons behind violations and the impact of such violations on the publishing industry.

1.027 “The Music Educator’s Guide to Copyright Law,” by Karen Faaborg. February 1986, page 17.

The author provides a concise guide to U.S. copyright law.

1.028 “From the Associate Editor,” by Sandra Chapman. November 1990, page 5.

A concise discussion of the state of published choral literature. The author suggests a cause for the downturn in quality of available literature: the apathy of the choral conductor.

1.029 “Music Publishers Sales Agency List, 1989-90.” November 1990, page 31.
A roster of 433 publishers and distributors of choral music.

1.030 “Guidelines from the MPA (Music Publishers Association of the United States).” November 1990, page 41.
Addresses questions concerning the appropriate and legal time to photocopy, particularly regarding out-of-print literature. Includes a brief checklist for clinic/workshop organizers.

1.031 “The Camden-Rockport Project: A Choir Writes its Own Song,” by Michele Pressley. September, 1992, page 23.
A report on the process by which high school music students collaborated with composer Georg Andoniadis to produce their own musical composition, and an examination of the educational value of such an experience.

1.032 “The Illinois Wesleyan University Choral Composition Series (1952-95): Trends in American Choral Music,” by David Rayl. April 1995, page 17. REP.
“This article examines 1) the origins and development of the series, 2) the original goals of the series and the extent to which they have been filled, and 3) representative examples of the compositional styles of the commissioned works.”

1.033 “Choral Music That Matters: A Composer’s Perspective,” by David L. Brunner. October 1995, page 29.
The author discusses six factors to consider when determining the quality of a choral work.

1.034 “Musica Practica,” by Nina Gilbert. October 1996, page 53.
A discussion of the process for commissioning a new choral work.

1.035 “How to Run a Composition Contest,” by Nina Gilbert. May 1997, page 75.
A practical introduction to the organization and administration of a composition contest.

1.036 “Manuscript to Printed Octavo: How the Pros Do It,” by Steven Powell. November 1997, page 37.
A discussion of various rules and techniques used by music engravers.

1.037 “Commissioning Works for Children’s Chorus,” by Linda Ferreira. March 1999, page 67.
An introduction to the process for commissioning a new choral work.

1.038 “The Raymond W. Brock Memorial Student Composition Contest,” by James Mulholland. October 1999, page 41.
A history of the ACDA-sponsored composition competition.

1.039 “The Raymond W. Brock Commissioned Work, 2000: *Circles of Our Lives*,” by David L. Brunner. January 2000, page 9.
The author, selected to compose the Brock commissioned work for the ACDA 2000 Divisional Conventions, discusses the text and his compositional process.

1.040 “An Adjudication Sheet for Quality in Choral Composition,” by Paul Rardin. February 2002, page

44.

The author recommends a matrix of criteria for evaluating choral repertoire.

1.041 “Letter to the Editor,” by Zack Jones. December 2002, page 5.

The author suggests that the *Choral Journal* “does not fairly represent students of color” based upon the advertisements printed in the publication.

1.042 “Choral Music and Print-on-Demand,” by Tim Sharp. March 2004, page 19.

“Technology has enabled a creative renaissance for choral musicians, bringing about a revolution in how we think about obtaining choral literature as a result of print-on-demand publications.”

1.043 “Quality Repertoire for College/University Choirs,” by Paul Rardin. November 2004, page 87.

A study of music performed by collegiate ensembles at ACDA National Conventions from 1991 to 2003.

1.044 “Reflections of Michael Conti,” by Salvatore Cicciarella. November 2004, page 88.

An introduction to the composer’s process when developing a new choral composition.

1.045 “Creating a New Genre: A Choral Opera for Young Voices,” by Jill Baxter. April 2005, page 61.

An introduction to *The Nightingale* by Imant Raminsh and the process behind its composition.

1.046 “The Jazz Choir Goes Legit: Copyright Law for the Vocal Music Educator,” by Frank Eychaner. February 2006, page 41.

A basic discussion of copyright law and various licensing procedures.

1.047 “Creating and Publishing Your Own Hymnal for Worship,” by Glen Adkins. March 2006, page 83.

The author discusses the process by which his church published its own unique hymnal. Includes discussion of financing and copyrights.

1.048 “Commissioning Works for Children’s Choir: One Conductor’s Story,” by Donna Thomasson. October 2006, page 75.

A step-by-step introduction to the process for commissioning a new composition.

1.049 “Composing for the Middle-Level Students,” by Earlene Rentz. November 2006, page 56.

The author examines the special considerations that must be kept in mind when writing music for the adolescent singer.

1.050 “Composing Music for the Boy Choir,” by Michael Braz. February 2007, page 43.

An examination of factors to consider when composing music for young male singers.

1.051 “Letter to the Editor,” by Yvonne Farrow. March 2007, page 6.

Writing in response to the President’s column in the January 2007 issue of the *Choral Journal*, the author states, “attention to matters of copyright infringement do not affect just choreographers, but conductors who create movement in their choirs as well.”

1.052 “Introducing MC³: The Male Chorus Commissioning Consortium,” by Ethan Sperry. April 2007, page 49.

The author reports the outcome of work by a ten-member association toward commissioning a new choral composition.

1.053 “An Open Letter to the Profession: The Responsibility of the Choral Conductor to the Emerging Composer,” by Joshua William Mills. April 2007, page 63.

“Composers do not need choirs if there are others with whom we can work, but choirs do need composers if they hope to sing with a sound voice rooted in our present age.” See also 1.054.

1.054 “Letter to the Editor,” by Mark Shapiro. June 2007, page 7.

The author expands upon the premise of “An Open Letter to the Profession: The Responsibility of the Choral Conductor to the Emerging Composer” (1.053).

1.055 “Mechanical Licensing Basics: What You Need to Know Before Recording Your Choral Group,” by Maurice Russell. November 2007, page 57.

An introduction to the various legal permissions required before distributing a recording of a choral ensemble.

1.056 “A Junior High State of Mind: Considerations for Composing and Arranging for the Middle School Choir,” by Andrea Ramsey. August 2008, page 73.

The author examines the special considerations that must be kept in mind when writing music for the adolescent singer.

1.057 “Perspectives on Publishing Choral Manuscripts,” by Ryan Kelly. February 2009, page 48.

A discussion with choral publishers on such topics as “what type of compositions interest publishers, what challenges face unpublished composers, what mistakes composers often make, and how composers might best prepare manuscripts for publication.”

1.058 “Multicultural Choral Music: Composers and Arrangers Share the Process,” by Sharon Davis Gratto. June-July 2009, page 58.

An introduction to the manner in which a new composition is conceived and developed.

1.059 “Copyright: Know the Law,” by Ken Thomas. August 2009, page 49.

A discussion of copyright law, permissions and mechanical licensing.

1.060 “Choral Music in the Digital Age: Distributing Your Music Online,” by Bryson Mortensen. May 2010, page 63.

“The advent of the digital age requires that we embrace new methods of distributing music.”

1.061 “Choir, Composer-in-Residence, and Conductor: Enriching the Lives of Your Singers with a Simple Triangle,” by Christy Elsner and Andrea Ramsey. April 2011, page 63.

An evaluation of the relationship between the composer, the conductor and the choir.

1.062 “!Cantaré Explores Music of Mexican Choral Composers in Minnesota Classrooms,” by Bruce W. Becker. June-July 2011, page 34.

“This article intends to show how composers from another land could, through conducting their commission compositions, enter into a cross-cultural experiment that is educationally and artistically beneficial.”

- 1.063 “A Publisher’s View of the Choral World,” by Barbara Harlow and Alec Harris. January 2012, page 4.
“The traditional structure of the publishing industry remains alive and active today. The structure can be likened to a pyramid”
- 1.064 “Congratulations to Julian Bryson: Winner of the 2013 Raymond W. Brock Memorial Student Composition Contest.” January 2013, page 6.
An introduction to the winner of ACDA’s annual student composition competition.
- 1.065 “The Dean Hussey Choral Commissions: An Annotated Guide,” by David Howard. February 2013, page 8. REP.
A discussion of the commission series that resulted in such works as *Rejoice in the Lamb* (Britten), *Chichester Psalms* (Bernstein), and *Magnificat & Nunc Dimittis* (Walton), among many others. See also 43.179.
- 1.066 “Raymond Brock Memorial Composer: Steven Stucky.” March 2013, page 195.
An introduction to Steven Stucky, the Pulitzer Prize-winning composer commissioned to write the work for the 2013 Raymond W. Brock Memorial Commission Series.
- 1.067 “Raymond W. Brock Memorial Student Composition Contest Winner: Julian Bryson.” March 2013, page 198.
An introduction to the winner of ACDA’s annual student composition competition. An excerpt from his work, *Redemption Mass*, was premiered during the 2013 ACDA National Conference.
- 1.068 “Two Publishers Respond with Action!” by Sharon Davis Gratto. June/July, page 44.
The author discusses her experience with publishers who were willing to correct erroneous information on a published score.
- 1.069 “Continental Harmony: A Musical Celebration of the Millennium,” by H. G. Young. November 2013, page 22.
A discussion of “a joint project of the American Composers Forum and the National Endowment for the arts, that linked communities, one from each state, with composers to create new music that reflected our nation’s history, culture, and hopes for the future.”
- 1.070 “Toward a Choral Pedagogy for Composers,” by David Conte, Robert Kyr, and Steven Sametz. August 2014, page 8.
The authors share “many practical suggestions and more philosophical and aesthetic musings” on the current state of choral composition.
- 1.071 “Writing for the Amateur Chorus: A Chance and a Challenge,” by Randall Thompson. August 2014, page 28.
In this article (reprinted from the *American Choral Review*), famed American composer Randall Thompson shares “his strong feelings about the choral art and its practice, and his ruminations on beauty and appropriateness” in choral composition.

1.072 “Commissioning New Works for Women’s Voices,” by Iris Levine. December 2014, page 65.
 “This article provides information about commissioning and commission consortiums and will also provide insight from directors who have experience commissioning new works.”

1.073 “Music on the Mountain: The Lehigh University/ACDA Composers Forum,” by Mark A. Boyle. November 2015, page 46.

The history and implementation of the annual gathering of composers is examined.

1.074 “Finding My Compositional Voice,” by Mark Hayes. May 2016, page 75.

The composer shares his process for developing a new choral work.

1.075 “A (Somewhat) Brief Guide to Commissioning New Music,” by Dominick DiOrio. November 2018, page 24.

An introduction on “how to begin the commissioning journey.”

1.076 “Tips and Tricks for Submitting Your Composition for Publication,” by Susan LaBarr. November 2018, page 34.

“This article outlines some tips for submitting your composition for publication, including both administrative tasks and ‘insider’ tricks from the point of view of a choral music editor.”

1.077 “Sacred Music Publication in the Second Half of the Twentieth Century,” by Tim Sharp. May 2019, page 35.

An introduction to the “era of professionalism and commercialism” in music publication.

1.078 “Ours to See: Emerging Trends in Today’s Choral Compositions,” by Alan Denney. October 2019, page 8.

A panel discussion with eight choral composers seeking to answer questions about the future of the choral art. Includes comments from Abbie Betinis, Ēriks Ešenvalds, Stacy Garrop, Andrea Ramsey, Jake Runestad, Z. Randall Stroop, Timothy C. Takach, and Mark Winges.

1.079 “The Choral Editions of Maynard Klein: Influence and Importance,” by Kevin M. Simons. October 2019, page 22. REP.

This article examines the work of this prolific choral music editor.

1.080 “Streaming Live Music: What You Need to Know,” by the Music Publishers Association. June-July 2022, page 6.

An introduction to the legal considerations associated with performing on-line.

2. COMPOSERS AND THEIR CHORAL MUSIC

2.0098 “The Canzonets of Thomas Morley.” by James E. McCray. September 1978, page 28.

An extensive examination of Morley’s composition of canzonets.

2.0099 “A Brief List of Published Religious Works by Franz Schubert.” November 1978, page 19. REP.

Although presented as a prototype for future “Literature Forum” columns, this nevertheless provides useful bibliographic information on Schubert’s choral works.

2.0100 “The Choral Music of Leslie Bassett,” by Leslie Kelley. December 1978, page 16. BIB.
A brief survey of Bassett’s choral works.

2.0101 “The Two Choral Styles of William Byrd,” by Richard Hynson. December 1978, page 20. BIB.
The author divides Byrd’s choral works into two categories. “In the one we see the strict polyphonic style of the Roman composers, in the other we see the novel compositional approach of the English school”

2.0102 “The Choral Music of Debussy and Ravel [I],” by Arthur Shearin. January 1979, page 14.
The choral works of the composers are discussed with focus upon historical considerations. Continued in 2.0103.

2.0103 “The Choral Music of Debussy and Ravel [II],” by Arthur Shearin. February 1979, page 7. BIB.
A continuation of 2.0102. Includes a discussion of text and brief analyses of the respective *Trois chansons* of Claude Debussy and Maurice Ravel.

2.0104 “Daniel Pinkham’s Published Music for Chorus and Electronic Tape,” by James McCray. March 1979, page 10. REP.
This discussion of Pinkham’s choral/tape works divides the compositions into three categories: Music for Chorus and Tape; Music for Chorus Organ and Tape; Music for Chorus, Tape and Other Instruments or Soloists. Each work is examined with regard to the score and the electronic tape sounds.

2.0105 “The Durante/Pergolesi *Magnificat*: A Question of Attribution,” by Jno L. Hunt. March 1979, page 18.
The author discusses the history of misattribution of the *Magnificat in B-Flat* and provides evidence to support his claim that the work was composed by Francesco Durante.

2.0106 “Jester Hairston: Background and Interpretation of *Elijah Rock*,” by Tim Sharer. September 1979, page 34.
A brief insight into the history of the work and composer’s performance recommendations.

2.0107 “Polychoral Compositions of Orlando di Lasso,” by Larry Cook. October 1979, page 5.
The author discusses eight representative examples of the composer’s work for multiple choirs.

2.0108 “Chamber Choirs,” edited by William Lock. October 1979, page 24.
A brief history of the canzonets of Thomas Morley.

2.0109 “Berlioz *Requiem*: Editions,” by David Janower. December 1979, page 8.
An examination of the availability of editions of the *Requiem*, and a discussion of various errata.

2.0110 “Gian Carlo Menotti’s New Mass,” by Ray Robinson. January 1980, page 5.
An introductory analysis of the *Missa O pulchritudo*.

2.0111 “The Choral Music of Cecil Effinger,” by David Music. February 1980, page 13. REP.

An overview of the composer's output for choral forces. See also 2.0114.

2.0112 "The Shorter Works of Gustav Holst," by Elmer Schock. April 1980, page 23. BIB. REP.
An introduction to selected choral works by Holst, including partsongs, folksong arrangements and canons.

2.0113 "The Use of Timbre in Igor Stravinsky's *Mass*," by Timothy Banks. April 1980, page 29. BIB.
This discussion of Stravinsky's use of vocal and instrumental timbres in his *Mass* of 1948 includes peripheral discussion of other choral works: *Zvezdoliki*, *Four Russian Peasant Songs*, *Les Noces* and *Symphony of Psalms*.

2.0114 "Letter to the Editor," by Elwood H. Brown. May 1980, page 1.
In response to "The Choral Music of Cecil Effinger" (2.0211) the author brings to light two additional choral works by the composer.

2.0115 "The Canzonets of Giles Farnaby," by James McCray. May 1980, page 13.
The English composer's output of twenty "little short songs which are a counterfeit of the madrigal" is discussed.

2.0116 "The Choral Cantatas of Friedrich Wilhelm Zachow," by Gary Adams. September 1980, page 10.
Handel's only known teacher composed thirty-two extant cantatas, several of which are briefly analyzed in this article.

2.0117 "Editions of Antonio Vivaldi's *Gloria*," by Lee G. Barrow. November 1980, page 22.
In addition to a brief discussion of various extant editions, the author offers a complete list of errata in the 1941 Ricordi edition. See also 2.0125, 2.0128 and 2.0131.

2.0118 "The Choral Music of Geoffrey Bush," by David Rayl. November 1980, page 25. REP.
The article is written in order to correct what the author sees as "a tendency among musicians today [to] ignore the music of present-day composers." Includes a biographical sketch of Bush and an annotated list of fifteen of his choral compositions.

2.0119 "Bruckner's *E Minor Mass*: Editions and Errata," by David Janower. December 1980, page 20.
This article lists "the available scores and sets of instrumental parts grouped by old and new version. This is followed by a detailed list of corrections which must be made in the old version to allow it to reflect Bruckner's later, more mature thoughts." See also 2.0129.

2.0120 "Literature Forum," by Linda Horowitz. December 1980, page 26. REP.
An annotated list of eighteen choral works by Samuel Barber.

2.0121 "C.P.E. Bach and His Oratorios," by Richard H. Brewer. January 1981, page 34.
An extensive historical discourse on the composer and the oratorio, *Resurrection and Ascension of Jesus*, which received its American debut under the baton of the author.

2.0122 "Beethoven *Missa Solemnis*," by John F. Ohl. February 1981, page 9.
The author proposes that the *Missa Solemnis* "represents the culmination of a specific style of Mass composition, a style to which the late masses of Haydn also belong."

2.0123 “Bach’s *St. John Passion: A Look at the Text and a New Numbering System*,” by Ward Jamison. February 1981, page 41.

The author recommends the work as a means to “shed light on shorter, more frequently performed compositions by the same composer.” Includes history of Passion settings, history and structure of St. John’s text and a justification for re-numbering the work’s movements.

2.0124 “Vincent Persichetti’s Music for Women’s Chorus,” by James McCray. March 1981, page 9. REP. An examination of the composer’s compositions for women’s voices specifically and those works which may be sung by female chorus at the conductor’s discretion. Includes a fifteen-point compilation of consistent compositional characteristics.

2.0125 “Letter to the Editor,” by Eric Nisula. March 1981, page 41.

In response to “Editions of Antonio Vivaldi’s *Gloria*” (2.0117) the author takes exception to a number of comments made concerning the Casella edition, and offers reasons supporting certain editorial changes in the score.

2.0126 “The Penderecki *Te Deum*,” by Ray Robinson. April 1981, page 5.

A brief analytical presentation of this “setting of uncommon beauty.”

2.0127 “Carissimi: Progenitor of the Oratorio,” by Joseph T. Rawlins. April 1981, page 15. BIB. REP.

The author focuses upon Carissimi’s contribution to the development of the oratorio. Includes discussion of earlier works and genres which paved the way for the establishment of the form. See also 2.0143.

2.0128 “Letter to the Editor,” by Sandra Willetts. April 1981, page 33.

The author writes in response to “Editions of Antonio Vivaldi’s *Gloria*” (2.0117) and offers a list of errata in the Kalmus edition.

2.0129 “Letter to the Editor,” by Charles Slater. April 1981, page 35.

Written in response to “Bruckner’s *E Minor Mass: Editions and Errata*” (2.0119) the author takes exception with several points in the original article.

2.0130 “The Development of the Early Romantic Choral Song and the Contribution of Franz Schubert,” by Tim Perkins. May 1981, page 20. REP.

Various factors affecting Schubert’s partsong output are discussed and several works in the genre for varied performance forces are examined.

2.0131 “Letter to the Editor,” by Calvin Langejans. May 1981, page 37.

The author responds to “Editions of Antonio Vivaldi’s *Gloria*” (2.0117), and offers additional errata in the Kalmus edition, particularly in the string parts.

2.0132 “The *Cinq chansons françaises* of Georges Auric,” by Philip M. Orlando. September 1981, page 15.

An analytical, textual and historical discussion of one of the composer’s two choral works.

2.0133 “Gomidas Vartabed: Pioneer of Armenian Folk Music,” by Violet Vagramian-Nishanian. November 1981, page 5. A biographical sketch of the composer and an analysis of one of his choral works are presented.

2.0134 “Aria form in the Bach *B Minor Mass*,” by David M. Janower. December 1981, page 17. This article focuses on detailed structural analyses of nine arias from the *Mass in B Minor*.

2.0135 “Edward Elgar’s *The Spirit of England*,” by Brock McElheran. January 1982, page 38. An historical overview of the composition, and a brief structural and textual analysis.

2.0136 “William Walton’s Choral Style: A Birthday Offering,” by Kenneth Fulton. March 1982, page 5. REP.

The author examines three works of Walton from 1916 to 1961. Includes a listing of his choral compositions.

2.0137 “Heinz Werner Zimmermann’s *Missa Profana*,” by Edwin Penhorwood. March 1982, page 16. This article provides a brief introduction to the work, which the author believes “to be one of the significant concert choral works of this century, along with Stravinsky’s *Symphony of Psalms* and Britten’s *War Requiem*.”

2.0138 “Samuel Sebastian Wesley: Composer and Reformer,” by William P. Carroll. April 1982, page 5. BIB.

An historical introduction to the life and works of the composer. Includes analyses of several Wesley anthems.

2.0139 “Britten’s *Hymn to St. Cecilia: An Exegesis*,” by Mel Unger. April 1982, page 17. The author examines *Hymn to St. Cecilia* using the poetry as a point of departure.

2.0140 “Bach and the Twenty-Third Psalm,” by Earl K. Scott. April 1982, page 39.

An analytical evaluation of Johann Sebastian Bach’s Cantata No. 112, *Der Herr ist mein getreuer Hirt*.

2.0141 “Performance Practice in the Anthems of Orlando Gibbons,” by Joe Hickman. May 1982, page 5.

In this introduction to the anthems of Gibbons, the author cites some possible sources of the works, and provides information about performance practice.

2.0142 “An Introduction to the Choral Music of Roy Harris,” by Nick Strimple. May 1982, page 16. REP. A brief article detailing the composer’s thoughts on choral music and an examination of his more important choral compositions. Includes a complete list of his works for chorus. See also 2.0146.

2.0143 “Letter to the Editor,” by Charles Slater. September 1981, page 19.

The author responds to “Carissimi: Progenitor of the Oratorio” (2.0127), and introduces an additional resource.

2.0144 “The Music of John Rutter: Style and Performance Considerations,” by Robert M. McBain. November 1982, page 24.

This brief introduction to Rutter’s music focuses upon his compositional philosophy and his blending of popular and fine arts elements.

2.0145 “Beethoven’s *Mass in C*: Notes on History, Structure, and Performance Practice,” by Fred Stolfus. November 1982, page 26

This article identifies structural features in the *Mass in C*, isolates questions of performance practice, and provides some details surrounding the performance and publication of the first edition.

2.0146 “Letter to the Editor,” by Nick Strimple. January 1983, page 41.

The author lists additional information as an appendix to his article, “An Introduction to the Choral Music of Roy Harris” (2.0142).

2.0147 “Stylistic Consistency in Three Choral Works of Stravinsky,” by Maureen Cash Moffet. February 1983, page 11. BIB.

The author offers evidence that suggests many musical consistencies in choral works spanning Stravinsky’s the three stylistic periods.

2.0148 “William Dawson and the Copyright Act,” by John B. Haberlen. March 1983, page 5.

William Dawson’s difficulties with unethical plagiarists are discussed in this article. Includes a biographical profile of the composer and a survey of his choral works.

2.0149 “Franz Schubert’s *Missa Solemnis*,” by Willard Cottrell. March 1983, page 30. BIB.

An historical and analytical overview of the *Mass in A-Flat*.

2.0150 “Thomas Morley’s *First Book of Balletts to Five Voices*: An Introduction for Conductors,” by David Taylor. April 1983, page 5. BIB.

This article examines the historical background of the *Balletts*, surveys the contents of the collection, and discusses applicable performance practice considerations.

2.0151 “The Liszt *Requiem*,” by Donald Studebaker. May 1983, page 19.

The work, scored for male voices, is examined from historical and analytical perspectives.

2.0152 “Thomas Tallis *Spem in alium nun quam*” Grandeur in 40 Parts,” by Brock McElheran. May 1983, page 27.

This article describes a practical approach to this complex composition. Includes discussion on producing manageable choral parts, rehearsal strategy and staging.

2.0153 “A Prayer for Peace Now: Britten’s *War Requiem* Revisited,” by Charles J. Matonti. October 1983, page 21.

In honor of the work’s 20th anniversary and the sixth anniversary of the composer’s death, the author examines the historical and emotional impact of *War Requiem*.

2.0154 “*Contristatus est Rex David*: The Progressive Product of an Italianate Englishman,” by Robert A. Kvam. November 1983, page 19.

Foreign influence in Richard Deering’s music is examined in this brief article.

2.0155 “A Macroanalytic View of Vincent Persichetti’s *The Creation, Op. 111*,” by Terry Barham. March 1984, page 5.

A broad structural analysis of the work.

2.0156 “Pivot Analysis in Bernstein’s *Chichester Psalms: A Guide for Singers*,” by William Winnick. March 1984, page 17.

Leonard Bernstein’s work, which “uses modulations to remote keys, often to the mediant and sub-mediant, as well as frequent enharmonic changes . . . [serves] to illustrate the applicability of the Movable-Do Plus Pivot System to the singing of difficult modulatory passages.” A companion article to 7.17, 13.17, 13.18, and 57.055.

2.0157 “The Motets of Johann Michael Bach,” by Conan Castle. June 1984, page 11.

This discussion of eleven motets by Johann Michael Bach includes identification of text sources and an English translation of both Biblical and choral verses.

2.0158 “Text and Tune: Back to Basics with Alice Parker,” by Susan Merritt. September 1984, page 5.

An introduction to the composer, her compositional style and her rehearsal techniques.

2.0159 “Tutti or Not Tutti? The Use of Concertists in Bach’s *Mass in B Minor*,” by David Janower. September 1984, page 13. BIB.

The author offers some practical suggestions about the use of a small group of concertists as opposed to professional soloists.

2.0160 “The Choral Music of Domenico Scarlatti,” by David DeVenney. November 1984, page 13.

An introduction to Scarlatti’s choral works.

2.0161 “New Light on Samuel Barber’s *Reincarnations*,” by William Hienz, Jr. November 1984, page 25.

An examination of the text, its sources and meaning.

2.0162 “Dialectical Thought in Nineteenth Century Music as Exhibited in Brahms’s Setting of Hölderlin’s *Schicksalslied*,” by Alan A. Luhring. April 1985, page 5.

An analysis of the work based upon the relationship of the music to the poetry.

2.0163 “Formal Structure as a Guide to Rehearsal Strategy in *Psalm 90* by Charles Ives,” by Chester L. Alwes. April 1985, page 21.

The author discusses the work’s structure and suggests ways in which to approach the piece.

2.0164 “Handel’s *Chandos Anthems*,” by William Lock. April 1985, page 28.

An historical and analytical overview of the “11 authentic anthems.”

2.0165 “Who Sang Bach’s Church Music?” by John Glenn Paton. May 1985, page 9.

A discussion of Johann Sebastian Bach’s musical activities in Leipzig, including insight into various elements of his working environment, particularly the organization of his choirs.

2.0166 “Haydn’s First Mass: A Practical Introduction to His Style.” by Nina Gilbert. May 1985, page 19.

Structural, theoretical and historical elements of the *Missa brevis in F* are discussed.

2.0167 “*Missa In angustiis* by Joseph Haydn.” by Lawrence Schenbeck. May 1985, page 19. BIB.

This introduction to the work, also known as the *Lord Nelson Mass*, includes both an analysis of the composition and a discussion of extant performing editions.

2.0168 "Performance of the Cantus Firmus *O Lamm Gottes unschuldig* in the Opening of Johann Sebastian Bach's *St. Matthew Passion*," by Wilhelm Ehmann; translated by Brenda Smith. June 1985, page 15.

An examination of various possibilities for the performance of the cantus firmus, including discussion of matters relating to performance practice and rehearsal methods.

2.0169 "Handel of Brook Street," by Roger O. Doyle. June 1985, page 20.

An anecdotal discourse on George Frederick Handel's activities following his move to a home near London's Hanover Square. Includes a brief discussion of the *Chandos Anthems* and the *Coronation Anthems*.

2.0170 "A New Mozart *Requiem*," by Ray Robinson. August 1985, page 5.

A discussion of a new edition of the work, in which most of the material added after the composer's death has been eliminated.

2.0171 "Some Performance Suggestions for the Mozart *Missae breves* and Others of His Works," by David C. Cassel. August 1985, page 7.

Three elements of performance practice -- use of forces, tempo/dynamics, and embellishments -- are discussed in relation to six brief Masses by Wolfgang Amadeus Mozart.

2.0172 "Mozart's *Grand Mass in C Minor*, K.427/417a," by R. Paul Crabb. August 1985, page 13.

In addition to examining the circumstances and influences in Mozart's life during the time he wrote the Mass, this article discusses possible reasons the Mass remained incomplete, the history of the manuscript, and a comparison of available performing editions.

2.0173 "The Life and Vocal Music of Daniel Purcell: A Reevaluation." by J. Perry White. August 1985, page 27. REP.

An introduction to the composer and his works for voice. Includes excerpts from his letters and a list of his anthems.

2.0174 "The Choral Music of Béla Bartók," by Fred Thayer. August 1985, page 33. REP.

This introduction to Bartók's choral music includes letters germane to the subject, a list of his choral output and analyses of selected works.

2.0175 "For What Confessor Saint Did Mozart Compose His *Vesperae Solennes de Confessore*, K.339?" by Richard H. Trame. October 1985, page 5.

This article brings to light research which led the author "to hazard an educated speculation concerning the saint honored so signally by Mozart."

2.0176 "An Analytical Process Applied to Kodály's *Missa brevis*," by Catherine J. Pickar. October 1985, page 7. BIB. DISC.

The work receives a detailed analysis, historically and structurally. The author advocates a five-step procedure for the analysis of multi-movement choral works.

2.0177 "The *Polish Requiem* by Krzysztof Penderecki," by Ray Robinson. November 1985, page 5.

Numerous elements are discussed in this analysis; including text, form, linear elements, rhythmic bases, vertical aspects, texture, timbre and the history of the work.

2.0178 “Neglected Treasure: Heinrich Isaac’s *Choralis Constantinus*,” by James Feiszli. November 1985, page 27. BIB.

The author sheds light on this extensive early sixteenth century anthology, “a comprehensive compendium of virtually all devices, manners, and styles prevalent at that time.”

2.0179 “Unifying Elements in the *Mass* and *Winter Cantata* by Vincent Persichetti,” by Terry Barham. December 1985, page 5. BIB.

A comprehensive analytical discussion of two works.

2.0180 “Menotti’s Medieval Menagerie: Producing *The Unicorn, The Gorgon, And The Manticore*,” by John Hopkins. December 1985, page 21.

An examination of possible problems in producing this work.

2.0181 “The *Missa Pange lingua* of Josquin de Prez: An Approach to Renaissance Performance Practice,” by Barbara L. Hall. February 1986, page 5.

The difficulties of performance practice are divided into three elements: historical authenticity, musical expressiveness and practical considerations. “This article, then, seeks to suggest solutions to the problems of performance based on one conductor’s personal interpretation of the triad that links historical, musical and practical factors.”

2.0182 “What’s on the American Choral Composer’s Mind?” by Paul W. Wohlgenuth. March 1986, page 15.

A series of quotations from Lloyd Pfautsch, Alice Parker, Emma Lou Diemer, Theron Kirk and others.

2.0183 “Remembering Composer Richard Yardmian,” by L. E. Carroll. March 1986, page 23.

A discussion of the composer’s choral composition. Particular attention is paid to his chorales.

2.0184 “Tonal Unity in Berlioz’s *Requiem*,” by David Janower. March 1986, page 31.

This article discusses “the way tonal relationships are used throughout the work, between and within movements, to effect (sic) a unified, consistent whole.”

2.0185 “Another Quadricentennial Celebration: The Choral Collections of Johann Hermann Schein (1586-1630),” by William Braun. August 1986, page 5.

This examination of Schein’s choral collections demonstrates how he assimilated the new Italian style in both the secular and sacred music of North Germany.

2.0186 “The *Cantiones sacrae* of Jan Pieterszoon Sweelinck,” by David W. Music. September 1986, page 5. REP.

An introduction to the collection.

2.0187 “A Performance Guide to J.S. Bach’s Cantata BWV 106,” by Joe Hickman. September 1986, page 15.

An examination of appropriate performance practice for Bach's Cantata BWV 106 [*Gottes Zeit ist die allerbeste Zeit*], including the use of original instruments.

2.0188 "Text-Setting in the Music of Heinrich Schütz," by Janice M. Fain. February 1987, page 5.
This article examines Schütz's preoccupation with the musical expression of text. The author compares his works to those of Johann Sebastian Bach.

2.0189 "The Making of Song: The Collaborative Process in the Choral Music of Gerald Kemner." by Sharon A. Hansen. February 1987, page 15.

This article examines the collaborative process between conductor and composer. Includes a brief commentary from conductors who have participated in such collaborations.

2.0190 "Melodic Unity in Brahms's *Schaffe in mir Gott ein rein Herz*," by Benjamin Locke. April 1987, page 5.

An analysis of the counterpoint and "use of melodic fragment" in this work.

2.0191 "In Memoriam: Maurice Duruflé, (1902-1986)," by Jeff Reynolds. April 1987, page 17.

A brief biographical profile of the composer.

2.0192 "Ottorino Respighi's *Laud to the Nativity*," by Lee G. Barrow. August 1987, page 5.

A discussion of the work of "the only [early twentieth century Italian composer] whose music has truly made it into the international repertoire." Includes rehearsal and performance considerations for the work.

2.0193 "John Rutter *The Falcon: A Textual Analysis*," by Robert J. Ward. August 1987, page 11.

This textual analysis examines each segment of text, discussing how imagery works within each and how specific images relate to that text.

2.0194 "A Guide to Handel's London," by Carol J. Schaub. September 1987, page 32. REP.

A tourist introduction to London, especially those areas of the city frequented by George Frideric Handel. The author hopes "that this guide will assist all music lovers in retracing some of Handel's footsteps." Includes a catalogue of his major compositions and the location of their first performance.

2.0195 "Edmund Rubbra: A Lifetime Contribution to Choral Composition," by Gregory K. Lyne. November 1987, page 5. REP.

An introduction to the British composer "largely unnoticed in the United States." Includes an annotated listing of twelve of his choral works.

2.0196 "The Choral Music of Ron Nelson," by David W. Music. December 1987, page 23. REP.

An extensive discussion of the choral work of this 20th-century American composer. Includes a list of all published works.

2.0197 "Gesualdo: A Consideration of His Sacred Choral Repertory," by Kenneth Fulton. February 1988, page 5. BIB.

The author considers the circumstances and musical priorities under which these sacred works were produced.

2.0198 “Performance Practices of Sacred Polyphony in Rome and Madrid at the Time of Tomás Luís de Victoria,” by Aimee Beckmann-Collier. February 1988, page 13.

This extensive article discusses not only Victoria, but also Giovanni Palestrina, the Council of Trent, ornamentation, *musica ficta* and other applicable topics.

2.0199 “Debussy’s *Trois chansons*: An Analysis,” by Joshua R. Jacobson. April 1988, page 5.

An analytical discussion of the work, including modality, texture, the relationship of text to music, harmonic language and form.

2.0200 “Brahms’s *Kyrie* and *Missa Canonica*: Two Discussions of the Mass Movements and Their Publication,” by Virginia Hancock and Daniel R. Melamed. April 1988, page 11.

A brief introduction to the two works, excerpted from *The American Brahms Society Newsletter*.

2.0201 “The Choral Music of Vladimir Ussachevsky,” by Mark L. Mecham. August 1988, page 7.

The choral works of the composer, best known for his electronic music, are discussed.

2.0202 “Form and Style in the *Musicalische Exequien* by Heinrich Schütz,” by Larry Cook. September 1988, page 5.

Includes historical data, a brief discussion of performance editions and a structural analysis of the work.

2.0203 “The Choral Cantatas of Daniel Pinkham: An Overview,” by Donald Studebaker. December 1988, page 15. BIB. REP.

This brief survey of Pinkham’s cantatas includes a concise list of these works and an interview with the composer.

2.0204 “Libby Larsen: The Composers Speak in Louisville.” December 1988, page 36.

A brief introduction to the composer in preparation for her appearance at the 1989 ACDA National Convention.

2.0205 “Norman Dello Joio: The Composers Speak in Louisville.” December 1988, page 36.

A brief introduction to the composer in preparation for his appearance at the 1989 ACDA National Convention.

2.0206 “J.S. Bach’s Lutheran Masses: Aspects of Chronology and Structure,” by Chester L. Alwes. February 1989, page 5. BIB. DISC.

An introduction to and analysis of four Masses of Johann Sebastian Bach (BWV 233-236). Includes informative tables and a discussion of the cantatas from which they are parodied.

2.0207 “Henry Cowell’s Choral Bombshell,” by Thurston Dox. May 1989, page 5.

A discussion of “Cowell’s largest and most ambitious work for chorus and orchestra . . . *If He Please*.” Includes a history and analysis of the composition, and a brief interview with William Strickland, the conductor who commissioned the work.

2.0208 “Mozart’s *Missa Solemnis* K.262: An Overlooked Masterpiece,” by Susan C. Welch. September 1989, page 9.

An historical and analytical discussion of the work.

- 2.0209 “Rossini’s *Petite messe solennelle*,” by Nancy P. Fleming. February 1990, page 15. REP.
An historical evaluation of Gioacchino Rossini’s 1843 composition. Includes a brief structural analysis and a discussion of performance editions.
- 2.0210 “John Medley: Canadian Choral Pioneer,” by Timothy G. Cooper. September 1990, page 35.
A brief biographical profile of the composer.
- 2.0211 “Accuracy in Published Music: A Presentation of Errors in the Schubert *Mass in G*, Published by Roger Dean,” by Scott W. Dorsey. November 1990, page 25.
An analysis of the full score and an extensive listing of errata. See also 2.0213 and 2.0214.
- 2.0212 “Classic Beauty and Romantic Flair in Brahms’s *Vier Gesänge Für Frauenchor, Zwei Hörner und Harfe*,” by Mary Breden. December 1990, page 35. BIB.
An extensive analysis of Op. 17. The author includes ideas for “developing Brahms’s classicism and romanticism in rehearsal.”
- 2.0213 “Special Note,” by Dennis Shrock. February 1991, page 5.
The author reports that concerns raised in “Accuracy in Published Music: A Presentation of Errors in the Schubert *Mass in G*, Published by Roger Dean” (2.0211), will be corrected by the publisher.
- 2.0214 “Letter to the Editor,” by David Evans. March 1991, page 4.
A supportive response to “Accuracy in Published Music: A Presentation of Errors in the Schubert *Mass in G*, Published by Roger Dean” (2.0211). See also 2.0213.
- 2.0215 “G. F. Handel’s *Brockes Passion* of 1716,” by Don A. André. March 1991, page 27. BIB.
An historical discussion of the work, with information on various practical aspects such as performance forces and editions. Includes a comparison between the original and the Darlow edition.
- 2.0216 “An Annotated Listing of Mozart’s Smaller Sacred Choral Works,” by David Rayl. April 1991, page 11. BIB.
An annotated listing of twenty sacred works with details regarding vocal and instrumental requirements, their location in the *Neue Mozart Ausgabe*, available performing editions, and approximate duration.
- 2.0217 “Mozart’s Arrangement of *Messiah*,” by Andrew Cottle. April 1991, page 19.
The modifications made by Wolfgang Amadeus Mozart in his setting of *Messiah* are the focus of this article. The author encourages “a positive attitude toward this version of George Frideric Handel’s masterwork.”
- 2.0218 “Mozart, Catholic Faith, and Freemasonry,” by Forrest Guittar. April 1991, page 27. BIB.
The author discusses Mozart’s character and his relationship to the church. Included are a number of excerpts from letters written by Leopold Mozart and Wolfgang Amadeus Mozart.
- 2.0219 “Comparisons Between the *Requiems* of Florian Leopold Gassmann and Wolfgang Amadeus Mozart,” by Mark J. Suderman. April 1991, page 33. BIB.

This article discusses “the origins of Mozart’s material -- the music by other composers which may have influenced Mozart’s writing,” including “a few of the more striking similarities” between the *Requiems* of Gassmann and Mozart.

2.0220 “An Introduction to Performance Practice Considerations for the Mozart *Requiem*,” by Melinda O’Neal. April 1991, page 47. BIB.

An examination of possible solutions for selected aspects of performance practice for the Mozart *Requiem*. Includes a brief discussion of Austro-German Latin pronunciation.

2.0221 “Research Report,” by Tim Sharp. April 1991, page 79.

A discussion of a newly published facsimile edition of Wolfgang Amadeus Mozart’s *Requiem*, released to coordinate with the 200th anniversary of the composer’s death.

2.0222 “Prokofiev’s Choral Works,” by William Braun. May 1991, page 17.

A survey of Prokofiev’s major choral works.

2.0223 “Mendelssohn’s *Elijah*: Dramatic and Musical Structure, Possible Cuts, and Excerpts,” by Daniel Delisi. May 1991, page 27.

A conductor’s preparatory analysis of the work.

2.0224 “A New Edition of *Ein Deutsches Requiem*: Implications for Future Research and Performance,” by William Weinert. May 1991, page 35.

An introduction to the Hoggard edition of the full score of Johannes Brahms’ *German Requiem*, with some limited comparison with extant editions. See also 2.0225 and 2.0227.

2.0225 “Letter to the Editor,” by Gordon Paine. August 1991, page 5.

The author takes exception to elements of “A New Edition of *Ein Deutsches Requiem*: Implications for Future Research and Performance” (2.0224) which he states, “cannot serve as the basis for an informed performance.”

2.0226 “Publications of Misattributed Mozart Choral Works,” by David Schildkret. August 1991, page 19.

The author discusses a “number of pieces, long known to be by composers other than Mozart [that] are still published as authentic Mozart works.”

2.0227 “Letter to the Editor,” by William Weinert. October 1991, page 5.

Writing as an addendum to his article “A New Edition of *Ein Deutsches Requiem*: Implications for Future Research and Performance” (2.0224) the author calls attention to an error in the labeling of musical examples in the article.

2.0228 “The Choral Music of Antonín Dvořák: A Sesquicentennial Review,” by John Guthmiller. October 1991, page 7. REP.

An introduction to Dvořák’s choral music. Includes a brief biographical background, an historical context for the works, and a critical evaluation of their merits. See also 2.0231 and 2.0234.

2.0229 “Antonín Dvorák’s *Requiem*: An Introduction,” by Thomas Sheets. October 1991, page 17. BIB. This analysis of Dvorák’s *Requiem* was written to coincide with the centennial of the work’s premier, October 9, 1891.

2.0230 “Pluralism in the Works of Heinz Werner Zimmermann,” by Z. Randall Stroope. November 1991, page 33. REP.

The composer’s melding of various disparate elements, such as Bach chorales, jazz and Gregorian chant, are examined. Includes an annotated listing of the composer’s works for chorus.

2.0231 “Letter to the Editor,” by Nick Strimple. December 1991, page 4.

Writing in response to “The Choral Music of Antonín Dvorák: A Sesquicentennial Review” (2.0228), the author provides additional information on *Saint Ludmila*, including appropriate cuts, methods for solving various libretto problems and the availability of scores. See also 2.0234.

2.0232 “From Youth to the Sins of Old Age: The Choral Music of Rossini,” by William Braun. February 1992, page 7. DISC. REP.

Written to coincide with the bicentennial of Gioacchino Rossini’s birth, this article presents an extensive survey of the composer’s choral compositions. Includes a list of works currently available in print, and a brief discography. See also 2.0237.

2.0233 “Samuel Felsted’s *Jonah*: The Earliest American Oratorio,” by Thurston Dox. February 1992, page 27.

This article provides insight into the life of the Jamaican composer, and a structural discussion of the Western Hemisphere’s first oratorio.

2.0234 “Letter to the Editor,” by John Guthmiller. March 1992, page 4.

The author provides additional information as an addendum to his article, “The Choral Music of Antonín Dvorák: A Sesquicentennial Review” (2.0228). See also 2.0231.

2.0235 “*Jeanne d’Arc au Bûcher*: A Collaboration Between Arthur Honegger and Paul Claudel,” by Stephanie Henry. March 1992, page 7. BIB.

This article illuminates the development of the work, with particular emphasis upon the cooperation between the composer and the poet.

2.0236 “Three New Editions of Mozart’s ‘Great’ *C Minor Mass*,” by Lawrence Schenbeck. March 1992, page 21.

The author examines the challenge of producing historically accurate, yet practical choral editions through an analysis of three versions of the *Mass in C Minor*, K.427.

2.0237 “Letter to the Editor,” by Jane Menkhaus. May 1992, page 5.

Writing in response to “From Youth to the Sins of Old Age: The Choral Music of Rossini” (2.0232), the author offers additional information concerning published editions of Rossini’s choral compositions.

2.0238 “Cultural Diversity in the Choral Music of Lou Harrison,” by David L. Brunner. May 1992, page 17. BIB. DISC. REP.

This extensive article provides biographical information on the composer, and analyses of eleven choral works, and six additional compositions which include vocal forces. Primary to this discussion is his use of Chinese, Javanese, Korean and other non-Western musical elements. See also 2.0244.

2.0239 “The Textual and Musical Functions of the Chorus in Stravinsky’s *Oedipus Rex*,” by Carlos Xavier Rodriguez. August 1992, page 11.

“This article examines the role of the chorus from both textual and musical perspectives and summarizes the findings into an account that will aid in the study, rehearsal, and performance of the work.”

2.0240 “Herbert Howells: A Personal Remembrance,” by George Guest. October 1992, page 9.

A brief biography of the composer.

2.0241 “The Choral Idiom of Herbert Howells,” by Robert W. Lehman. October 1992, page 11. REP.

A discussion of Howells’ influences and musical style. Includes a catalog of his choral compositions.

2.0242 “Josquin’s *Ave Maria . . . virgo serena* [Part One]: A Question of Proportion,” by Chester Alwes. October 1992, page 29.

The relationships of various mensurations in the work of Josquin are examined, and evidence from the original sources is used to show the proportion Josquin intended in the title of the work. Continued in 2.0245. See also 2.0250, 2.051 and 2.0252.

2.0243 “The Choral Director’s Gilbert and Sullivan,” by Corydon J. Carlson. October 1992, page 41. REP.

An introduction to sections of various Gilbert & Sullivan operettas that would be appropriate for performance by chorus in a concert setting.

2.0244 “Letter to the Editor,” by Verne M. Eke and Leland Bryant Ross. November 1992, page 7.

Writing in response to “Cultural Diversity in the Choral Music of Lou Harrison,” by David L. Brunner (2.0238), the authors call attention to the omission of Esperanto from the article.

2.0245 “Josquin’s *Ave Maria . . . virgo serena* -- Part Two: Rhythm and Accent,” by Chester Alwes. November 1992, page 15.

A continuation of 2.0242. See also 2.0250, 2.051 and 2.0252.

2.0246 “Mendelssohn’s *Lobgesang*: A Fusion of Forms and Textures,” by Stephen Town. November 1992, page 19.

An analysis of *Symphony No. 2 in B-Flat Major, Op. 52*, by Mendelssohn.

2.0247 “Mendelssohn’s Chorale Cantatas: A Well-Kept Secret,” by David Griggs-Janower. November 1992, page 31.

An introduction to the seven chorale cantatas of Mendelssohn, including the availability of editions. See also 2.0253.

2.0248 “For Christmas with Love: The Alfred Burt Carols,” by Ruth M. Buenting. December 1992, page 9.

A brief discussion of the development of Burt’s carol settings. Includes a letter from lyricist Wilha Hutson.

- 2.0249 “The Magnificats of Baldassare Galuppi,” by Patricia J. Cahalan. December 1992, page 21.
A brief discussion of Galuppi’s four Magnificat settings.
- 2.0250 “Letter to the Editor,” by Timothy W. Mount. February 1993, page 4.
Writing in response to the two-part article, “Josquin’s *Ave Maria . . . virgo serena* (2.0242 and 2.0245), the author offers possible alternative treatment of the proportion. See also 2.051 and 2.0252.
- 2.0251 “Letter to the Editor,” by Fred A. Blumenthal. February 1993, page 6.
Writing in response to the two-part article, “Josquin’s *Ave Maria . . . virgo serena*” (2.0242 and 2.0245), the author suggests that elements of the article are incorrect, particularly as concerns Latin pronunciation. See also 2.0250 and 2.0252.
- 2.0252 “Alwes’s Reply,” by Chester Alwes. February 1993, page 6.
The author of the two-part article “Josquin’s *Ave Maria . . . virgo serena*” (2.0242 and 2.0245), responds to concerns raised in two “Letter to the Editor” publications (2.0250 and 2.0251).
- 2.0253 “Letter to the Editor,” by Henry V. Gerike. February 1993, page 6.
Writing in response to “Mendelssohn’s Chorale Cantatas: A Well-Kept Secret,” (2.0247), the author offers additional information on the availability of scores.
- 2.0254 “Letter to the Editor,” by Horace Clarence Boyer. February 1993, page 6.
Writing in response to a review of *Take My Hand, Precious Lord* (published December 1992, page 68), the author notes that jazz musician Tommy Dorsey and the gospel composer Thomas A. Dorsey are two different individuals. See also 2.0257.
- 2.0255 “Collaboration: Ursula and Ralph Vaughan Williams,” by James McCray. February 1993, page 9.
An examination of the working relationship between composer Ralph Vaughan Williams and his second wife, Ursula. Includes excerpts from an interview with Mrs. Vaughan Williams.
- 2.0256 “The Lyric Voice in Samuel Barber’s *Reincarnations*,” by David H. Castleberry. February 1993, page 17.
An analysis of Barber’s Op. 16., with particular attention paid to the work’s text.
- 2.0257 “Letter to the Editor,” by Ruth Bent. April 1993, page 4.
Writing in response to a review of *Take My Hand, Precious Lord* (December 1992, page 68), the author offers additional information on the origin of the hymn tune. See also 2.0254.
- 2.0258 “Letter to the Editor,” by Frank S. Albinder. April 1993, page 5.
Writing in response to a review of Franz Biebl’s *Ave Maria* (published February 1993, page 67), the author provides additional information concerning the availability of editions for various voicings.
- 2.0259 “Edvard Grieg’s Swan Song: The *Four Psalms*, Op. 74,” by Bradley Ellingboe. April 1993, page 9. REP.
An analytical discussion of the composer’s final work, which the author sees as “quintessential Grieg.”
- 2.0260 “Edvard Grieg’s Music for Male Chorus: Forgotten Gems from Norway,” by John H. Peed. April

1993, page 15. REP.

An overview of Grieg's contribution to the male choral repertoire, with brief annotations of twenty-two works for unaccompanied male voices.

2.0261 "*Spem in alium* and the Ultimate Musical Experience," by John Stuhr-Rommereim. April 1993, page 21. REP.

The author applies concepts discussed in "Student Quartets: A Project Cultivating Individual Musicianship within the Choral Ensemble" (13.20) to the preparation of Thomas Tallis's forty-voice motet. Includes an analysis of the work and a brief listing of similar large-scale motets.

2.0262 "Commissioning Programs at Work: Five Recent Choral Compositions by American Composers," by William B. Wells. April 1993, page 37.

A brief introduction to five new choral works: *Bright Faces* (Mary Ellen Childs), *Nets to Catch the Wind* (Phillip Rhodes), *Voyage through Death to Life upon These Shores* (Anthony Davis), *Songs of Youth and Pleasure* (Libby Larsen), and *Journey to Ixtlan* (Steven Mackey).

2.0263 "East Meets West: Choral Composers of the Eastern Mediterranean School," by Joshua R. Jacobson. May 1993, page 9. BIB.

An extensive discussion of choral music from the Middle East, with emphasis placed on Jewish music.

2.0264 "Twentieth-Century Latin American Choral Music: An Introductory Survey," by John McIntyre. May 1993, page 27.

This article focuses primary attention upon the choral works of Heitor Villa-Lobos, Carlos Chávez, and Alberto Ginastera.

2.0265 "Rachmaninov's *Choral Concerto in G Minor*: A Century-old Icon in Sound," by Anthony Antolini. August 1993, page 9.

An analysis of the work, including a discussion of Russian choral performance practice.

2.0266 "Georgy Sviridov's *Kursk Songs*: Peasant Music Transformed," by Peter Jermihov. August 1993, page 15.

"This article examines briefly the musical roots of Russian composer Georgy Sviridov and discusses the influence of peasant music in one of his prominent works."

2.0267 "Discovering the Choral Music of Estonian Composer Arvo Pärt," by Lyn Schenbeck. August 1993, page 23. DISC. REP.

An overview of the composer's works, divided into three distinct style periods. Particular attention is given to the influence of Renaissance music and the development of the tintinnabuli style in his compositions.

2.0268 "The Choral Music of Dave Brubeck," by Floyd Slotterback. August 1993, page 45.

An annotated listing of twenty-four choral settings by the composer best known for his work in jazz.

2.0269 "On the Performance of Mozart's Salzburg Masses," by Christine D. de Catanzaro. October 1993, page 9.

"This article reexamines [various historical] documents to shed light on the special circumstances of musical performance in Salzburg Cathedral, and to allow modern conductors to model their performances after those

that took place there.”

2.0270 “Musical Style and Gesture in the Choral Music of Libby Larsen,” by Douglas R. Boyer. October 1993, page 17. DISC. REP.

This evaluation of the composer’s work features analyses of two pieces, *How it Thrills Us* and *Who Cannot Weep, Come Learn of Me*, and a complete list of works, including those in progress.

2.0271 “The Sacred Choral Music of Samuel Adler,” by Bruce B. Campbell. October 1993, page 43. REP. A brief history of the composer and his compositional style, including annotations on more than fifty of his works.

2.0272 “Michael Tippett’s *A Child of Our Time: An Oratorio for Our Time*,” by Jeffrey Poland. February 1994, page 9.

The article analyzes the work with particular attention to the importance of spirituals in the composer’s writing.

2.0273 “The Musical Depiction of Drama in Judith Lang Zaimont’s *Parable: A Tale of Abram and Isaac*,” by Sara Lynn Baird. April 1994, page 19. REP.

This analysis of the composer’s work includes a listing of her other choral compositions.

2.0274 “The Music of Peter Warlock: It Weeps so Gaily and Smiles so Sadly,” by Barry Smith. May 1994, page 9.

An examination of the life and works of Philip Heseltine, AKA Peter Warlock. Includes a list of his choral compositions.

2.0275 “The Eclectic Style of John Gardner,” by Robert Jones. May 1994, page 19. REP.

An examination of the life and works of the composer. Includes a list of his choral compositions.

2.0276 “*Quis desiderio sit: A Newly Discovered Choral Work by Felix Mendelssohn*,” by Ray Robinson. May 1994, page 27.

An analysis of this recently discovered work, which is an unaccompanied setting of Mendelssohn’s *Ode Twenty-Four*.

2.0277 “Palestrina’s Style: The Art of Balance,” by Chester Alwes. August 1994, page 13.

“This article discusses the aspects of Palestrina’s style that caused it to be considered the epitome of sixteenth-century modal counterpoint, using the *Missa brevis* as a paradigm of his stylistic legacy.”

2.0278 “The Use of Cadences to Define Structure in Selected Masses of Palestrina,” by Debra Cairns Ollikkala. August 1994, page 27.

“This article will describe the cadential hierarchy in Palestrina’s music, as exemplified in his antiphon masses, and discuss how an awareness of this cadential structure can enhance performance of these works.”

2.0279 “A Monteverdi Madrigal Rebarred,” by Graeme Cowen. August 1994, page 47.

The author uses Monteverdi’s “Ecco mormorar l’onde” to demonstrate his rebaring system “created to provide a greater clarity and guidance for the performer.”

2.0280 “Zoltán Kodály’s *Psalmus Hungaricus*: Its New Relevance in the Changing World Order,” by Victoria Meredith. October 1994, page 9. DISC.

An analysis of the work, with emphasis on the current-day relevance of its central themes, “the outrage of persecution and the continuous search for peace.”

2.0281 “A Rediscovered Gem: Mozart’s *Thamos, König in Ägypten*,” by R. Paul Crabb and Richard A. Gerberding. October 1994, page 15.

This study compares “this rather forgotten work” to other of Mozart’s compositions, including the *Mass in C Major* K.317, *Don Giovanni*, and *Die Zauberflöte*.

2.0282 “Choral Poetry: The Extended Choral Works of Morten Lauridsen,” by Jerry McCoy. November 1994, page 25.

Analyses of four choral works are featured in this article, *Four Madrigals on Renaissance Texts*; *Mid-Winter Songs*; *Madrigali: Six “Fire Songs” on Italian Renaissance Poems*; and *Les Chanson des roses*.

2.0283 “Ralph Vaughan Williams’ *Hodie* at Forty,” by Allen L. Borton. December 1994, page 17.

The libretto, orchestration, and three specific choral movements are examined.

2.0284 “The Choral Music of Leo Sowerby: A Centennial Perspective,” by Tim Sharp. March 1995, page 9. BIB. REP.

A comprehensive overview of the composer’s choral works.

2.0285 “J.S. Bach’s *B-Minor Mass*: Symbolism and Twentieth-Century Performance Practices,” by Elmer Thomas. March 1995, page 21.

This analysis of the work includes a discussion of performance “fads” of the past two decades.

2.0286 “Daniel Pinkham’s Music for Treble Chorus,” by James McCray. March 1995, page 45. REP.

The thirty-three choral pieces in this annotated list are “placed in three broad categories: 1) treble music with organ accompaniment, 2) unaccompanied treble music, and 3) treble music with diverse accompaniments.”

2.0287 “Preparing a Performance of Victoria’s *Victimae paschali laudes*,” by Chris D. White. April 1995, page 9.

This study of the work includes information about the performance forces available to the composer, an analysis of the plainchant *Victimae paschali laudes*.

2.0288 “Ned Rorem’s *An American Oratorio: An Introspective Work for Our Nation*,” by Mark Munson. May 1995, page 9.

An analysis of this twelve-movement “song cycle for chorus and orchestra.”

2.0289 “The Choral Works of William Grant Still,” by David Griggs-Janower. May 1995, page 41. BIB. REP.

This examination of the composer’s works includes discussion of both his large-scale compositions and his spirituals.

2.0290 “Magic and Majesty: Spirited Choruses in Henry Purcell’s Semi-Operas,” by Victoria Meredith. August 1995, page 9. REP.

An examination of choral sections from four of Purcell's stage works, including *Dido and Aeneas*, *Dioclesian* (AKA *The Prophetess*), *King Arthur*, and *The Fairy Queen*. Includes an annotated list of performance editions.

2.0291 "The Victorian Revival of Purcell's Music: Publications and Publishers," by Erik Reid Jones. August 1995, page 19.

An exploration of Purcell's "various publications, and the men involved, especially those on the Committee of the Purcell Society."

2.0292 "Performing *Dido and Aeneas* with Adolescent Singers: Purcell's Original Commission," by Marie Stultz. August 1995, page 43.

The author discusses a wide variety of elements to be considered when staging the opera, including editions, casting, staging, and dividing the chorus.

2.0293 "Music to Sing and Play: The Choral Works of Paul Hindemith," by William Braun. September 1995, page 21.

An overview of the composer's career and choral compositions.

2.0294 "Paul Hindemith's *Six chansons*: Genesis and Analysis," by Chester Alwes. September 1995, page 35.

"This article discusses the genesis of these pieces and how they reflect the larger historical context of Hindemith's art."

2.0295 "An Examination of Stravinsky's Fugal Writing in the Second Movement of *Symphony of Psalms*," by Robert Taylor. October 1995, page 17.

"After a detailed look at the compositional procedures used in the course of the movement, this article shows that it is a highly organized, three-section movement that fits the conventional definition of double fugue."

2.0296 "Program Notes: Let the Composer Speak," by Gregory M. Pysh. December 1995, page 37.

The author shares monologues that can be presented at a concert in lieu of printed program notes. The scripts were prepared for three works by Gabriel Fauré; *Pavane*, *Cantique de Jean Racine*, and *Requiem*.

2.0297 "James Quitman Mulholland's Musical Romance with the Written Word," by Barton J. Tyner Jr. January 1996, page 9.

An examination of the composer's influences, and discussion of his work on the 1996 Raymond W. Brock Memorial Endowment Commissioned Composition, "That I Shall Never Look Upon Thee More."

2.0298 "Franz Schubert's *Mass in A-Flat*: A Consideration of the Composer's Revisions," by John J. Curtis. February 1996, page 9.

"This article explores the history of the composition of this mass and attempts to explain the reason for the existence of the alternate versions in order to help conductors make informed decisions about which of the versions to perform."

2.0299 "The Instruments are by Their Rhymes: An Examination of the Text in Britten's *Rejoice in the Lamb*," by Mark Riddles. February 1996, page 17.

A discussion of the theological implication of the text and the work.

2.0300 “Structure, Symbolism, and Thematic Transformation in Edward Elgar’s *The Dream of Gerontius*,” by Gerald Neufeld. March 1996, page 9.

An analysis of the work, with particular attention paid to the composer’s use of textual structure, character development, and leitmotifs.

2.0301 “Bruckner’s *Mass in F Minor*: Culmination of the Symphonic Masses,” by William Weinert. September 1996, page 9.

An examination of “the finest of Bruckner’s masses” and its “place both in the evolution of Bruckner’s mature style and in the development of the symphonic mass in the Romantic period.”

2.0302 “The Motets of Anton Bruckner,” by Ronald L. Miller. September 1996, page 19. REP.

A discussion of the influences on Bruckner’s choral output, with analyses of selected motets.

2.0303 “The Real Fauré *Requiem*? The Search Continues,” by Robert R. Huntington. October 1996, page 9.

A comparison of extant performing editions of the work. See also 2.0308.

2.0304 “Deterministic Techniques in Arvo Pärt’s *Magnificat*,” by Allen H. Simon. October 1996, page 21.

An analysis of the work.

2.0305 “The Compositional Style of F. Melius Christiansen,” by René Clausen. November 1996, page 19. REP.

A review of the influential conductor’s compositions.

2.0306 “Links Between Composer and Poet in Georgy Sviridov’s *Poema pamiati Sergeya Esenina*,” by Peter Jermihov. December 1996, page 9.

A discussion of the symbolic bond between Georgy Sviridov and Sergeya Esenina.

2.0307 “Bruckner and the Liedertafel Tradition: His Secular Music for Male Voices,” by Andrea Harrandt. December 1996, page 15. REP.

A history of nineteenth-century male choral societies and Bruckner’s choral compositions for men.

2.0308 “Letter to the Editor,” by Marie Stultz. February 1997, page 5.

While praising the entirety of the October 1996 issue of the *Choral Journal*, the author calls particular attention to “The Real Fauré *Requiem*? The Search Continues,” (2.0303).

2.0309 “Nicola Porpora’s *Magnificat in A Minor*: a Baroque Masterpiece for Women’s Voices,” by Chris D. White. February 1997, page 13.

An analysis of the work.

2.0310 “Maurice Green: Three Centuries of Neglect,” by Ouida Shotts. March 1997, page 31.

This article sheds light on the works of an overlooked eighteenth-century composer.

2.0311 “A Vision Splendid: Gerald Finzi’s *Intimations of Immortality*,” by Stephen Town. April 1997, page 23.

An analysis of the 1950 work scored for tenor solo, mixed chorus, and orchestra.

2.0312 “Gordon Binkerd’s Choral Intabulations of Keyboard Works by Chopin, Liszt, and Brahms,” by David Saladino. May 1997, page 9.

A discussion of choral literature arranged from the standard keyboard repertoire.

2.0313 “George Lloyd’s Music for Chorus and Orchestra,” by Kenneth Kleszynski. May 1997, page 19.
An introduction to and analysis of Lloyd’s choral music.

2.0314 “Dan Locklair’s Choral Music: Synthesizing the Old and the New,” by Deborah Vickers and Anissa Bacon. May 1997, page 27. REP.

This introduction to Locklair’s choral music includes analyses and an annotated list of his compositions. See also 2.0318.

2.0315 “Franz Schubert and the Vienna Synagogue,” by Joshua R. Jacobson. August 1997, page 9.

“This article examines Schubert’s unique composition and places it in the context of Vienna’s social, cultural, and religious life in the early nineteenth century.”

2.0316 “Brahms on Death and Destiny: Philosophical, Theological, and Musical Implications,” by Sharon Breden. September 1997, page 9.

An examination of the philosophy within the texts of Brahms’s music.

2.0317 “What’s in a Label?: Structure and Emotion in Brahms’s *Requiem*, Movement Six, Finale,” by Wayne Abercrombie. September 1997, page 17.

“This article discusses the underlying emotion, of the text of this section, the manner in which the structure unfolds, performance indications, and the applications of descriptive labels to music.”

2.0318 “Addendum.” October 1997, page 4.

A brief clarification of information contained in “Dan Locklair’s Choral Music: Synthesizing the Old and the New” (2.0314).

2.0319 “Dating Josquin’s Enigmatic Motet *Illibata Dei virgo nutrix*,” by Leslie Clutterham. October 1997, page 9.

“This article reconciles various analyses in the context of the entire motet and offers some new theories regarding the date and circumstances of its composition.”

2.0320 “Verdi’s Opera Choruses: Songs that Rallied a Nation,” by Lila Rhodes. November 1997, page 93.
An examination of the political effect of Verdi’s choral music.

2.0321 “*Wie schön leuchtet der Morgenstern* in the Chorale Cantatas of J.S. Bach,” by Sarah Meredith. December 1997, page 9.

An evaluation of six separate settings of the same chorale.

2.0322 “Praising Life: The Choral Music of Kenneth Leighton,” by Thomas Lancaster. December 1997, page 15.

An assessment of the composer’s works in preparation for the tenth anniversary of his death.

- 2.0323 “The Choral Music of Henryk Górecki,” by Gregory M. Pysh. December 1997, page 33.
This overview of the composer includes an annotated list of choral/orchestral compositions, and unaccompanied works.
- 2.0324 “Samuel Adler’s *A Psalm Trilogy: The 1998 Raymond W. Brock Memorial Endowment Commissioned Work*,” by John Silantien. January 1998, page 9.
An analysis of the work scheduled for performance at each of ACDA’s 1998 Divisional Conventions. Errata in this article are corrected in a sidebar published April 1998, page 4.
- 2.0325 “Musical Metaphor: Cyclic-Interval Structures in Britten’s *War Requiem*,” by Edward Lundergan. February 1998, page 9.
A detailed analysis of the work.
- 2.0326 “Rescued from the Fiery Furnace: George Frederick Bristow’s *Oratorio of Daniel*,” by David Griggs-Janower. April 1998, page 9. REP.
The author attempts to justify placing the composition alongside the work of other Nineteenth-Century American composers, such as Beach, Paine, and Parker.
- 2.0327 “Krzysztof Penderecki’s *Seven Gates of Jerusalem*,” by Ray Robinson. May 1998, page 9.
An analysis of the work and a discussion of appropriate performance practice.
- 2.0328 “A Monument of the Polish Renaissance: Mikołaj Gomółka’s Psalter,” by Leslie Guelker-Cone. May 1998, page 15.
An introduction to this little-known collection.
- 2.0329 “Christiane: Cryptography in Brahms’s *Ein Deutsches Requiem*,” by Benjamin Locke. September 1998, page 9.
This article proposes that “Brahms wrote *Ein Deutsches Requiem* as a personal memorial to the relationship between him and his mother.”
- 2.0330 “Mendelssohn’s *Der zweite Psalm, ‘Warum toben die Heiden’*: Personal Perspective or Political Enlightenment?,” by Chris D. White. September 1998, page 17.
The composer’s “attitude and musical motivation” are discovered through an examination of his motets.
- 2.0331 “*Moses: A Biblical Oratorio* by Max Bruch,” by Bingham Vick, Jr. September 1998, page 27.
An analytical discussion of the work’s history and performance practice.
- 2.0332 “Leonardo Leo and His *Dixit Domini*,” by Sharon Rae Van Nest. October 1998, page 9.
An analysis of the work.
- 2.0333 “Norman Dello Joio’s Secular Choral Music: Conversations with the Composer,” by Lee Egbert. October 1998, page 15.
A profile of the composer with a limited overview of his choral compositions.
- 2.0334 “The Choral Music of Hugo Wolf,” by Peter Pocock. October 1998, page 25.

An overview of the composer and his compositions for choir.

2.0335 “The Choral Works of Krzysztof Penderecki: An Annotated Listing,” by Ray Robinson. November 1998, page 35. REP.

A list of the composer’s significant choral compositions.

2.0336 “Camille Saint-Saens’s Christmas Oratorio: Description, Accessibility, Comparison,” by David W. Music. December 1998, page 49.

An analysis of the work with a comparison to Bach’s *Christmas Oratorio*.

2.0337 “Bach and Graupner: The Audition Cantatas,” by John Curtis. February 1999, page 9.

An examination of works produced by the composers as auditions for the Leipzig Cantorate.

2.0338 “A View of Mortality and Mozart: The Reconstruction of a Sacred Classic,” by Tim Sharp. March 1999, page 73.

An evaluation of a new edition of the Mozart *Requiem*.

2.0339 “The Choral Graduals of Johann Michael Haydn: Elegant Additions to the Performance Repertoire,” by Dale Miller. April 1999, page 9.

A history of the composer and an assessment of his shorter choral works.

2.0340 “Francis Poulenc’s Grand Choral Symphony,” by Lee G. Barrow. April 1999, page 21.

“In addition to providing details of the events surrounding the creation of the *Gloria*, this article explores stylistic and compositional elements and discusses various performance considerations”

2.0341 “Celebration of Youth and Innocence: Benjamin Britten’s *Welcome Ode*,” by Frances T. Sinclair. May 1999, page 9.

An analysis of the work.

2.0342 “Copland and the Folk Song: Sources, Analysis, and Arrangements,” by Mary A. Kennedy. May 1999, page 17. REP.

Analyses of folk-song settings of Copland.

2.0343 “Percy Grainger as Choral Composer,” by Robert J. Ward. May 1999, page 27. DISC.

A history of the composer and an assessment of selected choral works.

2.0344 “Jacob Avshalomov’s Choral Works with Concertante Instrument,” by Larry Wyatt. August 1999, page 9. DISC. REP.

A biographical profile of the composer and analyses of selected works.

2.0345 “The American World Premiere of Krzysztof Penderecki’s Oratorio *Credo*,” by Ray Robinson. August 1999, page 17.

An analysis of the work.

2.0346 “Baltic Portraits: Cyrillus Kreek - An Estonian Original,” by Vance Wolverton. September 1999, page 9.

A biographical profile of the composer and a brief analysis his *Requiem*. This is part of an extended series of articles on music in the Baltics. See also 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.

2.0347 “Mourning into Dancing: Dance Rhythms in J.S. Bach’s *St. Matthew Passion*,” by Helen Hoekema Van Wyck. October 1999, page 9.

An investigation of Bach’s use of period dance music in his larger works.

2.0348 “*Job*: An Oratorio by Peter Maxwell Davies,” by Jon Thompson. November 1999, page 29.

An analysis of the work.

2.0349 “A New Edition of Poulenc’s *Gloria*: Review and Errata List,” by Joe Hickman. November 1999, page 35.

An inventory of problems found in the score, including “wrong notes, missing dynamic and articulation markings, incorrect accidentals, etc.” See also 2.351.

2.0350 “A Composer’s Dilemma: Andreas Hammerschmidt and the Lutheran Theology of Music,” by Jack W. Schmidt. December 1999, page 21.

A discussion of early commentaries on “the proper role of music in the Lutheran worship service.”

2.0351 “Using Poulenc’s Manuscripts to Rectify Discrepancies in the New Edition of *Gloria*,” by Lee G. Barrow. May 2000, page 9.

The author suggests using original source material to correct problems identified in “A New Edition of Poulenc’s *Gloria*: Review and Errata List” (2.349).

2.0352 “The Hungarian School of Choral Composers,” by Predrag Gosta and John B. Haberlen. August 2000, page 29.

The authors provide “basic information about composers who have produced a corpus of choral works that deserve the attention of choral musicians.” Includes discussion of Béla Bartók, Zoltan Kodaly, Lajos Bardos, Ferenc Farkas, Jozsef Karai, Miklos Koscar, Gyorgy Orban and Janos Vajda.

2.0353 “Recitatives and Arias in Bach’s Leipzig Church Cantatas,” by Stephen A. Crist. November 2000, page 9.

“This article focuses on a representative sample from the Leipzig cantata repertoire, the solo movements in the cantatas for the Tenth Sunday after trinity.”

2.0354 “J.S. Bach and the Concerto: Ritornello as a Guide to Rehearsal,” by Chester L. Alwes. November 2000, page 21.

This article examines the value of introductory musical passages to the choral ensemble.

2.0355 “Bach’s Use of the Chiasm in the *St. John Passion*,” by Brian Hamer. November 2000, page 29.

The author uses a literary device as a method for analyzing a musical work.

2.0356 “J.S. Bach’s Final Journey to St. Thomas,” by Robert Engleson. November 2000, page 99.

The author examines the last hours of Bach’s life and the details of his funeral.

2.0357 “Selected Examples of *Choreinbau* in the Cantatas of J.S. Bach,” by Pat Flannagan. December 2000, page 25.

Three cantatas are analyzed to “illustrate some of the variety of ways Bach directed his music to determine form and structure.”

2.0358 “The Choral Works of Jean Cras,” by Paul André Bempéchat. February 2001, page 9.

An introduction to the composer who “stands out boldly among the many prolific composers of a generation who form vital missing links within the enormous fresco of French post-Romanticism.”

2.0359 “Baltic Portraits: Rudolph Tobias of Estonia, ‘Man of Many Firsts’,” by Vance Wolverton. February 2001, page 17.

A history of the composer and his choral compositions. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.

2.0360 “Harmony and Language in Ginastera’s *Lamentaciones de Jeremias Propheta*: Implications for Rehearsal and Performance,” by Richard A. Williamson. April 2001, page 9.

An analysis of the work the author terms “a boldly expressive setting of three powerful texts from the Biblical book of Lamentations.”

2.0361 “Bach in Boston: The Emergence of the *St. Matthew Passion* from 1868-1879,” by Grant W. Cook, III. April 2001, page 21.

“This article chronicles the *Passion* performances of the 1870s and examines some of the effects these performances may have had on nineteenth-century Bach culture in the United States.”

2.0362 “Connection: A Medieval Text and Twentieth-Century Expressionism in *Canticle of the Sun*, by Amy Beach,” by Betty Buchanan. May 2001, page 9.

“This article is an examination of the influence of then-current philosophical and theological ideas” upon the composer and her work.

2.0363 “Dimitry Bortniansky at 250: His Legacy as a Choral Symphonist,” by Marika C. Kuzma. August 2001, page 9.

An introduction to the composer’s large-scale works, with commentary from his contemporary, Hector Berlioz.

2.0364 “A Summary of Current Debates Regarding Josquin’s Biography and the Attribution of *Absalon, fili mi*,” by Douglas E. Thompson. August 2001, page 25. BIB.

“This article is a summary of the major discussions and debates about Josquin’s biography as well as the dispute over the attribution of one of the most exalted pieces on the composer’s works list.”

2.0365 “The *Liebeslieder Walzer*, Op. 52, of Johannes Brahms: Rhythmic and Metric Features, and Related Conducting Gestures,” by Glen Olsen. September 2001, page 9.

An analysis of the work.

2.0366 “Choral-Orchestral Articulation and Phrasing in Mozart’s *Missa brevis in D*, K.194,” by John Jost. November 2001, page 9.

An introduction to, and analysis of the work.

2.0367 “Alexander Kastal’sky: *A Russian Requiem*,” by Svetlana Zvereva; translated by Stuart Campbell. December 2001, page 27.

A history of the composer and an introduction to his work, *Requiem for Fallen Brothers*.

2.0368 “Through the Eyes of Three Female Canadian Composers: The Concert Mass,” by Victoria Meredith. February 2002, page 9. REP.

This article “seeks to expand awareness of Canadian choral music through an examination of three multimovement compositions:” Eleanor Daley’s *Requiem*, Ruth Watson Henderson’s *Missa Brevis*, and Nancy Telfer’s *Missa Brevis*.

2.0369 “Franz Joseph Haydn’s Late Masses: An Examination of the Symphonic Mass Form,” by Eric A. Johnson. February 2002, page 19. BIB.

A discussion of the works hailed as “the zenith of the Viennese Mass for their fusion of the symphonic form and the mass text.”

2.0370 “Consistency and Change in the Sacred Choral Anthems of Herbert Howells,” by Jeffrey Richard Carter. March 2002, page 11. REP.

An introduction to the composer with analyses of selected works.

2.0371 “Baltic Portraits: Urmas Sisask: Estonia’s Composer/Astronomer,” by Vance Wolverton. March 2002, page 31. REP.

“The purpose of this article is to provide a chronological overview of Sisask’s life and choral output to date.” This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.

2.0372 “Ralph Vaughan Williams’ *Three Shakespeare Songs*: An Analytical Guide for Conductors and Composers,” by David Conte. April 2002, page 9.

The author provides an analysis of this seminal composition.

2.0373 “Musical Influence and Style in the Choral Music of Steven Sametz,” by Douglas R. Boyer. May 2002, page 21. DISC. REP.

An introduction to the composer and a broad examination of his compositional technique.

2.0374 “Juan del Encina’s Villancios: Accessible Miniatures from Spain’s Golden Age,” by Richard Soto. May 2002, page 37. BIB.

Written under the auspices of the *Choral Journal* Writing Fellowship, this article examines Spanish choral music of the Renaissance.

2.0375 “Baltic Portraits: Estonia’s Musical Architect Erkki-Sven Tuur,” by Vance D. Wolverton. August 2002, page 19.

“The purpose of this article is to provide a chronological overview of Tuur’s life and choral output to date.” This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0390, 2.0414, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.

2.0376 “*Hanaqpachaq*: The First Polyphonic Work Published (and Composed?) in the New World,” by Oscar Escalada. September 2002, page 9.

“This article will consider five elements related to contemporary understanding of *Hanaqpachaq*: the Incas, the Conquest, the music of *Hanaqpachaq*, the Quechua language, and the poem.”

2.0377 “Louis Vierne’s *Messe Solennelle*,” by Joseph T. Rawlins. September 2002, page 19.

“This article delves into Vierne’s background, focusing on the factors influencing his compositional style.”

2.0378 “Berlioz’s Napoleonic *Te deum*,” by Hugh McDonald. November 2002, page 9.

An historical context for the composition.

2.0379 “Volcanic Eruptions: Berlioz and His *Grand Messa des Morts*,” by Donna M. DiGrazia. November 2002, page 27. BIB.

An historical context for, and analysis of, the composition. See also 70.36.

2.0380 “The Use of the Chorus to Provide Time and Place Cues in Hector Berlioz’s *La Damnation de Faust*,” by Eric Stark. November 2002, page 85.

The author examines how the composer uses choral movements to set the scene and advance the plot in his epic work.

2.0381 “The Sacred Choral Works of Hector Berlioz,” by Tim Sharp. November 2002, page 91.

An examination of the composer’s work appropriate for use in the church.

2.0382 “Medievalism in Hector Berlioz’s *Grand Messa des Morts* (1837),” by Ronald Kean. December 2002, page 7.

“The intent of this article is to trace the sources of medievalism and show its presence in other contemporaneous art forms to provide an historical context for the interpretation of the *Requiem*.”

2.0383 “Morten Lauridsen’s *Lux Aeterna*: A Conductor’s Consideration,” by Tim Sharp. February 2003, page 17. DISC. REP.

“This article offers commentary from the composer and analysis from a conductor into a contemporary choral masterpiece.”

2.0384 “Charles Ives and the American Choral Tradition,” by Gayle Sherwood. March 2003, page 27. BIB. REP.

The author examines the little known choral works of Ives, focusing primarily on the sacred repertoire.

2.0385 “Profiles of Five American Composers.” March 2003, page 35.5

This article features biographical vignettes of Libby Larsen, Ned Rorem Stephen Paulus, Alice Parker and Gregg Smith. See also 2.389.

2.0386 “Musical Influences in John Harbison’s *The Flight into Egypt*,” by William Witwer. April 2003, page 7.

An analysis of the work with discussion of the influences of Bach, Stravinsky and others.

2.0387 “Samuel Wesley: Traditionalist and Revivalist,” by William Carroll. April 2003, page 53. BIB.

An examination of Wesley's history and influences.

2.0388 "The Choral Music of Marga Richter," by Sharon Mirchandani. May 2003, page 9.
An introduction to the composer and an analytical survey of her choral compositions.

2.0389 "Letter to the Editor," by Ned Rorem. August 2003, page 5.
Writing in response to "Profiles of Five American Composers" (2.0385), the author suggests that additional works in his catalog should have been included.

2.0390 "Baltic Portraits: Jazeps Vitols, Patriarch of Latvia's Art Music Tradition," by Vance Wolverton. August 2003, page 9.

"The present article moves the focus from Estonia to Latvia and features the life and works of Jazeps Vitols (1863-1948)." This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0414, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.

2.0391 "Birthplace of Handel's *Messiah*," by Barry Scott Williamson. September 2003, page 47.
A brief discussion of the power of Handel's work based on an account of the author's journey to Dublin, Ireland.

2.0392 "The Style of Meditation: The Choral Music of Rihards Dubra," by Kevin Smith. October 2003, page 9.
An introduction to the composer and his music written in the style referred to as "Holy Minimalism."

2.0393 "Rhetoric and Drama in Schütz's *St. Matthew Passion*," by Stephen A. Kingsbury. October 2003, page 19.
An analysis of the work with emphasis placed upon his setting of the text.

2.0394 "The Larger Choral Works of Alan Hovhaness," by David W. Music. November 2003, page 9.
A survey of the composer's oratorios, Latin liturgical works, and cantatas.

2.0395 "John Corigliano's *A Dylan Thomas Trilogy*," by Alfred S. Townsend. November 2003, page 29.
An introduction to the composer and the work.

2.0396 "Brahms and the 'Clara Emblem': Musical Allusion as a Key to Understanding the Thematic Sources at the Heart of *Ein Deutes Requiem*," by James John. December 2003, page 15.
This article, an analysis of the Brahms' *Requiem* is drawn from the dissertation that received the 2001 Julius Herford Award for the best doctoral research in choral music.

2.0397 "*Divo Aloysio Sacrum*: James MacMillan's Early Motet as Exemplary of His Mature Style," by Stephen A. Kingsbury. December 2003, page 31. REP.
An introduction to the composer and the work.

2.0398 "Thematic Transformation in Mendelssohn's *Lobgesang*," by John Curtis. February 2004, page 21.
An analysis of the work.

2.0399 "Walton's *Belshazzar's Feast*: A Masterly Storytelling," by Ryan Kelly. February 2004, page 27.

BIB.

An analysis of the work.

2.0400 “The Centenary Year of Undine Smith Moore: Dean of Black Women Composers,” by Philip Brunelle. February 2004, page 39. REP.

An examination of the life and musical works of the “Dean of Black Women Composers.”

2.0401 “This Dreadful Winnowing-Fan: Rhetoric of War on Edward Elgar’s *The Spirit of England*,” by Alan Houtchens and Janis P. Stout. April 2004, page 9.

An analysis of the work with particular attention upon the manner in which the text influenced the composition.

2.0402 “Words and Music: Benjamin Britten’s *Evening Primrose*,” by Chester Alwes. August 2004, page 27.

A discussion of the manner in which the text generated the music in Britten’s composition.

2.0403 “Early Signs of a Gift for Drama: Benjamin Britten’s *A Boy Was Born*, Op. 3,” by Stephen Sieck. September 2004, page 9. BIB.

An analysis of the work.

2.0404 “A Conductor’s Guide to Anton Webern’s *Entflieht auf liechten Kähnen*, Op. 2, and the *First Cantata*, Op. 29,” by Andrew Kunster. October 2004, page 8.

The author suggests “methods of teaching and performing these compositions by looking at each work’s poetry, form, rhythm, melody, harmony, dynamics and articulations.”

2.0405 “From Song Cycle to Cantata: Arnold Schoenberg’s *Gurrelieder*,” by Brian R. Simms. November 2004, page 8.

The author examines the development of the work.

2.0406 “Observations on Schoenberg’s *Modern Psalm*, Op. 50c,” by Mark Risinger. November 2004, page 14.

The composer’s final – unfinished – work is examined historically and analytically.

2.0407 “Every-Day Music: The Tonal Sketch to Arnold Schoenberg’s *De Profundis*,” by Mark Shapiro. November 2004, page 25.

An analytical discussion of the composer’s final completed work.

2.0408 “Folk Traditional and Non-Western Influences in the Choral Works of Sid Robinovitch: An Examination of Two Choral Suites,” by Ian Loepky. December 2004, page 10.

The author examines the history and provides analyses of two compositions.

2.0409 “The 2005 Raymond Brock Commission: *Nocturnes*,” by Milburn Price. December 2004, page 22.

An introduction to and an analysis of the new work from Grammy-award winning composer Morten Lauridsen.

2.0410 “Textural Density and Expression in Benjamin Britten’s *War Requiem*,” by Elizabeth Warden Zobel.

February 2005, page 89.

This analysis studies “the overarching force in the *War Requiem* that delineates structure, creates forward momentum, and informs the listener’s perception of the text.” This article is based on the winning document from the 2003 Julius Herford Dissertation Award competition.

2.0411 “Modal Symmetry and Textural Symbolism in the Credo of the Stravinsky *Mass*,” by Edward Lundergan. March 2005, page 8.

A detailed analysis of the middle and longest movement of the composition.

2.0412 “The Choral Works of Phillip Barnett McIntyre,” by Roy L. Belfield. March 2005, page 22. DISC. REP.

This article examines the choral product of a composer whose work “has been noticeably absent” from concert programs.

2.0413 “Out of the Shadows: Veljo Tormis, Voice of Estonia and Forgotten Peoples,” by Erik Reid Jones. April 2005, page 8

“This article will guide the reader through a basic understanding of Tormis’s life and music, including the roots of the folk song that form the basis of many of his compositions.”

2.0414 “Baltic Portraits: Emilis Melngailis, Latvian Composer, Chorusmaster and Folklorist,” by Vance D. Wolverton. April 2005, page 16.

This is part of an extended series of articles on music in the Baltics. “The present article continues the focus on Latvia, featuring the life and works of the outstanding composer and folklorist, Emilis Melngailis (1874-1954). See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.

2.0415 “Choral Music from *La Belle Èpoque*: Reynaldo Hahn’s *Douze Rondels*,” by Debra Spurgeon. May 2005, page 8.

An introduction to Hahn’s life, the time in which he lived, and selected compositions.

2.0416 “Randall Thompson: An American Choral Icon,” by Joseph Thomas Rawlins. May 2005, page 18.

“This article is a focus on biographical aspects of Randall Thompson’s [life] and his music, emphasizing the compositional components of his style and influences.”

2.0417 “The Choral Works of Rick Sowash: An Annotated Bibliography of Select Unaccompanied Works,” by Susan Olson. May 2005, page 63. BIB.

An introduction to the composer and his works.

2.0418 “Antoine de Févin’s Missa Ave Maria: Anatomy of an Imitation Mass,” by Stephen Kingsbury. July 2005, page 10.

“Through this analysis, it will be shown that Févin was able to transcend the limits of Josquin’s material and endow it with a new rhythmic vitality.”

2.0419 “Selected Works of Eskil Hemberg,” by Philip Brunelle. July 2005, page 47.

An introduction to the Swedish musician and his choral compositions.

2.0420 “Karol Szymanowski (1882-1937): The Father of Contemporary Polish Choral Music,” by Richard

Zielinski. September 2005, page 8.

“This article focuses on: (1) a brief biography of Karol Szymanowski, the origins of his *Stabat Mater*, and his study of early music; (2) folk music influences in his *Stabat Mater*; and (3) The contemporary influences in Szymanowski’s choral masterpiece and reviews of the first performance.”

2.0421 “Corigliano’s *Fern Hill: An Addition to the Twentieth-Century Repertoire for High School and College Choruses*,” by Victor V. Bobetsky. October 2005, page 10.

“This article provides background information about the author and composer, and is an examination of Corigliano’s *Fern Hill*, and explains why it is an example of exemplary choral literature.”

2.0422 “Baltic Portraits: Mikalous Konstantinas Ciurlionis, Lithuanian Composer and Painter,” by Vance Wolverton. October 2005, page 24.

“The present article moves the focus to Lithuania, featuring the life and works of Mikalous Konstantinas Ciurlionis.” This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0483, 43.135, 74.091, 74.092 and 74.093.

2.0423 “David Kraehenbuehl’s *Drumfire Cantata*,” by Charles Burkhart. November 2005, page 10.

An introduction to the composer and an analysis of his “cantata against war.” See also 2.0429.

2.0424 “Examination of *Magnificat* in D, Wq. 215 (1747-49, 1780-82) by Carl Philipp Emanuel Bach,” by Lani Johnson. November 2005, page 16.

This article includes a history of the composer and analysis of the work.

2.0425 “The *Five Part-Songs* for SATB by Frank Bridge,” by Jane E. Andrews. November 2005, page 32.

This article includes a history of the composer and analysis of the work.

2.0426 “Franz Liszt’s Oratorio *Christus*,” by David Friddle. November 2005, page 89.

An analysis of the work. A missing attribution was editorially corrected in December 2005, page 51. See also 2.0430 and 2.0435.

2.0427 “G.F. Handel’s *Messiah: Drama Theologicus. A Discussion of Messiah’s Text with Implications for its Performance*,” by Wayne Barrett. December 2005, page 8.

In discussing the theological implications of *Messiah*, the author states that “the haze of neglect must be removed to that the work’s natural glory is revealed and its true greatness restored.” See also 2.0431.

2.0428 Arnold Bax’s *Mater Ora Filium & Of a Rose I Sing a Song*,” by Duane R. Karna. December 2005, page 16. BIB. REP.

“This article provides a brief introduction into the life of this British composer, and investigates certain stylistic elements, harmonic language, and structural techniques used in several selected choral compositions.”

2.0429 “Letter to the Editor,” by Marie M. Kraehenbuehl. January 2006, page 5.

A positive response to “David Kraehenbuehl’s *Drumfire Cantata*,” (2.0423).

2.0430 “Letter to the Editor,” by Johannes Somary. January 2006, page 6.

The author takes exception to statements made in “Franz Liszt’s Oratorio *Christus*,” (2.0426). See also

2.0435.

2.0431 “Letter to the Editor,” by John Ferguson. January 2006, page 6.

Writing in response to “G.F. Handel’s *Messiah*: Drama Theologicus. A Discussion of *Messiah*’s Text with Implications for its Performance” (2.0427), the author recommends additional resources for study.

2.0432 “Heinrich Schütz and His *Musikalische Exequien*,” by Raymond Sprague. February 2006, page 8.

“This article will be an examination of sixteenth- and seventeenth-century Lutheran funerary practice and explicate the *Musikalische Exequien*’s place within this tradition.”

2.0433 “Arthur Honegger’s Three Versions of *King David*,” by Robert S. Hines. February 2006, page 32. BIB.

“The purpose of this article is to remind musicians of the suitability of the second version [of *King David*] for performance by college, community and church groups.” Includes comparative analyses of the works. See also 2.0437.

2.0434 “Unifying Elements in the Masses of Josquin des Prez,” by Jason Paulk. February 2006, page 53.

“The primary purpose of the present research is to survey the unifying elements in the masses of Josquin des Prez, and to determine how these techniques are employed to unify movements within the masses and unify each mass as an entire process.”

2.0435 “Letter to the Editor,” by David Friddle. March 2006, page 7.

Writing in response to “Letter to the Editor” (2.0430) which was critical of his article “Franz Liszt’s Oratorio *Christus*” (2.0426), the author clarifies his research and conclusions.

2.0436 “Elements of *Empfindsamkeit* in the *Heilig*, Wq. 217 (H. 778) of Carl Philipp Emanuel Bach,” by Brian E. Burns. March 2006, page 10. BIB.

An analysis of the work.

2.0437 “Letter to the Editor,” by Robert S. Hines. April 2006, page 5.

A positive letter in support of “Arthur Honegger’s Three Versions of *King David*” (2.0433).

2.0438 “Carl Orff’s *Carmina Burana*: A Fresh Approach to the Work’s Performance Practice,” by Jonathan Babcock. May 2006, page 26.

“Through examination of Orff’s earlier compositions and his conception of *Theatrum Mundi*, it is found that Orff’s intentions are far greater than usually represented in modern performances [of *Carmina Burana*].”

2.0439 “Performance Practice Issues in the Choral Works of Meredith Monk,” by Giselle Wyers. May 2006, page 42.

“Monk identifies five principles she considers integral to eliciting proper ‘Monk Performance Technique.’ This article seeks to describe each principle in detail.”

2.0440 “The Choruses of *Die Zauberflöte* in Context: Choral Music at the Theatre auf der Wieden,” by David J. Buch. June 2006, page 6.

“In this article, I will discuss the use of the chorus at Schikaneder’s Theatre auf der Weiden prior to *Die Zauberflöte* (September 1791).”

2.0441 “Adding Birds to Mozart’s *Sparrow Mass*: An Arrangement with Children’s Instruments by Paul Wranitzky,” by John A Rice. June 2006, page 22.

An investigation of the potential that a work by Wranitzky was erroneously attributed to Mozart.

2.0442 “The Principle of Chromatic Saturation in the Late Choral Music of Mozart and Haydn,” by Edward Green. June 2006, page 34.

The author suggests that a form of serialism is at work in the music of the Classical era. See also 75.040.

2.0443 “Mozart’s Evolving *Great Mass in C Minor*, K.427/417a,” by Timothy Newton. June 2006, page 52.

A discussion of the work’s history, performing editions, and methods for completing missing elements.

2.0444 “Mozart’s Sacred Choral Music, Part 1,” by Scott Dean, June 2006, page 77.

The first part of a three-part series examining the sacred music of Mozart. Includes annotations of his multiple *Missa brevis* settings. Continued in 2.0445 and 2.0449.

2.0445 “Mozart’s Sacred Choral Music, Part 2,” by Scott Dean, July 2006, page 37.

This article, a continuation of 2.0444, surveys Mozart’s “*Missa solemnis*, *Missa longa*, movements from the Ordinary and incomplete sacred works.” Continued in 2.0449.

2.0446 “Thomas Tallis: Father of English Church Music 1505-2005,” by Suzanne Cole. August 2006, page 8.

“This article celebrates [Tallis’s] anniversary by providing a brief overview of five centuries of perceptions of Tallis and his music and examining the diverse ways that his music lived on in history long after his death.”

2.0447 “Agostino Stefani’s *Stabat Mater*: A Hidden Pearl of Dramatic, Expressive and Structural Brilliance,” by Gary Seighman. August 2006, page 18.

An introduction to and analysis of the work.

2.0448 “The Influence of Scottish Nationalism on James MacMillan’s *A New Song*,” by Stephen A. Kingsbury. August 2006, page 30.

An introduction to and analysis of the work.

2.0449 “Mozart’s Sacred Choral Music, Part 3,” by Scott Dean. August 2006, page 45.

This article, a continuation and conclusion of 2.0444 and 2.0445, “will briefly examine settings for the Divine Office (motets, Vespers and Litanies).”

2.0450 “Alexander Gretchaninoff, 1864-1956: Leading Composer and Spokesman for the New Russian Choral School,” by Philip Camp. September 2006, page 30.

An introduction to the composer and his sacred choral compositions.

2.0451 “Barber’s Opus 42: The Poetry and the Music as Key to His Musical Animus, Part 1,” by Donald Nally. October 2006, page 8.

An in-depth analysis with emphasis placed upon the role of Laurie Lee’s poetry in the composition.

Continued in 2.0452.

2.0452 “Barber’s Opus 42: The Poetry and the Music as Key to His Musical Animus, Part 2,” by Donald Nally. October 2006, page 20.

This article, a continuation of 2.0451, is an in-depth analysis with emphasis placed upon the role of Louise Bogan’s poetry in the composition. See also 2.0456.

2.0453 “Sacred and Political Duality: An Analysis of Selected Motets from William Byrd’s *Gradualia*,” by Sean Burton. December 2006, page 6.

“An exploration of historical and biographical events surrounding Byrd’s life combined with a thorough analysis of selected motets from the *Gradualia* will demonstrate the sacred and political duality inherent in Byrd’s *magnum opus*.”

2.0454 “Textual Density in the Choral Music of Eric Whitacre,” by Andrew Larson. December 2006, page 22.

The author writes to answer two questions: “what makes a Whitacre composition sound like a Whitacre composition?” and “how have his stylistic traits manifested themselves in producing a unified body of choral repertoire?” See also 2.0457 and 2.0460.

2.0455 “An Introduction to the Music of William Albright,” by Larry Stuckenholtz. December 2006, page 55.

An introduction to the composer and select sacred choral compositions.

2.0456 “Letter to the Editor,” by Julia O’Toole. December 2006, page 72.

The author writes to correct errata contained in “Barber’s Opus 42: The Poetry and the Music as Key to His Musical Animus, Part 2” (2.0452).

2.0457 “Letter to the Editor,” by Mark Shapiro. February 2007, page 6.

Commenting on “Textual Density in the Choral Music of Eric Whitacre” (2.0454), the author claims that “healthy, good natured skepticism is in order.” See also 2.0460.

2.0458 “The Choral Music of Jean Sibelius: An Introduction,” by Jon Thompson. February 2007, page 8.

An introduction to the composer and select choral compositions.

2.0459 “Jean Sibelius’s Choral Symphony *Kullervo*,” by Glenda Dawn Goss. February 2007, page 16.

“This is the story of how a little-known choral work slowly entered the world’s repertoire and of how it came at last to be widely available.”

2.0460 “Letter to the Editor,” by Andrew Larson. April 2007, page 6.

The author of “Textual Density in the Choral Music of Eric Whitacre” (2.0454) responds to a “Letter to the Editor” (2.0457) with additional information and insight into his research process.

2.0461 “Brahms’s *A German Requiem* and the Matter of Aesthetic Meaning,” by Michael Moore. April 2007, page 8.

As a result of the personal impact of performing this work, the author states, “Not only was a personally reflection important, but also it now became necessary to ‘connect’ with Brahms by: (1) looking at his

personal life and struggles; (2) surveying the cultural *milieu* in which he operated; and (3) examining more closely what the score had to say.” See also 2.0462 and 2.0464.

2.0462 “Letter to the Editor,” by Micah Hunter. June 2007, page 8.

Reacting to “Brahms’s *A German Requiem* and the Matter of Aesthetic Meaning” (2.0461), the author states, “I believe that he has misrepresented elements of the Biblical text that Brahms employed in his *Requiem*.” See also 2.0464.

2.0463 “Christmas 1723: Johann Sebastian Bach’s Artistic Evolution,” by Markus Rathey. July 2007, page 14.

“The following article will trace Bach’s development between Weimar and Leipzig (1714 and 1723) by focusing on two superficially very similar pieces.”

2.0464 “Letter to the Editor,” by Thomas Lloyd. August 2007, page 6.

The author references his previous *Choral Journal* article – “Hope in the Unified Language of Music: Teaching Sacred Music in a Secular Context” (67.147) – while taking issue with comments made in “Letter to the Editor” (2.0462) regarding “Brahms’s *A German Requiem* and the Matter of Aesthetic Meaning” (2.0461).

2.0465 “The Choral Music of Raymond Murray Schafer,” by L. Brent Scott. August 2007, page 43.

An introduction to the music of the composer with analyses of selections from among his 37 choral works.

2.0466 “Tomorrow Shall Be My Dancing Day,” edited by Philip Brunelle. September 2007, page 8.

Several noted conductors comment on their favorite compositions by John Gardner. Includes commentary from Simon Carrington, Stephen Cleobury, Louis Halsey, Earl Rivers, and Sir David Willcocks.

2.0467 “Eight Choral Works by Heitor Villa-Lobos (1887-1959),” by Elisa Macadeo Dekaney. October 2007, page 8.

An introduction to the composer and analyses of eight choral compositions.

2.0468 “The Carols of Harold Darke: More Than *In the Bleak Mid-Winter*,” by Richard Waters. October 2007, page 18.

An introduction to the composer and to “pieces that remain largely unknown to choral directors outside of England;” works that “would be welcome additions to the repertoire of many church, collegiate, and community choirs.”

2.0469 “*Voices of Earth* by Ruth Watson Henderson: Textual Considerations for Analysis and Performance,” by Ryan Herbert. December 2007, page 8

An introduction to the composer and analyses of selected works.

2.0470 “Libby Larsen: Insights and Influences through *Love Songs*,” by Jennifer Kelly. February 2008, page 22.

The composer’s work is examined through this study of her collection of pieces on romance texts.

2.0471 “Irregular Accent in Joseph Haydn’s *Theresienmesse*,” by Robert Greenlee. April 2008, page 8.

An analysis of the *Mass No. 12 in B-flat*.

2.0472 “Waging Peace through Intercultural Art in Kyr’s *Ah Nagasaki*,” by Giselle Wyers. May 2008, page 8. REP.

“The purpose of this article is to discover how each aspect of the symphony – its musical content, the collaborative process of creating its text, and the premiere of the third movement in [the city of] Nagasaki 60 years after the bombing – is a force for reconciliation between cultures.”

2.0473 “Two Russian Choral Giants: Alexander Kastalsky (1856-1926) and Sergei Taneyev (1856-1915),” by Vladimir Morosan. May 2008, page 75. BIB. DISC.

The composers are studied on the occasion of their respective sesquicentennials. This article includes analyses of selected choral works.

2.0474 “Benjamin Britten’s First Twenty Years: Reconciling the Private and Public Narratives,” by Stephen Sieck. June-July 2008, page 8.

This article studies the life and work of Benjamin Britten, comparing and contrasting his published comments with private letters and journals.

2.0475 “Christ’s Nativity: An Early Choral Suite by Benjamin Britten,” by Ed Lundergan. June-July 2008, page 18.

An analysis of the composition.

2.0476 “Eastern Orthodox Spirituality in the Music of Igor Stravinsky,” by Marianne Gillion. August 2008, page 8. BIB.

“A comprehensive understanding of Igor Stravinsky’s religious choral music can be achieved only when one is willing to examine the works in the context of Eastern Orthodox spirituality.”

2.0477 “Ariel Ramirez’s *Misa Criolla*,” by Oscar Escalada, translated by Aaron Mitchell. August 2008, page 26. BIB.

“In this article, the musical and cultural conditions under which Ariel Ramirez’s *Misa Criolla* was composed are addressed.” Includes extended analysis of the work.

2.0478 “Marc-Antonie Charpentier’s Integration and Balance of French and Italian Styles in Two Christmas Dramas,” by Joel Schwindt. August 2008, page 44. BIB.

The author compares and contrasts two works, *In nativitaem Domini canticum* (On the Birth of Our Lord, A Song) and *Pastorale sur la naissance de Notre Seigneur Jesus Christ* (Pastorate on the Birth of our Lord Jesus Christ).

2.0479 “A Tribute to Composer Glenn E. Burleigh (1949-2007),” by Sharon Davis-Gratto. August 2008, page 101.

An introduction to the composer and a list of internet resources for locating his compositions.

2.0480 “The Legacies of Norman Luboff,” by John Haberlen. September 2008, page 14. DISC.

An introduction to the composer/arranger/conductor.

2.0481 “Form and Harmonic Language in Hugo Distler’s *In der Welt habt ihe Angst, Op.12/7 (1936)*,” by Tim S. Pack. September 2008, page 22.

“Following a biographical summary, this presentation, in commemoration of the composer’s centenary, will examine the form-delineating role of text, compositional technique, motivic development, meter and harmony in Distler’s *In der Welt habt ihe Angst, Op.12/7 (1936)*.”

2.0482 “Folk Elements in Ariel Ramirez’s *Misa Criolla*,” by Aaron Mitchell. October 2008, page 10. BIB. “After providing a general background on the composer and *Misa Criolla*, this article will examine the folk elements that contribute to its structure, providing musical examples from regional folksong.”

2.0483 “Baltic Portraits: Pēteris Vasks, Preaching the Sol of Latvia to the World,” by Vance D. Wolverton. October 2008, page 44.

“The present article returns the focus to Latvia, featuring the life and works of the contemporary composer, Pēteris Vasks. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 43.135, 74.091, 74.092 and 74.093.

2.0484 “René Clausen’s *Crying for a Dream*,” by Paul A. Aitken. October 2008, page 69.

“This column focuses on this composer and composition and discusses it on an analytical level with the hope that the work might be programmed to increase environmental awareness.”

2.0485 “Dominick Argento: Music for Angels and Mortals,” by Philip Brunelle. December 2008, page 8. REP.

An analysis of selected compositions.

2.0486 “Systems, Symbols and Service: The *Tintinnabuli* Technique of Arvo Pärt into the Twenty-first Century,” by Grace Kingsbury Muzzo. December 2008, page 22.

“Following a brief biography, this article will focus on Pärt’s compositional approach and *tintinnabuli* as it is manifested in selected choral works from the 1980s to the present.” Includes discussion of *Te Deum*, *Triodian*, *Nunc Dimitis*, and *Da Pacem Domine*.

2.0487 “Dance Rhythms in Marc-Antoine Charpentier’s *Messe minuei de Noël*,” by Steven Grives. December 2008, page 36.

“This article is an exploration of the relationship between noel, dance, and Charpentier’s Mass, and offers suggestions for phrasing several of the noel-based sections.”

2.0488 “Haydn’s *Missa Brevis St. Johannis de Deo* and *Te Deum*,” by Amy Johnston Blosser. December 2008, page 52. BIB.

A brief introduction to an analysis of two works.

2.0489 “Understanding and Performing Bernstein’s *Chichester Psalms*,” by Ethan Nash. February 2009, page 8.

“It is the hope that this article will give conductors a better understanding of the text/music relationship, some important issues of performance practice, and a guide to the proper pronunciation of the Hebrew.”

2.0490 “Grand Oratorio with a Social Conscience: Marc Blitzstein’s *This is the Garden (1957)*,” by Justin Smith. February 2009, page 32.

An introduction to the composer – better known for his theatrical works than for choral music – and an analysis of the cantata he wrote to the text of e.e. cummings.

2.0491 “A New History of Mendelssohn’s *Psalm 42*,” by Jeffrey S. Sposato. March 2009, page 8.
An historical evaluation and analysis of the work.

2.0492 “Lost in Translation: The Case of Mendelssohn’s *Psalm 95*,” by Siegwart Reichwald. March 2009, page 28.

The author provides “(1) a careful analysis of the evolution of the work with the goal of finding clues of meaning and content; [and] (2) an engaging reading of Becker’s dramaturgical interpretation for the purpose of establishing a narratological [sic] baseline for a contextual reading of the work.”

2.0493 “Mendelssohn and the Free Chorale,” by Angela R. Mace and R. Larry Todd. March 2009, page 48.

An examination of the influence of chorales on the composer’s works.

2.0494 “Performing *Athalia*: Mendelssohn’s Op. 74 in the Nineteenth-Century World,” by Marian Wilson Kimber. April 2009, page 8.

“This article explores the historical reception of *Athalia* in the years following Mendelssohn’s death, and the ways in which contemporary aesthetic understandings and period performance traditions made it possible for the work to become established in the nineteenth-century choral repertory.”

2.0495 “But I Don’t Like it: Observations and Reflections on the Two Finales of *Elijah*,” by Douglass Seaton. April 2009, page 24.

“Study of the historical context of the work and analysis of the finale in comparison to its replacement allows insight into how he subjected his own work to rigorous criticism and reconceived his ideas, not only in regard to the intrinsic musical quality of this *Schlusschor* but also about how it belonged to the oratorio as a whole.”

2.0496 “Mendelssohn’s Valediction,” by John Michael Cooper. April 2009, page 34.

“This article aspires to sort out [existing] confusion and discuss these works on their own terms, in the process disentangling the English and German versions so that those who wish to perform them in either language will know what they need to know in order to realize Mendelssohn’s music in a fashion consistent with his assumptions and intentions.”

2.0497 “The Revival of an Early ‘Crossover’ Masterwork: Duke Ellington’s Sacred Concerts,” by Thomas Lloyd. May 2009, page 8.

“Drawing on recent experience, performing these works with college and community choirs, this article will advance the view that despite practical challenges of working with the limited resources available, deeply gratifying performances of these great works are still quite possible.”

2.0498 “Villa-Lobos’s *Musica Sacra*,” by Jill Burleson. June-July 2009, page 10.

“As we commemorate the fiftieth anniversary of Villa-Lobos’s death, it is appropriate for those of us in the field of choral music to probe a bit deeper into the composer’s contributions in the area of choral music.”

2.0499 “*Dona Nobis Pacem*: Vaughan Williams’ Federalist Manifesto,” by Scott Hochstetler. June-July 2009, page 42.

An introduction to the history of federalism in Great Britain c.1936, an assessment of the composer’s

relationship to the movement, and an analysis of the work.

2.0500 “Franz Liszt’s *Szekszárd Mass: And Unsung Masterpiece*,” by Frank Albinder. June-July 2009, page 61.

A brief introduction to the work for male voices.

2.0501 “Swedish Soul: Hugo Alfvén and His Folk-Song Arrangements,” by Nathan Leaf. August 2009, page 18. BIB.

An introduction to the composer and a survey of his choral works.

2.0502 “Haydn, a Prince and Beethoven’s *Mass in C*,” by Jeremiah W. McGrann. September 2009, page 8.

An analysis of the work, with emphasis on Haydn’s influence on his pupil, Beethoven.

2.0503 “Haydn’s Musicians at the Esterházy Court, 1796-1802,” by Kathleen Lamkin. September 2009, page 24.

A study, based on primary source material, of the environment in which Haydn worked in Austria. This article includes a transcript of a conversation between the guest editor, Lawrence Schenbeck and the author.

2.0504 “A New View of Haydn: A Twenty-first Century Reassessment of the Masses of Joseph Haydn,” by Robert W. Demaree and Don V. Moses. September 2009, page 38.

An erudite survey of the composer’s mass compositions.

2.0505 “Textual Presentation and Representation in Stravinsky’s Choral Works,” by Kevin Zakrekey. October 2009, page 8.

An examination of Stravinsky’s choral compositions with emphasis on the relationship of poetry to music.

2.0506 “Modernism and Byzantine Influence in Rautavaara’s *Vigilia*, Part One,” by Charles W. Kamm. October 2009, page 47.

“This two-part article will begin by outlining Rautavaara’s career. Part One will also include an overview of *Vigilia*, a brief history and stylistic account of the traditional Russian Orthodox Vigil Service, a description of form in *Vigilia*, and will explore the modernist musical language of *Vigilia*.” Continued in 2.0508.

2.0507 “Universalism and Particularism in Ernest Bloch’s *Sacred Service*,” by Joshua R. Jacobson. November 2009, page 20.

“This article will explore Ernest Bloch and his *Sacred Service* and the many intriguing ironies that hover over them.”

2.0508 “Modernism and Byzantine Influence in Rautavaara’s *Vigilia*, Part Two,” by Charles W. Kamm. November 2009, page 47.

This article, a continuation of 2.0506, “focuses on Byzantine influence in the context of modernism, continuing the discussion of musical language [begun in Part One]. It will offer conclusions about why Rautavaara incorporated Byzantine elements into his modernist work.”

2.0509 “Roberto Sierra’s *Missa Latina (Pro Pace)*,” by José Rivera. March 2010, page 6.

An introduction to the composer and an analysis of the work.

2.0510 “Jeffrey Van’s *A Procession Winding Around Me – Four Civil War Poems: A Wedding of Text and Music*,” by John Warren. April 2010, page 6.

“The subject of this article is the remarkable cohesion of text, guitar, and voices in Van’s composition.” See also 2.0512 and 2.0513.

2.0511 “A Historical and Pragmatic Approach to Lili Boulanger’s *Psaume 130, Du fond de l’abîme*, Part 1,” by John Perkins. May 2010, page 8.

“This article attempts to shed light on the historical context regarding Lili Boulanger and her *Psaume 130*, while additionally addressing the practical challenges faced when producing the score.” Continued in 2.0515.

2.0512 “Letter to the Editor,” by Willem Blee. June-July 2010, page 7.

The author expresses disappointment with the cover of the May 2010 *Choral Journal*, which featured photos from the Civil War used to promote “Jeffrey Van’s *A Procession Winding Around Me – Four Civil War Poems: A Wedding of Text and Music*” (2.0510). See also 2.0513.

2.0513 “Response,” by David Stocker. June-July 2010, page 7

Responding to a “Letter to the Editor” (2.0512) criticizing the photos used to promote “Jeffrey Van’s *A Procession Winding Around Me – Four Civil War Poems: A Wedding of Text and Music*” (2.0510), the Editorial Associate of the *Choral Journal* states, “to sanitize [our history] is to back away from its reality.”

2.0514 “A Beginner’s Guide to Prophecy: Orlande de Lassus’s *Prophetiae Sibyllarum*,” by Jonathan Harvey. June-July 2010, page 8.

This article “will consist of a brief familiarization with the outlines of the composer’s life, a historical survey of the prophetic tradition in which the collection of motets lies, an analysis of the cycle as a whole, and a proposal of performance methods.”

2.0515 “New Solutions for Lili Boulanger’s *Psaume 130, Du fond de l’abîme*, Part 2,” by John Perkins. June-July 2010, page 18.

“This article [a continuation of 2.0511] provides solutions to some pragmatic score and performance challenges, and presents the discussion with a new presentation of *Psaume 130*’s analysis.”

2.0516 “Hidden Allegory in J.S. Bach’s 1724 Trinity Season Chorale Cantatas,” by Linda Gingrich. August 2010, page 6.

This examination of “Bach’s penchant for veiled symmetrical forms, intricate puzzles, and monumental patterns” focuses on the correlation between cantatas composed in a six-month period.

2.0517 “Johannes Herbst: Colonial America’s Sacred Bridge to Europe,” by Tim Sharp. August 2010, page 18. REP.

An examination of the composer’s work, with emphasis placed on his influence on early American music.

2.0518 “Schumann’s Orchestration for *Das Paradies und die Peri* and *Szenen aus Goethes Faust*,” by Laura Tunbridge. September 2010, page 6.

An analytical discussion of the composer’s works with particular emphasis on the orchestral writing.

2.0519 “Whose Mourning? Schumann’s *Die Requiem für Mignon*,” by Eftychia Papanikolaou. September 2010, page 18.

“This article will consider the elevated status choral-orchestral compositions held in Schumann’s output and will shed light on tangential connections between the composer’s musico-dramatic approach and his engagement with the German tradition.”

2.0520 “Robert Schumann’s Choice of Repertory & Rehearsal Planning in His Career as a Choral Conductor,” by Gregory W. Harwood. September 2010, page 32.

Through diary entries and letters (including one to his wife assuring her she would not be a conductor’s wife) the composer’s work as a choral conductor is examined.

2.0521 “Schumann’s Eusebius: His Beethovenian Origins in the Christian Liturgical Year,” by Theodore Albrecht. September 2010, page 54.

The author examines Beethoven’s influence upon Schumann.

2.0522 “Sven-David Sanderström’s *Messiah*: A Career of Writing for the Voice. Part 1: An Introduction to the Music of Sven-David Sanderström,” by James Kallembach. October 2010, page 20.

An introduction to the composer and his musical style. Continued in 2.0524.

2.0523 “‘I Would Know My Shadow and My Light.’ An Examination of Sir Michael Tippett’s *A Child of Our Time*,” by David A. McConnell. November 2010, page 10. BIB. DISC.

An introduction to, and detailed analysis of, the work.

2.0524 “Sven-David Sanderström’s *Messiah*: A Career of Writing for the Voice. Part 2: The 2009 *Messiah*,” by James Kallembach. November 2010, page 28.

This article, a continuation of 2.0522, examines the new *Messiah* setting in detail.

2.0525 “Carl Orff’s *Carmina Burana*: An Analysis of the Work’s Performance Practice on Commercial Recordings,” by Jonathan Babcock. November 2010, page 48. DISC.

The author analyzes the work through a comparison of numerous recordings.

2.0526 “A Biography and a Conductor’s Analysis of Tudor Popov’s Choral Cycles,” by Matthew Thomas Caine. December 2010, page 6.

An introduction to the composer with an analysis of the work.

2.0527 “Politics and Folk-Song Arrangements in the Works of Fernando Lopes-Graça,” by Gregory W. Brown. December 2010, page 47.

An introduction to this little-known Portuguese composer. Errata contained in the article is corrected in a box ad, March 2011, page 64.

2.0528 “The Troubled Child Finds Acceptance: Two Conductors Discuss Their Recordings of Leonard Bernstein’s *Mass*,” by David McConnell. December 2010, page 69.

Orchestral conductors Marin Alsop and Kristjan Järvi discuss their new releases of the seldom-recorded 1971 Bernstein work.

2.0529 “Sources of Mystery: An Introduction to Steven Sametz’s *Three Mystical Choruses*,” by Douglas R. Boyer. February 2011, page 44. DISC. REP.

An introduction to the composer with a detailed analysis of the work and its text.

2.0530 “Dave Brubeck’s *Four New England Pieces*: Ideal Selections for Your Choir! Part 1,” by Michael Shirtz. February 2011, page 83.

An introduction to the famed jazz composer’s works for choir.

2.0531 “Vincent Persichetti’s Choral Settings of the Poetry of e.e. cummings,” by Justin S. Smith. April 2011, page 6. BIB.

This article features analyses of the works with discussion of performance practices.

2.0532 “The ‘Other’ Vivaldi *Gloria*: Discovering a Lesser-known Masterwork – A Comparative Analysis,” by Gregory M. Pysh. April 2011, page 30. BIB.

An introduction to and analysis of the work.

2.0533 “Percy Grainger, Champion of the Folk Song: The Collecting and Composition of Grainger’s Folk-Song Settings,” by Brent Wells. April 2011, page 46.

An introduction to the composer with analyses of selected works. A companion article to 2.0535.

2.0534 “An Analysis of Benjamin Britten’s *Rejoice in the Lamb*,” by Hilary Seraph Donaldson. May 2011, page 6.

This analysis of the composition includes a detailed discussion of the poetry by Christopher Smart.

2.0535 “The Percy Grainger Folk-Song Settings Every Conductor Should Know,” by Brent Wells. May 2011, page 38. DISC. REP.

This article, a companion to 2.0533, provides annotated analyses of numerous compositions.

2.0536 “The Choral Chansons of Vincent d’Indy,” by Paul Neal. June-July 2011, page 6. BIB.

“This article presents several of d’Indy’s more promising choral compositions, focusing on his chansons from the earliest twentieth century.”

2.0537 “William Averitt’s *Passion of Our Lord Jesus Christ According to St. Matthew*,” by Jennifer Adam. August 2011, page 8. BIB.

This article provides an analysis of an “identifiably American passion” that “deserves further consideration as a major contribution to the choral/orchestral repertoire.”

2.0538 “An Analysis of Sergi Rachmaninov’s *All Night Vigil*, ‘Now Let Thy Servant Depart’,” by Lance Morrow. August 2011, page 24. BIB.

A concise introduction to the work.

2.0539 “Matthew Harris’s *Shakespeare Songs*: The Bard’s Lyrics Meet American Popular Music,” by John M. Petzet. August 2011, page 34. BIB.

“The intent of this article is to introduce the choral community to this collection through exploration of four selected songs, offering interpretive approaches suggested by the union of text and music.”

2.0540 “Revisiting Schubert’s *Mass No. 6 in E-flat Major*, D.950,” by Sean M. Burton. August 2011, page 51. BIB.

“This article serves to provide a practical introduction to the work, explore the piece’s performance history by selected professional symphonic organizations in the United States, and urge colleagues to consider programming what is perhaps an overlooked masterpiece.”

2.0541 “Love Verses from ‘The Song of Solomon’ by Percy Grainger,” by Robert J. Ward. September 2011, page 8. BIB. DISC.

An analytical and historical introduction to the work.

2.0542 “Percy Grainger’s *Kipling ‘Jungle Book’ Cycle*,” by Kenneth D. Williams. September 2011, page 18.

“The intent of this article [is] to pique the interest of the reader to explore the choral music of Grainger in general, and the *‘Jungle Book’ Cycle* in particular.”

2.0543 “Percy Grainger and the Phonograph: The New Science of Folk-Song Collection,” by Brent Wells. September 2011, page 34.

An overview of Grainger’s seminal research on folk-songs.

2.0544 “Handel’s Ongoing Influence,” by David Martin. September 2011, page 53.

A brief re-assessment of the composer’s continuing value.

2.0545 “Colonial Nationalism in the Music of William Billings,” by Joshua Armenta. October 2011, page 6.

The author examines the work of this “quintessentially American figure” from musical, historical and textual perspectives.

2.0546 “Defining Russian Sacred Music: Tchaikovsky’s *Liturgy of St. John Chrysostom* (Op.41) and Its Historical Impact,” by Zebulon M. Highben. November 2011, page 8.

“This article will consider Tchaikovsky’s *Liturgy of St. John Chrysostom*, its relationship to the composer’s life and *oeuvre*, and the state of Russian church music before and after its composition.”

2.0547 “Joachim Linckelmann’s Arrangement of *Ein Deutsches Requiem* for Chamber Ensemble,” by Nathan Windt. November 2011, page 18.

“Though this will not be an exhaustive analysis, it offers a glimpse of the major differences between editions, and a discussion about the relevance and practicality of the new arrangement.”

2.0548 “Wordplay in Stravinsky’s *Svadebka*, Part 1” by Marika C. Kuzma. December 2011, page 8.

This article examines “Stravinsky’s cleverness as a wordsmith; how he tinkers with words and phonemes on a small and large scale in *Svadebka* to create wordplay.” Continued in 2.0550.

2.0549 “Tarik O’Regan’s *Scattered Rhymes* and its Compositional Relationship to Machaut’s *Messe de Notre Dame* and the Music of ‘The Who,’” by Cameron F. LaBarr. February 2012, page 8.

An introduction to the composer with a comparison of his work to that of two disparate influences.

2.0550 “Wordplay in Stravinsky’s *Svadebka*, Part 2,” by Marika C. Kuzma. February 2012, page 22.

A continuation of 2.0548.

2.0551 “Molecular Music,” by Terre Johnson. February 2012, page 44.

A discussion of some of the compositional techniques used by J.S. Bach in his *St. Matthew Passion*.

2.0552 “Discovering *Das Klagende Lied*: Mahler’s First Choral Work,” by Timothy Snyder. March 2012, page 6. BIB.

“This article sheds light on an underperformed early Mahler masterpiece, deals with the genesis of the work, its text, provides a concise chronology of the score’s complex history, and identifies seven vocal motives from which the bulk of the choral passages derive.”

2.0553 “*The Death of the Bishop of Brindisi* by Gian Carlo Menotti,” by Julia O’Toole. March 2012, page 30.

An introduction to a seldom performed work.

2.0554 “Richard Wagner’s Choruses for Men’s Voice,” by Jonathan Palant. May 2012, page 59. BIB.

“These choral works for men’s voices, especially those composed in honor of Friedrich August and Carl Maria von Weber, serve a community greater than Wagner’s alone, and reflect Wagner’s commitment to the greater German culture in a widely accessible form.”

2.0555 “A Copland Portrait: Memories of a Friendship and Thoughts about His Influence on American Choral Music,” by David Conte. June-July 2012, page 26.

In this article, the author shares several warm personal recollections and anecdotes of his time with the quintessentially American composer.

2.0556 “The Choral Arrangements of Alice Parker and Robert Shaw,” by Jim Taylor. June-July 2012, page 30. REP.

“This article provides an overview of Parker’s and Shaw’s output, and describes their remarkable collaboration and the unique time in which they worked.” See also 2.0557.

2.0557 “Letter to the Editor,” by Sally K. Albrecht and Michael Spresser. August 2012, page 7.

The authors provide several clarifications to data contained in the article “The Choral Arrangements of Alice Parker and Robert Shaw” (2.0556).

2.0558 “The Three Extant Masses of Claudio Monteverdi,” by Vaughn Roste. August 2012, page 30. BIB.

The author contends that while Monteverdi’s secular compositions are well known and frequently performed, the composer’s sacred works – most notably his three settings of the mass – have been largely overlooked. See also 2.0561.

2.0559 “Johannes Brahms Opus 62 *Sieben Lieder für gemischten Chor* (Seven Unaccompanied Songs for Mixed Chorus): A Detailed Exploration (Part 1),” by Marika Kuzma. September 2012, page 8.

An historical and analytical discussion of the collection. Continued in 2.0563.

2.0560 “Mozart’s *Misericordias Domini*: A Conductor’s Guide,” by David Rayl and Ryan Kelly. September 2012, page 18.

“This article is intended to pique conductors’ interest, facilitate personal score study and performance

choices, and motivate more frequent programming of this striking piece.”

2.0561 “Letter to the Editor,” by Paul Cienniwa. October 2012, page 7.

The author takes exception with tonal assertions made in the article, “The Three Extant Masses of Claudio Monteverdi” (2.0558).

2.0562 “Johannes Brahms Opus 62 *Sieben Lieder für gemischten Chor* (Seven Unaccompanied Songs for Mixed Chorus): A Detailed Exploration (Part 2),” by Marika Kuzma. October 2012, page 8.

This article, a continuation of 2.0559, provides detailed analyses of each of the seven choral works in the cycle.

2.0563 “Herbert Howells’s *Sir Patrick Spens*,” by Alicia W. Walker. October 2012, page 26.

An introduction to, and analysis of, the work.

2.0564 “Exploring a Treasure Trove: Secular Music for Mixed Voices by Ruth Watson Henderson,” by Hilary Apfelstadt. November 2012, page 8. DISC. REP.

This article features annotations on fifteen of the composer’s secular choral works, both accompanied and unaccompanied.

2.0565 “Ēriks Ešņvalds: Latvia’s Choral *Enfant Extraordinaire*,” by Vance Wolverton. November 2012, page 22.

This article, part of a long-running series of discussions on choral music from the Baltics, examines the composer’s background and analyzes several of his works.

2.0566 “The World of Women and Beyond: Mabel Daniels and Her Choral Music,” by J. Michele Edwards. December 2012, page 8. BIB. REP.

An introduction to this late-nineteenth/early-twentieth century composer that includes analyses of several of her works and extensive bibliographic information.

2.0567 “Disturbingly Beautiful: Tonality and Allusion in Giles Swayne’s *Dolorosa*,” by Robert Gehrenbeck. December 2012, page 40. DISC. REP.

An introduction to the composer and an in-depth analysis of the work.

2.0568 “The Choral Music of John Cage,” by Emily John. December 2012, page 66. REP.

This introduction of the *avant garde* composer includes a brief analysis of his lone choral work, *Four*², and a discussion of several pieces that could be adapted for performance by a choir.

2.0569 “The Choral Music of Jean Belmont Ford: Expect the Unexpected,” by David Rayl. December 2012, page 79. REP.

This article “is intended to provide an overview of her published choral music and pique conductor’s interest in its performance.”

2.0570 “*Missa Dei Filii* ZWV 20: An Introduction to the Late Masses of Jan Dismas Zelenka (1679-1745),” by Patricia Corbin. August 2013, page 8. DISC.

An introduction to the composer and select choral compositions.

2.0571 “Love and Music are the Last Things to Go: Robert S. Cohen and Herschel Garfein’s *Alzheimer’s Stories*,” by Bonnie Cutsforth-Huber. August 2013, page 44.

An introduction to a work that “despite the typically grim subject matter, [is] an uplifting composition for chorus, orchestra, and baritone and soprano soloists that acknowledges the devastating effects of the disease, but also focuses on hope and the strength of the human spirit.”

2.0572 “Italian Grandiosity and German Pragmatism: An Analysis of Coexistent Style Traits in ‘Aus der Tiefe ruf ich Herr, zu dir’ (SWV 25) from Heinrich Schütz’s *Psalmen Davids* of 1619,” by Stacey Garrepy. September 2013, page 8. BIB.

A study of the composer whose “style was nuanced and full of complexities and varying influences such as aesthetic preferences, mentors from Italy and Germany, and both personal and emergent Lutheran theology.”

2.0573 “Lost in the Revival: The Sacred Music of Cyril Rootham,” by Clay Price. September 2013, page 34. REP.

An introduction to the composer and select choral compositions.

2.0574 “Benjamin Britten’s *Noye’s Fludde*: An Intergenerational Experience for Church Music Programs,” by Joshua Hawkins Nannestad. October 2013, page 8.

This analytical discussion of the work includes performance suggestions for combining adult and children’s ensembles.

2.0575 “Brahms’s *Drei Geistliche Chöre*,” by Shannon Gravelle. December 2013, page 75. REP.

An overview of Brahms’ composition for women’s voices, and a performance analysis of his Opus 37.

2.0576 “The Choral Music of Margaret Ruthven Lang (1867-1972),” by Heather Eyerly, Donald George, James Johnston, and Lucy Mauro. February 2014, page 38. REP.”

An introduction to the composer who “has the distinction of being the first American woman to have a work performed by a major American orchestra.”

2.0577 “Cuban Choral Music: Historical Development and Modern Influences,” by José Rivera. March 2014, page 6. REP.

“In response to the opportunity to broaden the awareness of and familiarity with Latin American choral literature, this article provides a brief overview of the development of Cuba’s choral tradition, featuring the contemporary folk and popular music elements from an historical perspective.” Errata in this article is corrected in May 2014, page 5.

2.0578 “Venezuelan Choral Composers of the 20th and 21st Centuries: A Catalogue,” by María Guinand. March 2014, page 18. BIB. REP.

This article introduces several contemporary composers from Venezuela, with a brief index of their works for choir.

2.0579 “Mexican Choral Composers: A Brief History,” by Jorge Cózatl. March 2014, page 42.

A concise discussion of the choral music of Mexico from the Renaissance to the present day.

2.0580 “*Messiah*: Freshness in a New Order,” by Tim Sharp. May 2014, page 67.

The author suggests shuffling the movements of Handel’s masterpiece in order to give a “novel meaning to

the texts.”

2.0581 “Jean Gilles’s *Messe des Morts*: A Study in Contextual Period Performance,” by Mark Ardrey-Graves. June-July 2014, page 8. BIB.

An analytical assessment of a composition that while “not a workhorse of the concert hall or even the Baroque festival, has nevertheless enjoyed a comfortable performance history.” See also 2.0587.

2.0582 “Giving Patient Hope to the Exile: Rethinking Brahms’s *Requiem*,” by Jeffrey J. Faux and David C. Rayl. June-July 2014, page 18.

“In this article, the authors advance an alternative view to the prevailing analyses of Brahms’s oft-performed work.”

2.0583 “Conrad Susa (1935-2013): Composer, Teacher, Friend,” by David Conte, with Byron Adams, Elinor Armer, Philip Brunelle, Vance George, and Vince Peterson. August 2014, page 36. REP.

A series of anecdotal vignettes celebrating the composer.

2.0584 “*August 4, 1964: 50 Years Later*,” by Elizabeth Swanson. August 2014, page 50.

An introductory analysis of the composition, *August 4, 1964*.

2.0585 “William Levi Dawson’s Life in Speeches, Letters, and Writings,” by Vernon Huff. August 2014, page 65.

An introduction to various resources contained in the collection of the composer’s papers, and some of the insights gleaned from the author’s research. See also 2.0586, 2.0589, 2.0590, and 2.592.

2.0586 “A Note from Amanda Bumgarner, *Choral Journal* Editor,” by Amanda Bumgarner. August, 2014, page 70.

In a brief commentary that accompanies “William Levi Dawson’s Life in Speeches, Letters, and Writings” (2.0585), the author shares her own “degree of separation” experience and a special photo of Mr. Dawson and three colleagues. See also 2.0589, 2.0590, and 2.0592.

2.0587 “Editor’s Correction.” September 2014, page 6.

A correction to multiple errata in the article “Jean Gilles’s *Messe des Morts*: A Study in Contextual Period Performance,” (2.0581).

2.0588 “Choral Music of Puerto Rico: Mid Nineteenth-Century to the Present,” by José Rivera. September 2014, page 51. REP.

“This article provides a brief overview of the rich choral tradition of Puerto Rican composers and their musical contributions.”

2.0589 “Letter to the Editor,” by Eugene Thamon Simpson. October 2014, page 6.

The author is critical of the “negative documents” referenced in the article, “William Levi Dawson’s Life in Speeches, Letters, and Writings” (2.0585). See also 2.0586, 2.0590, and 2.0592.

2.0590 “Letter to the Editor,” by James Benjamin Kinchen, Jr. October 2014, page 6.

Writing in response to the article, “William Levi Dawson’s Life in Speeches, Letters, and Writings” (2.0585), the author expresses concern for a seeming lack of scholarship in the commentary. See also

2.0586, 2.0589, and 2.0592.

2.0591 “Thomas Attwood Walmisley’s ‘Remember O Lord’: A Compositional Analysis,” by Vaughn Roste. October 2014, page 24. REP.

A biography of the composer and a detailed analysis of the work.

2.0592 “Letter to the Editor,” by Gwynne Kuhner Brown. November 2014, page 6.

In response to “William Levi Dawson’s Life in Speeches, Letters, and Writings” (2.0585), the author calls attention to additional research being done on William Dawson. See also 2.0586, 2.0589, and 2.0590.

2.0593 “Baroque Forms and Cyclic Partitioning in Hindemith’s *Apparebit Repentina Dies*,” by Edward Lundergan. November 2014, page 16.

An analysis of the work.

2.0594 “Bach and the Renaissance Motet: Martin Roth and the *Florilegium Portense*,” by L. Frederick Jodry. November 2014, page 47.

A discussion of Bach’s use of music from the Renaissance in his work at St. Thomas with an evaluation of Roth’s work.

2.0595 “Music is Experience: The Life and Choral Music of Domenico Bartolucci,” by Aurelio Porfiri. November 2014, page 59.

An introduction to this composer who “has not garnered the worldwide attention he deserves.”

2.0596 “The Sonic Landscape of ‘Stabat Mater Dolorosa’ from Antonín Dvořák’s *Stabat Mater*,” by Julia O’Toole. December 2014, page 8.

An analysis of the work.

2.0597 “The Reinvention of Folk Music: An Introduction to the Choral Music of Vytautas Miškinis,” by Nicholas B. Cummins. December 2014, page 26. BIB. REP.

An introduction to the composer and an examination of his compositional characteristics.

2.0598 “A Trilogy of Christmas Operas,” by Harold A. Daugherty Jr. December 2014, page 61.

An introduction to choral works by John LaMontaine.

2.0599 “Discovering the Rediscovery of Antonio Vivaldi,” by Miles Dayton Fish. May 2015, page 18.

“This article recounts the true story of the rediscovery of Vivaldi; from the uncovering of hundreds of compositions once thought lost to the quest to bring those compositions to the forefront of classical repertoire.”

2.0600 “Fleeing War, Composing Peace: The Evolution of Jean Berger,” by Zebulon M. Highben. August 2015, page 8. REP.

“This article examines Berger’s evolution as a choral composer, particularly the effect of the Nazi’s rise to power and World War II on his life and work.” See also 2.603.

2.0601 “David Lang’s *the little match girl passion*: A Conductor’s Guide,” by Johan Jacob Van Niekerk, September 2015, page 8.

An introduction to, and an analysis of, the work.

2.0602 “Leonhard Lechner’s *Passion* (1593): Origins, Importance, and Dramatic Meaning,” by John C. Hughes. September 2015, page 45.

The author provides an introduction to, and an analysis of, this seldom-performed work.

2.0603 “Editor’s Correction,” by Amanda Bumgarner. October 2015, page 9.

This brief capsule corrects errata contained in “Fleeing War, Composing Peace: The Evolution of Jean Berger” (2.600).

2.0604 “An Unknown Gem: Charles Gounod’s *Seven Last Words of Christ*,” by Vaughn Roste. October 2015, page 10.

An introduction to, and a detailed analysis of, the work.

2.0605 “The Life and Works of Four Female Canadian Choral Composers,” by Rachel Rensink-Hoff. October 2015, page 34. REP.

The author evaluates the work of four composers who have provided “a further injection of energy into Canada’s choral scene:” Kathleen Allan, Sarah Quartel, Stephanie Martin, and Ramona Luengen.

2.0606 “Test and Musical Gesture in the Choral Music of Rebecca Clark,” by Marin Jacobson. April 2016, page 10. REP.

An introduction to the composer with detailed analyses of several works.

2.0607 “William Grant Still’s *Three Rhythmic Spirituals*,” by Jeffrey L. Webb. April 2016, page 40.

An introduction to the composer and a conductor’s analysis of the work.

2.0608 “Glimpses of Handel in the Choral-Orchestral Psalms of Mendelssohn,” by Zachary D. Durlam. May 2016, page 28.

An examination of Baroque-era influence in Mendelssohn’s music.

2.0609 “Kirke Mechem: *Songs of My Old Age* and the Lost Art of Storytelling,” by Sharon Hansen. November 2016, page 8. BIB.

An introduction to the composer and an analysis of the work.

2.0610 “Theological and Musical Techniques in Arvo Pärt’s *Tribute to Caesar*,” by Brian Hehn. November 2016, page 32. BIB.

An analysis of the compositional techniques used in the work.

2.0611 “Mart Saar, Estonian Composer & Poet: Consolidating the Past, Initiating the Future,” by Vance Wolverton. December 2016, page 40.

An introduction to the Estonian composer and a discussion of his composition style.

2.0612 “*Homing*: The Words and Music of J.A.C. Redford,” by Larry D. Wyatt. March 2017, page 8. REP.

An introduction to the composer and an analysis of the work selected for the Raymond W. Brock Memorial Choral Composition commission.

2.0613 “A Reconsideration of the Performance of the Chorales in J.S. Bach’s *Passio secundum Johannem*, BWV 245,” by Heather Mitchell. April 2017, page 26.

The author discusses “principles that can be universally applied to all of Bach’s chorales in his Passions, Cantatas and Oratorios.”

2.0614 “A Matter of Styles: The Choral Music of William Bolcom,” by Vaughn Roste. May 2017, page 18. REP.

An introduction to the composer and a broad assessment of his works.

2.0615 “Nationalism and Reference to the Past in Penderecki’s *Polish Requiem*,” by Edward J. Lundergan. August 2017, page 16.

An analysis of the work.

2.0616 “A Song for Every Choir: Hugo Distler’s *Mörrike-Chorliederbuch*, op.19,” by Brad Pierson. August 2017, page 51.

“This article aims to introduce [the work] to choral conductors and to highlight several pieces representative of the collection.”

2.0617 “Edward Elgar’s *The Apostles*: A Major Oratorio Standing Outside Tradition,” by Thomas Lloyd. September 2017, page 24.

An historical and musical introduction to the work.

2.0618 “Steven Sametz’s *A Child’s Requiem*: Grace of Innocence in the Face of Tragedy,” by Lisa Graham. October 2017, page 20. DISC.

An introduction to and analysis of the work.

2.0619 “More Than a Madrigalist: The Sacred Choral Music of Orazio Vecchi,” by Stanley Romanstein. December 2017, page 8.

“This article examines Vecchi’s four published volumes of sacred music, each of which forms a wonderful window through which to view the world of the late Italian Renaissance.”

2.0620 “unCONVENTional Restoration: Giving Voice to the Silenced (sic),” by Meredith Bowen. February 2018, page 10.

An introduction to the life and music of Renaissance composer Chiara Margarita Cozzolani.

2.0621 “The Seven Last Words of Christ: Comparing the Settings of César Franck and Théodore Dubois,” by Vaughn Roste. February 2018, page 34. BIB. DISC.

The article examines the history and performance practice of two contemporary nineteenth-century choral works.

2.0622 “The Shadow Still Lingers: A Conductor’s Guide for William Grant Still’s *...And They Lynched Him on a Tree*,” by Brandon Williams. March 2018, page 6.

A history and analysis of the composition.

2.0623 “Handel’s *Saul*: The Apotheosis of Baroque Music-Theatre,” by Dennis Malfatti. April 2018, page

6.

“This article brings the oratorio to the attention of conductors with the intention that it will be performed more frequently.”

2.0624 “Support in Trying Times: Michael Pratorius and Duchess Elisabeth of Braunschweig-Wolfenbüttel,” by Margaret Boudreaux. April 2018, page 22.

Through historical and musical analyses, the author examines the composer’s “belief in music’s power to elevate the human soul.”

2.0625 “Quiet Contemplation and Ecstatic Abandon: The Choral Music of Gabriel Jackson,” by Timothy Stalter. April 2018, page 34. REP.

An introduction to the composer and his various compositional techniques.

2.0626 “Between Berlioz and Fauré: Camille Saint-Saëns’s *Messe de Requiem*, op.54,” by Brent Rogers. May 2018, page 10.

An analysis of the work.

2.0627 “The Choral Music of Ernest Chausson,” by Stephen Caldwell. May 2018, page 28.

An introduction to the composer with analyses of selected choral works.

2.0628 “La Madeleine’s Requiem: Faith in a Forgiving God,” by Jeffrey Faux and David Rayl. June-July 2018, page 20.

A history and analysis of the composition. See also 2.0631.

2.0629 “Adding Canons to the Canon: Franz Joseph Haydn’s *Die Weltlichen Kanons*,” by Alyssa Cossey. August 2018, page 8.

The author explores a largely unknown collection in an attempt to understand “why, if these works are so diverse and rich, have they essentially gone unperformed?”

2.0630 “Daron Hagen Takes ‘Flight’ with *Flight Music*,” by Jay B. Aiken. August 2018, page 30.

“This article is an attempt to allow readers to become more familiar with this composer/conductor, specifically his 2005 work *Flight Music*, which is an extended, sophisticated piece for women’s voices.”

2.0631 “Letter to the Editor,” by Lynn Koch. September 2018, page 7.

Writing in response to “La Madeleine’s Requiem: Faith in a Forgiving God” (2.0628), the author points out various errata contained in the original commentary.

2.0632 “Thunderstruck by Art: The Interdisciplinary and Interpretive Contexts of Morten Lauridsen’s *O Magnum Mysterium*,” by James Arthur Bond. September 2018, page 8.

An exploration of the “expansive and meditative possibilities of choral music in the chant and Renaissance traditions” that influenced the work.

2.0633 “The Sacred / Secular Dichotomy in James MacMillan’s *Cantos Sagrados*,” by Chris Clark. September 2018, page 50.

An introduction to the work.

2.0634 “Say Anything: Robert Cohen and Hershel Garfein’s *Alzheimer’s Stories* and the Quickening Power of Music,” by Kody Wallace. October 2018, page 101.

An introduction to the work scheduled to be performed during the 2019 ACDA National Conference.

2.0635 “Ernest Bloch’s Sacred Service (Avodath Hakodesh) in Contemporary Context: A Personal Commentary on the Music and Its Legacy,” by Nick Strimple. November 2018, page 51.

An introduction to the work scheduled to be performed during the 2019 ACDA National Conference.

2.0636 “Three Windows into Leonard Bernstein’s *Chichester Psalms*, by Michael Slon. December 2018, page 6.

In analyzing the composition, the author provides “a look at its unusual musical sources, a brief consideration of its crisis of faith context, and an interpretive view of its closing chorale.” See also 2.0645.

2.0637 “Unity through a Mass,” by Harry Cecil. December 2018, page 55.

An introduction to *Gospel Mass* by Robert Ray, a work scheduled to be performed during the 2019 ACDA National Conference.

2.0638 “Jake Runestad: An Introduction to the Composer, Interview, and Preview of the 2019 Raymond W. Brock Commission, *A Silence Haunts Me*,” by Jonathan Talberg. February, 2019, page 8.

2.0639 “Charles Ives and Techniques of Choral Narrative: Exploring *Three Harvest Home Chorales*,” by Derek J. Myler. March 2019, page 8.

An analysis of the work.

2.0640 “Telemann’s *Brockes-Passion*: A Case for Performance,” by Christopher Eanes. March 2019, page 59.

An introduction to, and analysis of, the work.

2.0641 “The Choral Music and Compositional Style of McNeil Robinson,” by Jason A. Wright. March 2019, page 74.

An introduction to the composer and his choral works.

2.0642 “Choral Music Composed by Women: A Brief History,” by Matthew Hoch and Linda Lister. May 2019, page 8.

A broad introduction to music by female composers. See also 2.0646, 2.0647, 2.0648, and 2.0649.

2.0643 “William Levy Dawson: Reexamination of a Legacy,” by Vernon Huff. May 2019, page 20.

An introduction to the composer and select works.

2.0644 “Gunnar Reynir: Jazz-Influenced Choral Music,” by Sarin Williams. May 2019, page 67. REP.

An introduction to the composer and select works.

2.0645 “Letter to the Editor,” by Doreen Rao. June-July 2019, page 6.

The author reacts positively to “Three Windows into Leonard Bernstein’s *Chichester Psalms* (2.0636).

2.0646 “Letter to the Editor,” by William Weinert. August 2019, page 6.

The author points out “a most unfortunate and major omission” in the article “Choral Music Composed by Women: A Brief History” (2.0642), specifically the contributions of Hildegard de Bingen. See also 2.0647, 2.0648, and 2.0649.

2.0647 “Letter to the Editor,” by Benjamin Rivera. August 2019, page 6.

Writing in response to “Choral Music Composed by Women: A Brief History” (2.0642), the author takes issue with “incorrect or at least overstated” comments regarding Ethel Smyth’s work. See also 2.0646, 2.0648, and 2.0649.

2.0648 “Letter to the Editor,” by Andrew Puntel. August 2019, page 6.

Though a generally positive response to “Choral Music Composed by Women: A Brief History” (2.0642), the author points out the correct spelling of composer Santa Ratniece. See also 2.0646, 2.0647, and 2.0649.

2.0649 “Letter to the Editor,” by Matthew Hoch. September 2019, page 8.

The author respond appreciatively to criticisms of his article “Choral Music Composed by Women: A Brief History” (2.0642), providing addition information and insight. See also 2.0646, 2.0647, and 2.0648.

2.0650 “Rihards Dubra of Latvia: Contemporary Master of the Latin Motet,” by Vance D. Wolverton. October 2019, page 36. REP.

An introduction to the composer and his music.

2.0651 “From Out of the Depths: Arnold Schoenberg’s *De Profundis* (Psalm 130), Op.50B,” by Mary-Hannah Klontz. November 2019, page 8.

An introduction to the composer and an analysis of the work.

2.0652 “Great Choral Classics You’ve Never Heard Of” (sic), by Joshua R. Jacobson. December 2019, page 20. BIB.

An introduction to seldom-performed works by little-know composers.

2.0653 “From Polystylism to Incrementalism: Schnittke’s *Concerto for Choir* as a Transformation of Compositional Method,” by Nathan Reiff. February 2020, page 6.

An introduction to the composer and an analysis of the work.

2.0654 “With Verdure Clad: The *Creation* in Colonial New Zealand,” by Peter Walls. March 2020, page 10.

A discussion of the history of the work’s performance.

2.0655 “These Watershed Times: Confluence and Collaboration in the New Zealand Choral Context,” by Karen Grylls. March 2020, page 20. REP.

An introduction to some of the history of choral music performance in New Zealand.

2.0656 “Edwin R. Fissinger (1920-1991): 100th Birthday Memorial Tribute,” by P. Bradley Logan. March 2020, page 57. REP.

An introduction to the composer and a discussion of selected works.

2.0657 “Settings of Shorter Sacred Texts in English by Sven-David Sandström,” by Mark Munson. April

2020, page 8. DISC.

An introduction to the composer and limited analyses of selected unaccompanied works.

2.0658 “The Music of Hildegard von Bingen: A Categorical Overview of Her Complete Oeuvre,” by Matthew Hoch. May 2020, page 18. BIB. REP.

An introduction to the composer and an overview of her works. See also 2.0660.

2.0659 “Menotti’s *The Unicorn, the Gorgon, and the Manticore*: A Study in Artistic Integrity and Sexual Identity,” by Jonathan Ledger. May 2020, page 36.

An introduction to the composer and an analysis of the work. See also 2.0660.

2.0660 “Editor’s Correction.” June-July 2020, page 7.

A discussion of errata contained in “The Music of Hildegard von Bingen: A Categorical Overview of Her Complete Oeuvre” (2.0658) and “Menotti’s *The Unicorn, the Gorgon, and the Manticore*: A Study in Artistic Integrity and Sexual Identity” (2.0659).

2.0661 “The Chorus as a Dramatic Force in Wagner’s Operas,” by Yunn-Shan Ma. June-July 2020, page 20.

An introduction to the choruses in Wagnerian opera.

2.0662 “A New Vivaldi Discovery in Warsaw: *Credo* RV592,” by Gregory M. Pysh. August 2020, page 18.

An introduction to and analysis of the recently uncovered work.

2.0663 “Unaccompanied Non-Idiomatic Choral Music of Black Composers,” by Marques L.A. Garrett. November 2020, page 16. REP.

“This article makes a case for the inclusion of original choral works of black composers in music history and choral literature studies as well as concert programming.”

2.0664 “R. Nathaniel Dett’s *The Chariot Jubilee*: An Instrument for Fostering Racial Harmony,” by Jason Max Ferdinand. December 2020, page 24.

An introduction to the composer and his work.

2.0665 “His Light Still Shines: An Artistic Style for Moses Hogan Spirituals,” by Loneka Wilkinson Batiste. December 2020, page 42.

An introduction to the composer and his work.

2.0666 “An American Mass: Celebrating our Shared Music in an Ancient Form,” by Carlton E. Kilpatrick III. December 2020, page 54.

An introduction to and analysis of *Mass: A Celebration of Love and Joy* by André Thomas.

2.0667 “Marianna von Martines’s *Dixit Dominus*: A Stylistic Synthesis,” by Joseph Taff. April 2021, page 6.

An introduction to the composer and an analysis of the work.

2.0668 “Mozart, Süßmayer, and Musical Propaganda: Revaluing Political Choral Music for Modern

Performance,” by Mark Nabholz. April 2021, page 26.

An introduction to the composer – perhaps best known for completing *Requiem* following Mozart’s death – and an analysis of Süßmayer’s *Der Retter in Gefahr*.

2.0669 “The Capitalistic Machine against a Radical Individual: A Consideration of Marc Blitzstein’s Choral Opera, *The Condemned* (1932),” by Richard Robbins. June-July 2021, page 32.

An introduction to the composer and an analysis of the work.

2.0670 “Samuel Barber’s Interpretation of Choral Portamento as an Expressive Resource,” by Desiree Balfour. August 2021, Page 8. BIB. DISC.

“This article aims to show that portamento – despite its fall from fashion – is much more than a ‘bizarre vocal quirk’.”

2.0671 “A Perfectly Composed Libretto: A Textual Analysis of Elenor Daley’s *Requiem*,” by Andrew Robinette. August 2021, page 34.

An introduction to, and an analysis of, the work.

2.0672 “*Lift Every Voice and Sing: Why African Americans Stand*,” by Marvin V. Curtis. September 2021, page 43.

An introduction to the history of the composition.

2.0673 “The Choral Music of Florence Beatrice Smith Price,” by Stephen Caldwell. February 2022, page 14. REP.

An introduction to the composer and her compositions.

2.0674 “Contemporary Choral Music in the Classroom: A Conductor’s Guide to Katarina Gimón’s *Elements*,” by Christina Beasley. February 2022, page 34.

An introduction to a work that features aleatoric (or “chance music”) composition.

2.0675 “Toward Transcendence: Music and Meditation in Michael McGlynn’s *O Maria*,” by Seán Doherty. March-April 2022, page 8.

An introduction to, and an analysis of, the work.

2.0676 “Flowers Among Thorns: A Study of *Indianas* by Carlos Guastavino Amid Argentine Political Unrest,” by Benjamin T. Saunders. May 2022, page 8.

An introduction to the composer, an evaluation of Argentine’s politics, and an analysis of the work.

2.0677 “From Matt to Matthew to All of Us: A Cathartic Transformation in Craig Hella Johnson’s *Considering Matthew Shepard* (2016),” by Andrew Hon. June-July 2022, page 24.

An introduction to, and an analysis of, the work.

2.0678 “Evolving Identity: Four Works by Tarik O’Regan,” by Jason Vodicka. June-July 2022, page 36.

An introduction to, and analyses of, selected works.

2.0679 “An Introduction to Jennifer Higdon’s Choral Works,” by William Skoog. June-July 2022, page 48. REP.

An introduction to the composer and her compositions.

3. Choral Conducting and Choral Techniques: GENERAL

3.19 “The Interpretive Process in Choral Music,” by John H. Peed. September 1980, page 17.

This article investigates the interpretive process by identifying the responsibilities of the composer, the chorus and the conductor to “accomplish the primary goal: making music.”

3.20 “Guest Editorial,” by Barton L. Tyner Jr. January 1993, page 4.

The author briefly examines the complex and diverse demands placed upon the choral conductor.

3.21 “*The Choir and How to Conduct it: Pavel Chesnokov’s Magnum Opus*,” by John Christian Rommereim. February 1998, page 29.

“This article discussed the genesis of this important text, its publication history, and its contents.”

3.22 “Prickly Puzzles and Daunting Dilemmas: Facing Fate, Fear and Family Part 1,” by Edward Cetto. November 1999, page 63.

A discussion of familial and societal concerns facing the choral conductor/music educator. Continued in 3.23 and 3.24.

3.23 “Prickly Puzzles and Daunting Dilemmas: Facing Fate, Fear and Family Part 2,” by Suzanne M. Pence. December 1999, page 71.

A continuation of 3.22. A discussion of familial and societal concerns facing the choral conductor/music educator. Continued in 3.24.

3.24 “Prickly Puzzles and Daunting Dilemmas: Facing Fate, Fear and Family Part 3,” by Sally Schneider. March 2000, page 57.

A continuation of 3.22 and 3.23. A discussion of familial and societal concerns facing the choral conductor/music educator.

3.25 “Preparation of Future Choral Directors Relative to The National Standards - Goals 2000,” by Cecil L. Adderley, III. May 2000, page 17.

A proposal for modifying current teacher education curricula.

3.26 “Technology for the 21st-Century Choir,” by Philip Copeland. December 2009, page 22.

“Here, we examine how new tools and new ideas can enable us to reach a new generation of students, do our jobs more efficiently, and impact the lives of other choral musicians.”

3.27 “Abused and Misused Choral Terms,” by Gene Scott. June/July 2013, page 49.

A satirical glossary of musical terms.

3.28 “Reinvigoration: Experiences from a Sabbatical Journey,” by Meg Granum and Emily Floyd. June-July 2016, page 55.

The results of a church choral musician’s sabbatical research on the state of music in the church are reported in this article.

3.29 “Resilient Choral Teachers,” by Alex T. Favazza, Jr. and Amon Eady. September 2020, page 18.
The authors “identify and investigate attributes of successful teachers who defy disadvantageous constructs and thrive as choral directors.”

3.30 “The Biochemical Power of Choral Singing,” by Nicholas Sienkiewicz. October 2020, page 20.
The author examines the physiological effect of singing.

3.31 “Conducting During COVID: What is Possible and How has the Role of the Conductor Changed?”
by Rachel Carlson and Scot Hanna-Weir. April 2021, page 65.
A discussion of the challenges facing the professional conductor.

3.32 “Michael Praetorius’ *Nigra sum á 6*: A Pedagogical Experiment,” by Kristina Boerger. September 2021, page 53.
A discussion of techniques for rehearsing in an on-line format.

3.33 “Diverse Embodiments: How COVID-19 Expanded Choral Practice,” by Caron Daley. February 2022, page 6.
This article examines the various effects upon the choral rehearsal and performance environments.

4. Choral Conducting and Choral Techniques: AUDITIONING AND ADJUDICATING

4.09 “The Art of Auditioning,” by Sandra Cryder. April 1979, page 24.
A discussion of auditions for employment at various theme parks in the United States. Includes a brief list of amusement parks.

4.10 “Choral Auditions: Content and Procedures,” by William C. Fenton. March 1981, page 33. BIB.
An examination of various techniques for the organization of choral auditions. The author suggests that the choral director can not only select the choristers but also begin the music education process.

4.11 “Choral Conducting Auditions,” by Robert Hall. December 1983, page 23.
The author highlights four areas to aid conductors in preparing for a choral conducting audition: preparation, communication, flexibility and the singer’s perspective.

4.12 “The Nature of Doctoral Choral Conducting Auditions at Selected Universities in the United States: A Survey,” by Hilary Apfelstadt. February 1986, page 23.
The purpose of this study is “to determine the main components of doctoral choral conducting auditions at selected universities [and] to identify a standard.” The article is based on a survey of seventeen universities.

4.13 “Adjudication: Some Things to Think About,” by Audrey Grier and Gene Grier. March 1986, page 40.
This article addresses the authors’ expectations not only of the adjudicators, but also of the students and teachers involved in the contest or festival situation. Includes additional comments for developing an efficient and successful event.

4.14 “Choral Audition Procedures of Six Well Known Conductors: Webb, Noble, Bruffy, Carrington, Ehly and Warland,” by R. Paul Crabb. April 2002, page 35.

This discussion of auditions features the collective wisdom of Guy Webb, Weston Noble, Charles Bruffy, Simon Carrington, Eph Ehly and Dale Warland.

4.15 “Choral Auditions: Foundations and Evaluation,” by Lesa Jacobsen. October 2002, page 55.

“This article will challenge choral directors to begin an internal dialogue on certain aspects of the audition process, specifically evaluation and documentation.”

4.16 “Does the Hour of the Day Affect Student Selection for an Honor Choir?” by Cecil Adderly. August 2003, page 27.

“The purpose of the present study was to determine if the hour of the day in which vocal music students auditioned for the 2001-02 central New Jersey Music Educators Association Mixed Choir was a statistically significant factor in their selection for participation.”

4.17 “Audition Tape Preparation,” by Lisa Fredenburgh. October 2003, page 55.

The author discusses ways to make recorded auditions more successful.

4.18 “Honor Choir Taped Auditions: Keys to Success,” by David Dietz. March 2004, page 45.

“This article is intended to inform teachers how best to prepare an audition tape.”

4.19 “Preparing a High School Choir for Adjudication,” by Angela L. Batey. December 2007, page 73.

“Many festivals utilize judging forms that contain a number of areas for adjudication, including Tone, Intonation, Diction, Technique, Balance, Interpretation, Musical Effect, and the ambiguous Other Factors.”

4.20 “Preparing Students for Successful Auditions,” by Linda Cressman Busarow. March 2008, page 55.

A step-by-step assessment of the audition process.

4.21 “Preparing Recorded Auditions,” by Linda Cressman Busarow. August 2009, page 52.

This article discusses ways to prepare a successful distance audition for college auditions and honor choir participation.

4.22 “Tonal Memory in the Choral Audition,” by Tony Mowrer. May 2010, page 20.

“Because tonal memory tests have been shown to be good predictors of a student’s musical contribution to a choral ensemble, an explication of their characteristics and application is warranted.”

4.23 “Audition Advice and Protocol for College-Bound Musicians,” by Andrew Larson. June-July 2012, page 47.

“The guidelines [in this article], offered to a future college student appear in seven categories, and are intended to demystify the audition process in general and encourage further discussion between students and teachers.”

4.24 “Step by Step: Collegiate Choral Auditions,” by Frank F. Eychaner. May 2017, page 61.

Though written for the collegiate environment, elements of this discussion of choral audition techniques would be valuable for any level.

4.25 “Graduate School Auditions for Choral Conductors,” by Micah Bland. August 2020, page 77.
A guide to prepare a candidate for the graduate school interview/audition.

4.26 “How Will Your Choir be Judged? What Adjudicators are Listening and Looking for at Festivals,” by David Hensley. September 2021, page 30.

The author strives “to identify [the] standards that choral adjudicators feel are of primary importance, giving the choral director and singers guidance in preparing for festivals, contests, or concerts.”

5. Choral Conducting and Choral Techniques: FORMATIONS

5.08 “Choral/Orchestral Balance: An Old Problem Reviewed,” by James Frankhauser. August 1989, page 5.

The author outlines “the results of my two experiments with a new concert arrangement” in performances of Wolfgang Amadeus Mozart’s *Requiem* and George Frideric Handel’s *Messiah*.

5.09 “Research Report,” by Tim Sharp. September 1992, page 50.

A discussion of choral formations, based on a dissertation entitled, “Acoustical Placement of Voices in Choral Formations,” by Robert Tocheff.

5.10 “The Effects of Choral Formation on the Singing Voice,” by Debra S. Atkinson. March 2010, page 24.

“This article concentrates on the singers’ comments and opinions regarding choral formation and spacing, and the differences they perceive between choral and solo singing.”

6. Choral Conducting and Choral Techniques: CONDUCTING TECHNIQUE

6.02 “Effective Bodily Communication,” by Gregory K. Lyne. September 1979, page 22. BIB.

This article attempts to address the question “are we as choral conductors effectively showing our choral ensembles what it is that we should be attempting musically to evoke?” Focuses primarily on the “pantomimic gesture” developed by Delsarte.

6.03 “Right Face,” by David H. Williams. November 1981, page 25.

This article briefly explores the conductor’s facial expression and its importance to non-verbal communication.

6.04 “Conducting: Movement Analogues Through Effort Shape,” by Gail Poch. November 1982, page 21.
An examination of the difficulties associated with teaching the art of conducting and an introduction to the principles of Rudolf Laban as related to the physical movements of conductors.

6.05 “Toward a Flexible Sound Ideal Through Conducting,” by James M. Jordan. November 1984, page 5.
This brief commentary focuses upon “factors that contribute to this flexible sound ideal, as Ehmann refers to it”

6.06 “Wilhelm Ehmann’s Approach to Choral Training,” by Ray Robinson. November 1984, page 5.

This article features excerpts from Ehmann's book, *Choral Directing*.

6.07 "Psychomotor Problems of Beginning Conductors," by Kenneth H. Phillips. February 1989, page 19. An examination of gesture problems as noted in the developing technique of beginning conductors.

6.08 "The Training of Conductors Through the Methodology of Kinesthetics," by John H. Dickson. March 1992, page 15.

The author advocates a three-stage approach for teaching conductors to use eurhythmics in the choral rehearsal.

6.09 Teaching Tomorrow's Conductors: Self- and Peer-Evaluation in Conducting Classes," by Hilary Apfelstadt. November 1992, page 9.

"This article describes two means of evaluation, each of which can be vitally important in developing conductors: self-evaluation and peer-evaluation."

6.10 "Eurhythmics: Enhancing the Music-Body-Mind Connection in Conductor Training," by Claire W. McCoy. December 1994, page 21.

The author suggests a variety of physical exercises and games through which conducting students can "understand the flow of rhythm, the energy of a phrase, and the spacial relationships in musical form on a deep, visceral level." See also 6.11.

6.11 "Letter to the Editor," by Jeff Story. February 1995, page 6.

The author writes in support of the techniques discussed in "Eurhythmics: Enhancing the Music-Body-Mind Connection in Conductor Training" (6.10).

6.12 "Using Video Teleconferencing to Enhance the Teaching of Conducting," by Allen Henderson and Ted Jones. February 1997, page 21.

The authors propose connecting conducting students to master teachers via interactive television classrooms.

6.13 "Applying Leadership Models in Teaching Choral Conductors," by Hilary Apfelstadt. March 1997, page 23.

Factors leading to the development of successful conductors are discussed.

6.14 "Is Your Baton Suffering from the Terrible Two's?", by Michael Yachanin. September 1997, page 37. A discussion of various modifications to the two-beat pattern.

6.15 "A Fantasia on Teaching: Frieder Bernius at Work in a Choral Conducting Masterclass," by Fred Stoltzfus. August 1999, page 33.

"This essay outlines the ideas and methods Bernius used during the October 1998 master class sponsored by the AMJ in Saarbrücken, Germany, and seeks to elucidate some of his essence as a musician and teacher." Includes a comparison with conducting pedagogy common in U.S. universities.

6.16 "Implications for Non-Verbal Communication and Conducting Gesture," Joseph Kevin Ford. August 2001, page 17.

This article is intended to "draw attention to a gestural vocabulary that may more clearly and efficiently convey the conductor's musical intent."

6.17 “Perceptions of Non-Verbal Communication: Implications for Beginning Conductor Training,” by Kimberly Van Weelden. April 2002, page 67.

A discussion of the impact of a conductor’s physical portrayal upon the choir.

6.18 “Using Video Self-Assessment to Enhance Nonverbal Conducting Gesture,” by Alan McClung. April 2005, page 26.

A discussion of conducting gesture, both good and bad, their diagnosis and treatment.

6.19 “A Survey of Training and Perceptions Regarding Right-handed and Left-handed Musical Conductors,” by Brian Lanier and Cecily Lanier. June 2006, page 87.

“The purpose of this study [is] to discover if there is a need to reconsider requirements that students should learn right-handed conducting.”

6.20 “One-Handed Choral Conducting: Disability or Blessing?” by Donald Callen Freed. August 2006, page 57.

The author provides a “how-to manual for revising one’s technique in response to a significant or total loss of function” in one arm. See also 6.21.

6.21 “Letter to the Editor,” by Martin Morley. October 2006, page 6.

Writing in response to “One-Handed Choral Conducting: Disability or Blessing?” (6.20), the author suggests that, “these principles are also applicable to those whose disability is conducting from the keyboard.”

6.22 “The Gestural Legacy of Margaret Hillis,” by Robert Greenlee. September 2007, page 18.

“This article is a summation of her [conducting] method derived from notes which were taken during her conducting classes, and observations of her rehearsals while Hillis taught and performed at Indiana University.”

6.23 “Content Specific Somatic Vocabulary: Conducting Gestures with Musical Outcomes,” by Gregory Gentry and Matthew Harden. April 2008, page 20.

“This article will take the reader through a partial history of the concept, purpose of CSSV [Content Specific Somatic Vocabulary], and basic steps for developing one’s own CSSV. The article references an online video in order to illustrate methodology and results.”

6.24 “Beyond Error Detection: A Cycle of Pedagogical Skills for Choral Conductors,” by Patrick K. Freer. October 2009, page 34.

“This article focuses on one of those conscious efforts: the giving of feedback to choral singers during a rehearsal.”

6.25 “University Conducting Class: A New Solution for Capturing Digital Video,” by Craig Zamer. December 2009, page 49.

“The following provides several methods for video capturing today – including a method found to be most convenient and cost effective.”

6.26 “Thoughtful Gestures: A Model of Conducting as Empathetic Communication,” by Amelia Nagoski. April 2010, page 18. BIB.

“The field of brain research has yielded a fascinating new perspective about how the human brain works. The purpose of this article is to synthesize research into a coherent model of how the brains of conductors, our ensembles, and even our audiences necessarily function synchronously.” See also 6.27 and 6.28.

6.27 “Letter to the Editor,” by Tom Carter. June-July 2010, page 6.

In this detailed discussion, the author takes exception to several points in “Thoughtful Gestures: A Model of Conducting as Empathetic Communication” (6.26). See also 6.28.

6.28 “Note from the Editorial Associate,” by David Stocker. June-July 2010, page 7.

In reply to a “Letter to the Editor” (6.27) critical of “Thoughtful Gestures: A Model of Conducting as Empathetic Communication” (6.26), the *Choral Journal*’s Editorial Associate provides some balance, stating, “I fear the response errs about the same distance as the original author, only on the other side of the continuum.”

6.29 “The Acting Principles of Konstantin Stanislavski and Their Relevance to Choral Conducting,” by Ryan Herbert. December 2011, page 20.

This article addresses three questions, “(1) What are the effects, if any, of unwanted nonverbal communication in conducting? (2) What insights can conductors gain by exploring techniques of acting, particularly the methods of Konstantin Stanislavski (1863-1938)? and (3) What are the application possibilities of acting technique to conducting?”

6.30 “Maintenance of the Conducting Gesture: A Brief Checklist,” by Britt Cooper. March 2012, page 53.

This article suggests “a simple checklist for conductors at all levels to help reinforce best practices and deter bad habits that inhibit expressive communication.” See also 6.31

6.31 “Letter to the Editor,” by Tom Carter. May 2012, page 7.

Writing in response to “Maintenance of the Conducting Gesture: A Brief Checklist” (6.30), the author opines concerning the original article’s discussion of a conductor’s facial expression as an important tool, calling it “neither accurate nor defensible when held up to the light of performance best practices, psychology, or neuroscience.”

6.32 “The Seven Deadly Sins of Choral Conducting,” by William M. Folger. October 2012, page 42. BIB. “The purpose of this article is to discuss how each sin negatively affects music-making in rehearsals and performances, and to provide anecdotal suggestions for avoiding these transgressions.” See also 6.33.

6.33 “Letter to the Editor,” by Vincent J. Rufino. November 2012, page 7.

The author takes exception to comments about the tone of a clarinet made in the article “The Seven Deadly Sins of Choral Conducting” (6.32).

6.34 “Student Conductor Challenges,” by Derek Gilmour, Janice Needham, and Jason Paulk. May 2013, page 67.

Participants in a student conducting practicum share their observations of that experience.

6.35 “Intentional and Expressive Conducting: It’s All in the Rebound,” by Jeffery Wall. March 2015, page 41.

“By closer study of the rebound in conducting gesture, choral conductors may increase clarity while maintaining an expressive quality in their conducting.” See also 6.38.

6.36 “Exploring the Science of Ensemble: Gestures, Emotion, and Collaboration in Choral Music Making,” by Gary B. Seighman. April 2015, page 8.

“The current article intends to focus primarily on the psychophysiological relationship between individual choral singers independent of conducting gesture.”

6.37 “Monkey See, Monkey Do: The Choral Conductor and the Mirror Neuron System,” by Riikka Pietiläinen-Caffrey. April 2015, page 18.

The author examines the assertion that developing conducting students simply emulate the conducting gestures they see in their regular rehearsals.

6.38 “Letter to the Editor,” by Richard Cox. May 2015, page 6.

Writing in response to “Intentional and Expressive Conducting: It’s All in the Rebound” (6.35), the author calls the rebound “the most expressive part of the conducting gesture.”

6.39 “Inspiring Excellence: Observations of Four Collegiate Choral Conductors,” by Helen Hoekema Van Wyck. November 2015, page 36.

An assessment of choral technique and philosophy based on interviews and observations with four conductors at two universities: Joe Miller and Amanda Quist of Westminster Choir College, and Brad Holmes and Elizabeth Holmes from Millikin University.

6.40 “Choral Music Pedagogy: A Survey of How ACDA Members Rehearse and Conduct,” by Alan Gumm. May 2016, page 85.

“This report compares present rehearsal teaching priority results with 1) priorities discovered in a 1990 national sample of high school choral directors and 2) background experience and conducting priorities.”

6.41 “Giving Music a Hand: Conducting History in Practice and Pedagogy,” by William Southerland. Match 2019, page 30.

“The purpose of this article is to review the literature on conducting history, particularly as it pertains to choral conducting and to argue the pedagogical value of history for conducting students.”

6.42 “Reinforcing Fundamentals through Gesture,” by Kody Wallace. November-December, page 47.

A discussion of the physical communication of the choral conductor.

7. Choral Conducting and Choral Techniques: REHEARSAL

7.007 “Effective Rehearsal Time: What Research Has to Offer,” by Kenneth C. Murray. January 1980, page 11.

Several studies are cited in this discussion of effective rehearsal scheduling. The author examines musical performance, attentiveness, attitude and behavior in the rehearsal setting.

7.008 “Section Rehearsals,” by Timothy Mount. October 1980, page 15.

The author advocates the use of regularly scheduled sectional rehearsals as a valuable rehearsal technique. Includes commentary by Robert Shaw.

7.009 "Four Techniques for the Choral Rehearsal," by William M. Jones and Lawrence H. McQuerrey. December 1980, page 5.

An examination of four rehearsal techniques: set, closure, stimulus variation, and frames of reference.

7.010 "Large Choral Ensembles and Social Loafing," by David Stocker. May 1981, page 9.

The author proposes that an individual choral singer's sociological and psychological performance will decrease as the size of the ensemble increases.

7.011 "Forty Per Cent," by Scott S. Withrow. September 1981, page 13.

The author addresses the amount of verbal communication normally offered by the conductor in rehearsal and concludes that "forty percent is too much." Includes a self-evaluation quiz.

7.012 "Help From Above," by Leland Sateren. May 1982, page 9.

A response to the director's presumed learning experience at open rehearsals of the typical honor choir. He suggests a new type of session, wherein a "big name" guest conductor demonstrates rehearsal techniques with a non-select ensemble starting at "ground-zero."

7.013 "The Use of Metaphor in the Choral Rehearsal," by Jeffrey M. Cornelius. September 1982, page 13.

Two general types of metaphor, verbal and gestural, which can be useful in the choral setting are identified.

7.014 "Developing Choral Sound Through Rehearsal Techniques Based on Cybernetic Principles," by Allen Goodwin. September 1982, page 33. BIB.

This article explains cybernetic principles, and how they may be used in the choral rehearsal. The author also suggests practical rehearsal ideas for developing choral sound.

7.015 "A Choral Rehearsal Model," by James E. Major. November 1982, page 13.

This article details a precise method for the diagnosis and treatment of problems commonly encountered in the choral rehearsal.

7.016 "Sensitivity to Choral Music Students in Rehearsal Situations," by Gary E. Stollak and Mary Alice Stollak. March 1984, page 11.

The authors believe there to be a direct correlation between the emotional well-being of the choral singer and the quality of choral performance. They advocate development of a nurturing, non-threatening rehearsal environment

7.017 "The Application of Émile Jacques-Dalcroze's Solfège-Rythmique to the Choral Rehearsal," by Herbert H. Henke. December 1984, page 11.

A presentation of specific vocal exercises. A companion article to 2.9259, 13.17 and 57.442.

7.018 "*Messiah* 1985: A Practical Approach to Rehearsing," by Richard A. Smith. March 1985, page 5.

A presentation of choral exercises based on selected musical content in four choruses from Handel's *Messiah*.

7.019 “Choral Music in Motion: The Use of Movement in the Choral Rehearsal,” by Hilary Apfelstadt. May 1985, page 37.

This article addresses the use of movement in the choral rehearsal, during the warm-up, at points when physical energy must be vitalized, and during the learning of repertoire.

7.020 “The Facial Expression Factor: The Internal and External Approach,” by Kathy Burkholder. June 1985, page 23.

The author offers several approaches toward the internalization of the text, and exercises for use in rehearsal.

7.021 “Song of Survival: Performing Instrumental Music Vocally,” by Patricia F. Hennings. February 1987, page 23. REP.

A discussion of the music sung by women prisoners at a Japanese P.O.W. camp during World War II. The pedagogical elements are studied for application to the regular rehearsal. Includes a brief list of the prisoner’s vocal-orchestral repertoire.

7.022 “Making Rehearsal Communication Effective and Interesting,” by Don McMinn. February 1987, page 33.

An examination of the use of similes and metaphors in a choral rehearsal.

7.023 “Climbing the Ladder: Rehearsing for Public Performance,” by Dale Topp. September 1987, page 25.

A simple ladder serves as the central metaphor in this article on various elements of the rehearsal process.

7.024 “Motivation Takes Form in the Choral Rehearsal,” by Lawrence Kaptein. November 1987, page 15. BIB.

This article focuses on rehearsal technique and uses the sonata-allegro form as a structural metaphor.

7.025 “The Unaccompanied Choral Rehearsal,” by Jerry Ulrich. May 1988, page 19.

The author shares eight benefits derived by removing the piano from the choral rehearsal situation.

7.026 “A View of the Choral Director from the Choral Accompanist,” by Carolyn Banta. October 1989, page 21.

A discussion of eight points which are of concern to the choral accompanist.

7.027 “The Singer’s Posture and the Circulatory System,” by Robert L. Garretson. April 1990, page 19.

This article addresses the physiological causes of dizziness and fainting for the singer. The author points to venous pooling of the blood as a major factor and offers possible preventative measures.

7.028 “Preparing Choirs for Orchestral Concerts and/or Singing with Other Conductors,” by Charlene Archibeque and Kerry Barnett. February 1991, page 15.

An examination of rehearsal techniques to ready choirs for guest conductors.

7.029 “Eighteen Ways to Motivate Your Choir,” by Karen Issacson. March 1991, page 35.

A list of motivational suggestions from a singer’s perspective.

7.030 “Musica Practica,” by Nina Gilbert. August 1991, page 41.

A brief discussion of the successful rehearsal techniques of Donald Neuen, Carl Stam and Hugh Sanders.

7.031 “Making a Statement,” by Donald Neuen. August 1992, page 16.

A discussion of the philosophies and vocal techniques of tenor Seth McCoy, and their application to the choral rehearsal. See also 66.0110.

7.032 “Making Rehearsal Time Count,” by Charlene Archibeque. September 1992, page 18.

A brief discussion of various strategies for enhancing productivity in the choral rehearsal. See also 7.036.

7.033 “Education Research: Practical Implications for the Rehearsal,” by Patrick K. Freer. December 1992, page 29.

An examination of rehearsal elements and conductor behavior based upon “a representative sampling of the reports which have appeared in major music education research journals during the past two decades.”

7.034 “Customizing Choral Warmups,” by Steven Demorest. February 1993, page 25.

A discussion of methods for tailoring vocal exercises to specific choral literature.

7.035 “The Netherlands Chamber Choir in Rehearsal,” by Sharon A. Hansen. February 1993, page 29.

“The purposes of this article are: 1) to better acquaint the readership with this outstanding choral ensemble, 2) to examine the choral concepts stressed by [Eric Ericson and John Alldis] and the choir’s response to them, and 3) to review teaching and learning styles as they relate to the choral rehearsal.”

7.036 “Letter to the Editor,” by Janeal Krehbiel. March 1993, page 5.

A letter in support of “Making Rehearsal Time Count,” (7.032).

7.037 “Sight Singing in the Choral Rehearsal,” by Nancy Telfer. August 1993, page 39.

A brief discussion of methods for teaching sight-reading skills during rehearsal.

7.038 “A Self-Diagnostic Checkup for Conductors,” by Mel Unger. October 1994, page 23.

This article examines a procedure through which the success of the rehearsal process can be evaluated.

7.039 “Taking Advantage of Learning Styles in the Choral Rehearsal,” by Don P. Ester. November 1994, page 21.

The author evaluates “the three fundamental modes of learning: visualization (seeing), audiation (listening), and locomotion (moving)” as applied to the choral rehearsal environment.

7.040 “Mastering Melismas,” by Chester Alwes. August 1995, page 37.

The author discusses methods for rehearsing melismatic passages, taking examples from J.S. Bach’s *Christmas Oratorio*, and G.F. Handel’s *Messiah*.

7.041 “Am I Being Followed: Finding the Elusive Connection between Conductor and Ensemble,” by Thomas Lloyd. February 1996, page 23.

A “pyramid of ensemble needs” serves to illustrate the challenges facing the choral conductor.

7.042 “The Psychologist and the Conductor: Solving Rehearsal Problems Using Awareness of Personality Types,” by Barbara Pollack and Harriet Simons. May 1996, page 9.

The Myers-Briggs Type Indicator formula is used to demonstrate how conductors can achieve greater productivity in rehearsals. See also 7.043.

7.043 “Letter to the Editor,” by Curtis Hansen. August 1996, page 4.

Writing in response to “The Psychologist and the Conductor: Solving Rehearsal Problems Using Awareness of Personality Types,” (7.042), the author suggests that atmospheric conditions may play a role in effecting rehearsal efficiency.

7.044 “Teaching Critical Thinking Skills Through the Choral Rehearsal,” by Aimee Beckmann-Collier. December 1996, page 27.

The author suggests utilizing rehearsal time for written assignments and discussion groups.

7.045 “Using Multimedia Technology in the Choral Rehearsal,” by Kevin Fenton. April 1997, page 17.

“This article describes some of the ways in which computer technology can be used in choral rehearsals to improve musicianship and develop artistic awareness.”

7.046 “Improving the Learning Curve: Using MIDI, Sequencers, and Synthesizers to Broadcast the Choral Parts in Rehearsal,” by Jonathan Brown. April 1997, page 31.

The author suggests ways to integrate computer technology into the rehearsal.

7.047 “A Choral Director’s Rehearsal Checkup,” by Charlene Archibeque. August 1997, page 33.

A 22-point checklist for well-planned and executed choral rehearsals.

7.048 “When Words Fail,” by Ann R. Small. September 1997, page 33.

A discussion of the differences between linguistic and music cognition and its application to the choral rehearsal.

7.049 “Chaos Theory and the Choral Conductor: Learning to Trust Musical Intuition,” by Ray Wheeler. October 1997, page 23.

A discussion of ways in which the conductor can balance logic and intuition in the rehearsal.

7.050 “Standards in Action: The National Standards in the Choral Rehearsal,” by Michele E. Kaschub. March 1998, page 63.

A review of the National Standards with a discussion of their practical application.

7.051 “Physical Metaphor in the Choral Rehearsal: A Gesture-Based Approach to Developing Vocal Skill and Musical Understanding,” by Ramona M. Wis. October 1999, page 25.

The author advocates a set of physical gestures as a way to communicate “the abstract concepts that fill our rehearsals.”

7.052 “Making Music Meaningful in the Classroom,” by Sandra Frey Stegman. April 2000, page 15.

A discussion of methods for “making the choral experience a holistic and participatory process.”

7.053 “The Heart of the Matter: Helpful Hints for Successful Programming and Efficient Rehearsing,” by Patricia Hennings. August 2000, page 37.

An evaluation of the rehearsal environment with discussion of technical, musical programmatic and spiritual

elements.

7.054 “Adapting Choral Rehearsals for Students with Learning Disabilities,” by Vicki R. Lind. February 2001, page 27.

“The purpose of this article is to explore different types of learning disabilities and examine rehearsal strategies designed to meet the needs of students with learning disabilities.”

7.055 “Achieving Peak Performance: Rehearsal, Performance Attitudes, and Pre-Concert Routines,” by Daniel Taddie. April 2001, page 41.

An examination of the “transition from the rehearsal process to the performance.”

7.056 “Rising Tide,” by Charles Facer. April 2001, page 48.

The author recommends selecting an improved quality of choral literature as a way to develop the potential of each singer in a choir.

7.057 “Operatically Trained Singers in the Collegiate Choral Rehearsal,” by John Weiss. August 2002, page 27.

“This article provides common ground for operatically trained singers, studio voice teachers, and choral conductors.” See also 57.119.

7.058 “The Rehearsal Techniques of Margaret Hillis: Their Development and Application to Brahms *German Requiem*,” by Cheryl Frazes Hill. October 2002, page 9.

“This article includes insight into how her teaching methods and philosophy evolved and describes her rehearsal techniques.” See also 7.061.

7.059 “The First Five Minutes: A Structure for Success,” by Kevin Fenton. November 2002, page 57.

The author stresses the importance of the first five minutes as the key to a successful rehearsal.

7.060 “Musical Arthritis and the New Conductor,” by Charles Facer. November 2002, page 97.

The author examines ways to prevent stagnation in the choir.

7.061 “Letter to the Editor,” by Judith Archer. January 2003, page 5.

A heart-warming letter in response to “The Rehearsal Techniques of Margaret Hillis: Their Development and Application to Brahms *German Requiem*” (7.058).

7.062 “Teaching Towards Independence: The Quartet Rehearsal process,” by Aimee Beckmann-Collier. February 2003, page 35.

The author advocates a process of quartet rehearsals in which students improve their abilities through a greater sense of independence and personal responsibility than is usually possible in a large choral ensemble environment.

7.063 “Aural Theory Training in the Choral Warm-Up: A Warm-Up Curriculum,” by Edward Cetto and Gabrielle Dietrich. May 2003, page 19.

The authors suggest ways to make the choral warm-up process “a dynamic, vital, interactive learning experience.”

7.064 “Creating a Safe Environment for Singing,” by Kenneth H. Phillips. May 2003, page 41.
Call singing “a deeply personal act,” the author recommends ways to prevent undo emotional stress for singers.

7.065 “Boychoirs: Behavior Management,” by Randall Wolfe. February 2004, page 62.
A discussion of preventative and corrective discipline techniques for use in the rehearsal environment.

7.066 “Don’t Just Survive - THRIVE,” by Sandi Gesler. April 2004, page 51.
An introduction to several rehearsal components common to the successful middle school choral program.

7.067 “The Best First Church Choir Rehearsal,” by Tim Sharp. August 2004, page 63.
A discussion of the crucial first rehearsal of a new season, with ways to set a positive and productive tone for subsequent meetings. Though written from the perspective of the church choir director, the author’s suggestions would be valuable to all conductors. See also 7.070.

7.068 “Rehearsal Courtesies When Instruments Combine with the Church Choir,” by Tim Sharp. December 2004, page 81.
The author shares a “list of rehearsal and performance courtesies that reflect the considerations that are routinely extended to and expected from professional instrumentalists.”

7.069 “The Care and Nurturing of the Choral Accompanist,” by Lori Wiest. December 2004, page 91.
The author examines the relationship between the choral director and the choral accompanist.

7.070 “The Best 1000th Church Choir Rehearsal,” by Tony Spencer. July 2005, page 51.
This article, a cordial response to “The Best First Church Choir Rehearsal” (7.067), explores the components of the successful long-standing church choir director.

7.071 “Planning a Successful Choral Rehearsal, Part 1: Begin with Discipline in Mind,” by Kenneth H. Phillips. November 2005, page 72.
The author examines simple yet exceedingly important components to holding an effective rehearsal. Continued in 7.072.

7.072 “Planning a Successful Choral Rehearsal, Part 2: Know Your Rehearsal Strategy,” by Kenneth H. Phillips. December 2005, page 58.
In this article, a continuation of 7.071, the author writes to support the thesis that “no concert should be devoid of educational objectives.”

7.073 “More than an Agenda,” by Tim Fredstrom. July 2006, page 51.
A discussion of teaching strategies useful in the middle-level choral rehearsal.

7.074 “The Link Between Morale and Discipline,” by Janeal Krehbiel. September 2006, page 55.
The author examines the relationship of classroom and rehearsal discipline to student morale.

7.075 “Adapt, Build and Challenge: Three Keys to Effective Choral Rehearsals for Young Adolescents,” by Patrick K. Freer. November 2006, page 48.
While the author targets his observations to the middle-level environment, these techniques would be

valuable in any choral rehearsal.

7.076 “Tone-up and Tune-up During Warm-ups,” by Larry Stukenholtz. May 2007, page 39.
An examination of various challenges that can be solved with choral warm-ups.

7.077 “Dalcroze’s Eurhythmic Techniques for the Choral Rehearsal: Moving to *O Magnum Mysterium*,” by Angela Crosby. May 2008, page 30. BIB.
An introduction to the 19th-Century music educator with an evaluation of the application of his methods to the 21st-Century classroom.

7.078 “The Speechless Rehearsal,” by Alan J. Gumm. February 2010, page 16.
“The intention of a speechless rehearsal is for purely active situations – foremost of which are physical warm-ups, sight reading, part learning, interpretation, and tone production, though the skills of a speechless rehearsal can be applied to conceptual, creative and critical thinking situations as well.”

7.079 “Creating a Memorable Rehearsal: The Use of Colorful Language and Manipulative Devices,” by Gretchen Harrison. August 2010, page 58.
Though written with middle- and junior-high singer in mind, the concise article introduces ways for conductors to “engage the heart, mind, brain, and body of singers” would be valuable in any rehearsal.

7.080 “The Choral Rehearsal: A Laboratory for Musical Learning and Aesthetic Responsiveness,” by Charles Leonhard and Brian Gorelick. November 2010, page 79.
“It is my position that some portion of each rehearsal should be devoted to the analysis of musical learning to enable the singers to become aware of significant detail in the music they are performing, and further, that singers should be regularly involved in the avenues to musical learning; performing, hearing, feeling, discriminating, knowing and composing.”

7.081 “Sculpting the Music: Gesture, Movement, and Expression in the Choir Rehearsal,” by John Jost. February 2011, page 18.
“Any kind of music, including the most serious sacred genres, can take on deeper meaning when movement is cultivated in the rehearsal.”

7.082 “A Picture is Worth a Thousand Words: Promoting Choral Artistry Through Presentation Technology,” by Tim Fredstrom. March 2011, page 20.
The author discusses the use of visual images during a rehearsal as a way to improve communication and learning outcomes.

7.083 “Movement in the Choral Rehearsal: The Singer’s Perspective,” by Kathryn E. Briggs. December 2011, page 28.
This study examines “the reasons for high-school aged singers’ attitudes, negative or positive, toward movement activities, [and their] perceptions of what they are learning through movement.”

7.084 “Focus on the Face,” by Lon Beery. April 2012, page 61.
This discussion of the value of “specific observable performance behaviors” focuses upon facial expression in the rehearsal and concert environments.

7.085 “Preparing for the First Rehearsal of the Season,” by Ron Sayer. August 2012, page 47.
A brief list of suggestions that “serve as a gentle reminder for choir members in vocalizing prior to the resumption of the rehearsal season.”

7.086 “Expressive Singing: Rules for Transfer,” by Judy Bowers. October 2012, page 62.
This article, contained within the “On the Voice” column about choral music for junior high school & middle school choirs titled, “Beautiful Singing with Developmental Choirs” (8.184), offers six rules for developing effective singing with the rehearsal.

7.087 “The First Seventy-Two Hours: Success in the Secondary School Classroom,” by Megan Boyd. February 2013, page 65.
An informative introduction to the first three days of a teaching career.

7.088 “Multi-Purpose Images: How to Confuse the Choir,” by Lesa Jacobsen. September 2013, page 24.
“This article contains an examination of why choral directors use imagery and the difficulties with applying any metaphoric language.”

7.089 “iRehearse: The iPad in the Choral Rehearsal,” by Larry Martin. February 2014, page 63.
While this article evaluates methods for employing digital technology in the choral rehearsal, the author states, “Technology can’t replace a passionate conductor who possesses knowledge and insight built by years of study and practice.”

7.090 “Putting Singers in Motion: Defining and Obtaining Choral Intensity,” by Matthew Potterton. April 2014, page 69.
A discussion of the uses of mental, emotional, and physical energies in a choral rehearsal.

7.091 “The Piano in Rehearsal: A Tool or a Crutch?” by Richard Sparks. June-July 2014, page 63.
A discussion of “how to use the keyboard most effectively in rehearsal.”

7.092 “The Impact of Risers on Learning and Performance,” by Stephen C. Rafe. October 2014, page 79.
While acknowledging the importance of rehearsing on risers in preparation for performance, the author questions the value of that environment while attempting to learn music. See also 7.093.

7.093 “Letter to the Editor,” by Charlene Archibeque. March 2015, page 7.
The author replies positively to “The Impact of Risers on Learning and Performance” (7.092), adding additional insights to the discussion.

7.094 “Helping Singers Learn: Why Teach Words First,” by Stephen C. Rafe. April 2015, page 79.
A discussion of the importance of an initial examination of the poetry of a choral work.

7.095 “Taking Our Rehearsal Temperature,” by Hilary Apfelstadt. May 2015, page 65.
The author proposes six points of self-evaluation for choral conductors. Continued in 7.096.

7.096 “The How of Rehearsing,” by Hilary Apfelstadt. August 2015, page 73.
This continuation of “Taking Our Rehearsal Temperature” (7.095) features “specific strategies that can be helpful in addressing” the concepts proposed in the former article.

7.097 “Selecting Sight-Singing Curriculum for the Choral Rehearsal,” by James Bowyer. September 2015, page 69.

The author evaluates four commercial sight-singing methods.

7.098 “Classical Improvisation: A Powerful and Effective Addition to Choral Warm-ups,” by Matthew Potterton. December 2015, page 55.

The author highlights improvisation as both an effective warm-up exercise, and a method for improving overall musicianship.

7.099 “Three Steps Toward Stellar Rehearsals: Frontload Your Planning,” by Emily Williams Burch. March 2016, page 67.

A curricular discussion toward a more satisfying choral program.

7.100 “Facilitating Communication: Considering an Ensemble’s Perceptions,” by Mara E. Culp. April 2016, page 75.

“Understanding how choirs perceive information from conductors could greatly inform decisions conductors make during rehearsals.”

7.101 “A Guide to Improving Student-Led Section Rehearsals,” by Ryan Kelly, Felicia Mulé, and James Robison. September 2016, page 47.

The authors discuss the challenges and opportunities of those sectional rehearsals conducted by peers.

7.102 “Changing the Expressionless Faces that Sing in Your Choir,” by Micah Bland. September 2017, page 59.

The author evaluates the relationship of facial expression to choral singing.

7.103 “A Rehearsal Refresher,” by Kyle J. Hanson. May 2018, page 49.

The author discusses the structure and intent of a choral rehearsal environment.

7.104 “The ‘Mute’ Button: Techniques and Benefits of Silent Rehearsal,” by Jose “Peppie” Calvar. September 2018, page 65.

An examination of the non-singing rehearsal.

7.105 “Inspiring a Growth Mindset in the Choral Classroom,” by Matthew Potterton. May 2019, page 59.

Student case studies highlight methods for creating successful learning environments.

7.106 “Once More with Feeling: Enhancing Expression in Choral Singing with Meisner’s Repetition Exercise,” by Steven Dahlke. February 2020, page 67.

“This article will describe a potent acting exercise that may be used regularly in rehearsals at varying levels of depth and intensity to instantly reinvigorate artistic connections with the music and among singers.”

7.107 “How and Why to Incorporate Movement in Choral Rehearsals,” by Kathryn E. Briggs. February 2020, page 77. BIB.

“The use of movement in choral rehearsal has yielded enthusiastic support from conductors, producing

numerous studies, presentations, and articles demonstrating movement's effectiveness as a teaching technique and encouraging conductors to include movement in their rehearsals."

7.108 "The Horse before the Cart: Redefining the Choral Warm-up," by Brian J. Winnie. April 2020, page 28.

An introduction to the vocal warm-up for singers whose only vocal coaching comes from their choral conductor.

7.109 "Mouthing the Text: The Advantages and Disadvantages," by Micah Bland. May 2020, page 63.

Through a series of interviews, the author examines a conductor's use of their own mouth in choral performance.

7.110 "Inside the Choral Classroom: Advice for First Year Teachers (Part 1)," compiled by Amanda Bumgarner. August 2020, page 10.

A discussion with eight choral educators of varying experience levels on matters concerning expectations, balance, and classroom management. Includes commentary from Carolyn Gross, Jackson Hill, Deanna Joseph, Joseph Kemper, Jason Leigh, Emily Mercado, Lulu Mwangi Mupfumbu, and Jelani Watkins. Continued in 7.119 and 7.122.

7.111 "ChoIr or ChorUS (sic): What's in a Name," by D. Brett Nolker and Robert L. Sinclair. September 2020, page 10.

The authors promote the value of cooperative learning techniques in a choral ensemble.

7.112 "Planning Ahead: Five Considerations for Future Choral Music Classrooms," by Andrew Lusher. September 2020, page 67.

The author examines the effects of the 2020 health crisis upon the choral art and suggests ways to mitigate potential educational and artistic damage.

7.113 "Letter to the Editor," by Matthew Frable. October 2020, page 7.

Commenting upon the article, "Mouthing the Text: The Advantages and Disadvantages" (7.109), the author suggests that the technique is appropriate for those outside a collegiate choral environment.

7.114 "Acoustical, Psychoacoustical, and Pedagogical Considerations for Singing with COVID-19 Health Measures," by Harald Jers, John Nix, and Sten Ternström. October 2020, page 30.

In response to the dictates that accompanied the 2020 health crisis, the authors examine the effect of the measures taken to distance people upon choral sound.

7.115 "Less is More," by John Yarrington. October 2020, page 41.

An evaluation of the conductor's responsibility to the choral sound by achieving a balance between gesture and score study.

7.116 "Mindset, Self-Concept, and Long-Term Musical Engagement," by Kari Adams. February 2021, page 63.

The author discusses student motivation in the choral program.

7.117 "Choral Rehearsals During COVID: Examining Singer Engagement," by Eva Floyd, David

Kirkendall, and Matthew Swanson. April 2021, page 75.

An examination of current pedagogical challenges facing those in the choral classroom.

7.118 “Daniel Friderici’s Rules for Choral Singing,” by Sion M. Honea. June-July 2021, page 20.

An introduction of and commentary upon *Musica Figuralis, oder Neue Klärlichr Richtige und Verständliche Unterweisung der Sing Kunst*.

7.119 “Inside the Choral Classroom: Advice for the First Year Teacher (Part 2),” compiled by Amanda Bumgarner. August 2021, page 22.

A continuation of “Inside the Choral Classroom: Advice for First Year Teachers (Part 1)” (7.110), this article features a discussion with eight choral educators of varying experience levels on matters concerning repertoire & resources, voice building, organization & recruitment, and positive developments from the COVID-19 scare. Includes commentary from Carolyn Gross, Jackson Hill, Deanna Joseph, Joseph Kemper, Jason Leigh, Emily Mercado, Lulu Mwangi Mupfumbu, and Jelani Watkins. This article is continued in 7.122.

7.120 “Critical Thinking in Rehearsals,” by Gregory LeFils, Jr. August 2021, page 71.

The author discusses “analyzing the score for music form and structure, evaluating performances, and creating a future rehearsal plan.”

7.121 “Who’s a Good Director? Dog-Training Strategies for Better Rehearsing,” by Eliza Rubenstein. September 2021, page 20. BIB.

“This article explores some of the principles of positive behavior modification that can make our choral learning process more efficient and more successful.”

7.122 “Inside the Choral Classroom: Advice for the First Year Teacher (Part 3),” compiled by Amanda Bumgarner. February 2022, page 22.

A continuation of “Inside the Choral Classroom: Advice for First Year Teachers (Part 1)” (7.110) and “Inside the Choral Classroom: Advice for the First Year Teacher (Part 2)” (7.119). This article – the conclusion of the series – features a discussion with eight choral educators of varying experience levels on matters concerning first-year surprises, curricular relativity, rehearsals, assessment, and resources. Includes commentary from Carolyn Gross, Jackson Hill, Deanna Joseph, Joseph Kemper, Jason Leigh, Emily Mercado, Lulu Mwangi Mupfumbu, and Jelani Watkins.

7.123 “Attention or Autopilot? Motor Learning and the Choral Warm-up,” by Christopher Loftin and Matthew Hoch. March-April 2022, page 41.

“A basic understanding of the core tenants of motor learning theory can be particularly fruitful when applied to the choral warm-up.”

7.124 “What’s in Your Vocal Model? Establishing a Voice Quality Ideal in the Choral Rehearsal,” by Brian J. Winnie. June-July 2022, page 69.

This discussion of vocal quality seeks to understand the actual sound intended by a composer.

8. Choral Conducting and Choral Techniques: VOCAL TECHNIQUE, VOCAL PRODUCTION

AND TONE

8.049 “It’s More Than Just a Changing Voice,” by Lois N. Harrison. September 1978, page 14.
A discussion of the physiology of the changing vocal mechanism and the other changes affecting the person during adolescence. Recommends methods for aiding the adolescent singer.

8.050 “Improving Choral Sound Through Vocalization,” by William C. Fenton. October 1978, page 18.
A presentation of selected vocal warm-ups for the chorus, prefaced by a brief discussion of factors affecting choral tone.

8.051 “The Relationship of Phonation and Resonation” (part 1), by Berton Coffin. October 1978, page 34.
A discussion of the physiological and acoustical elements of singing, presenting information from the physician’s perspective. This article is continued in 8.052 and 8.053.

8.052 “The Relationship of Phonation and Resonation” (part 2), by Berton Coffin. November 1978, page 21.
A continuation of 8.051, this article is continued in 8.053.

8.053 “The Relationship of Phonation and Resonation” (part 3), by Berton Coffin. March 1979, page 34.
BIB.
This article, a continuation and conclusion of 8.051 and 8.052, offers a discussion of the physiological elements of singing.

8.054 “Choral Tone,” by John Davis. May 1979, page 14.
The author relates “techniques of private voice teaching to the larger world of the choral rehearsal.”

8.055 “Teaching Vocal Techniques from the Musical Score,” by Barbara Abramoff Levy. September 1979, page 16. BIB. REP.
The purpose of this article is to assist conductors in “systematically teaching the chorus the principles of good singing [and] helping singers to connect exercises and concepts to the performance of music.”

8.056 “Voices,” by Leon Thurman. October 1979, page 10.
The author briefly recounts his experience as a young teacher who “knew so little about voices.” The article advocates vocal health practices. See also 8.057.

8.057 “Letter to the Editor,” by Lois M. Wells. January 1980, page 18.
A positive response to “Voices” (8.056).

8.058 “Voice Care for Vocal Athletes in Training,” by Van Lawrence and Leon Thurman. May 1980, page 34.
An examination of proper vocal technique, using athletes and their coaches as a metaphor. Various medical concerns are highlighted.

8.059 “Conductor’s Commentary,” by Maurice Skones, Robert E. Snyder, and Ronald J. Staheli. May 1982, page 15.
Three conductors share their thoughts concerning the philosophical and practical factors relating to choral warm-ups.

8.060 "Putting Horses Before Carts: Voices and Choral Music," by Leon Thurman. February 1983, page 5. BIB.

A discussion of fundamentals of singing such as pitch, diction, dynamics, phrasing, and tone. This article is continued in 8.061 and 8.062.

8.061 "Putting Horses Before Carts: A Brief on Vocal Athletics," by Leon Thurman. March 1983, page 15. This article is a continuation of 8.060. Striking a parallel between sports and singing, the author examines the various physical elements of proper vocal athleticism. This article is continued in 8.062.

8.062 "Putting Horses Before Carts: When Choral Singing Hurts Voices." by Leon Thurman. April 1983, page 23.

This article is a continuation and conclusion of 8.060 and 8.061. This final article of the series examines the circumstances which lead to various types of vocal misuse and offers corrective suggestions.

8.063 "Vocal Nodules and the Choral Conductor," by Paul E. Ingham and Alan L. Keaton. November 1983, page 5. BIB.

The author proposes that choral conductors should provide early detection of vocal problems, assist in the treatment of nodules, and foster voice care.

8.064 "Heads Up!" by Barbara M. Doscher. June 1984, page 5. BIB.

An examination of the physiological factors that influence the position of the head while singing. A correction to a diagram included in this article is published in September 1984, page 12.

8.065 "Junior High Choirs: The Sky's the Limit," by Sally Herman. February 1985, page 17.

A discussion of numerous elements related to the developing the choral instrument on the junior high level. Particular emphasis is placed on vocal technique.

8.066 "The Young Adolescent Female Voice (Ages 11-15): Classification, Placement, and Development of Tone," by Lynne Huff-Gackle. April 1985, page 15.

The author identifies three stages of development inherent in all adolescent females. Includes a brief comparison to the physiological changes in the adolescent male.

8.067 "Back to the Wall," by John Lennon. October 1985, page 27.

A discourse on the need for proper posture in the singer. "The author recommends specific exercise for aligning the "body-instrument."

8.068 "The Goals of Vocalization: Developing Healthy Voices and the Potential for Expressive Singing," by John Harold Guthmiller. February 1986, page 13. BIB.

An introduction to "controlled vocalization, [through which] the choir director can help singers develop the flexibility required to meet the expressive and stylistic demands of choral music." Nine qualities are listed as primary objectives.

8.069 "Practical Applications of Vocal Pedagogy for Choral Ensembles," by Lynn A. Corbin. March 1986, page 5. BIB.

The author discusses several factors in the process of vocal development including posture, blend, tone quality, breathing, intonation and vocalizing.

8.070 "Pedagogy and Vocal Jazz," by Diana R. Spradling. November 1986, page 27.

A comparison of the bel canto voice and the jazz voice. Includes a list of characteristics found in singing jazz.

8.071 "Breathing: The Motor of the Singing Voice," by Barbara M. Doscher. March 1987, page 17. BIB.

A physiological discussion of the breathing system, including graphic diagrams and a list of suggested readings.

8.072 "The Changing Voice: The Elementary Challenge," by Wesley S. Coffman. October 1987, page 5.

An examination of the cambiata concept of Irvin Cooper as it applies to the elementary school singer. A companion article to 8.073, 8.074 and 8.075.

8.073 "The Changing Voice: The Middle/Junior High Challenge," by Eva Adcock. October 1987, page 9.

An examination of the cambiata concept of Irvin Cooper as it applies to students in the middle school and junior high school. A companion article to 8.072, 8.074 and 8.075.

8.074 "The Changing Voice: The High School Challenge," by Don L. Collins. October 1987, page 13.

An examination of the cambiata concept of Irvin Cooper as it applies to the singer on the high school level. A companion article to 8.072, 8.073 and 8.075.

8.075 "The Changing Voice: A Future Challenge," by Don L. Collins. October 1987, page 19.

The development and philosophy of The Cambiata Vocal Music Institute of America is discussed. A companion article to 8.072, 8.073 and 8.074.

8.076 "The Young Female Voice and Alto," by Robert L. Harris. October 1987, page 21.

The author suggests that "young girls who are singing alto parts are developing vocal habits that will drastically impede their future vocal development, and in some cases, even sustain vocal damage." Includes possible solutions to the problem.

8.077 "The Words We Use," by Donald Callen Freed. March 1988, page 15.

The author examines the consequences of four terms used frequently by conductors and teachers: support, open, focus and stand up straight.

8.078 "Finding the Child's Singing Voice," by Olaf M. Frodsham. April 1988, page 32.

A discussion on helping the very young singer learn how to match pitch.

8.079 "Voice Health and Choral Singing: When Voice Classifications Limit Singing Ability," by Leon Thurman. May 1988, page 25.

An extensive discourse on the physiology, psychology and practical application of vocal classifications.

8.080 "The Countertenor in the Last Two Decades of the 20th Century," by Frederick J. Swanson. September 1988, page 23.

The author offers suggestions on ways to “manufacture” countertenor or falsetto tenor. He points to growing use of countertenors as an indication of need.

8.081 “Musica Practica,” by Nina Gilbert. May 1989, page 26.

A discussion of choral warm-ups.

8.082 “Vocalization: A Primary Vehicle for the Enhancement of the Physical, Mental, and Emotional Factors in Choral Tone,” by Dennis K. Cox. September 1989, page 17.

The proper use of the vocal warm-up is examined.

8.083 “Developing Aural Skills Through Vocal Warm-ups: Historical Overview of Pedagogical Approaches and Applications for Choral Directors,” by Peggy Dettwiler. October 1989, page 13. BIB.

An extensive presentation of vocal warm-ups.

8.084 “Vocal Health: A View from the Medical Profession,” by Robert J. Feder. February 1990, page 23.

A concise guide for “recognizing potential vocal abuse,” with helpful “steps to prevent or remedy it.” Includes a list of “do’s and don’ts for keeping a voice healthy.” See also 8.086.

8.085 “Misunderstanding Breath Support for Singers,” by David Alt. March 1990, page 33.

An examination of proper breath management.

8.086 “Letter to the Editor,” by Julie King. May 1990, page 4.

The author takes a counter point of view concerning issues discussed in “Vocal Health: A View from the Medical Profession” (8.084).

8.087 “The Adolescent Female Voice: Characteristics of Change and Stages of Development,” by Lynne Gackle. March 1991, page 17. BIB.

A review of research regarding the characteristics of the female changing voice.

8.088 “Head Position and Vocal Production,” by Gary Mabry. September 1992, page 31.

An examination of the correlation between physical posture and vocal technique.

8.089 “Classifying Voices for Choral Singing,” by Vance D. Wolverton. April 1993, page 31.

A concise discussion of the process for evaluating and classifying the singing voice.

8.090 “The Changing Concept of Desirable Tone Quality in Samoan Choral Singing,” by Robert Engle. May 1993, page 37.

An overview of the historical importance of choral singing on this Polynesian island, with particular attention to the use of tone.

8.091 “Singing is Strong Medicine,” by Brad Richmond. February 1994, page 27.

An examination of the therapeutic and medicinal properties of singing.

8.092 “S = C + P + R: Vocal First-Aid,” by Gregory M. Pysh. February 1994, page 29.

A discussion of a formula through which singers “comprehend the challenge of making and sustaining a good tone.”

8.093 “An Adjudicator Lists Ten Common Vocal Sins,” by Pamela S. Wurgler. May 1994, page 31.
The author examines ten elements of good singing that need to be reinforced frequently to all singers.

8.094 “Voice Lessons for Your Choir,” by Gene Grier. May 1994, page 35.
A brief examination of the reasons for teaching voice in the choral rehearsal.

8.095 “Dealing with Vocal Distress on the Day of the Concert,” by Leon Thurman and Carol Klitzke.
December 1994, page 29.

This article systematically examines vocal pathology. It identifies symptoms, explores several common causes, and suggests possible short-term treatments for vocal distress.

8.096 “The Solo Singer in the Choral Ensemble,” by Richard Miller. March 1995, page 31.
The author explores the “conflict in American academic circles between the training of the solo voice and what is expected of a singer in the choral ensemble.”

8.097 “The Changing Voice: An Albatross?,” by Kenneth H. Phillips. May 1995, page 25.
A review of practical ranges and registers for the adolescent voice, with an examination of two opposing vocal theories, “The Limited-Range Concept” and “The Extended-Range Concept.”

8.098 “Singing *Passaggi*: Modern Application of a Centuries-old Technique,” by Joy Sherman and Lawrence R. Brown. August 1995, page 27.

“The purpose of this study [is] to discover the most effective technique for articulating rapid passages, to explore implications for vocal health, and then to apply that method to choral singing.”

8.099 “It has to Last a Lifetime: Preserving the Choral Director’s Voice,” by Debra Spurgeon. October 1995, page 33.

The author offers ten practical techniques for maintaining the vocal health of choral conductors.

8.100 “Using the Hum and the Trill in Vocal and Choral Development,” by Margaret H. Daniel. August 1996, page 37.

Two “simple speech sounds” are suggested as ideal for achieving appropriate physical conditions in the oral cavity.

8.101 “Working with Big Voices,” by Kevin Lambert. December 1996, page 37.

A discussion of the challenges of incorporating a large solo voice into the choral ensemble.

8.102 “Once More, with Feeling,” by Richard Davis. March 1997, page 37.

The technique of “subtexting” is proposed as a method for developing emotionally active singing.

8.103 “Warning! Soft Singing May Be Harmful to Your Health,” by Paul Kiesgen. August 1997, page 29.

An evaluation of the physiology of the vocal mechanism and proper techniques for singing softly.

8.104 “Choral Tone: A Decision,” by Bill McMillan. October 1998, page 43.

A discussion of various theories concerning the development of choral tone.

- 8.105 “Choral Tone,” by Bill McMillan. August 1999, page 45.
A review of a session offered by William Hall and Dennis Shrock during the 1999 ACDA National Convention. See also 8.110.
- 8.106 “The Castrato Voice and the Spanish Court of the Eighteenth Century: A Sound Ideal to Consider,” by Nicolás Morales and Grover Wilkins. September 1999, page 25.
A historical overview of the use of castrato voices with discussion of methods for modeling the sound with modern-day voices.
- 8.107 “Anatomy and Physiology of the Voice: Current Concepts,” by Robert Thayer Sataloff. September 1999, page 43.
A discussion of “vocal health and safety” with an introduction to physiological data.
- 8.108 “Overtone Singing: The Key to *Past Life Melodies*,” by Lawrence Wiliford. October 1999, page 43.
A discussion of performance practice specific to the composition.
- 8.109 “Vocal Aging and its Medical Implications: What Choral Conductors Should Know. Part One: Anatomy and Vocal Aging, Childhood Through Adulthood,” by R.T. Sataloff. October 1999, page 58.
The author discusses the life cycle and its effect on the voice. Continued in 8.111.
- 8.110 “On the Voice: William Hall and Dennis Shrock,” by Sharon Hansen. December 1999, page 81.
A review of a session offered during the 1999 ACDA National Convention. See also 8.105.
- 8.111 “Vocal Aging and its Medical Implications: What Choral Conductors Should Know. Part Two: Medical Intervention” by R.T. Sataloff. February 2000, page 57.
A continuation of 8.109.
- 8.112 “Vibrato in Choral Tone,” by Bill McMillan. March 2000, page 47.
A re-evaluation of the six “schools of choral singing” first discussed by Howard Swan in the book *Choral Conducting: A Symposium* (Decker and Herford).
- 8.113 “Teaching Good Breath Technique: It Starts in the Warmup,” by Bonnie Borshay Sneed. April 2000, page 51.
The author suggests that “breathing must be the focus of the foundation of good vocal tone.”
- 8.114 “On the Voice,” by Sharon Hansen. October 2000, page 55.
A discussion of the diagnosis and treatment of Vocal Overdoer Syndrome (VOS).
- 8.115 “The Cart, the Horse, and a Ride in the Choral Countryside,” by Leon Thurman, Sharon Hansen, and Axel Theimer. February 2001, page 45.
The authors examine the history of scholarship related to vocal production and health.
- 8.116 “The Swedish Sound,” by Gary L. Anderson. April 2001, page 35.
The author shares insights and observations from his sabbatical experience in Sweden.
- 8.117 “Care of the Singing Voice: Facts and Fiction,” by Robert Buckmire and Clark Rosen. April 2001,

page 51.

“The purpose of this article is to outline some basic medical concepts regarding voice problems and vocal injury, and to summarize the role of medical and surgical intervention in the care of the voice.”

8.118 “Introductory Vocal Pedagogy in the Elementary Classroom,” by Debra G. Gordon. September 2001, page 19.

Though the author focuses upon the elementary singer, the techniques discussed in this article would be valuable at any level.

8.119 “How and Why Vocal Solo and Choral Warm-ups Differ,” by Sally Louise Glover. October 2001, page 17.

“The purpose of this article is to compare the approach of voice teachers and choral directors to warming up the voice.”

8.120 “Building a Healthy Choral Tone,” by Lori Wiest. October 2001, page 35.

This article discusses research in the area of vocal pedagogy.

8.121 “Vocal Health for the Music Teacher,” by Mary J. Sandage. October 2001, page 57.

An investigation of “the physical, environmental, and medical factors that should be considered for the maintenance of optimal singing and speaking.”

8.122 “Rethinking How Voices Work in a Choral Rehearsal,” by James F. Daugherty. December 2001, page 69.

“The intent of this article is to focus on some common assumptions about choral pedagogy and choral sound in light of empirical research in the acoustics of choral singing.” See also 8.125 and 67.137.

8.123 “Learning Science Applied to Voice Training: The Value of Being ‘In the Moment,’” by Katherine Verdolini. February 2002, page 47.

The author addresses “some of the central principles of perceptual-motor learning, and gives examples of how they may apply to voice instruction.”

8.124 “On the Voice,” by Christine Adair. May 2002, page 43. BIB.

The author calls upon her experience in theatre in sharing recommendations for conductors’ vocal health.

8.125 “Letter to the Editor,” by Adrian G. Horn. August 2002, page 5.

Writing in response to “Rethinking How Voices Work in a Choral Rehearsal” (8.122), the author takes issue with the article’s negative portrayal of large choirs.

8.126 “Working with the Senior Adult Choir: Strategies and Techniques for a Lifetime of Healthy Singing,” by Abby Butler, Vicki A. Lind, and Kimberly VanWeelden. December 2002, page 61.

A detailed discussion of proper vocal pedagogy for the conductor of a choir with aging singers.

8.127 “Intelligent Warm-ups to Energize the Voice and Train the Ear,” by Simon Carrington. March 2003, page 102.

A concise outline of vocal warm-up methods.

8.128 “Alternative Images for Helping Singers Connect to Their Breath Support in Warmups: Drawing in the Tone and Breathless Breaths,” by Thomas Lloyd. April 2003, page 51.

A discussion of some of the visual imagery used to explain to singers the internal function of breath support.

8.129 “Everyday Vocal Pedagogy for Young and Changing Voices,” by Brenda Smith and Robert Sataloff. August 2003, page 34.

The authors answer the question for young choristers, “where is the voice and how does it work?”

8.130 “The Care of Altos,” by Lisa Fredenburgh. September 2003, page 37.

A discussion of the proper use of vocal registers for those women singing in the alto section of a choir.

8.131 “Vocal Training in Chorus,” by Robert J. Russell. September 2003, page 39.

An introduction to vocal warm-ups for use in a choral rehearsal.

8.132 “Toward Beautiful Singing: The Vocal Pedagogy of Cornelius Reid (Part I),” by Carl M. Cherland. October 2003, page 47.

This article provides “a description of how Reid’s early life led him to rediscover and understand *bel canto* techniques and summarizes his achievements.” Continued in 8.133.

8.133 “Toward Beautiful Singing: The Vocal Pedagogy of Cornelius Reid (Part II),” by Carl M. Cherland. December 2003, page 59.

This article, a continuation of 8.132, “examines in more detail Reid’s ideas about how the vocal mechanism functions, the teaching of singing, and the implications of Reid’s ideas for choral singers and directors.”

8.134 “Vibrato and Voice Timbre in Choral Singing,” by Kevin D. Skelton. February 2004, page 47.

“Following a consideration of vibrato and vocal tone in isolation, an attempt will be made to explicate the vocal requirements of choral music and offer suggestions for conductors to obtain a fine choral sound without sacrificing healthy vocal technique.”

8.135 “Seeing Vocal Pedagogy in a New Light: What’s New in Technology,” by Donald Simonson. March 2004, page 37.

A review of “two recent collections designed to help students better understand and use their voices.”

8.136 “An Examination of Sixty-four Voices of a Seventy-Voice Gospel Choir: Implications for Vocal Health,” by Thomas Cleveland. April 2004, page 45.

The author, and a medical doctor – both in the field of otolaryngology – discuss research leading to discovery of significant vocal damage among singers in a gospel choir.

8.137 “The Voice Change,” by Randall Wolfe. April 2004, page 52.

An introduction to the changes that occur in the pubescent male voice.

8.138 “Voice Academy Opens its Virtual Doors to Support the Vocal Health of Teachers,” by Julie Ostrem. September 2004, page 53.

The author reports alarming research about the poor vocal health of vocal teachers and choral conductors, and shares resources for addressing this chronic (and ironic) problem.

- 8.139 “Who Cares for the Conductor’s Voice?” by Lorna MacDonald. October 2004, page 43.
“Caring for your voice requires awareness of your potential in all stages of your vocal life, an honest self-appraisal of your technical facility, and a small, but regular commitment of time.”
- 8.140 “Ask the Doctor: Questions from Choral Directors and Their Singers,” by Thomas Cleveland, C. Gaelyn Garrett and Robert Ossoff. December 2004, page 75.
The authors field a variety of questions on vocal health and physiology.
- 8.141 “An Introduction to Body Mapping: Enhancing Music Performance through Somatic Pedagogy,” by Heather J. Buchanan. February 2005, page 95. BIB.
“This article introduces the basic philosophical and theoretical concepts in the somatic (mind-body) education field of Body Mapping, and explains their relevance for choral musicians.”
- 8.142 “The Singer as a Surgical Patient: What the Choral Director Should Know,” by Carol E. Jorgensen and Albert L. Merati. May 2005, page 55.
A discussion of vocal physiology and common medical procedures that affect the use of the voice.
- 8.143 “Changing Bodies, Changing Voices: A Brief Survey of the Literature and Methods of Working with Adolescent Changing Voices,” by David Friddle. December 2005, page 32.
A concise survey of various (and in some ways competing) vocal pedagogies.
- 8.144 “Belt Technique: Research, Acoustics and Possible World Music Applications,” by Brad Wells. March 2006, page 65. BIB.
In an effort to overcome “the prejudice that surrounds the technique,” the author provides physiological data and research “on the relationship between belt and world music techniques.”
- 8.145 “Finding Ophelia’s Voice: The Female Voice During Adolescence,” by Lynne Gackle. November 2006, page 28.
A review of available research and revised suggestions for classifying and caring for the female voice.
- 8.146 “Preferred Practices in Teaching Boys Whose Voices are Changing,” by Don L. Collins. November 2006, page 119.
The author discusses the evolution of teaching males with changing voices and suggests techniques for easing their challenging vocal transition. See also 8.149.
- 8.147 “Good Vibrations: Vibrato, Science and the Choral Singer,” by Gayle Walker. December 2006, page 36.
The author provides “a summary of scientific investigations applicable to choral singing.”
- 8.148 “A Doctor’s Dozen: Some Observations on Voice Care of the Young Performer,” by Linda J. Dinzans, Katherine Wangerin and Joanne Woodard. December 2006, page 63.
The authors explore developments in the relatively new medical specialty of pediatric vocal care.
- 8.149 “Letter to the Editor,” by Ken Phillips. January 2007, page 6.
Writing in response to “Preferred Practices in Teaching Boys Whose Voices are Changing” (8.146), the author provides an introduction to additional research.

8.150 “Straight Tone in the Choral Arts: A Simple Solution,” by Rebecca Sherburn-Bly. February 2007, page 61.

A discussion of the physiology of singing vibrato and techniques for minimizing vibrato for choral singing. See also 8.151.

8.151 “Letter to the Editor,” by Muriel J. Phillips. March 2007, page 6.

Responding to “Straight Tone in the Choral Arts: A Simple Solution” (8.150), the author questions the need to “replicate the boy soprano sound.”

8.152 “Voice Science in the Choral Rehearsal,” by Duane Cottrell. May 2007, page 8. BIB.

“A specific examination of the concept of resonance as it applies to the choral rehearsal reveals a number of differences between the evidence presented in voice science literature and some common practices among choral conductors.” See also 8.154 and 8.155.

8.153 “How Voices Learn: From Cognition to Aesthetic Experience,” by Sharon L. Radionoff. May 2007, page 45.

A discussion of music learning methods, efficient practice techniques, and vocal physiology.

8.154 “Letter to the Editor,” by Joseph R. Curtis. July 2007, page 6.

The author raises concerns about certain points concerning “nasal resonance and the mask” in “Voice Science in the Choral Rehearsal” (8.152).

8.155 “Letter to the Editor,” by Richard A. Disharoon. August 2007, page 6.

A letter written in response to “Voice Science in the Choral Rehearsal” (8.152).

8.156 “Building Strong Voices: Twelve Different Ways (Part 1),” by Stephen F. Austin. December 2007, page 55.

“The present section will introduce the subject and deal with five important elements of a comprehensive pedagogical theory.” Continued in 8.157. See also 8.159.

8.157 “Building Strong Voices: Twelve Different Ways (Part 2),” by Stephen F. Austin. February 2008, page 59.

The author continues his discussion of vocal pedagogy from 8.156. See also 8.159.

8.158 “Uncertain Singers Can Learn to ‘Carry a Tune in a Bucket,’” by Carol J. Krueger. March 2008, page 65.

A discussion of methods for teaching pitch matching.

8.159 “Letter to the Editor,” by Karen Willie. April 2008, page 7.

The author expands upon the discussion begun in “Building Strong Voices: Twelve Different Ways” (8.156 and 8.157).

8.160 “Alexander or Feldenkrais: Which Method is Best?” by Patti H. Peterson. May 2008, page 67. BIB.

“This article will explore the Alexander Technique and Feldenkrais Method, compare and contrast them, and then give personal experiences in both in order to encourage the reader to seek more information about

them.”

8.161 “Registration Strategies for Training the Male Passagio,” by Kenneth W. Bozeman. June-July 2008, page 59.

“This column will review the muscular issues at play, explain the acoustic factors contributing to the problem, and then offer several strategies that have proven helpful in resolving the challenges of male registration.” Includes a glossary of vocal definitions.

8.162 “Voice Training in the Choral Rehearsal,” by Ann Howard Jones. November 2008, page 8.

Based on the keynote address to the 2008 ACDA Western Division Convention, the author examines “the basics of voice building for the choral conductor.”

8.163 “Acknowledging an Indebtedness,” by Richard Miller. November 2008, page 16.

“My intent in relating these personal experiences is to testify how the choral director can achieve better choral sound by working with his [or her] charges on the basic areas of technique that produce healthy and vibrant singing; breath management, good vowel definition, vibrancy, velocity, and *sostenuto*.”

8.164 “Arts Medicine: An Overview for Choir Conductors,” by Robert Sataloff. November 2008, page 24.

“It is important for choir conductors to be familiar with potential sources of vocal dysfunction and injury as well as with advances in various disciplines in arts medicine.”

8.165 “Getting the Most from the Vocal Instrument in a Choral Setting,” by Ingo R. Titze. November 2008, page 34.

“In this article, my attempt will be to highlight some of the physiological and acoustical peculiarities of the vocal instrument in a choral or ensemble setting.”

8.166 “Web Sites for Voice Students,” by Don Oglesby. November 2008, page 63.

The author surveys web sites that provide information on a variety of topics for the singer and choral/vocal teacher, including the Alexander Technique, International Phonetic Alphabet (IPA).

8.167 “Breathing without Breathing: Incorporating Tai Chi into Choral Warm-ups,” by Jong-Won Park. February 2009, page 61. BIB.

After briefly discussing its history, the author examines ways to incorporate the 13th-century Chinese exercise regimen into the choral rehearsal.

8.168 “The Other Side of Sixty: The Choir and the Conductor,” by Sandra M. Willetts. December 2009, page 31.

A retired conductor discusses the challenges of conducting a choir at a retirement village. Includes examination of the mature voice, physical issues, and mental agility - both from the standpoint of the conductor and the choristers.

8.169 “Support or Resistance? Examining Breathing Techniques in Choral Singing,” by Duane Cottrell. April 2010, page 53. BIB.

A discussion of new research – scientific, pedagogical, and musical – into the proper use of the breathing mechanism.

8.170 “The Evolving Voice: Profound at Every Age,” by Karen Brunssen. August 2010, page 45. Though the impetus of this article stems from a comical skit staged in author’s college days, the resulting study outlines the natural evolution of the human voice from newborn through the final stages of life.

8.171 “How to Teach Overtone Singing to Your Choir,” by Stuart Hinds. October 2010, page 34. The author provides a brief examination of the function of overtone singing and an introduction to proper methods.

8.172 “Choral Improvisation: Tensions and Resolutions,” by Patrick K. Freer. December 2010, page 18. After distinguishing between choral improvisation and jazz improvisation, the author discusses methods for employing the technique with the ensemble.

8.173 “Vibrato and Choral Acoustics: Common Voice Science Issues for the Choral Conductor.” by Brian Galante. February 2011, page 67. BIB.

“A choral setting that fosters healthy vocal production within expected parameters – balance, timbre, unification, unification of vowels – can be achieved through diligent voice matching, formation spacing and an understanding of the acoustical limitations of the performance space.”

8.174 “Making the Connection Between Healthy Voice and Successful Teaching and Learning in the Music Classroom,” by Mary Lynn Doherty. June-July 2011, page 41.

This article examines common vocal problems associated with teaching and recommends ways to maintain personal vocal health while working in a classroom environment. See also 8.175.

8.175 “Letter to the Editor,” by Ronald A. Nelson. September 2011, page 7.

The author takes exception to elements of acoustics discussed in “Making the Connection between Healthy Voice and Successful Teaching and Learning in the Music Classroom” (8.174).

8.176 “Listening to the Inner-Voice: Establishing a Daily Discipline,” by Susan Carter. November 2011, page 43. BIB.

This article examines Yogic and other similarly holistic disciplines as they apply to the general health of a choral conductor.

8.177 “Contemporary Commercial Voice Pedagogy Applied to the Choral Ensemble: An Interview with Jeannette LoVetri,” by Neal Woodruff. December 2011, page 39. BIB.

A discussion of vocal pedagogy with particular emphasis on the differences between classical techniques and those used in singing commercial music.

8.178 “World Voice Day 2012: A Mission for Choral Conductors,” by Robert T. Sataloff. March 2012, page 45.

An introduction to the awareness program initiated by the World Health Organization.

8.179 “Boy’s Changing Voices: What Do We Know Now?” by Leon Thurman. April 2012, page 8.

“This article presents detailed information about the following topics: (1) two distinct ways to gather knowledge about boys’ changing voices; (2) two exemplar voice classification methods that have grown out of those knowledge-gathering methods; (3) research evidence from sources other than choral singing research; and (4) the need for choral conductors to make a decision about the validity and reliability of voice

classifications guidelines.” See also 8.182.

8.180 “Working with Male Adolescent Voices in the Choral Rehearsal: A Survey of Research-Based Strategies,” by Rollo Dilworth. April 2012, page 22.

“The objective of this study is to offer research-based strategies and best practices that will assist the choral director in rehearsing male adolescent voices at the middle and high school levels.”

8.181 “Choral Directors are from Mars and Voice Teachers are from Venus: The Top Ten Complaints from Both Sides of the Isle (or ‘The Farmer and the Cowman Should Be Friends’),” by Sharon A. Hansen, Allen Henderson, Scott McCoy, Donald Simonson, and Brenda Smith. April 2012, page 51. The common areas of contention between those who teach in a studio and those who teach in a rehearsal hall are examined. Continued in 8.195.

8.182 “Letter to the Editor,” by Kenneth Phillips. June-July 2012, page 7.

Writing in response to “Boy’s Changing Voices: What Do We Know Now?” (8.179), the author questions several of the article’s assertions.

8.183 “Constructing the Voice: Present and Future Considerations of Vocal Pedagogy,” by Andrew Naseth. September 2012, page 39.

This article examines the results from a survey of American voice teachers on current trends in vocal pedagogy.

8.184 “Beautiful Singing with Developmental Choirs: Preface,” by Judy Bowers. October 2012, page 55. This “On the Voice” column, derived from a seminar on choral music for junior high school & middle school choirs, is comprised of five individual articles: “Pitch Matching: Challenges and Solutions” (8.185), “Healthy Tone: Vocal Development and Care” (8.186), “Developmental Repertoire: Structuring Success” (15.81), “Pedagogical Offerings: Accessible Materials” (69.093), and “Expressive Singing: Rules for Transfer” (7.086).

8.185 “Pitch Matching: Challenges and Solutions,” by Jessica Napoles. October 2012, page 56. REP.

This article, contained within the “On the Voice” column about choral music for junior high school & middle school choirs titled, “Beautiful Singing with Developmental Choirs” (8.184), offers a brief discussion of pitch matching with a brief evaluation of the ethical considerations of re-voicing a choral work to accommodate singers.

8.186 “Healthy Tone: Vocal Development and Care,” by Sandra Babb. October 2012, page 57. BIB.

This article, contained within the “On the Voice” column about choral music for junior high school & middle school choirs titled, “Beautiful Singing with Developmental Choirs” (8.184), offers vocal pedagogy techniques that will allow singers to produce “a full, supported sound.”

8.187 “Building Body-Voices: Developing Moving Musicians in Choral Rehearsals,” by Therees Tkach Hibbard. February 2013, page 43. BIB.

A discussion of “an overarching philosophy of training the whole singer – body, mind, voice, and spirit – in developing a more holistic, integrated approach to further enhance choral performance.” See also 43.179.

8.188 “Vibrato and Non-Vibrato Singing: Who Teaches It? How Do They Teach It? Does it Make a

Difference?” by John Nix. April 2013, page 57.

The challenging and controversial topic of vibrato is addressed with emphasis on its correlation to vocal fatigue.

8.189 “Stretching the Skills of Your Community Choir,” by Michael Kemp. May 2013, page 26.

A discussion of vocal pedagogy within the choral rehearsal with a special emphasis placed upon communicating these complex concepts in “language that is accessible for amateur singers.”

8.190 “You Want Me to Do What? Twenty-First Century Voice Pedagogy Encounters Pedagogical Fundamentalism,” by John Nix. May 2013, page 43.

“The contents of this article include an examination of a number of statements used by vocal educators in choral rehearsals and applied lessons. For each ‘old saw,’ important questions will be raised.”

8.191 “Enriching Choral Opportunities for Aging Voices,” by Sarah Parks. June/July 2013, page 32.

A discussion of some of the physiological and psychological effects of aging upon the singer, and ways in which the choral conductor can address those matters while working with a choir.

8.192 “Refuting Misconceptions I: The Use of Vibrato in Choral Singing in the United Kingdom,” by Sarah MacDonald. November 2013, page 47.

The author discusses the use of vibrato in British choirs both from the standpoints of practicality and historical performance practice. Continued in 13.32.

8.193 “Why Do We Sing So Loud? Reflections on Reflexes that Deceive and Tendencies that Can Harm,” by Tiffany Johnson, Rebecca Sherburn, and Greta Stamper. March 2014, page 57.

A discussion of the physiological and psychological causes of over-singing.

8.194 “Choral Directors are from Mars and Voice Teachers are from Venus: ‘Singing from the Diaphragm’ and Other Vocal Misconceptions (Part 1),” by Sharon Hansen, Allen Henderson, Scott McCoy, Donald Simonson, and Brenda Smith. May 2014, page 47.

A continuation of 8.181. This article explores various “mistructions” pertaining to body alignment and support. Continued in 8.195.

8.195 “Choral Directors are from Mars and Voice Teachers are from Venus: ‘Singing from the Diaphragm’ and Other Vocal Misconceptions (Part 2),” by Sharon Hansen, Allen Henderson, Scott McCoy, Donald Simonson, and Brenda Smith. June-July 2014, page 47.

A continuation of 8.181 and 8.194. This article explores various “mistructions” pertaining to text, issues of formant and resonance, and the warm-up/cool-down period.

8.196 “Vocal Versatility in Bel Canto Style,” by Mary Goetze and Ethan Sperry. September 2014, page 61.

The authors evaluate the challenges faced by classically-trained singers when performing music of other cultures and attempting to emulate a vocal tone appropriate to that literature. See also 57.171).

8.197 “Viva La Vagus!” by Miriam van Mersbergen. October 2014, page 67.

An investigation of the neurological basis of phonation.

8.198 “Finding the Head Voice: The Challenge of Developing the Male Head Voice in a Mixed Choir Environment,” by Bryson Mortensen. December 2014, page 51.

A detailed discussion of the physiology of the male vocal mechanism and various methodologies for teaching male singers how best to use their voices.

8.199 “Working with Operatic Soloists in the Ensemble: A Conversation with Susanne Sheston,” by Oliver Henderson. April 2015, page 47.

An examination of the challenges and opportunities attendant in having an operatic solo voice in a choral ensemble.

8.200 “The Scat Singing Dialect: An Introduction to Vocal Improvisation,” by Michele Weir. June/July 2015, page 28.

This article assesses the “difference between scat singing and scat singing that has musical integrity.”

8.201 “Building Vocal Strength with Sustained Tone Warm-ups,” by Duane Cottrell, October 2015, page 73.

Comparing singing to marathon running, the author recommends a vocal training regime for improving breath management. See also 8.202.

8.202 “Letter to the Editor,” by John Weiss. December 2016, page 22.

In responding positively to “Building Vocal Strength with Sustained Tone Warm-ups” (8.201), the writer reflects upon his own research in the area.

8.203 “Vocal Percussion in Contemporary Choral Music,” by Justin Glodich. December 2015, page 73.

The popular vocal form is examined.

8.204 “Building a Beautiful Sound with Young Tenors,” by Stephen Sieck. February 2016, page 51.

“Building a strong tenor section has a great deal to do with getting the right people in the section, teaching them how their voices work, and exercising patience in the learning process.” See also 8.206.

8.205 “From Kindergarten to College: Understanding Young Voices and Keeping Them Healthy,” by Wendy D. LeBorgne. March 2016, page 22.

The author evaluates various techniques for assuring healthy vocal use for young and developing singers.

8.206 “Letter to the Editor,” by Kenneth H. Phillips. April, 2016, page 6.

The writer takes a counter point of view regarding elements of “Building a Beautiful Sound with Young Tenors” (8.204), and points to the tenor sections of Paul Salamuniovich’s choirs as being a “heavenly” example.

8.207 “*Choral Journal* and the Adolescent Female Changing Voice,” by Bridget Sweet. April 2016, page 53.

A general review of articles on developing female vocal technique and physiology.

8.208 “Coordinating Vocal Colors in Women’s Choruses,” by Philip E. Silvey. September 2016, page 10.

An examination of the challenges associated with developing choral tone from higher-frequency voices.

- 8.209 “From the Judges Chair: Ten Quick Fixes for Any Choir,” by Elizabeth Schauer. October 2016, page 41.
A light-hearted discussion of basic – and often ignored – methods for improving choral sound.
- 8.210 “Adolescent Identity Formation and the Singing Voice,” by Nana Wolfe. October 2016, page 49.
A brief discussion of challenges faced by the adolescent singer in a choral setting.
- 8.211 “One Voice, One Life: Many Changes throughout a Lifetime of Song,” by Karen Brunssen. February 2017, page 43.
The author examines the physiological factors associated with the aging voice.
- 8.212 “Conrad von Zabern’s *De modo bene cantandi*: An Early Choral Pedagogy,” by Sion A. Honea. May 2017, page 6.
An examination of a work “generally considered the first treatise on the subject of vocal pedagogy in the modern sense.” See also 8.215
- 8.213 “Singing in ACDA’s First Fifty Years: Celebrating the ‘On the Voice’” Chai Anniversary (1999-2017),” by Sharon Hansen. June-July 2017, page 41.
A retrospective of the “On the Voice” column of the *Choral Journal*.
- 8.214 “Letter to the Editor,” by Richard A. Disharoon. September 2017, page 6.
Writing in response to “Singing in ACDA’s First Fifty Years: Celebrating the ‘On the Voice’” Chai Anniversary (1999-2017)” (8.213), the author recommends adding ACDA founding member Harry Robert Wilson to those listed in the article.
- 8.215 “Letter to the Editor,” by Virginia S. Moe. December 2017, page 6.
An enthusiastic response to “Conrad von Zabern’s *De modo bene cantandi*: An Early Choral Pedagogy” (8.212).
- 8.216 “Changing Voice, Changing Landscape,” by Theresa Pritchard. December 2017, page 51.
A discussion of the vocal challenges facing the adolescent male singer.
- 8.217 “A Language that Resonates: Building a Pedagogy of Resonance for Adult Avocational Singers in a Choral Setting,” by Jennifer Rodgers. April 2017, page 61.
A discussion of healthy vocal techniques for the adult singer in a community choral setting.
- 8.218 “Seven Essential Voice Science Tools for Choral Singing,” by David Harris. March 2019, page 47.
The author examines empirical information relevant to singing in a choral setting.
- 8.219 “Put Me In, Coach! Rethinking the Needs of the Vocal Athletes on Your Team,” by Noël Archambeault and Blake Smith. May 2019, page 49.
This article examines how the choral conductor might “guide the vocal development of the ensemble and the individual.”
- 8.220 “Uncovering Meaning and Identity through Voice Change,” by Craig Denison and Maria Denison. June-July 2019, page 28.

An evaluation of the changing voice and its effect upon the individual young singer.

8.221 “Developing Bass Sections through Extended Techniques and Auxiliary Registers,” by Everett Wade. September 2019, page 55.

The author examines the techniques for extending the lower range of the bass voice, particularly toward performing Russian music.

8.222 “Semi-Occluded Vocal Tract Exercised in the Choral Rehearsal: What’s the Deal with the Straw?” by Jeremy N. Manternach, Lynn Maxfield, and Matthew Schloneger. November 2019, page 47.

A discussion of exercises that “help singers use less effort to create more sound and a more balanced tone.”

8.223 “Vocal Improvisation and the Development of Musical Self-Efficacy and Musical Self-Image in Adolescent Choral Musicians,” by David. N. Hirschorn. December 2019, page 53.

The author suggest the need for a choral pedagogy that has “more child-centered values, with a greater emphasis on creativity, listening, community partnerships, and a more expansive global repertoire.”

8.224 “Yoga for the Choral Ensemble: Exhaling with Sound,” by Megan Durham. February 2020, page 57.

“This article offers an introduction to yoga techniques that can be used to balance the body-mind and remedy vocal issues common to many singers and ensembles.”

8.225 “A Brief Discussion of the Potential Vocal Hurdles for Singers Who are Trans and Suggested Vocalises for Navigating a New Voice,” by Gerald Gurss. April 2020, page 73.

A discussion of vocal challenges.

8.226 “Choir Size and Choral Dynamics,” by Ingo R. Titze. May 2020, page 55.

The author explores ways to improve the outer range of choral dynamics.

8.227 “Pedagogy of Choral Sound and Spirit,” by Amanda Quist. February 2021, page 12.

The author seeks to develop “an increased understanding of the principals of vocal pedagogy and resonance in a group setting.”

8.228 “Categorizing and Notating Timbres for Vocal Ensembles,” by Fahad Siadat. April 2021, page 53.

A data-driven discussion of the timbre of the human voice

8.229 “Seven Essentials for Developing Voices in Choir: Part 1,” by Francis Cathlina. June-July 2021, page 51.

“By refining the choral conductor’s knowledge and expanding their pedagogical toolboxes to use in rehearsals, each singer’s technique can blossom healthfully within a choral ensemble.” Continued in 8.230.

8.230 “Seven Essentials for Developing Voices in Choir: Part 2,” by Francis Cathlina. August 2021, page 53.

A continuation of “Seven Essentials for Developing Voices in Choir: Part 1” (8.229), in which the author states, “By refining the choral conductor’s knowledge of these seven essentials and expanding their pedagogical toolboxes to use in rehearsals, each singer’s technique can blossom healthfully within a choral ensemble.”

8.231 “Trends in Young Male Puberty and the Changing Voice: New Dilemmas for Choir Directors,” by Martin Ashley. August 2021, page 61.

The author examines “the relationship between biological puberty, the actual events of vocal metamorphosis as they impact upon choirs, and the current implications for choral directors.”

8.232 “Healthy Minimization of Vibrato: An Exploration of Straight Tone,” by Danya Katok. November-December, page 8.

The author examines techniques to “minimize the perception of vibrato in a way that is not only harmless to the voice, but beneficial for vibrant, versatile singing.”

9. Choral Conducting and Choral Techniques: DICTION

9.016 “How to Avoid Singing in a Vulgar Manner,” by Charles Chapman. April 1980, page 19. BIB.
A discussion of classical Latin pronunciation.

9.017 “Book Review,” by Richard Cox. October 1980, page 26.

This article is atypical of a *Choral Journal* book review, in that it provides a bibliographic discussion of several different texts on vocal diction.

9.018 “Hebrew for Singers,” by Cheryl Frazes-Hoffman. November 1981, page 19.

A concise pronunciation guide for Hebrew. Includes a chart comparing various sounds of the Hebrew language to English words and IPA symbols.

9.019 “Building a Sound Basis for Effective Multi-Lingual Choral Diction,” by John Maggs. December 1981, page 5.

The author offers an alternative to the IPA for English, French, German, Italian, Latin, and Spanish.” See also 9.020.

9.020 “Letter to the Editor,” by Timothy Mount. April 1982, page 25.

Written in response to “Building a Sound Basis for Effective Multi-Lingual Choral Diction” (9.019), the author offers a side-by-side comparison of an IPA transcription and the new system forwarded by John Maggs.

9.021 “A Note on Latin Pronunciation,” by Richard H. Trame. January 1983, page 29.

In this brief commentary, the author suggests modifying Italian models of Latin pronunciation to more closely fit the linguistic abilities of American singers. See also 9.022.

9.022 “Letter to the Editor,” by Cliff Ganus. April 1983, page 34.

The author, writing in response to “A Note on Latin Pronunciation” (9.021), takes exception to the idea of accepting regional differences in Latin pronunciation within the United States.

9.023 “Some Techniques for Achieving Better Choral Tone Through Vowel Purity,” by James Baldwin. September 1985, page 5.

An examination of elements that contribute to vowel purity, including the neutral vowel and diphthongs. Exercises for improving vowels are offered.

9.024 “Choral Diction with a Phonological Foundation,” by Robert E. Fisher. December 1986, page 13. This article discusses two contrasting schools of thought on the issue of diction and applies the science of phonology to these concepts. The result is a set of “standard rules for diction based upon actual physiological and acoustical practice and fact.”

9.025 “Musica Practica,” by Nina Gilbert. August 1993, page 51. This column includes a brief discussion of regional pronunciation problems, and advice for future choral musicians.

9.026 “Diction Considerations in *Five English Folk Songs* by Vaughan Williams,” by Amy Goodman. September 1993, page 21. This article discusses proper pronunciation, with emphasis placed on the method of Received Pronunciation (a term referring to the dialect used by “those in the upper reaches of the British social scale”). Includes a pronunciation chart for “The Dark Eyed Sailor,” and an analysis of differences in IPA transcriptions based on various dialects.

9.027 “Vowel Modification Made Easy,” by Mallorie Chernin. September 1993, page 31. This concise introduction to vowel modification includes a useful diagram for changing from closed to lateral and rounded vowels.

9.028 “Pronunciation of the Middle High German Sections of Carl Orff’s *Carmina Burana*,” by John Austin. September 1995, page 15. A discussion of pronunciation problems and recommended solutions.

9.029 “On the Air,” by Gary L. Mabry. December 1995, page 35. An examination of the connection between breath support and textual articulation.

9.030 “French Diction: A Primer,” by Richard Berry. October 1996, page 27. A concise introduction to French diction.

9.031 “Spelling and Pronunciation of Old French,” by John Austin and Lyn Schenbeck. October 1996, page 33. A comparison of modern French to that used c. 1100-1600.

9.032 “Fred Waring’s Tone Syllables: His Legacy to American Choral Singing,” by Fritz Mountford. August 2000, page 8. An introduction to the pronunciation developed by Fred Waring with a comparison to the International Phonetic Alphabet. See also 9.033.

9.033 “Letter to the Editor,” by Emile H. Serposs. October 2000, page 4. A letter in response to “Fred Waring’s Tone Syllables: His Legacy to American Choral Singing” (9.032)

9.034 “The Use of French Latin for Choral Music,” by Anthony Reeves. October 2001, page 9.

The author proposes the use of alternative Latin pronunciations as a means by which to achieve more historically accurate performances.

9.035 “Choral Colors: Sing It ‘n Say It!” by Vance George. October 2006, page 61.

A discussion of creative colors possible with the chorus, with an examination of vocal health and warm-up techniques.

9.036 “Bzzz . . . Crash! A Pedagogical Approach to Contemporary Resources,” by Juan Stafforini. August 2016, page 43.

An examination of “techniques that are of common use in contemporary chamber music.”

9.037 “Lov-uh and-uh kisse-zuh: R Schwuə: Robert Shaw’s Approach to Choral Enunciation,” by Corey D. Wikan. May 2017, page 63.

The author evaluates Robert Shaw’s approach to the use of language in his famed choral work.

9.038 “Gaining Perspective: A Linguistic Approach to Dialect Found in African American Spirituals,” by Felicia Barber. February 2018, page 24.

“This article will specifically address issues regarding diction in spirituals, and provide educators and performers with information to enhance their performance practice.”

9.039 “A Guide to the International Phonetic Alphabet and its Application,” by Stephanie R. Thorpe. April 2019, page 51.

A brief introduction to the IPA.

9.040 “Diction and Textual Artistry: Successful Communication When Singing in English,” by Donald Neuen. May 2020, page 77.

This “outline of English diction techniques, if consistently and thoroughly practiced, will guarantee the listener success in understanding the words of an English text.”

10. Choral Conducting and Choral Techniques: BALANCE

10.01 “Choral-Orchestral Balance: A View from the Trombone Section,” by Susan Dill Bruenger. November 1993, page 37.

The difficulties associated with balancing choral and brass forces are examined. Includes commentary from several professional trombonists on attitude, performance forces, seating, cueing, and rehearsal planning. See also 10.02.

10.02 “Letter to the Editor,” by Timothy Mount. February 1994, page 4.

Writing in response to “Choral-Orchestral Balance: A View from the Trombone Section” (10.01), the author discusses possible historical solutions to choral-orchestral balance problems. Includes brief discussion of appropriate staging for Haydn’s *Lord Nelson Mass*; and *Requiem, Solemn Vespers*, and *Mass in C Minor* of Mozart.

10.03 “Musical and Technical Sources of Choral Dynamics,” by Alan J. Gumm. May 2003, page 27.

“The purpose of this article is to reconsider basic musical and technical concepts in terms of their affect on

dynamics.”

10.04 “Acoustic Issues and the Choral Singer,” by Margaret Olson. August 2004, page 45.
The author discusses the acoustic environment of the choral ensemble and its effect upon the singer.

11. Choral Conducting and Choral Techniques: BLEND

11.03 “The Fixed Formant Theory and Its Implications for Choral Blend and Choral Diction,” by Stephen C. Bolster. February 1983, page 27.

An examination of the acoustical properties of choral sound and the importance of vowels to blend and diction.

11.04 “False Blend: A Vocal Pedagogy Problem for the Choral Conductor,” by James M. Jordan. June 1984, page 25.

An examination of vowel prescriptions to help blend, intonation, and ensemble sound.

11.05 “Balance or Blend? Two Approaches to Choral Singing,” by Perry Smith. December 2002, page 31.
The author discussed methods for developing a unified consistent choral sound. See also 11.06.

11.06 “Balance or Blend? Are These the Only Vocal Approaches to Choral Singing? (A Rebuttal),” by Leon Thurman and James Daugherty. April 2003, page 35.

Writing in response to “Balance or Blend? Two Approaches to Choral Singing” (11.05) the authors offer an eleven-point discussion of matters affecting the sound of a choir.

12. Choral Conducting and Choral Techniques: INTONATION

12.00 “The Pedagogy of Choral Intonation: Efficient Pedagogy to Approach an Old Problem,” by James M. Jordan. April 1987, page 9.

This article addresses the physiological and pedagogical factors of ensemble intonation.

12.01 “Improving Pitch and Intonation,” by Joe Grant. December 1987, page 5.

The issue is approached from three perspectives: vocal and aural skills; musical concepts; and psychological elements.

12.02 “Choral Flattening: Sometimes It’s a Matter of Register Transition,” by Mel Unger. February 1989, page 13.

The author suggests a relationship between vocal registers and tuning.

12.03 “Exploring the Whys of Intonation Problems,” by Barbara M. Doscher. November 1991, page 25.

An examination of the various causes of faulty intonation, with suggestions for diagnosis and treatment.

12.04 “Choral Singing, in Tune,” by Jameson Marvin. December 1991, page 27.

A concise discussion of the elements of good intonation. Includes a step-by-step method for developing a well-tuned choral ensemble.

12.05 “Connecting the Inner Ear and the Voice,” by Eric A. Johnson and Edward Klonoski. October 2003, page 35. BIB.

“This article is an examination of the concepts and techniques that can be used to establish and strengthen the inner ear/voice connection, including subvocalization, pure and enacted tonal images, and the concept of sound carriers.”

12.06 “Check Your Intonation,” by Thomas Wine. April 2004, page 23.

The author contends that “intonation problems fall into two fundamental categories: physiological and psychological.”

12.07 “Choral Intonation,” by Kevin D. Skelton. September 2005, page 28. BIB.

The author discusses at length ways to improve the intonation of the choir. See also 12.08, 12.09, 12.10, and 12.11.

12.08 “Letter to the Editor,” by Ronald A. Nelson. November 2005, page 5.

Writing in response to “Choral Intonation” (12.07), the author discusses the importance of facial communication. See also 12.09, 12.10, and 12.11.

12.09 “Letter to the Editor,” by Patrick K. Freer. November 2005, page 5.

Writing in response to “Choral Intonation” (12.07), the author discusses the importance of caring for the adolescent voice. See also 12.08, 12.10, and 12.11.

12.10 “Letter to the Editor,” by Neal W. Woodruff. November 2005, page 7.

Writing in response to “Choral Intonation” (12.07), the author suggests that voice matching should also be considered when discussing intonation. See also 12.08, 12.09, and 12.11.

12.11 “Letter to the Editor,” by Cristy T. Ray. November 2005, page 7.

Writing in response to “Choral Intonation” (12.07), the author states “if we followed Skelton’s advice we would virtually deplete the already limited number of young male singers in choirs throughout all school systems and community groups.” See also 12.08, 12.09, and 12.10.

12.12 “Younger Singers Singing on Pitch and with Tone Quality – It’s Elementary,” by Donna Thomasson. March 2007, page 85.

This discussion of developing intonation skills in the youngest singers includes comments from several elementary school students describing their understanding of pitch.

12.13 “*Chiaroscuro* Resonance Building: The *Bel Canto* Answer to Choral Tone and Intonation Problems,” by Laurier Fagnan. November 2008, page 51.

The author surveys “the advice of the great vocal pedagogues of the history of *bel canto* singing,” then “examines the many acoustical benefits of applying *Chiaroscuro* resonance to choral singing and advances a plan to apply this technique appropriately to the art of choral singing.” This article is based on the co-winning document from the 2005 Julius Herford Dissertation Award competition.

12.14 “A Prioritized Approach to Improving Intonation,” by Andrew Crow. December 2016, page 53.

The author discusses various practical techniques for enhancing a choir’s intonation.

12.15 “Intonation,” by Bruce Dalby. February 2017, page 85.
An introduction to the physical phenomenon called “beat awareness.”

12.16 “Just Intonation: A Basis for Enhancing Choral Intonation,” by Andrew Withington. February 2020, page 26.
The author proposes “Just Intonation.” as a substitute for equal temperament.

13. Choral Conducting and Choral Techniques: MUSICIANSHIP

13.15 “Basic Musicianship for Future Conductors: Hearing and Performing Two-Voice Polyphony,” by Rosaline Knowles. April 1982, page 23.
Methods for learning two-voice music are discussed, including those used at the Kodály Musical Training Institute.

13.16 “Some Thoughts on Ear Training for the Choral Director,” by Robert Isgro. May 1982, page 11.
A discussion of factors important to a conductor’s training. Includes examination of ear training, score preparation, analytical work, historical study, and listening experiences.

13.17 “Sight Singing: Where Have We Been? Where Are We Going?” by Kenneth H. Phillips. February 1984, page 11.
The history of teaching sight singing is explored; including the methods of Guido d’Arezzo, Zoltan Kodály, Orff-Schulwerk, Sacred Harp, John Tufts, etc. A companion article to 2.0156, 7.17 and 57.442.

13.18 “Solmization: A Tonic for Healthy Musicianship,” by Timothy A. Smith. August 1987, page 16.
The author suggests the use of tonic sol-fa to improve choral musicianship. See also 2.0156.

13.19 “Hybrid Methods in Sight-Singing,” by William Winnick. August 1987, page 24.
This extensive article presents a number of sight-singing methodologies, some traditional, other unique, in a compare/contrast setting. See also 67.085.

13.20 “Student Quartets: A Project Cultivating Individual Musicianship Within the Choral Ensemble,” by Pam Perry. September 1991, page 21.
The author advocates the development of student-led quartets within the larger choral ensemble as a means to increase individual responsibility, leadership and an understanding of elements of a conductor’s duties. See also 2.0261.

13.21 “It’s a Major-Key World,” by Nancy Cobb. May 1998, page 31.
The author suggests that present-day singers have difficulty singing in a minor key, and recommends warm-ups to address the problem.

13.22 “Sight-Singing Pedagogy: Research Applied to Classroom Methods,” by Lara Brittain. August 1998, page 9.
“This article reviews available research on sight-singing skills and applies the research to classroom methods.”

13.23 “Using Literacy Learning Theories to Facilitate Sight-Reading and Music Learning,” by Andrew Johnson. August 1998, page 37.

An examination of the similarities between teaching music and reading.

13.24 “Integrating Sight-Singing into the High School Choral Rehearsal,” by Steven M. Demorest. December 1998, page 55.

The author shares techniques for developing fundamental music reading skills.

13.25 “Adjudicated Sight-Reading for the Choral Ensemble: An Incentive for Musical Literacy,” by Matthew Armstrong. May 2001, page 21.

A study that suggests “a need for teacher training programs to emphasize choral techniques that promote musical literacy and focus less on rote teaching”

13.26 “Modal Analysis for Choral Conductors,” by Chester Alwes. October 2002, page 35.

The author demonstrates the process for modal analysis for use in studying music of the Renaissance.

13.27 “Improving the Memory of Your Choir,” by Charles Facer. May 2003, page 45.

The author discusses a variety of ideas for aiding the choir in the memorization of repertoire. This article is reprinted in September 2003, page 38.

13.28 “Perspectives on Sight-Reading Choral Repertoire,” by Jason Paulk. October 2004, page 28.

“Presented in this article are the perspectives of five conductors who have much collective experience and unique ideas regarding to introduction of choral repertoire to choirs.” Includes discussions with Rodney Eichenberger, Joseph Flummerfelt, Ann Howard Jones, Jo-Michael Scheibe, and Dennis Shrock.

13.29 “From Mathematics to Meaning: Another Look at the Microrhythm Debate,” by Gerald Custer. July 2005, page 30.

“... the underlying issue is not whether text should be inflected, but rather the manner in which it should be done: how much stress should be used, where it should be placed, and what criteria should ultimately govern these decisions.”

13.30 “Solmization and the Norwich and Tonic Sol-Fa Systems,” by Gary Weidenaar. March 2006, page 24. BIB.

An introduction to the nineteenth-century notation system.

13.31 “Making Sight-Reading Fun: Ten Ideas for Success at the Middle School Level,” by Mary Jane Phillips. February 2013, page 59. BIB.

Though this series of practical suggestions for developing an effective sight-reading program is written for students at the middle level, these methods would be useful for singers at any stage.

13.32 “Refuting Misconceptions II: Sight-Reading Ability in English Choirs,” by Sarah MacDonald. February 2014, page 69.

This article, a continuation of 8.192, challenges the widely-held belief that British choirs possess superior sight-reading skills.

13.33 “Musicianship Training: Getting a Good Return on Your Investment,” by Eva Floyd. October, 2014, page 77.

A brief discussion of sight-singing as it relates to the development of a choral program.

13.34 “Ten Keys to Unlocking Artistic Choral Performances (Part 1),” by Frank Eychaner, October 2015, page 91.

In this article designed to help unlock “the expressive powers of our singers through the music we make,” the author discusses text, note groupings, dynamics & articulation, melody, and artistic conducting. Continued in 13.35.

13.35 “Ten Keys to Unlocking Artistic Choral Performances (Part 2),” by Frank Eychaner, November 2015, page 85.

This continuation of 13.34 features discussion of tone color, movement, phrase shapes, and artistry.

13.36 “Sight-Reading Insights from Professional Choral Singers: How They Learned and Implications for the Choral Classroom,” by Rachel Carlson. August 2019, page 8.

A discussion of various sight-singing methodologies. See also 13.37, 13.38, and 13.39.

13.37 “Letter to the Editor,” by George Berglund. October 2019, page 6.

Responding to “Sight-Reading Insights from Professional Choral Singers: How They Learned and Implications for the Choral Classroom” (13.36), the author proposes “70 chords” as an additional aid to sight singing. See also 13.38 and 13.39.

13.38 “Letter to the Editor,” by Thomas M. Scott. October 2019, page 6.

An enthusiastic response to “Sight-Reading Insights from Professional Choral Singers: How They Learned and Implications for the Choral Classroom” (13.36). See also 13.37 and 13.39.

13.39 “Letter to the Editor,” by Bill Cutter. October 2019, page 6.

The author takes exception to elements of “Sight-Reading Insights from Professional Choral Singers: How They Learned and Implications for the Choral Classroom” (13.36). See also 13.37 and 13.38.

14. Choral Conducting and Choral Techniques: ORGANIZATION AND ADMINISTRATION

14.016 “Proposition 13 and You,” by Lou Everett. November 1978, page 18.

Methods for fighting budgetary cutbacks are discussed.

14.017 “A Band Aid for Choir Directors: A Choir Retreat Without Singing,” by James Kimmel. May 1979, page 26. BIB.

The author advocates the non-singing choir retreat as a means of “getting to know students well in a short time . . . establish a style of communication necessary for group goal-setting and objective-planning.”

14.018 “Scheduling Choral Programming and Community Relations,” by Robert L. Garretson. October 1979, page 17.

A discussion of the various administrative considerations surrounding performance for local community groups. Includes a sample “Request for Performance” form.

- 14.019 "Be Wise -- Computerize," by James A. Smith. November 1979, page 23.
The author advocates the use of a computer for maintaining a choral music library index system.
- 14.020 "Your Music Dealer Cares About Your Music Program." April 1980, page 44.
Ways in which a music dealer can serve as a valuable resource to the choral director are discussed.
- 14.021 "How to Choose a Music Store." April 1980, page 49.
A brief examination of factors in selecting a music firm.
- 14.022 "Planning a European Tour," by Jeanine Packel. September 1980, page 15.
Several elements germane to the development of an overseas concert tour are discussed. Includes evaluation of motives and thrust of the tour, identifying an agent, determining services and prices and a brief list of common complaints aired by European audiences about American choirs.
- 14.023 "Want a Wider Audience? Consider Public Radio," by Les Myers. December 1980, page 24.
A brief article extolling the potential benefits of airing concert recordings on local public radio stations.
- 14.024 "The Need For a Choral Transfusion," by Gary L. Anderson. September 1982, page 29.
The author offers three ways to reinvigorate established choral programs: recruitment of singers, design of choral offerings, and rehearsal schedules.
- 14.025 "The College Choral Program and the Community," by Clifton Ganus. October 1982, page 17. BIB.
This article examines elements germane to increasing or improving a collegiate choral program's outreach. Includes discussion of programming, off-campus appearances, music education, networking, and community choirs.
- 14.026 "Conductors Commentary," by Aimee Beckmann-Collier and Ray Kickliter. October 1982, page 29.
Two high school choral directors share their thoughts on various elements affecting their programs, including curriculum, motivation, dress, musicals and rehearsal technique.
- 14.027 "Building the Chorus: Recruiting Techniques that Work," by David L. Hensley. March 1983, page 11.
Suggesting fifteen ways to recruit singers, this article "is offered merely to stimulate the imagination and assist in building or rebuilding choral programs affected by declining numbers of students."
- 14.028 "Choral Traditions: Ties That Bind," by Michael Levi. April 1984, page 25.
A wide range of possible activities and events that could serve as sources of pride and motivation for the choral ensemble are discussed.
- 14.029 "Checklist for Guest Conductors," by Frank Pooler. October 1984, page 9.
An outline of various details of concern to the conductor of a festival or honor choir.
- 14.030 "Choral Library Computer File," by Doug Skerritt. September 1986, page 21.
A discussion of the author's custom computer program for the purpose of filing music. Includes the program specifications for Commodore C64 and Apple II systems.

14.031 "Choral Music Library Computer Filer: IBM and Compatible PC Version," by Bob Dingley. May 1987, page 33.

A technical discussion of computer program options.

14.032 "Starting from Scratch," by William R. Baldrige. May 1988, page 13. REP.

Outlines the development of a non-auditioned choral ensemble. Includes a brief annotated repertoire list.

14.033 "What Music Educators and Families Should Know About International Travel, Foreign Student Exchanges, and Concert Touring," by John M. Vaida. December 1989, page 29.

An extensive checklist for those who anticipate such foreign activities identified in the title.

14.034 "Recruiting -- Boon or Burden?," by Joy Sherman. November 1992, page 29.

The author suggests "powerful recruiting plans for high school and university choirs."

14.035 "Why Singers Quit," by Harriet Simons. October 1993, page 37.

The results of a study on factors effecting singer retention are reported. The author proposes improved rehearsal techniques as a partial solution to reduce attrition.

14.036 "The Information Highway: Computer Networking for Choral Musicians," by James D. Feiszli, Cliff Ganus, Patrick M. O'Shea, Larry W. Peterson, and David B. Topping. April 1994, page 9.

"This article discusses how computer networking can assist the choral musician in 1) finding choral literature, 2) obtaining advice from or communicating with other choral directors, and 3) utilizing reference sources other than those available locally."

14.037 "Musica Practica," by Nina Gilbert. October 1995, page 49.

The author extols the benefits of computer technology for choral musicians, focusing primarily on the World Wide Web and ChoraList (ChoralNet).

14.038 "Web Your Program: An Internet Primer for Music Educators," by David Sebald. April 1997, page 9.

An introduction to the World Wide Web and its wide-ranging uses for the choral conductor.

14.039 "Technology for the Choral Director: A New *Choral Journal* Column," by Donald Oglesby. December 1997, page 27.

An introduction to a new "forum for the exchange of ideas regarding the ways in which technology can aid the work of choral musicians."

14.040 "The World Wide Web: Composer Information," by Donald Oglesby. February 1998, page 47.

An introduction to the techniques for locating composer biographical information on the World Wide Web.

14.041 "ChoralNet," by Donald Oglesby. September 1998, page 37.

An examination of the history and function of the ACDA-sponsored web site.

14.042 "Creating a Web Site: A Basic Guide," by Donald Oglesby. December 1998, page 67.

An introduction to web site development.

- 14.043 “Unsung Heroes of ChoralNet,” by James D. Feiszli. March 1999, page 81.
An introduction to the people who founded and maintain ChoralNet.
- 14.044 “Sprechen sie . . .?” by Donald Oglesby. October 2000, page 67.
An introduction to on-line foreign language translation programs.
- 14.045 “Choir Tour Survival Skills,” by Scott W. Dorsey. April 2001, page 43.
This article offers practical advice to members of touring choirs about “the rigors of life on the road.”
- 14.046 “E-Mail: Petitions, Hoaxes, Legends and Myths,” by Donald Oglesby. April 2001, page 55.
An overview of recent problems concerning users of e-mail.
- 14.047 “You’ve Got the Job - Now What? (Part 1)” by Jessica Franchi. August 2001, page 39.
Though written with the first-year teacher in mind, this introduction to the non-musical tasks associated with starting a new job provides a valuable review of those necessary functions. Continued in 14.048.
- 14.048 “You’ve Got the Job - Now What? (Part 2)” by Jessica Franchi. September 2001, page 31.
A continuation of 14.047.
- 14.049 “Using a Hand-held Computer,” by Donald Oglesby. October 2001, page 61.
An introduction to PDA (personal digital assistant) technology.
- 14.050 “Preparing for the Job Market: Part I: Your Résumé,” by Lori Wiest. April 2003, page 47.
A step-by-step approach to writing a successful résumé. Continued in 14.051.
- 14.051 “Preparing for the Job Market: Part II: The Interview,” by Lori Wiest. May 2003, page 49.
A continuation of 14.050. This article discusses the elements common to a job interview with a list of potential questions asked of music educators.
- 14.052 “ChoralNet Report,” by James D. Feiszli. October 2003, page 42.
This article celebrates David Topping’s extensive contributions to the design and implementation of “one of the great resources used by musicians around the world.”
- 14.053 “Practical Applications of ChoralNet in the Choral Methods Class,” by Galen Darrough. March 2004, page 13.
The author proposes using the website as a teaching tool and lists ways in which course content can be designed around ChoralNet content.
- 14.054 “Managing and Moving Files,” by Donald Oglseby. March 2004, page 31.
A discussion of the use of flash drives and other back-up methods.
- 14.055 “Virtual Roundtable: Advice from Choir Travel Professionals,” by Nina Gilbert. February 2005, page 8.
Professionals in the travel industry answer a variety of questions relative to staging a successful concert tour. Continued in 14.060.

14.056 “The Whole World in Your Hands: A Do-It-Yourself Tour Planning Guide,” by Daniel R. Craig. February 2005, page 38.

“With proper planning, vision, organizational information, and fundraising, it is possible – even reasonable – to produce a meaningful international tour on a shoestring budget.” See also 14.059.

14.057 “What If: Dealing with the Unexpected on Tour,” by Members of ChoralList [ChoralNet], edited by Nina Gilbert. February 2005, page 54.

A compendium of real-life tales from the road. Some of the stories are charming and heart-warming, others eye-popping, and some provide valuable forewarning.

14.058 “Shenath Shabbathon (Year of Rest),” by Tim Sharp. February 2005, page 103.

The author examines the tremendous value to the choral musician in taking a sabbatical year. Includes discussion of the history and Biblical basis of the sabbatical concept.

14.059 “Correction.” March 2005, page 5.

This item includes material omitted from “The Whole World in Your Hands: A Do-It-Yourself Tour Planning Guide” (14.056).

14.060 “Virtual Roundtable Part II: Advice from Choir Tour Professionals,” by Nina Gilbert. May 2005, page 36.

In this article, a continuation of 14.055, professionals in the travel industry answer a variety of questions relative to staging a successful concert tour.

14.061 “Mission Possible: Organizing the Resurrection of a Choral Program,” by Mark Simmons. February 2008, page 79.

The author discusses techniques for beginning a choral program or for reviving one that has fallen into disrepair.

14.062 “Music in the Cloud for the Modern Conductor,” by Alexa Doebele. December 2012, page 91.

The author discusses the advantages of storing music and other resources on a remote server or network (“the cloud”), thus making them accessible from any internet device.

14.063 “Facebook and YouTube and Choirs – Oh My!,” by Gary Weidenaar. May 2013, page 57.

A discussion of current technological developments that could be useful to the choral conductor.

14.064 “Creating a Choral Culture: Lessons Learned from the Business World,” by Nicole Aldrich. June/July 2013, page 8.

“The purpose of this article is to identify the hallmarks of a successful business culture, discuss how such a culture is created and nurtured, and then apply this model to the choral culture while answering several specific questions.”

14.065 “*Evernote* for Every Choir, Composer, Classroom, and Conductor,” by Philip Copeland. August 2015, page 49.

A product review of a digital program that helps “tame the complexity” of the choral director’s life.

14.066 “New Technologies for the Choral Musician: Inspiration and Communication,” by Philip Copeland. August 2017, page 59.

An exploration and evaluation of recent technological developments.

14.067 “Using Advanced Technology to Develop a Church Music Database: A Firsthand Account of Using Optical Character Recognition Software within the Choral Setting,” by Charles Buffington and Richard Pinkerton. August 2019, page 55.

A discussion of methods for streamlining the maintenance of a choral music catalogue. See also 14.068.

14.068 “Letter to the Editor,” by James D. Feiszli. October 2019, page 6.

A positive response to “Using Advanced Technology to Develop a Church Music Database: A Firsthand Account of Using Optical Character Recognition Software within the Choral Setting” (14.067).

14.069 “What’s in a Name?” by Stuart Chapman Hill. May 2021, page 61.

The author examines the issues associated with re-naming a choral ensemble.

14.070 “NAXOS MusicBox Review,” by Kyle Hanson. June-July 2021, page 71.

A review of an on-line resource for the music educator.

14.071 “Burnout Prevention for Conductors and Their Choirs,” by Amelia Nagoski. October 2021, page 18.

“The goal of this short essay is to define burnout and what causes it, describe the nature of stress, [and] put it into the context of working as a musician.”

14.072 “Encouraging Participation in Choral Ensembles,” by Seth Pendergast. November-December, page 39.

A discussion of choral recruiting techniques.

15. Choral Conducting and Choral Techniques: REPERTOIRE SELECTION

15.015 “Modern Music and Negative Attitudes,” by Harriet Simons. December 1978, page 5. REP.

Identifies the challenge of programming modern music and offers ideas for “selling” an ensemble on such literature. Includes a brief repertoire list.

15.016 “Literature Forum.” January 1979, page 48. REP.

A brief discussion of music for unison chorus. Includes a list of selected repertoire.

15.017 “Thematic Choral Programming,” by Gerald R. Hoekstra. October 1979, page 20.

An examination of the thematic program based on text. Includes a sample program.

15.018 “On Orderly Ordering,” by Joseph M. Boonin. November 1979, page 10.

The author highlights three important factors to consider when ordering music.

15.019 “Popular Choral Corner,” by Joan Lamb. January 1980, page 35.

A brief commentary on programming concepts.

15.020 "How to Order Educational Music." March 1980, page 37. BIB.

A concise overview of methods for obtaining choral literature.

15.021 "Programming Contemporary Choral Music by Women Composers," by Linda Mankin. December 1982, page 10. BIB.

This article explores various avenues for locating choral literature composed by females. Includes a discussion of various bibliographic sources and a list of ways in which women's choral music might be promoted.

15.022 "Programming: Getting Your Concerts into Good Shape," by Jon Washburn. February 1984, page 7.

An essay exploring the development of the choral concert presentation from the perspective of repertoire selection. Includes sample programs and an explanation of their origins.

15.023 "The Great Literature Chase," by Jerry McCoy. May 1986, page 17.

This article "is not intended to be a definitive list of literature sources . . . it is offered instead as a basis for organizing a search process." The author outlines thirteen possible avenues for locating choral literature.

15.024 "Anniversary Concerts," by Robert Hall. November 1986, page 25.

A brief discussion of the programming usefulness of celebrating various significant anniversaries, such as composer births and/or deaths, historical events and the composition of specific works. Includes a list of anniversaries, 1986-1995, which would be suitable for such consideration.

15.025 "Programming for the Non-Auditioned Chorus: The Music's the Key," by Harriet Simons. August 1989, page 9.

The author advocates "turning away from gimmicks of recruitment [in favor of] careful planning, enormous energy, high expectations, and plenty of rehearsal time."

15.026 "Musica Practica," by Nina Gilbert. November 1989, page 43.

A brief discussion of ideas for programming concerts.

15.027 "Selecting Choral Repertoire as Pre-Curriculum: Planned Serendipity," by John W. Richmond. May 1990, page 23. BIB.

A discussion of the relationship of repertoire to the classroom curriculum.

15.028 "Musica Practica," by Nina Gilbert. September 1990, page 43. REP.

Thematic programming concepts are discussed, including suggested repertoire. This article is continued in 15.029.

15.029 "Musica Practica," by Nina Gilbert. October 1990, page 45. REP.

This article is a continuation of 15.028. Thematic programming concepts are discussed, including suggested repertoire.

15.030 "Playing It Safe -- Or Searching for Inspiration," by William Hatcher. March 1991, page 39.

A discussion of the risks necessary to develop an inspirational choral climate and produce exciting choral concerts.

15.031 “Musica Practica,” by Nina Gilbert. August 1992, page 49.
A discussion of various thematic programming techniques.

15.032 “Musica Practica,” by Nina Gilbert. November 1992, page 46.
In addition to discussion of thematic programming concepts, this article offers insights into concert touring, multiculturalism, and political correctness.

15.033 “Musica Practica,” by Nina Gilbert. April 1993, page 47.
This article features discussion of programming concepts, and methods for teaching music theory and music history in the choral rehearsal.

15.034 “Programming the Choral Music of Our Time,” by Kenneth Fulton. October 1993, page 4.
A brief discussion of ways that choral conductors can support present-day composers.

15.035 “Ethnic and Multicultural Perspectives,” by Marvin V. Curtis. March 1994, page 39.
The author suggests a balanced approach to selecting choral literature from a variety of cultural sources.

15.036 “A Culturally Permeable Choral Curriculum: Programming for the Twenty-first Century,” by Gary D. Funk. April 1994, page 39. REP.
The author proposes the development of a multi-cultural eight-year choral curriculum. Includes outlines for African, Scandinavian, South American, and Jewish concert programs. See also 15.037, 15.038, 15.039.

15.037 “Letter to the Editor,” by Catherine J. Pickar. May 1994, page 4.
Writing in response to “A Culturally Permeable Choral Curriculum: Programming for the Twenty-first Century,” (15.036), the author responds negatively to what she calls the article’s “forced political correctness.” See also 15.038, and 15.039.

15.038 “Letter to the Editor,” by David Griggs-Janower. August 1994, page 5.
Writing in response to “A Culturally Permeable Choral Curriculum: Programming for the Twenty-first Century,” (15.036), the author adds an additional work to be avoided for its insensitivity. See also 15.037, and 15.039.

15.039 “Letter to the Editor,” by Gary D. Funk. August 1994, page 5.
The author of “A Culturally Permeable Choral Curriculum: Programming for the Twenty-first Century” (15.036) responds to Catherine Pikar’s “Letter to the Editor” (15.037) critical of his first article. See also 15.038.

15.040 “The Quest for High-Quality Repertoire,” by Bruce Mayhall. September 1994, page 9. REP.
The author discusses various factors to be considered in the search for substantive choral literature. Includes a list of all works performed by high school choirs during ACDA Divisional and National Conventions from 1960 through 1994.

15.041 “A Global Celebration of Life: Programming Multicultural and Ethnically Inspired Choral Music

According to the Cycle of Life,” by Ronald M. Kean. April 1996, page 45. REP.
A listing of sixty-five choral works for various voice combinations.

15.042 “Quality and Expectation: Music Education for the Choral Ensemble and the Community Audience,” by Michele P. Kaschub. April 1996, page 51.

The author identifies the causes of apathy toward significant choral music on the part of singers and audience members, and recommends programming techniques through which to offset such indifference. This article is incorrectly attributed to Janice Bradshaw.

15.043 “Broadside,” by William Dehning. December 1997, page 25.

The author condemns the lack of historically significant choral literature presented by choirs performing at the 1997 ACDA National Convention. See also 15.045 and 15.075.

15.044 “Repertoire and Conductors of Fifty All-State Choirs, 1995-96,” by Rebecca R. Reames. December 1997, page 29.

A listing of guest conductors and the literature they programmed for all-state choirs.

15.045 “Letter to the Editor,” by David L. Means. March 1998, page 4.

The author offers support for the strong stand on programming taken in “Broadside,” by William Dehning (15.043).

15.046 “The Good-Hearted Cantor,” by Margaret Boudreaux. October 1998, page 35.

A discussion of literature selection, with emphasis placed on choosing music for the church choir.

15.047 “Celebrating the Births of Significant Choral Composers,” by Lon S. Beery. November 1998, page 25. REP.

A list of the birth dates of significant composers and suggested repertoire for celebrating their anniversary years. See also 15.048 and 15.049.

15.048 “Letter to Editor,” by Owen Burdick. February 1999, page 18.

In response to “Celebrating the Births of Significant Choral Composers,” (15.047) the author notes the omission of Herbert Howells from the list of composers. See also 15.049.

15.049 “Letter to Editor,” by Philip Brunelle. February 1999, page 18.

Writing in response to “Celebrating the Births of Significant Choral Composers,” (15.047) the author adds several names the list of composers, including Harry Burleigh, William Dawson, Duke Ellington, Johann Hasse, and Alexis Lvov. See also 15.048.

15.050 “Repertoire and Conductors of Fifty All-State Choirs, 1996-97,” by Rebecca R. Reames. February 1999, page 45.

A list of repertoire compiled by state. Continued in 15.051.

15.051 “Repertoire and Conductors of Fifty All-State Choirs, 1997-98,” by Rebecca R. Reames. March 1999, page 49.

A list of repertoire compiled by state. A continuation of 15.050.

15.052 “1998-99 All-State Choirs: Choral Literature and Conductors,” by Rebecca R. Reames. December 1999, page 61.
A list of repertoire compiled by state.

15.053 “Setting High Standards for the Selection of Quality [sic] Repertoire,” by Michelle Kaschub. August 2000, page 49.
A brief discussion of the challenge of “trying to find music that is appealing to our own personal musicianship and collective tastes” while taking into account the need of the ensemble and the desires of the audience.

15.054 “1999-2000 All State Choirs: Choral Literature and Conductors,” by Rebecca R. Reames. December 2000, page 47.
A list of repertoire and guest conductors.

15.055 “First Things First: Selecting Repertoire,” by Hilary Apfelstadt. February 2001, page 31.
“The premise of this article is that the selection of repertoire is the single most important task music educators face before entering the classroom or rehearsal room.”

15.056 “Women’s Chorus,” by Monica Hubbard. September 2001, page 38.
In discussing choral excellence, the author points to the selection repertoire as a potential standard.

15.057 “Letter to the Editor,” by Donald Nally. May 2002, page 5.
Writing in response to recent performances paying tribute to the September 11 attack, the author states, “I am concerned that the message we send to our students and audiences through music of peace and healing is not informed and does not serve those constituencies.” See also 15.058.

15.058 “Letter to the Editor,” by Thomas Lloyd. September 2002, page 5.
In response to a “Letter to the Editor” (15.057), the author is troubled by the way it “distorts and oversimplifies the dilemmas we face” in the wake of the September 11 terrorist attack.

15.059 “Berlioz Vocal Works,” by Melinda O’Neal. November 2002, page 19. REP.
This discussion of creative choral programming uses the music of Hector Berlioz as a template for designing interesting presentations.

15.060 “College & University Choirs,” by Bill McMillan. May 2003, page 45.
The author examines the current state of choral music being published in the United States and suggests ways to encourage the development of a higher quality of literature.

15.061 “Programming Our Convictions,” by Diane Lewis. September 2004, page 18.
The author suggests selecting literature for performance with texts that “intentionally shape beliefs and ideas relating to current events, personal faith, social concerns, multiculturalism, student ideas, or issues of the day.” See also 57.129.

15.062 “Choral Collaboration: Finding Common Ground,” by Tim Sharp. October 2004, page 65.
“This column explores four choral monuments that provide a vehicle for Jewish and Christian choral collaboration.” Includes discussions of Handel’s *Judas Maccabeus* and *Israel in Egypt*, Bloch’s *Sacred*

Service and the *Chichester Psalms* of Bernstein.

15.063 “World Music in Today’s Choral Programs: Reflections Past and Present,” by Sharon Davis Gratto. March 2005, page 51.

An examination of the current state and role of multicultural music. Includes contrasting opinions from various choral musicians.

15.064 “Desert Island Anthems,” by Tim Sharp. April 2005, page 57.

The author offers a list of 52 anthems (one for each week of the year) he would want to have with him on a desert island.

15.065 “Repertoire and Programming: Guidelines for the Young Conductor,” by David P. DeVenney. December 2005, page 77.

“The key to success for conductors lies in programming appropriate music for their choir.”

15.066 “Internet Resources: A Director’s Guide to Finding Quality Choral Repertoire,” by Craig Zamer. February 2006, page 43.

A discussion of websites that provide valuable repertoire resources.

15.067 “Quality Repertoire Selection: Forgotten Essential Resources,” by Allison Harbeck Beavan. August 2006, page 52.

A discussion of various methods for locating choral literature of high quality.

15.068 “Programming Tradition: The Signature Selection,” by David Holdhusen. September 2006, page 51. REP.

The author reports the results of a survey of U.S. collegiate choirs that use signature selection as a standard part of their programming.

15.069 “Designing a New Paradigm for Selecting Music for the Middle School Choir,” by Eileen Hower. November 2006, page 62.

“This article is a review of available literature for learning about the changing voice, exploring the standard repertoire designed for the middle school choir, discussing the possible reasons for its popularity in the middle school, and then providing alternative options for selecting music for the middle school choir.”

15.070 “Thoughts on Choral Arrangements of Solo Repertoire,” by Debra Spurgeon. November 2008, page 43.

The author examines the growing availability of solo literature arranged for the chorus and examines the musical merit of such settings.

15.071 “The Challenges of Multicultural Choral Reading Sessions,” by Sharon Davis-Gratto. February 2009, page 57.

A discussion of the difficulties associated with locating viable non-western literature for an ACDA reading session.

15.072 “Programming and Repertoire: Too Many Choices,” by Frank Albinder. March 2009, page 73.

The author discusses how to “go about creating several programs each season that fulfill the many goals we

have for our choirs.”

15.073 “The Choral Director as Voice Teacher: Suggestions for Selecting Solo Repertoire for Singers,” by C. Andrew Blosser. June-July 2010, page 37. REP.

A discussion of appropriate solo literature for the high school age chorus member.

15.074 “Examining Ourselves: Are We Living Up to Our Own Standards?” by William McConnell. September 2010, page 67.

The author examines the changes in repertoire selected for performance during ACDA National Conferences. See also 15.075.

15.075 “Letter to the Editor,” by William Dehning. November 2010, page 8.

This is two Letters to the Editor in one. Writing in response to “Examining Ourselves: Are We Living Up to Our Own Standards?” (15.074), the author supports the article and goes on to share “a far more pungent piece” that both reiterate points in his previous commentary, “Broadside (15.043) and excoriates conductors for their dubious programming choices.

15.076 “Theme-Based Programs,” by Billy Baker. December 2010, page 32. REP.

“[Taking a] multi-dimensional approach to concert programming provides directors with the opportunity to expand their repertoire knowledge base, collaborate with colleagues, and present an educational and entertaining performance.”

15.077 “Sing We Now of Christmas,” by Richard Stanislaw. December 2010, page 61.

“At its popular level, each [Christmas] song is an encouragement, an incarnation of a special spirit. At its best, it is a refreshing reminder that we are all meant to make music.”

15.078 “Teaching with Standards: Repertoire in the Age of *Glee*,” by Robert A. Boyd, Diane Hines, and Mary Hopper. February 2011, page 24. REP.

“The purpose of this article is to present some ideas for high school teachers to use as touchstones in the process of choosing repertoire for their choirs.” Includes a discussion of the National Standards for Arts Education and an examination of specific repertoire that meets those criteria.

15.079 “Taking Sacred Choral Music on the European Road: A Director’s Guide to Repertoire Selection,” by Nick Abbott. March 2012, page 57.

A concise discussion of factors to consider when programming choral literature for an overseas concert tour.

15.080 “2012 Division Conference Honor Choir Repertoire.” August 2012, page 74. REP.

A list of music performed by the various honor choirs that performed at the seven 2012 ACDA divisional conferences.

15.081 “Developmental Repertoire: Structuring Success,” by Rebecca Reames. October 2012, page 58.

This article, contained within the “On the Voice” column about choral music for junior high school & middle school choirs titled, “Beautiful Singing with Developmental Choirs” (8.184), offers “practical ideas to pair middle school singers with suitable choral repertoire.”

- 15.082 “Informed World Music Study and Performance: Who Can You Ask?,” by Sharon Davis Gratto. November 2012, page 63.
A discussion of resources for the conductor seeking information for performance practice of non-western choral music.
- 15.083 “Feeding the Choirs: The Beginner’s Recipe to Selecting Repertoire,” by Jessica Rikard. August 2015, page 69.
Though written for the fledgling choral music educator, the programming techniques discussed provide a valuable reminder of the conductor’s core responsibility: repertoire selection.
- 15.084 “*Project: Encoretm*: Quality-tested New Music beyond Traditional Publication,” by Deborah Simkin King. November 2015, page 65.
An introduction to a program that seeks to both encourage new composition and to assure that freshly-composed works have a life beyond their premier performance.
- 15.085 “*On Our Way*: Programming a Martin Luther King Jr. Concert for Youth Choir,” by Anthony Trecek-King. March 2016, page 10.
A discussion of materials available for a King-themed concert program. See also 15.086.
- 15.086 “Editor’s Correction,” by Amanda Bumgarner. August 2016, page 6.
The editor reconciles inaccuracies contained in “*On Our Way*: Programming a Martin Luther King Jr. Concert for Youth Choir” (15.085).
- 15.087 “Literacy in the Choral Classroom: A Pedagogical Analysis Celebrating Contemporary Choral Compositions,” by Donna A. Henhart. September 2016, page 24.
The author strives to “provide suggestions for educators to efficiently incorporate literature ideas through performance repertoire and to construct a template for a sequence that may be used with these specific pieces and choral selections in other styles.”
- 15.088 “Is All Music for Everyone?” by Penelope Cruz. November 2017, page 10.
The author highlights the quest for diversity as a primary consideration in the selection choral literature. Includes interviews with various conductors.
- 15.089 “All-State Choral Music: Has it Changed in 15 Years? A Comparison of the Music Selected 1995-2000 and 2014,” by Jamie Spilane. March 2018, page 47. REP.
Changes in choral programming for festival choirs are examined.
- 15.090 “Hunting Choral Treasure: How Conductors Find New Repertoire,” by Andrew Crane. November 2018, page 42.
Six conductors opine on their methods for finding engaging choral music.
- 15.091 “Concert Programs as Storytelling,” by Emily Ellsworth. June-July 2019, page 8.
Thematic programming is examined. See also 15.092.
- 15.092 “Letter to the Editor,” by Jeanne Crowley. September 2019, page 8.
Responding to “Concert Programs as Storytelling” (15.091), the author states, “she left out one main point:

illustrate an actual story through music.”

15.093 “The ACDA 60th Anniversary Series: Repertoire Selections from National and Divisional (Regional) Conferences,” compiled by Amanda Bumgarner. November 2019, page 71. REP.

This article reprints elements of several articles from the *Choral Journal*, including, “Women’s Choir Repertoire Performed at ACDA National Conventions in the Twenty-First Century” (45.46), “The Quest for High-Quality Repertoire” (15.040), and “Repertoire Performed by ACDA Honor/Festival Choirs, 1983-1994” (54.13).

15.094 “Addressing Contextual Information in Multicultural Choral Repertoire,” by Tiffany Walker. November 2020, page 57.

The author attempts to “help guide a choir director towards knowing how one could select repertoire of diverse cultures.”

15.095 “Music Matters: A Pedagogical Framework for Literature Selection,” by Jabarie E. Glass. February 2021, page 22.

This article forwards a method through which the literature performed by a choral ensemble can encourage good singing habits, improve musicianship, and enhance motivation.

15.096 “Utilizing the Principles of Storytelling to Design Engaging Concert Programs,” by Emilie Bertram. September 2021, page 8.

“The formulation and presentation of engaging and relevant content, including repertoire, is a key contributing factor to the sustainability of choral programs and the well-being of choral singers and music patrons.”

15.097 “Singing in Hebrew,” by Joshua R. Jacobson. October 2021, page 59. REP.

A brief annotated discussion of compositions in Hebrew.

15.098 “Repertoire Recommendations,” by ACDA’s Repertoire and Resources Chairs. November-December, page 60. REP.

A brief annotated list of recommended choral literature for various ages and ensemble types.

15.099 “Operationalizing Your Diversity Goals through Repertoire Selection,” by Caron Daley. March-April 2022, page 57.

Utilizing concepts related to diversity as a programmatic guide.

16. Choral Conducting and Choral Techniques: SCORE READING AND PREPARATION

16.05 “*Messiah*: Orchestral Considerations,” by Robert Herrema. November 1979, page 5.

An examination of editions, orchestras, score study, marking parts, and planning rehearsals for *Messiah*.

16.06 “Is the Score in Your Head or Your Head in the Score?” by Leland B. Sateren. November 1979, page 12.

The author encourages choral conductors to “master and to get the scores in their heads.” See also 16.07.

- 16.07 “Letter to the Editor,” by Lawrence B. Larsen. February 1980, page 11.
A positive commentary written in response to “Is the Score in Your Head or Your Head in the Score?” (16.06).
- 16.08 “Audiation and Sequencing: An Approach to Score Preparation,” by James M. Jordan. April 1981, page 11.
The author suggests a learning sequence for score study.
- 16.09 “Beyond the Borders of Mezzo-land: Exploring the Score’s Dynamic Range,” by Stephen M. Hopkins. February 1996, page 29.
An examination of the causes of “dynamic inertia,” with solutions for improving awareness of dynamic contours.
- 16.10 “Score Study: A Magical Eye for Musical Blueprints,” by John Dickson. March 1999, page 9.
The author suggests score study techniques.
- 16.11 “Score Analysis 101,” by Lori Wiest. December 2002, page 57.
An introduction to the conductor’s responsibilities concerning the score when preparing to conduct a work.
- 16.12 “The Conducting Project Paper,” by Gerald Custer. November 2004, page 93.
A discussion of the written document that often accompanies a college student’s initial conducting score preparations.
- 16.13 “Using Technology to Create and Share Musical Analysis,” by Roger Hale. November 2012, page 44
“This article provides conductors with ideas of how to use software to create visual representations of a phrasal analysis and utilize it in rehearsal.”
- 16.14 “Seeing with Your Ears,” by Ryan Chatterton. September 2013, page 61.
“The ability to see the score through audiation while connecting the musical notation to gesture is a valuable tool to be considered while studying scores.
- 16.15 “The Conference Concert Hall in Your Hand,” by Scott W. Dorsey. May 2014, page 79.
An introduction to the ACDA conference performance recordings available on the association’s YouTube channel.
- 16.16 “Choral Singers ‘In the Zone’: Toward Flow through Score Study and Analysis,” by Christopher M. Walters. December 2016, page 4.
An introduction to the research of psychologist Mihaly Csikszentmihalyi, and its application into the study of choral music.
- 16.17 “Preparation, Practice, Performance, and Pondering: A Different Approach to Score Preparation,” by Thomas Blue and Van Hoosen. February 2018, page 69.
This article is derived from a presentation that included a concurrent reading session.
- 16.18 “Reimagining Conductor Score Study through Émile Jaques-Dalcroze’s Eurhythmics,” by Caron Daley. March 2018, page 20.

“This article examines how *eurhythmics* and *plastique animée* can be applied to the study of a sample score. See also 16.19.

16.19 “Letter to the Editor,” by Merrissa LisaBeth, August 2018, page 6.

The author writes positively in response to “Reimagining Conductor Score Study through Émile Jaques-Dalcroze’s *Eurhythmics*” (16.18).

16.20 “The Informed Conductor: Score Study Considerations for the Beginning Conductor,” by Jordan D. Boyd. May 2022, page 63.

An introduction to the intricacies of score study.

17. Choral Conducting and Choral Techniques: INSTRUMENTAL CONDUCTING

17.07 “The Choral Conductor and the Performance of Choral/Orchestral Works,” by Allen Lannom. September 1978, page 5.

An extensive discourse on preparation of works combining choral and orchestral forces. Includes recommended score markings, a sample rehearsal plan and methods for preparing ensembles of different ability.

17.08 “String Bowings for the Choral Conductor,” by Duane A. Dippel. December 1987, page 11.

The author discusses various terminologies and techniques related to string bowings.

17.09 “A Choral Conductor’s Preparation for Choral/Orchestral Concerts,” by Kerry Barnett. September 1991, page 29.

An examination of preparation for a presentation utilizing both singers and instrumentalists. Primary emphasis is given to the conductor’s work with the instrumental ensemble. See also 17.10 and 17.11.

17.10 “Letter to the Editor,” by David Daniels. February 1992, page 5.

The author comments on, “A Choral Conductor’s Preparation for Choral/Orchestral Concerts” (17.09), and offers a brief discussion of additional resources. See also 17.11.

17.11 “Letter to the Editor,” by Donald Neuen. February 1992, page 5.

Writing in response to, “A Choral Conductor’s Preparation for Choral/Orchestral Concerts” (17.09), the author calls the article “useful, practical, and knowledgeable.” See also 17.10.

17.12 “When the Orchestra Arrives,” by Thomas Lloyd. December 1999, page 35. BIB.

The orchestra’s expectations of the conductor and the conductor’s expectations of the orchestra are discussed. Includes a sample orchestral rehearsal plan for the Mozart *Requiem*.

18. CONCERT PRESENTATIONS

18.10 “Cleaning Up Your Act: The Pride of Presentation Affects the Pride of Performance,” by Paul Hill. April 1979, page 18.

Based on the thesis “a choir sounds no better than it looks,” the author discusses five applicable categories of concert preparation. Includes two sample preparation checklists.

18.11 “SEMI-TOUGH: Choosing music for a Russian Tour,” by Artimus Barfergiggins. October 1980, page 28.

In addition to addressing the issue of repertoire selection, the author provides a number of practical suggestions for staging the concert for maximum effect.

18.12 “Before the Concert,” by Joshua R. Jacobson. March 1981, page 37.

A list of instructions for school and community choruses.

18.13 “On Program and Program Notes: An Inquiry,” by Richard H. Trame. September 1984, page 11.

The importance of the printed concert program is examined. Includes suggestions for writing appropriate program commentary.

18.14 “Choralography: Expressive Movement for Choral Singing,” by Danny Green. November 1984, page 19. REP.

Methods for enhancing the choral program with the addition of movement are discussed.

18.15 “The Intercultural Concert: A New Approach,” by Gail Mottola. March 1987, page 23. BIB.

A discussion of intercultural, multi-lingual concerts, and suggested resources for this type of presentation.

18.16 “Using Synthesizers in Choral Performance,” by Steven Powell. May 1989, page 21.

Discusses the history of the synthesizer and its use as a continuo instrument, as a replacement for orchestral instruments and other possibilities.

18.17 “The Compleat Choral Concert,” by Robert E. Fisher. September 1989, page 21.

This discussion of the panoramic choral concert includes an evaluation of theme, appropriateness of applause, lighting and narrative. Sample programs are provided. See also 18.18.

18.18 “Letter to the Editor,” by Marilyn M. Gonzalez. December 1989, page 6.

In response to “The Compleat Choral Concert” (18.17) the author finds “that Fisher’s use of a panoramic concept of choral programming as a new metaphor is inaccurate”

18.19 “Demonstration Concerts: Informing the Community about Choral Music Education,” by Steve Demorest and Ovida Taylor. October 1990, page 27.

The author suggests choral programs must be evaluated on the basis of educational content, not by their entertainment value or on the ratings received in a competition.

18.20 “Musica Practica,” by Nina Gilbert. May 1991, page 65.

A brief discussion of choral benefit concerts.

18.21 “The Convention Performance: A Grand Opportunity for Your Choir,” by Barbara A. Franklin. February 1992, page 21.

An account of the challenges surrounding a choir’s preparation for an ACDA convention appearance.

18.22 “The Cooperative Concert: Tag-Team Conducting,” by Scott W. Dorsey and David R. Evans. August 1992, page 31.

An examination of a type of shared concert in which a major work is divided between two conductors.

18.23 “Conductor Courtesies: What Every Host Should Know,” Reprinted from the ACDA Honor Choir Handbook. November 2001, page 52.

A primer for those hiring a guest conductor or choral clinician.

18.24 “Singing in the Cathedral of the Nuclear Age,” by Molly Holleran. April 2020, page 42.

A discussion of how a nuclear reactor was transformed into a performance space. See also 51.159.

19. DISCOGRAPHIES

19.04 “Building a Collection of Recorded Choral Music,” by Vance D. Wolverton. May 1986, page 35. DISC.

An annotated list of choral music retail sources for educators and collectors. See also 19.05.

19.05 “Letter to the Editor,” by Richard J. Bloesch. September 1986, page 34. DISC.

The author writes in response to “Building a Collection of Recorded Choral Music” (19.04) and shares “some additional sources for recordings as a supplement to those . . . already cited.”

19.06 “Choral Recordings: Resources for Discography,” by Richard J. Bloesch. March 1990, page 5. BIB. DISC.

A listing of the various journals and books devoted to audio recordings. Includes a listing of record catalogs from the United States, England, Germany and France. This article is continued in 19.07.

19.07 “Choral Recordings: Retail Sources,” by Richard J. Bloesch. May 1990, page 15. DISC.

This article is a continuation of 19.06. This commentary identifies several types of firms that list choral repertoire as a substantial part of their catalog offerings.

19.08 “A Select Annotated Discography of the Choral Works of Wolfgang Amadeus Mozart,” by Allen L. Borton. April 1991, page 61. DISC.

This extensive discography lists multiple recordings of thirty-six works by Mozart, including thirty-six separate recordings of the *Requiem*.

19.09 “Robert Shaw and Telarc: A Propitious Team,” by Allen Borton. April 1992, page 15. DISC.

An extensively annotated discography of Mr. Shaw’s twenty-six recordings, primarily with the Atlanta Symphony Chorus, for the Telarc label, with an historical account of his association with the corporation. Each annotation features excerpts from various record reviews.

19.10 “Recordings of Jazz-Oriented Vocal Groups: August 1991 to April 1993,” by Dan Schwartz. August 1993, page 41. DISC.

A listing of more than fifty vocal jazz recordings available on CD, cassette, and LP. Continued in 19.13.

19.11 “Compact Disc Reviews,” by Richard J. Bloesch. September 1993, page 45. BIB. DISC.

An update of the author's two previous articles devoted to discography: "Choral Recordings: Resources for Discography" (19.06) and "Choral Recordings: Retail Sources" (19.07). See also 72.0049.

19.12 "Compact Disc Review," by Richard J. Bloesch. October 1994, page 49.

A brief introduction to *Choir & Organ*, a new publication that features extensive reviews of choral music on compact disc.

19.13 "Recordings of Jazz-Oriented Vocal Groups: May 1993 to June 1995," by Dan Schwartz. November 1995, page 38. DISC.

This article, a continuation of 19.10, features a listing of recordings from professional groups, collegiate ensembles, and professional conferences.

19.14 "Latin American Choral Music Discography," by Suzanne Spicer Tiemstra. November 1995, page 57. DISC.

An annotated list of thirty-one recordings of music by South American composers in both CD and LP formats.

19.15 "Shaw Recordings (1975-1995)," by Nick Jones. April 1996, page 23.

An annotated list of sixty-five recordings.

19.16 "Westminster Choir: Recordings as History," by Joseph G. Beck. November 1996, page 27. DISC.

A brief history of the Westminster Choir and a detailed listing of recordings.

19.17 "The Choral Works of Antonín Dvořák: An Annotated Discography," by Nick Strimple. April 1997, page 45. DISC.

An evaluation of multiple recordings of twenty compositions.

19.18 "The Choral Music of Leoš Janáček: An Annotated Discography," by Nick Strimple. April 1998, page 47. DISC.

An annotated listing of forty-one works.

19.19 "Starting Your Choral Listening Library," by Elizabeth Schauer. October 1999, page 52. DISC.

An introduction to the development of a comprehensive library of choral recordings.

19.20 "Male Choruses on Disc: Some Expert Recommendations," by Frank S. Albinder. December 2004, page 87. DISC.

A discussion of selected recordings by male choirs. See also 19.21 and 19.22.

19.21 "Letter to the Editor," by Diane Loomer. January 2005, page 5.

This letter discusses errata in and omissions from "Male Choruses on Disc: Some Expert Recommendations" (19.20). See also 19.22.

19.22 "Letter to the Editor," by Kathleen McGuire. May 2005, page 5.

Writing in response to "Male Choruses on Disc: Some Expert Recommendations" (19.20), the author offers additional recording suggestions. See also 19.21.

19.23 “Finnegan, Begin Again,” by Lawrence Schenbeck. July 2006, page 73.

A discussion of new developments in recording technology, and the continuing need for recording reviews and discography as a research tool.

19.24 “Boychoir Recordings Across the Continents,” by Randall Wolfe and Andrew Riffey. October 2006, page 58. DISC.

A list of recommended recordings.

19.25 “A Survey of Sources for Choral CD Reviews (revised),” by Richard Bloesch. November 2007, page 69.

A discussion of resources – in print and online – for locating reviews of choral music recordings.

19.26 “Four Thousand Five Hundred Thirty-Six,” by Scott W. Dorsey. September 2013, page 74.

A discussion to the conference performance recordings available in the ACDA Archive.

19.27 “A Unique Treasure: The Latvian Choral Anthology,” by Vance D. Wolverton. November 2013, page 8. REP.

An introduction to the 12-volume set of CDs highlighting performances of choral music by Latvian composers.

20. Forms of Choral Music: CHANT

20.01 “A New Look at Gregorian Chant,” by Robert M. Fowells. December 1992, page 15. BIB.

An overview of the restoration of the chant repertoire, and a guide to interpreting chants in the *Graduale Triplex*.

20.02 “Sacred Bridges,” by Joshua Jacobson. October 2000, page 9.

A discussion of the relationship between the music of the early Christian church (chant) and that of the ancient Judaic tradition. See also 20.03.

20.03 “Correction.” November 2000, page 4.

Provides a correction to errata contained in “Sacred Bridges” (20.02) and “On the Voice” (8.114).

20.04 “Gregorian Chant in Worship Today: An Interview with Dom Daniel Saulnier,” by Norah Duncan IV. April 2004, page 59.

A discussion of the current use of chant.

21. Forms of Choral Music: MOTET

No entries.

22. Forms of Choral Music: MASS

22.01 “Original Settings of the Ordinary for Choir and Organ,” by John A. Maggs. May 1983, page 11.
A discussion of twelve Masses originally accompanied by organ. Includes works by Benjamin Britten, Dietrich Buxtehude, Antonin Dvorák, Franz Liszt, William Walton and others.

22.02 “Missa Brevis: An Ancient Genre Revitalized,” by Anthony Bernarducci. April 2017, page 10.
REP.

A discussion of recent compositions in this form. See also 22.03.

22.03 “Letter to the Editor,” by Patricia Abbott. June-July 2017, page 6.

The author “was chagrined” by omissions from works cited in “Missa Brevis: An Ancient Genre Revitalized” (22.02).

22.04 “American Christian Orthodox Choral Music,” by Jason Thoms. November-December 2021, page 30.

A comparison of the Roman Catholic mass with that of the Eastern Orthodox tradition.

23. Forms of Choral Music: REQUIEM

No entries.

24. Forms of Choral Music: ANTHEM

24.01 “Victorian Anthems of the Oxford Movement: Composers and Theologians in Dialogue,” by David A. Moore. December 1993, page 9.

An overview of the Oxford movement, including associated music, theological writings, and the manner in which the two were melded.

25. Forms of Choral Music: SERVICE

No entries.

26. Forms of Choral Music: PASSION

No entries.

27. Forms of Choral Music: ORATORIO

27.01 “The Staged Oratorio,” by William Decker. April 1979, page 5.

In this brief discussion of some of the elements involved in staging an oratorio, the author asserts, “the staged oratorio offers greater musical satisfaction than the standard Broadway Show. . . .”

28. Forms of Choral Music: CANTATA

No entries.

29. Forms of Choral Music: MADRIGAL AND SIMILAR GENRES

29.12 “The Madrigal Comedy: A Puppet’s View from the Slopes of Parnassus,” by Roberto Duncan and Scott Regan. March 1979, page 5.

An examination of the history and development of the madrigal comedy. Includes insight into performance practice and use of puppets.

29.13 “Chamber Choirs.” May 1979, page 43.

A brief discussion of a special publication of the *American Choral Review* titled “The Madrigal in the Romantic Era.”

30. Forms of Choral Music: CATCH, GLEE AND SIMILAR GENRES

No entries.

31. Forms of Choral Music: PART SONG AND SIMILAR GENRES

No entries.

32. Forms of Choral Music: MAGNIFICAT

32.01 “A Survey of Published Magnificats for Treble Voices,” by James McCray. March 1988, page 5. REP.

This introduction to Magnificats for treble voices includes discussion of works by John Dunstable, Giovanni Palestrina, Daniel Pinkham, Ralph Vaughan Williams and others.

33. Forms of Choral Music: OTHER

33.08 “The Development of the English Carol through the Fifteenth Century,” by Shelley Batt Archambo. October 1986, page 28.

An historical discussion of the carol and its “significance in the development of later European music.” Includes a brief review of performance practice and melodic and rhythmic structures.

33.09 “American Folk Songs as an Alternative in Programming,” by Peter van der Honert. March 1987, page 31.

An introduction to folksong material, including definition, history and uses.

- 33.10 “Gloria! Noel! Make Your Own Carol!” by Joseph Jones. October 1987, page 30.
The author addresses the question, “How then does one go about constructing a new Gloria-Noel carol?”
- 33.11 “Obscure Carol Classics I: Charles Hutchins’ Carols Old and Carols New,” by Dorothy Jones and William E. Studwell. August 1988, page 11. REP.
An historical discussion of less well-known carols. Includes an annotated list of repertoire. This article is continued in 33.12 and 33.13.
- 33.12 “Obscure Carol Classics II: Richard Terry’s Two-Hundred Folk Carols,” by Dorothy Jones and William E. Studwell. September 1988, page 19.
This article is a continuation of 33.11, and is continued in 33.13.
- 33.13 “Obscure Carol Classics III: Publications of the Carol Society,” by Dorothy Jones and William E. Studwell. October 1988, page 5.
This article is a continuation and conclusion of 33.11 and 33.12.
- 33.14 “The Development of the American Folk Hymn as Choral Art Music,” by R. Paul Drummond. April 1989, page 27.
History and analyses of selected American folk hymns.
- 33.15 “Hymns: An Overlooked Source in Choral Music Education,” by Barbara A. Brinson. September 1989, page 5.
The author advocates use of hymns in auditions for choral ensembles, in the teaching of sight-singing, and for courses in choral conducting.
- 33.16 “The Service of Lessons and Carols,” by Ray Robinson. December 1990, page 13. REP.
An examination of “one of the great traditions of the Christmas season.” Includes history from 1918 and a selected repertoire list.
- 33.17 “Research Report,” by Tim Sharp. August 1991, page 39.
A discussion of current scholarship in hymnology.
- 33.18 “The Decade of the Hymnal 1982-1992: Choral Piety and Belief, Hardbound,” by Tim Sharp. April 1992, page 31. BIB.
An extensive discourse on the recent changes in American hymnody. The author provides a balanced, unbiased perspective of the various political and societal elements that affect this musical form. See also 33.19, 33.20, and 33.21.
- 33.19 “Letter to the Editor,” by Robert J. Batastini. August 1992, page 9.
In response to “The Decade of the Hymnal, 1982-1992” (33.18), the author provides additional information on musical materials for Roman Catholic worship. See also 33.20 and 33.21.
- 33.20 “Letter to the Editor,” by Richard H. Trame. August 1992, page 9.
The author offers possible reasons for the perceived lack of singing in the Roman Catholic Church in response to “The Decade of the Hymnal, 1982-1992” (33.18). See also 33.19 and 33.21.

- 33.21 “Mr. Sharp’s Reply,” by Tim Sharp. August 1992, page 9.
The author of “The Decade of the Hymnal, 1982-1992” (33.18) responds to the observations made in two “Letters to the Editor” (33.19 and 33.20).
- 33.22 “Traditions, Transitions, and Trends in Multicultural Choral Music,” by Anthony Leach. September 1998, page 41.
A discussion of gospel music.
- 33.23 “Performance Plus: Tips for Exploring Opportunities in Ethnic/Multicultural Choral Music,” by Anthony Leach. August 1999, page 46.
The author shares “a framework for conductors to consider the rich potential available” in ethnic/multicultural choral music.
- 33.24 “Ethnic Musics in Choral Performance: A Perspective on Problems,” by Anthony J. Palmer. December 1999, page 9.
“This article is written to clarify the issues and problems attendant to multicultural inclusion in choral music.”
- 33.25 “Multiculturalism and the Choral Canon 1975-2000,” by Dan Graves. September 2000, page 37.
“This study explores multicultural choral music in relation to the choral canon in selected university choral programs during the last quarter of the twentieth century.”
- 33.26 “T.S. Eliot’s *Murder in the Cathedral*: The Dramatic Music,” by Thomas R. Vozzella. April 2004, page 39.
“This column addresses the vocal music used in the film *Murder in the Cathedral* by T.S. Eliot and the music suggested by Eliot for use within the play.”
- 33.27 “Interdisciplinary Approaches to Learning and Performing Multicultural Choral Music,” by Lawrence Burnett. October 2005, page 85.
A discussion of pedagogical considerations when teaching world music.
- 33.28 “Homegrown: Programming Ideas and Study Resources for Ethnic and Cultural Music Traditions of the United States. Part 1: The Music of Native Americans, the Shape-note Tradition and African-American Spirituals,” by Lawrence Burnett. April 2006, page 53.
An introduction to indigenous American music. Continued in 33.31 and 33.32. See also 33.29 and 33.30.
- 33.29 “Letter to the Editor,” by Nancy Graham. June 2006, page 33.
The author takes exception to the discussion of spirituals in “Homegrown: Programming Ideas and Study Resources for Ethnic and Cultural Music Traditions of the United States. Part 1: The Music of Native Americans, the Shape-note Tradition and African-American Spirituals,” (33.28). See also 33.30.
- 33.30 “Letter to the Editor,” by Lawrence Burnett. July 2006, page 5.
Writing in response to “Letter to the Editor” (33.29), the author apologizes for a regrettable typo in his article “Homegrown: Programming Ideas and Study Resources for Ethnic and Cultural Music Traditions of the United States. Part 1: The Music of Native Americans, the Shape-note Tradition and African-American

Spirituals,” (33.28).

33.31 “Homegrown: Programming Ideas and Study Resources for Ethnic and Cultural Music Traditions of the United States. Part 2: Shaker Music, and Southern Appalachian Traditional and Old Time Music,” by Lawrence Burnett. July 2006, page 42.

This article, a continuation of 33.28, provides an introduction to indigenous American music. Continued in 33.32.

33.32 “Homegrown: Programming Ideas and Study Resources for Ethnic and Cultural Music Traditions of the United States. Part 3: Historical, National, and Patriotic Music,” by Lawrence Burnett. March 2007, page 58.

A continuation of 33.28 and 33.31, the author examines “national and patriotic music that gained popularity as early as the colonial wars with England and extending to the mid 1800s.”

33.33 “African American Practice of Shape-Note Singing in the United States,” by Derrick Fox. December 2015, page 38. DISC.

The author examines a performance area that is in decline “due to social change and an aging population.”

33.34 “Reviving Sacred Song: 500 Years of the Lutheran Chorale in its Congregational and Choral Contexts,” by Zebulon M. Highben. August 2017, page 36.

An introduction to the history and appropriate performance practice of the chorales

34. HISTORY OF CHORAL PERFORMANCE, HISTORIES OF CHORAL ORGANIZATIONS, AND BIOGRAPHIES OF CONDUCTORS

34.053 “[In Memoriam:] Marshall Bartholomew (1885-1978).” September 1978, page 20.

34.054 “[In Memoriam:] Benjamin Grasso (d.1978).” April 1979, page 29.

34.055 “[In Memoriam:] Edith B. Norberg (d.1978).” September 1979, page 1.

34.056 “The Arbors: The Secret is Out,” by Gene Grier. February 1980, page 29.

An introduction to this male quartet heard in numerous television commercials and a limited number of recordings.

34.057 “[In Memoriam:] Iva Dee Hiatt (d.1980).” April 1980, page 1.

34.058 “Archie N. Jones, ACDA President 1959-1960,” by Theron Kirk. May 1980, page 12.

A biographical article in memory of ACDA’s first President.

34.059 “Chinese Choral Conductor to Visit United States.” September 1980, page 7.

A brief biographical sketch of Gershom Ma (Ma Go-Shun).

34.060 “The Mormon Tabernacle Choir: A Unique National Institution,” by Leonard Van Camp. December 1980, page 9.

A profile of the ensemble identified by the author as “perhaps the best known choir in the world.” Includes a discussion of repertoire, auditions, tours, history and anecdotal commentary from conductor Jerold Ottley.

34.061 “[In Memoriam:] S. Clarence Trued (d.1980).” January 1981, page 44.

34.062 “Happy Birthday, Julius Herford,” by Harold A. Decker. February 1981, page 35.
Excerpts from tributes recounting this conductor’s contribution to the choral art are featured. Includes commentary from Elaine Brown, Alice Parker, Robert Shaw, Roger Wagner, and others.

34.063 “Robert Shaw: National Resource, National Treasure,” by Russell Mathis. March 1981, page 5.
A series of tributes in honor of the conductor. Includes commentary from Lukas Foss, Joseph Flummerfelt, U.S. President Jimmy Carter, and others.

34.064 “[In Memoriam:] Howard Hanson (d.1981).” May 1981, page 6.

34.065 “John Finley Williamson: His Contribution to Choral Music,” by Ray Robinson. September 1981, page 5.
Williamson’s work is discussed, with attention to his efforts in church music, the development of the amateur choir and his influential activities as a choral pedagogue and founder of the first Westminster Choir.

34.066 “In Memoriam: Julius Herford,” by Robert Summer. December 1981, page 9.
The author offers a brief testimonial to Julius Herford’s impact on the choral art.

34.067 “[In Memoriam:] Mary Christina Thick (d.1983).” April 1983, page 3.

34.068 “[In Memoriam:] Edward H. Hamilton (d.1983).” February 1984, page 30.

34.069 “Helmuth Rilling and the Gächinger Kantorei,” by Gordon Paine. April 1984, page 27. BIB. DISC.
“This article is intended to give the reader a glimpse of Rilling at work with his ensemble with special attention to differences from American practices.”

34.070 “[In Memoriam:] Olaf Christiansen (d.1984).” June 1984, page 3.

34.071 “America’s First College Community Chorus: A Brief History,” by Daniel Kleinknecht. October 1984, page 19.
The author states “while educational institutions like Brown, Yale and Dartmouth did have all-male singing groups, Oberlin College was in all likelihood the first to have a mixed chorus.”

34.072 “Wilhelm Ehmann: His Contributions to the Choral Art,” by Ray Robinson. November 1984, page 7.
A biography of the German conductor, with emphasis on his work in church music.

34.073 “The King’s Singers.” November 1984, page 31.
A profile of the English male sextet.

34.074 “Mormon Tabernacle Choir Closes 1985 National Convention.” December 1984, page 31.

An historical profile of the choir and its Mormon heritage.

34.075 “[In Memoriam:] Donald F. Malin (d.1984).” March 1985, page 28.

34.076 “[In Memoriam:] Fred Waring (1900-1984).” June 1985, page 5.

34.077 “Recollections,” by Howard Swan. April 1986, page 11.

The author shares a variety of personal anecdotes from his association with Robert Shaw.

34.078 “Robert Shaw at Seventy: Tribute to a Titan,” by Charles Schisler. April 1986, page 15.

This article traces the professional history and personal philosophy of Robert Shaw. Numerous excerpts from Shaw’s writings are included.

34.079 “A Canadian’s Odyssey,” by Laurie Rowbotham. April 1986, page 23.

This article recounts the author’s experiences and observations as a participant in a workshop conducted by Robert Shaw.

34.080 “Editor’s Comments: April, 1986,” by Wesley Coffman. April 1986, page 27.

This brief article includes the dedication, written by Robert Shaw, from a book published in honor of Howard Swan.

34.081 “[In Memoriam:] George F. Krueger (1907-1986).” May 1986, page 40.

34.082 “[In Memoriam:] John Benjamin Lyle, Sr. (1931-1987).” April 1987, page 31.

34.083 “[In Memoriam:] Vincent Persichetti (1915-1987).” October 1987, page 27.

34.084 “The Sonneck Society and American Music,” by Allen P. Britton. October 1987, page 28.

An introduction to the society, whose purpose “is to encourage research in all aspects of American musical life.”

34.085 “Memories of Norman Luboff,” by Audrey Grier and Gene Grier. February 1988, page 29.

A brief memorial to the composer/conductor.

34.086 “Norman Luboff: In Memoriam,” by Frank Pooler. February 1988, page 29.

34.087 “Gustav Ernesaks: Choral Genius of Estonia,” by John Williams. April 1988, page 17.

An introduction to this important figure in the musical life of Estonia and a discussion of his ensemble, RAM.

34.088 “[In Memoriam:] Clayton Henry Krehbiel (1920-1988).” May 1988, page 3.

34.089 “[In Memoriam:] Paul Wohlgemuth (1927-1987).” May 1988, page 3.

34.090 “[In Memoriam:] Paul Steinitz (d.1988).” August 1988, page 6.

34.091 “The Western Wind.” October 1988, page 33.

A brief profile of the ensemble in preparation for its appearance at the 1989 ACDA National Convention.

34.092 “The Hong Kong Yip’s Children’s Choir.” November 1988, page 27.

A brief profile of the ensemble in preparation for its appearance at the 1989 ACDA National Convention.

34.093 “RAM: ENSV Riiklik Akadeemiline Meeskoor. The State Academic Male Choir of Estonia.” November 1988, page 29.

A brief profile of the ensemble in preparation for their appearance at the 1989 ACDA National Convention.

34.094 “1989 National Convention to be Dedicated to Jester Hairston.” February 1989, page 25.

A brief profile of the composer.

34.095 “Helen Hosmer: Potsdam’s First Lady Conductor and Educator,” by Joyce Bearss. August 1989, page 15.

The author attempts “to provide historical perspective upon the philosophy and professional contributions of this remarkable choral musician and educator.”

34.096 “William Dawson and the Tuskegee Choir,” by Mark Hugh Malone. March 1990, page 17.

An historical account of the development of the ensemble. Features a number of reviews of the choir’s performances from 1932-1946.

34.097 “[In Memoriam:] Helen Hosmer (1899-1990).” March 1990, page 37.

34.098 “GALA: The Lesbian and Gay Community of Song,” by Eric A. Gordon. April 1990, page 25.

A description of GALA’s service to the choral community. See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121.

34.099 “Choral Extracts from the Chadwick Memoirs,” by Frank Pooler. May 1990, page 7.

Comments pertaining to vocal music from the memoirs of George Whitfield Chadwick.

34.100 “[In Memoriam:] Hugh Ross (1898-1990).” May 1990, page 48.

34.101 “[In Memoriam:] Peter LaManna (1931-1990).” May 1990, page 48.

34.102 “Letter to the Editor,” by Larry D. Lord. August 1990, page 5.

In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author was “physically sick.” See also 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

34.103 “Letter to the Editor,” by Robert L. Matthews. August 1990, page 5.

In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author was “utterly disgusted.” See also 34.102, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

34.104 “Letter to the Editor,” by Jeffery L. McCourt. August 1990, page 6.

In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author was “greatly disturbed.” See also 34.102, 34.103, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

34.105 “Letter to the Editor,” by James Holoway. August 1990, page 6.

A positive response to “GALA: The Lesbian and Gay Community of Song” (34.098). See also 34.102, 34.103, 34.104, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

34.106 “[In Memoriam:] William Dawson (1899-1990).” August 1990, page 32.

34.107 “[In Memoriam:] Maynard Klein (1910-1990).” August 1990, page 32.

34.108 “Letter to the Editor,” by Robert E. Wright. September 1990, page 4.

In response to “GALA: The Lesbian and Gay Community of Song,” the author believes ACDA has taken “a dangerous editorial turn” (34.098). See also 34.102, 34.103, 34.104, 34.105, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

34.109 “Letter to the Editor,” by Gary W. Miller. September 1990, page 5.

A response in support of “GALA: The Lesbian and Gay Community of Song” (34.098). Includes a brief history of the New York City Gay Men’s Chorus. See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

34.110 “Letter to the Editor,” by Dennis Coleman. September 1990, page 5.

The author praises the *Choral Journal* Editorial Board for their decision to print “GALA: The Lesbian and Gay Community of Song” (34.098). See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

34.111 “[Choral Profile:] The Salt Lake Mormon Tabernacle Choir; Jerold D. Ottley, Director.” September 1990, page 39.

34.112 “[Choral Profile:] The Bach Choir of Nassau Presbyterian Church; Kenneth B. Kelley and Sue Ellen Page, Directors. September 1990, page 40.

34.113 “[Choral Profile:] Caltech Men’s Glee Club; Donald Caldwell, Conductor.” September 1990, page 42.

34.114 “[In Memoriam:] Russell A. Hammar (1920-1990).” September 1990, page 46.

34.115 “Letter to the Editor,” by William E. Schnell. October 1990, page 5.

In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author offers support to the editor and the board. See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

34.116 “Letter to the Editor,” by James Hejduk. October 1990, page 5.

A letter of rebuttal concerning some outspoken opponents of “GALA: The Lesbian and Gay Community of Song” (34.098). See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.117, 34.118, 34.119, 34.120, and 34.121

34.117 “Letter to the Editor,” by Fred A. Blumenthal. October 1990, page 6.

In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author offers support to the *Choral Journal*. See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.118, 34.119, 34.120, and 34.121

34.118 “Letter to the Editor,” by Marilyn M. Gonzalez. October 1990, page 6.

In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author states “we should be supportive of all our collective efforts in the area of choral music.” See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.119, 34.120, and 34.121

34.119 “Letter to the Editor,” by Corydon J. Carlson. October 1990, page 7.

In response to “GALA: The Lesbian and Gay Community of Song,” (34.098), the author states “Bravo, ACDA, for not neglecting one portion of your membership in favor of another.” See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.120, and 34.121

34.120 “Letter to the Editor,” by Rick Yramategui. October 1990, page 8.

In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author believes that the article was “. . . professional, appropriate, and classy. . . .” See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, and 34.121

34.121 “Letter to the Editor,” by Phil Jones. October 1990, page 6.

In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the writer “will no longer renew my support of the ACDA.” See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119 and 34.120,

34.122 “[Choral Profile:] Chanticleer.” October 1990, page 41.

34.123 “[Choral Profile:] Silver Creek Central School District; Karl E. Hawes and Nancy Krestic, Directors.” October 1990, page 42.

34.124 “[Choral Profile:] Brigham Young University Men’s Chorus; Mack Wilberg, Director.” October 1990, page 42.

34.125 “[Choral Profile:] Loyola Marymount University Choruses; Paul Salamunovich, Director.” November 1990, page 49.

34.126 “[Choral Profile:] Harvard Glee Club; Jameson Marvin, Director.” November 1990, page 51.

34.127 “[Choral Profile:] The Chevy Chase Elementary School Chorus; Joan Gregoryk, Director.” December 1990, page 44.

34.128 “[Choral Profile:] Royal Blue; Marilyn Iverson, Director.” December 1990, page 45.

- 34.129 “[In Memoriam:] Edwin R. Fissinger (1920-1990).” February 1991, page 37.
- 34.130 “[In Memoriam:] Frederick J. Swanson (d.1990).” March 1991, page 45.
- 34.131 “[In Memoriam:] Dennis S. Saunders (1945-1990).” March 1991, page 47.
- 34.132 “[In Memoriam:] James D. Woodward (1932-1991).” May 1991, page 49.
- 34.133 “[Choral Profile:] The Heritage Chorale of Milwaukee; Ella J. Washington, Founding Artistic Director.” September 1991, page 35.
- 34.134 “[Choral Profile:] The QED Children’s Festival Chorus, Christine Jordanoff, Music Director and Conductor.” September 1991, page 36.
- 34.135 “[Choral Profile:] St. George’s Choir of St. George’s Episcopal Church; Wilma Jensen, Chorusmaster/Organist.” February 1991, page 35.
- 34.136 “[Choral Profile:] Bakersfield College Choral Program; Dean Semple, Director.” February 1991, page 36.
- 34.137 “[Choral Profile:] The Orange Coast Singers; Richard Raub, Director.” March 1991, page 43.
- 34.138 “[Choral Profile:] New Creation Singers; George H. Dupere, Director.” March 1991, page 44.
- 34.139 “[Choral Profile:] Silver Creek Intermediate Chorus Sunshine Singers; Nancy A. Krestic, Director.” May 1991, page 45.
- 34.140 “[Choral Profile:] St. Paul’s United Methodist Church Choir of Houston Texas; Frances Anderson, Director of Music, and Robert S. Brewer, Organist/Choir Director.” May 1991, page 47.
- 34.141 “[In Memoriam:] Frauke Haasemann (d.1991).” August 1991, page 38.
- 34.142 “Robert Shaw, Helmuth Rilling, and the Mennonite Festival Chorus,” by Wesley Berg. September 1991, page 43.
The author examines the history of the Canadian chorus and compares the work of two of the ensemble’s guest conductors.
- 34.143 “[Choral Profile:] Westminster Choir College; Joseph Flummerfelt, Artistic Director.” September 1991, page 49.
- 34.144 “[Choral Profile:] The Mount Vernon High School Choir; Joleen Nelson, Director.” September 1991, page 51.
- 34.145 “[In Memoriam:] Raymond W. Brock (1930-1991).” November 1991, page 2.

34.146 “[In Memoriam:] Harvey E. Maier (1911-1991).” March 1992, page 33.

34.147 “[In Memoriam:] William Ermev (d.1992).” August 1992, page 40.

34.148 “[In Memoriam:] William Mathias (d.1992).” October 1992, page 38.

34.149 “[In Memoriam:] Roger Wagner (d. 1992).” November 1992, page 34.

34.150 “In Retrospect.” November 1992, page 51.

A review of highlights from the November 1962 and November 1972 issues of the *Choral Journal*. Includes excerpts from “Choral Music as a Communicative Force” by Charles Hirt, “Microrhythms: The Key to Vitalizing Renaissance Music” by John Haberlen, and “Gregorian Plainsong for Concert Use” by Joachim Holthaus.

34.151 “In Retrospect.” December 1992, page 53.

A review of highlights from the December 1972 issue of the *Choral Journal*. Includes excerpts from “The Demise of the Text in Modern Choral Music” by Harriet Simons and “The ‘Frill’ Theory of Music Education” by Paul Hume.

34.152 “Roger Wagner: Composer, Arranger, Musicologist,” by Robert Stevenson. February 1993, page 13.

This brief biography of Roger Wagner focuses on his work beyond the podium, including his compositions, church positions, and doctoral studies.

34.153 “In Retrospect.” February 1993, page 52.

A review of highlights from the February, 1973 issue of the *Choral Journal*. Includes excerpts from “In Quest of Answers: An Interview with William Schumann,” and “Da Capo.”

34.154 “In Retrospect.” September 1993, page 43.

A review of highlights from the September-October 1963 issue of the *Choral Journal*. Includes excerpts from “Importance of First Weeks” by Robert S. Lowrance, Jr., and “Begin the College Choir Year with a Retreat” by Leland Byler.

34.155 “In Retrospect.” December 1993, page 55.

A review of highlights from the November-December 1963 issue of the *Choral Journal*. Includes excerpts from “Football Season in the Choir Loft” by Bill Tagg, “A Madrigal is for Singing” by Donald Meints, and “To the Student Conductor” by R. Wayne Hugoboom.

34.156 “[In Memoriam:] Margaret Hawkins (1937-1993).” February 1994, page 36.

34.157 “In Retrospect. February 1994, page 39.

A review of highlights from the February-March 1964 issue of the *Choral Journal*. Includes excerpts from “Recent Trends in Choir Robes” by Kenneth G. Donmoyer, “Stylistic Factors in the Performance of Baroque Choral Music” by Weston H. Noble, “A Discussion of Choral Conducting in Baroque Germany” by Kenneth E. Miller, and “To the Student Conductor: Part III” by R. Wayne Hugoboom.

- 34.158 “To Feed the Soul: A Selective History of ACDA’s First Thirty-Six Years,” by Russell Mathis. March 1994, page 31.
This commentary, first presented during the 1993 ACDA Leadership Conference, traces the development of the American Choral Directors Association from 1959 to the present. See also 34.161.
- 34.159 “The Bethlehem Bach Choir Approaches its Centennial,” by Perry Jones. April 1994, page 13.
This article chronicles the history of “the oldest Bach Choir in the world dedicated exclusively to the performance of the music of Bach.”
- 34.160 “[In Memoriam:] William W. Lemonds (1932-1994),” May 1994, page 62.
- 34.161 “Letter to the Editor,” by James G. Smith. August 1994, page 4.
Writing in response to “To Feed the Soul: A Selective History of ACDA’s First Thirty-Six Years” (34.158), the author suggests that Harold Decker should have been listed as one of those “who made significant contributions during the early years of ACDA.”
- 34.162 “[In Memoriam:] Thomas Peck (1937-1994).” September 1994, page 53.
- 34.163 “[In Memoriam:] Louise Boteler (d. 1994).” December 1994, page 2.
- 34.164 “Helmuth Rilling Celebrates Two Anniversaries,” by Sharon A. Hansen. December 1994, page 9.
The conductor’s work with the Gächinger Kantorei and the Oregon Bach Festival is reviewed.
- 34.165 “[In Memoriam:] Thurston Dox (1929-1994).” February 1995, page 26.
- 34.166 “In Memoriam: Ruth Whitlock (1934-1995).” August 1995, page 54.
- 34.167 “In Memoriam: Roy Ringwald (1910-1995).” October 1995, page 40.
- 34.168 “In Retrospect.” November 1995, page 53.
A review of highlights from the November 1975 issue of the *Choral Journal*. Includes excerpts from “Necessary Directions” by Solomon Howe, and “From Letter to Friend Mason” by Moses Cheney.
- 34.169 “In Memoriam: Howard Swan (1906-1995).” December 1995, page 40.
- 34.170 “In Memoriam: Royal Stanton (1916-1995).” December 1995, page 41.
- 34.171 “Head and Shoulders Above the Rest,” by Donald Neuen. April 1996, page 4.
An introduction to the April 1996 issue of the *Choral Journal* celebrating Robert Shaw’s eightieth birthday.
- 34.172 “Parker-Shaw Memories,” by Alice Parker. April 1996, page 15. DISC.
The author recounts highlights from her long association with Robert Shaw.
- 34.173 “Shaw: Simply and Clearly the Best,” by Ann Howard Jones. April 1996, page 19.
This article examines Robert Shaw’s musicianship and rehearsal techniques.

- 34.174 "Shaw as Student of Musicology: Recollections," by Alfred Mann. April 1996, page 21. Through personal anecdotes, the author recalls Robert Shaw's determined musical scholarship.
- 34.175 "In Retrospect." April 1996, page 57.
A review of highlights from the March-April 1966 issue of the *Choral Journal*. Includes the program from ACDA's Fourth Biennial National Convention held in 1966.
- 34.176 "Letter to the Editor," by Anne Shaw Price. August 1996, page 4.
The author, Robert Shaw's sister, expresses appreciation for the tributes to her brother in the April 1996 issue of the *Choral Journal*.
- 34.177 "Letter to the Editor," by Nola Frink. August 1996, page 5.
Writing in response to the April 1996 issue of the *Choral Journal*, the author adds additional words of praise to Robert Shaw.
- 34.178 "Choral Arrangements of Spirituals: Birth and Perpetuation of a Genre," by Patricia J. Trice. August 1996, page 9.
"The following article chronicles some of the mixed-voice performing groups who, because their concert programs included spirituals, generated a need for formalized choral arrangements of slave songs."
- 34.179 "In Memoriam: Robert Pratt Fountain (1917-1996)." September 1996, page 47.
- 34.180 "In Memoriam: Salli C. Terri (1922-1996)." September 1996, page 49.
See also 34.186.
- 34.181 "The Musical Legacy of F. Melius Christiansen," by Anton Armstrong. November 1996, page 9.
A review of the history of the St. Olaf Choir and its founder.
- 34.182 "The Choral Methodology and Philosophy of F. Melius Christiansen: The Tradition Continues," by Gregory J. Aune. November 1996, page 15.
An evaluation of the impact of the "St. Olaf school" of choral singing upon current-day choral programs.
- 34.183 "Fred Waring: A Master 'Blendor'," by Peter Kiefer. November 1996, page 35.
A profile of the influential leader of the famed "Pennsylvanians."
- 34.184 "Chorophony: The Choral Art of Father Finn," by Gregory M. Pysh. November 1996, page 37.
This article includes "Twelve Precepts" and "Seven Principals" [sic] of choral singing.
- 34.185 "In Retrospect." November 1996, page 63.
A review of highlights from the May, 1974 issue of the *Choral Journal*. Includes excerpts from reviews of the St. Olaf Choir published in the New York Times, 1920-22.
- 34.186 "Letter to the Editor," by Adrienne Biggs. December 1996, page 4.
Writing in response to "In Memoriam: Salli C. Terri" (34.180), the author calls attention to the Salli Terri Fund for Choral Arranging.

- 34.187 "In Memoriam: Donald G. Hinshaw (1934-1996)." March 1997, page 36.
- 34.188 "In Memoriam: Louis A. Botto (1951-1997)." April 1997, page 55.
- 34.189 "In Memoriam: Walter S. Collins (1926-1997)." September 1997, page 23.
- 34.190 "In Memoriam: Robert L. Garretson (1920-1997)." October 1997, page 46.
- 34.191 "World Youth Choir," by Guy B. Webb. November 1997, page 52.
An examination of the history and structure of this ensemble, with a call for auditions.
- 34.192 "In Memoriam: Elaine Brown (1910-1997)." November 1997, page 58.
- 34.193 "In Memoriam: Paul J. Christiansen (1914-1997)." February 1998, page 76.
- 34.194 "In Memoriam: Margaret Hillis (1921-1998)." April 1998, page 58.
- 34.195 "In Memoriam: Elmer Isler (1927-1998)." August 1998, page 44.
- 34.196 "In Memoriam: James McKinney (1921-1998)." August 1998, page 45.
- 34.197 "In Memoriam: Claude Tagger (1937-1998)." August 1998, page 45.
- 34.198 "In Memoriam: Richard H. Trame, S.J. (1921-1998)." August 1998, page 46.
- 34.199 "In Memoriam: Fred Bock (1939-1998)." October 1998, page 32.
- 34.200 "In Memoriam: Corydon 'Cory' J. Carlson (1965-1998)." November 1998, page 70.
- 34.201 "In Memoriam: Alfred Skoog (1927-1998)." December 1998, page 68.
- 34.202 "In Memoriam: Bev R. Henson (1929-1998)." February 1999, page 63.
- 34.203 "In Memoriam: Robert Shaw (1916-1999)." March 1999, page 32.
- 34.204 "Robert Shaw: A Tribute," by Ray Robinson. March 1999, page 33.
A memorial commentary on the importance of Robert Shaw to choral music.
- 34.205 "In Memoriam: Theron Kirk (1919-1999)." December 1999, page 74.
- 34.206 "In Memoriam: Paul Hill (1933-1999)." December 1999, page 74.
- 34.207 "In Memoriam: Jestie (Jester) Hairston (1901-2000)." March 2000, page 51.
See also 34.217.
- 34.208 "In Memoriam: Susan Patterson Cotton (1955-2000)." March 2000, page 52.

- 34.209 “Letter to the Editor,” by Curt Hamlett. August 2000, page 4.
Writing in response to “The Golden Age of Choral Music in the Cathedrals of Colonial Mexico” (37.14), the author shares additional research on Manuel Zumaya.
- 34.210 “In Memoriam: A Tribute to Alan Hovhaness (1911-2000),” by Elwood H. Brown. February 2001, page 63.
- 34.211 “In Memoriam: Charles C. Hirt (1911-2001).” April 2001, page 63.
- 34.212 “Early American Singing Organizations and Lowell Mason,” by Patricia Robertson. November 2001, page 17. BIB.
An introduction to eighteenth- and nineteenth-century singing schools and societies in the United States.
- 34.213 “In Memoriam: Hugh Sanders (1935-2001).” November 2001, page 56.
See also 34.217.
- 34.214 “In Memoriam: Lynn Bielefelt (d.2001).” November 2001, page 57.
- 34.215 “In Memoriam: Kathleen Anderson (d.2001).” November 2001, page 57.
- 34.216 “The American Choral Tapestry: The Land and Its Settlers,” by David P. DeVenney. March 2002, page 23.
This broad survey of the development of choral music in the United States spans the early nineteenth through the late twentieth centuries. Continued in 34.230 and 34.231.
- 34.217 “Letter to the Editor,” by Lee Kjelson. April 2002, page 5.
Writing in response to “In Memoriam: Jestie (Jester) Hairston” (34.207) and “In Memoriam: Hugh Sanders” (34.213), the author celebrates the lives and contributions of these two influential choral artists.
- 34.218 “In Memoriam: Melvin D. ‘Mel’ Olson (1930-2002).” April 2002, page 83.
- 34.219 “In Memoriam: John Raymond (1912-2002).” April 2002, page 83.
- 34.220 “In Memoriam: Billy Rex Cormak (1934-2002).” April 2002, page 84.
- 34.221 “In Memoriam: Patricia Farris Hennings (1950-2002).” April 2002, page 84.
See also 34.222.
- 34.222 “Letter to the Editor,” by Ron Nelson and Roberta Nelson. August 2002, page 5.
Writing in response to “In Memoriam: Patricia Farris Hennings” (34.221), the authors call attention to Hennings’ connection to the documentary, *Song of Survival*.
- 34.223 “Letter to the Editor,” by John Duffy. August 2002, page 36.
A letter written in memory of Stephen Jay Gould.

- 34.224 “In Memoriam: Jean Berger (1909-2002).” August 2002, page 39.
- 34.225 “In Memoriam: Richard I. Kegerreis (1928-2002).” August 2002, page 39.
- 34.226 “In Memoriam: Maurice Skones (1926-2002).” August 2002, page 40.
- 34.227 “In Memoriam: James Alton Berry (1919-2002).” September 2002, page 41.
- 34.228 “In Memoriam: Hugh Thomas (1912-2002).” September 2002, page 41.
- 34.229 “In Memoriam: Glen L. Maze (1928-2002).” September 2002, page 46.
- 34.230 “The American Choral Tapestry, Part II: Setting America’s Bard,” by David P. DeVenney. December 2002, page 25.
A continuation of 34.216. The article examines choral settings of the poetry of Walt Whitman. Continued in 34.231.
- 34.231 “The American Choral Tapestry, Part III: Honoring America’s Heroes,” by David P. DeVenney. February 2003, page 9.
A continuation of 34.216 and 34.230. This article looks at how choral music has celebrated some of the most notable figures in American history.
- 34.232 “In Memoriam: Moses G. Hogan (1957-2003).” April 2003, page 43.
- 34.233 “In Memoriam: Douglas R. McEwen (d.2003).” August 2003, page 42.
- 34.234 “In Memoriam: Leonard Van Camp (d.2003).” August 2003, page 42.
- 34.235 “In Memoriam: Elwood Kiester (d.2003).” August 2003, page 43.
- 34.236 “In Memoriam: Harold Decker (1914-2003).” August 2003, page 43.
- 34.237 “Vocal Techniques: A New Approach with the Vienna Boys Choir,” by Randall Wolfe. September 2003, page 42.
An introduction to the famed ensemble.
- 34.238 “In Memoriam: James McKelvy (1917-2003).” September 2003, page 45.
- 34.239 “In Memoriam: Gordon Binkerd (1916-2003).” November 2003, page 47.
- 34.240 “In Memoriam: Lloyd Pfautsch (1921-2003).” December 2003, page 51.
See also 34.241.
- 34.241 “Letter to the Editor,” by Jane Marshall. February 2004, page 5.
The author writes in response to “In Memoriam: Lloyd Pfautsch (34.240).”

- 34.242 "In Memoriam: Larry Fleming (1936-2003)." February 2004, page 45.
- 34.243 "In Memoriam: Colleen Kirk (1918-2004)." April 2004, page 43.
- 34.244 "Recent Histories of Choirs and Choral Conductors," by Deborah L. Chandler and Kevin Fenton. May 2004, page 40.
A list of texts on choirs and their conductors.
- 34.245 "In Memoriam: Nathan Carter (1936-2004)." October 2004, page 82.
See also 34.247.
- 34.246 "In Memoriam: Charles Facer (1949-2004)." January 2005, page 31.
- 34.247 "Letter to the Editor," by Eugene Thamon Simpson. February 2005, page 5.
A letter written in response to "In Memoriam: Nathan Carter" (34.245).
- 34.248 "In Memoriam: Earl Willhoite (1921-2003)." February 2005, page 87.
- 34.249 "Eph Ehly, Rodney Eichenberger and Weston Noble: Setting the Standard for Generations," by Kevin Fenton. May 2005, page 73.
Profiles of three conductors who have "helped prepare hundreds of students to become choral music educators and each has inspired literally thousands as they have conducted honor choirs and choral festivals."
- 34.250 "In Memoriam: Robert Baar (1923-2005)." May 2005, page 80.
- 34.251 "In Memoriam: Warner Imig (1913-2005)." August 2005, page 63.
- 34.252 "Beethoven's Choir Director: Ignaz Karl Dirzka (1779-1897)," by Grant W. Cook III. October 2005, page 34. Reprinted with corrections December 2005, page 48.
"In the following article, I shall provide a brief biographical sketch of Ignaz Dirzka and survey his professional activities, with particular attention given to his role as chorus master for the premiere of Beethoven's *Ninth Symphony*."
- 34.253 "I Can Tell the World: Moses George Hogan, His Life, His Song," by Melissa Morgan. November 2005, page 48. DISC. REP.
A memorial profile of Moses Hogan, with a discussion of his musical works.
- 34.254 "In Memoriam: Ralph Woodward (1918-2005)." November 2005, page 67.
- 34.255 "In Memoriam: Betty Woods (1938-2005)." December 2005, page 83.
- 34.256 "In Memoriam: Walter Rodby (1917-2005)." February 2006, page 7.
- 34.257 "In Memoriam: Charles Byers (1922-2006)." March 2006, page 9.
- 34.258 "In Memoriam: Allen Lannom (1917-2006)." May 2006, page 78.

34.259 “F. Melius Christiansen, Attitude of the Director Toward the Composer: Personal Opinion. An Annotated Edition with Discourse Analysis of an Unpublished Manuscript,” by Marvin E. Latimer and James F. Daugherty. July 2006, page 6.

An in-depth discussion of the artist’s history, compositional techniques, and his continuing influence in the choral art.

34.260 “In Memoriam: Warren M. Angell (1907-2006).” July 2006, page 50.

34.261 “In Memoriam: Morris Hayes (1919-2006).” August 2006, page 74.

34.262 “In Memoriam: Jane Hardester (1922-2006).” December 2006, page 96.

34.263 “In Memoriam: Alfred Mann (1917-2006).” February 2007, page 59.

34.264 “In Memoriam: Daniel Pinkham (1923-2006).” February 2007, page 76.

34.265 “In Memoriam: Gian Carlo Menotti (1911-2007).” March 2007, page 60.

34.266 “In Memoriam: Lara Hoggard (1915-2007).” May 2007, page 55.

34.267 “A Tribute in Honor of Donald Paul Hustad,” by Tim Sharp. October 2007, page 59.

An introduction to events planned to honor the “Dean of evangelical church music in the United States.”

34.268 “Tributes to Gene Brooks,” edited by Milburn Price. November 2007, page 6.

Brief testimonials from 19 choral professionals in memory of ACDA’s Executive Director.

34.269 “Reflections on a Teacher: Gene Brooks, the Man,” by Nancy Cox. November 2007, page 31.

A warm remembrance of ACDA’s Executive Director

34.270 “In Memoriam: Paul Drummond (1947-2007).” November 2007, page 59.

34.271 “In Memoriam: John Leman (1940-2007).” November 2007, page 75.

34.272 “In Memoriam: Leland B. Sateren (1913-2007).” February 2008, page 105.

34.273 “In Memoriam: Richard Westenburg (1932-2008).” April 2008, page 72.

34.274 “Harold A. Decker (1914-2003): Ethics, Dedication, Musicianship and ACDA Citizenship,” by Marvin E. Latimer, Jr. May 2008, page 42.

A profile of the influential conductor, founding member of ACDA and creator of the first DMA program.

34.275 “In Memoriam: Carlin Berg (1936-2008).” June-July 2008, page 83.

34.276 “In Memoriam: Lynn Whitten (1931-2008).” June-July 2008, page 49.

- 34.277 “In Memoriam: Milvern ‘Mel’ Ivey (1938-2008).” November 2008, page 66.
- 34.278 “In Memoriam: Glenda Casey (1948-2008).” November 2008, page 99.
- 34.279 “In Memoriam: Brock McElheran (1918-2008).” December 2008, page 75.
- 34.280 “In Memoriam: John Carl Tegnell (1917-2008).” January 2009, page 38.
- 34.281 “In Memoriam: Frank McKinley (1915-2008).” February 2009, page 69.
- 34.282 “In Memoriam: Harold Leroy Yarbrough (1934-2008).” March 2009, page 99.
- 34.283 “In Memoriam: Vito E. Mason (1913-2007).” June-July 2009, page 72.
- 34.284 “In Memoriam: Lee Kjelson (1926-2009).” August 2009, page 48.
- 34.285 “A Bicentennial Tribute to William Walker,” by Harry Eskew. August 2009, page 55.
An introduction to the composer, whose work in the arenas of shape notes and sacred harp make him “the most influential musician South Carolina has ever produced.”
- 34.286 “In Memoriam: Joyce Eilers Bacak (1941-2009).” September 2009, page 60.
- 34.287 “In Memoriam: Horace Clarence Boyer (1935-2009).” October 2009, page 19.
- 34.288 “In Memoriam: David R. Davidson (1947-2009).” November 2009, page 70.
- 34.289 “In Memoriam: Wesley Coffman (1927-2009).” November 2009, page 80.
- 34.290 “In Memoriam: Wesley Surber Coffman (1927-2009),” by John Dickson. December 2009, page 48.
A tribute to the conductor and a former editor of the *Choral Journal*, penned by a past student.
- 34.291 “In Memoriam: Ron Shirey (1933-2009).” January 2010, page 65.
- 34.292 “In Memoriam: Walter Ehret (1918-2009),” February 2010, page 28.
- 34.293 “In Memoriam: Neil A. Kjos, Jr. (1931-2009).” February 2010, page 50.
- 34.294 “The Wayne Hugoboom Collection,” by Marvin E. Latimer, Jr. February 2010, page 51.
In discussing the holding in the ACDA International Archives for Choral Music, the author focuses upon “the sizable Hugoboom Collection, one of several private collections donated to the Archive by ACDA founding members.”
- 34.295 “In Memoriam: Gilbert B. Fisher (1940-2009).” February 2010, page 68.
- 34.296 “In Memoriam: Paul Manz (1919-2009).” February 2010, page 82.

- 34.297 "In Memoriam: Brent F. Miller (1940-2009)." March 2010, page 80.
- 34.298 "Helen Kemp: Nurturing the Whole Child through Music," by Heather Potter. April 2010, page 63. A profile of the renowned music educator.
- 34.299 "In Memoriam: Noël Goemanne (1926-2010)." April 2010, page 94.
- 34.300 "ACDA Founding Member Celebrates 90th Birthday." May 2010, page 7. A profile of one of the founders of the American Choral Directors Association, Curtis Hansen.
- 34.301 "In Memoriam: Shigeru Hotoke (1926-2010)." September 2010, page 53.
- 34.302 "In Memoriam: Brazeal Dennard (1929-2010)." October 2010, page 33.
- 34.303 "New Inductees into Wall of Honor." February 2011, page 9. Includes profiles of Horace Clarence Boyer, David R. Davidson, Brazeal Dennard, Walter Ehret, Lee R. Kjelson, and Paul Manz.
- 34.304 "In Memoriam: Curtis E. Hansen (1921-2011)." March 2011, page 45.
- 34.305 "In Memoriam: Morris Beachy (1928-2011)." March 2011, page 59.
- 34.306 "In Memoriam: Robert L. Kidd III (1940-2011)." April 2011, page 62.
- 34.307 "In Memoriam: Sister Sharon Ann Breden, CSJ (1945-2011)." June-July 2011, page 58.
- 34.308 "In Memoriam: Laretta Graetz (1936-2011)." August 2011, page 59.
- 34.309 "The Gene Brooks Collection," by Craig Zamer. August 2011, page 61. This article provides an introduction to those documents in the ACDA Archive that highlight the contributions of the Association's second Executive Director, Gene Brooks.
- 34.310 "In Memoriam: John Stirling Walker (1962-2011)." August 2011, page 68.
- 34.311 "In Memoriam: Robert H. Young (1923-2011)," by Nick Strimple. September 2011, page 65.
- 34.312 "The State of ACDA," by Tim Sharp. October 2011, page 2. In this in-depth report, the Executive Director of the American Choral Directors Association discusses significant changes in the Association as concerns transparency, sustainability, leadership strategic imperatives, and financial concerns. He also provides an update on the progress made on the initiatives he proposed upon assuming that office in 2008.
- 34.313 "In Memoriam: Dallas Draper (1918-2011)." October 2011, page 54.

- 34.314 “Leonard Van Camp: A Legacy of Success,” by Mark Buske and Patrick K. Freer. February 2012, page 32.
A profile of the conductor with emphasis on his pedagogical success.
- 34.315 “In Memoriam: David N. Davenport (1925-2012).” April 2012, page 73.
- 34.316 “In Memoriam: Robert E. Wright, Jr. (1945-2011).” May 2012, page 51.
- 34.317 “In Memoriam: Sandra Chapman (1946-2012).” May 2012, page 79.
- 34.318 “The Charles Hirt Papers: An Overview,” by Marvin E. Latimer, Jr. August 2012, page 16.
“The author seeks to provide a brief overview of the collection with an eye toward encouraging researchers to further investigate his substantial holdings.” See also 34.319.
- 34.319 “Letter to the Editor,” by Ann Small. October 2012, page 7.
The author writes in support of the research contained in “The Charles Hirt Papers: An Overview” (34.318).
- 34.320 “In Memoriam: B. Neil Davis (1929-2012).” December 2012, page 89.
- 34.321 “In Memoriam: John Cooksey (1942-2012).” January 2013, page 43.
- 34.322 “In Memoriam: Dale (‘Jack’) Grotenhuis (1931-2012).” January 2013, page 85.
- 34.323 “In Memoriam: Diane Loomer (1940-2012).” February 2013, page 81.
- 34.324 “In Memoriam: Paul E. Oakley (1959-2012).” February 2013, page 87.
- 34.325 “In Memoriam: Frank Pooler (1926-2012).” April 2013, page 67.
- 34.326 “In Memoriam: Eileen M. Hoover (1960-2012).” April 2013, page 74.
- 34.327 “Artistry and Equality: How the Berlin Sing-Akademie Transformed Community Choral Singing,” by Ryan Kelly. May 2013, page 8.
“This article summarizes their development and considers what operational principles made them successful, and how those principles are relevant to community choruses today.”
- 34.328 “In Memoriam: Harvey K. Smith (1936-2012).” May 2013, page 61.
- 34.329 “In Memoriam: Eric Ericson (1918-2013).” June/July 2013, page 19.
- 34.330 “Leipzig, Germany, F. Melius Christiansen, and the St. Olaf Choir,” by Rod Rothlisberger. August 2013, page 69. BIB.
As an addendum to his article, “In the Footsteps of Bach: An Interview with Georg Christoph Biller” (43.180), the author compares the 800th anniversary of the *Thomanerchor* with both the 100th centennial of the St. Olaf Choir and Christiansen’s academic residency in Leipzig.

34.331 “In Memoriam: Buryl Red (1936-2013).” August 2013, page 74.

34.332 “In Memoriam: Donald P. Hustad (1918-2013).” September 2013, page 75.

34.333 “J.W. Donavin’s Tennesseans (1873-1895): A Chronicle of an Influential African-American Jubilee Troup, Their Entrepreneurial Director, and their Music,” by Marvin E. Latimer, Jr. October 2013, page 36. “To tell the story of this artifact and the notable people and events that contributed to its genesis, this article will set the publication within the socio-cultural contest of the time it was written, offer a brief biographical overview of J.W. Donavin, his interest in choral music, his transformative experience and his [various associations].”

34.334 “A Space for That Which Exists in Time,” by Scott W. Dorsey. February 2014, page 35. An introduction to the McMahan International Choral Music Museum.

34.335 “In Memoriam: Conrad Susa (1935-2013).” February 2014, page 37.

34.336 “In Memoriam: David Griggs-Janower (1953-2013).” February 2014, page 61.

34.337 “Canada’s Choral Music Development,” by Hilary Apfelstadt. March 2014, page 34. This introduction to the “essential influences on Canadian choral music” includes discussion of indigenous inspirations, natural elements, and art music.

34.338 “In Memoriam: Paul Salamunovich (1927-2014).” June-July 2014, page 67. See also 34.341, 34.342 and 34.343.

34.339 “In Memoriam: Ronald A. Nelson (1927-2014).” August 2014, page 49.

34.340 “Spirit and Song of the Maori of Aotearoa (New Zealand),” by Ann Clements. September, 2014, page 16. “This brief [article on] Maori music will provide an interweaving of culture and musical knowledge.”

34.341 “Paul Salamunovich: A Beacon of the Choral Art,” by Mary Breden and Robert Summer. October 2014, page 42. This brief commentary serves to introduce two concurrent articles on Paul Salamunovich role in advancing the choral art. See also 34.338, 34.342 and 34.343.

34.342 “Paul Salamunovich: Elegance and Artistry,” by Mary Breden. October 2014, page 44. The author uses extensive anecdotes from Salamunovich in this discussion of his “incredible impact on the choral profession.” See also 34.338, 34.341 and 34.343.

34.343 “Paul Salamunovich and Palestrina’s *Sicut cervus*,” by Robert Summer. October 2014, page 49. A discussion of the famed conductor’s approach to Renaissance choral Literature. See also 34.338, 34.341 and 34.342.

34.344 “Stars Shine Celebrates the Many Voices of Robert Shaw,” by Martin Goldsmith with Kiki Wilson. November 2014, page 8.

A review of the benefit concert to support the development of a documentary film on Robert Shaw.

34.345 “In Memoriam: Russell G. Mathis (1926-2014).” December 2014, page 73.

34.346 “In Memoriam: Stephen Paulus (1949-2014).” January 2015, page 41.

34.347 “In Memoriam: Steve Zegree (1953-2015).” June/July 2015, page 72.

34.348 “In Memoriam: Sir David Willcocks (1919-2015),” by John Rutter. November 2015, page 58.

34.349 “In Memoriam: Helen Kemp (1918-2015).” December 2015, page 64.

34.350 “In Memoriam: Ray Robinson (1932-2015).” December 2015, page 86.

34.351 “In Memoriam: Kenneth Jennings (1925-2015).” December 2015, page 106.

34.352 “In Memoriam: Steven Stucky (1949-2016).” April 2016, page 90.

34.353 “A Singing Welcome: A Sacred Community Response,” by Jonathan Rodgers. June-July 2016, page 42.

“This article will highlight a community that has undergone significant changes as a result of an increasing immigrant population.”

34.354 “In Memoriam: Weston Noble (1922-2016).” April 2017.

34.355 “In Memoriam: William Dehning (1942-2017).” September 2017, page 67.

34.356 “Remembering Weston Noble (1922-2016),” compiled by Diana Leland. October 2017, page 6.
This tribute to the revered conductor includes testimonials from various colleagues.

34.357 “American Choral Tapestry,” by Angela Broecker and Jason Harris. November 2017, page 38.
This article celebrates selected choral ensembles on the basis of their “considerable diversity.”

34.358 “Elaine Brown: Breaking Down Barriers through Song,” by Janet Yamron and Sonya Garfinkle with Amanda Bumgarner. December 2017, page 24.

An introduction to the “conductor whose legacy lives on today, extending beyond the choral profession.”

34.359 “John Gardner Centenary: Uninhibited Approach, Craftsmanship, Eclecticism,” by Philip Brunelle. May 2018, page 59. REP.

A brief introduction to the composer and a list of his sacred choral compositions.

34.360 “Excellence in Choral Music: A Chronology of the American Choral Directors Association,” by Marvin E. Latimer, Jr. September 2018, page 37.

A brief overview of highpoints in the Association’s 60-year history.

34.361 “In Memoriam: Michele Holt (1952-2018).” September 2018, page 69.

34.362 “Robert Elmore (1913-1985) and the Robert Elmore Collection at the University of Pennsylvania,” by Alfred E. Lunda. September 2018, page 79.

A profile of the composer.

34.363 “The Dallas Street Choir: The Impact of Communal Singing on those Experiencing Homelessness,” by Anne Nordberg, Courtney Cronley, Erin Murphy, Craig Keaton, and Jonathan Palant. October 2018, page 8.

An examination of the ensemble’s impact upon individual members and the local community.

34.364 “I am Because We Are: Building Choral Communities,” by Catherine Roma. October 2018, page 22.

The author examines various forms of choral ensembles.

34.365 “Harmony Project,” by David Brown. October 2018, page 65.

An introduction to a community-service choir.

34.366 “The Syracuse Community Choir: Where Every Voice Matters,” by Marcia James, et.al. October 2018, page 71.

An introduction to the ensemble.

34.367 “The Legacy of Choral Singing: A Directors’ Choir Experience,” by Gene Peterson. December 2018, page 63.

An introduction to a session scheduled for inclusion at the 2009 ACDA National Conference.

34.368 “Letter to the Editor,” by Lucinda J. Thayer. March 2019, page 6.

The author provides an addendum to “Excellence in Choral Music: A Chronology of the American Choral Directors Association” (34.360).

34.369 “In Memoriam: Phil Matteson (1938-2019).” March 2019, page 45.

34.370 “Earthtones Vocal Ensemble: Exploring Cultures through Song,” by Mary Ellen Junda. April 2019, page 30.

An introduction to the ensemble.

34.371 “In Memoriam: Joseph Flummerfelt (1937-2019).” May 2019, page 48.

34.372 “In Memoriam: Dominick Argento (1927-2019).” May 2019, page 78.

34.373 “ACDA Celebrates 20 Years: Observations from Six Choral Conductors.” June-July 2019, page 78.

Honoring the Association upon its 60th anniversary, this article features reprinted commentaries from ACDA’s founders, including Founding President Archie Jones’ comments in the first issue of the *Choral Journal*.

34.374 “In Memoriam: Thomas A. Sokol (1929-2109).” August 2019, page 77.

- 34.375 "In Memoriam: K. Gene Simmonds." September 2019, page 41.
- 34.376 "The Singing Sergeants of the U.S. Air Force: A Career Path for Singers," by Technical Sgt. Jilian McGreen. November 2019, page 50.
An introduction to the ensemble.
- 34.377 "In Memoriam: Leo Cornelius Nestor (1948-2019)." December 2019, page 51.
- 34.378 "In Memoriam: Steven M. Demorest (1959-2019)." December 2019, page 79.
- 34.379 "In Memoriam: James Allen Moore (1938-2019)." February 2020, page 49.
- 34.380 "In Memoriam: David Lockart (1955-2020)." April 2020, page 7.
- 34.381 "In Memoriam: Thomas Somerville (1955-2020)." June-July 2020, page 55.
- 34.382 "In Memoriam: William David Brown (1945-2020)." August 2020, page 65.
- 34.383 "In Memoriam: Patrice Madura Ward-Steinman (1945-2020)." August 2020, page 71.
- 34.384 "In Memoriam: Josephine Abney (1919-2020)." October 2020, page 7.
- 34.385 "In Memoriam: Karen Kennedy (1970-2020)." November 2020, page 49.
- 34.386 "In Memoriam: Bruce Browne (1941-2020)." February 2021, page 74.
- 34.387 "In Memoriam: Joseph Groom (1934-2019)." April 2021, page 41.
- 34.388 "In Memoriam: Richard Cox (1928-2020)." April 2021, page 51.
- 34.389 "In Memoriam: R. Clinton Parker (1941-2019)." May 2021, page 35.
- 34.390 "In Memoriam: Paul Schultz (1938-2021)." May 2021, page 83.
- 34.391 "In Memoriam: Guy Webb (1931-2021)." June-July 2021, page 56.
- 34.392 "In Memoriam: Bob Scholz (1938-2021)." June-July 2021, page 68.
- 34.393 "In Memoriam: Robert Y. Perinchief (1931-2021)." August 2021, page 53.
- 34.394 "In Memoriam: Jerold Ottley (1934-2021)." August 2021, page 60.
- 34.395 "In Memoriam: Olaf Malmin (1939-2021)." September 2021, page 42.
- 34.396 "In Memoriam: Eugene Thamon Simpson (1932-2021)." September 2021, page 63.

- 34.397 “In Memoriam: Ernest L. Hisey (1937-2021).” October 2021, page 75.
- 34.398 “In Memoriam: David Thorsen (1927-2021).” February 2022, page 21.
- 34.399 “In Memoriam: Lynn Drafall (1955-2021).” February 2022, page 70.
- 34.400 “In Memoriam: Carmen-Helena Téllez (1955-2021).” March 2022, page 48.
- 34.401 “In Memoriam: Larry Gordon (1945-2021).” March 2022, page 66.
- 34.402 “Musical Moments with Philip Brunelle,” by Mary Kay Geston. Introduction by Gretchen Harrison. May 2022, page 51.
An introduction to the conductor and his video series.
- 34.403 “In Memoriam: George Umberson (1933-2021).” June-July 2022, page 83.

35. History and Analysis of Choral Music: GENERAL AND MISCELLANEOUS

- 35.06 “Jewish Music: An Introduction,” by Florence Hines. October 1979, page 26. BIB.
Several elements of Jewish music are discussed, including history, pronunciation of Hebrew and tonality. The author also provides information on publishers of Jewish music and other resources.
- 35.07 “The Choral Conductor and Proportio Sesquialtera,” by Walter Hawthorne. March 1982, page 19.
This introduction to the system of metrical proportions includes discussion of works by Johann Sebastian Bach, Johannes Brahms, Nicolas Gombert, Josquin des Prez, Claudio Monteverdi, Wolfgang Amadeus Mozart, Henry Purcell, and Franz Schubert. See also 35.08.
- 35.08 “Letter to the Editor,” by Gordon Paine. May 1982, page 33.
In response to “The Choral Conductor and Proportio Sesquialtera” (35.07), the author states, “the proposed proportional solutions are interesting possibilities to consider, but nothing more.” Includes alternative treatment of proportional matters.
- 35.09 “Finnish Choral Music,” by Jeffrey Sandborg. April 1982, page 11. BIB. DISC. REP.
This article provides information about the history of Finnish music, contemporary Finnish composers, a list of choral literature with a Latin, German or English text, and sources.
- 35.10 “Toward a Periodization for Choral History: Part I,” by Alan A. Luhring. April 1984, page 5.
The author rejects the historical divisions created to account for operatic, soloistic, or instrumental ensemble styles, and suggests that choral music requires its own historical organization comprised of seven periods. This article is continued in 35.11.
- 35.11 “Toward a Periodization for Choral History: Part II,” by Alan A. Luhring. May 1984, page 11.
This article is a continuation of 35.10.

- 35.12 “Choral Music for Chanukah,” by Joshua R. Jacobson. September 1990, page 19. BIB.
An introduction to the history of Chanukah and a discussion of choral literature appropriate for the celebration.
- 35.13 “Chanukah: The Reason and the Repertoire,” by Michael Braz. November 1991, page 50. REP.
Although published under the “Choral Reviews” column, this article contains valuable information on the Jewish festival of Chanukah. Includes an annotated listing of forty-three works for various voicings appropriate for this holiday. See also 67.111.
- 35.14 “Contemporary African Choral Art Music: An Intercultural Perspective,” by Patricia A. Kazarow. May 1993, page 19.
An introduction to the choral music of the African continent, with discussion of its origins and performance practices.
- 35.15 “Singing out of the Silence: A Survey of Quaker Choral Music,” by Dan Graves. December 1993, page 15.
An examination of the Quaker (AKA “Friends”) movement, including its theology, musical history, and current rediscovery of music within Quakerism in the United Kingdom and the United States.
- 35.16 “Unaccompanied Choral Arrangements of African-American Spirituals: The ‘Signifying’ Tradition Continues,” by Patricia J. Trice. February 1994, page 15.
“This study focuses on the unaccompanied arrangements of spirituals, the characteristics which authenticate their position in the tradition of Africa and African-American music and literature, and their contribution to American choral art music in the late-nineteenth and twentieth centuries.”
- 35.17 “Choral Music in Japan: A Hybrid Art,” by Anthony J. Palmer. December 1994, page 35. REP.
This introduction to Japanese choral music includes discussion of the history of ensemble singing, the influence of folk music in twentieth-century choral composition, and various Japanese poetic forms.
- 35.18 “What is Jewish Liturgical Music?,” by Joshua R. Jacobson. September 1997, page 39.
An overview of musical practices in Jewish worship. See also 35.19.
- 35.19 “Letter to the Editor,” by Dennis Weber. January 1998, page 4
The author writes in support of “What is Jewish Liturgical Music?” (35.18).
- 35.20 “Textless Choral Music,” by Robert D. Reynolds. September 2000, page 19. REP.
A discussion of the history and current trend in vocal music that does not have a poetic text. Includes a detailed list of such literature.
- 35.21 “African-American Spirituals and Gospel Music: Historical Similarities and Differences,” by Marvin V. Curtis. March 2001, page 9.
This examination of gospel music from both musical and faith perspectives. See also 35.22.
- 35.22 “Letter to the Editor,” by Lloyd C. Savage. August 2001, page 4.
The author takes exception to the premise of “African-American Spirituals and Gospel Music: Historical Similarities and Differences” (35.21), stating, “We need a finer definition of gospel music that does not

imply that gospel music is a black-only phenomenon.”

35.23 “Musing about Jewish Music,” by Joshua R. Jacobson. March 2001, page 35.

A discussion of the philosophy behind performance of Jewish music specifically and multicultural music in general.

35.24 “Musings on Multicultural Choral Music,” by Anthony Leach. March 2001, page 73. REP.

The author provides a matrix for programming multicultural choral music.

35.25 “Slovak Choral Music: Part 1,” by J. Scott Ferguson. December 2001, page 37.

“This article presents a brief history of Slovakia and traces the development of Slovak choral art music and folk song traditions from the medieval period to the present.” Continued in 35.26.

35.26 “Slovak Choral Music: Part 2,” by J. Scott Ferguson. February 2002, page 27.

A continuation of 35.25, this article “surveys Slovak composers from the second half of the nineteenth century to the present and introduces their choral music, focusing on unaccompanied literature for mixed chorus.”

35.27 “Contemplating African Choral Music: Insights for Non-Indigenes and Foreign Conductors,” by Fred Onovwerosuoke. May 2002, page 9. DISC.

The author illuminates the challenges in performing authentic African choral music.

35.28 “Spirituals: America’s Original Contribution to World Sacred Music,” by Tim Sharp. March 2003, page 95.

“This article will assist in informing audiences regarding the importance, development and musical content of the spiritual, offer new resources to choral directors, and suggest a bibliography.”

36. History and Analysis of Choral Music: PRE-MEDIEVAL, AND CHANT

36.03 “Conducting Gregorian Chant,” by Charles W. Chapman. May 1996, page 27.

An overview of treatises on chant performance practice. Includes discussion of the differences in interpreting square notation verses St. Gall notation.

36.04 “Medieval Music in the Junior High Classroom,” by Patrick J. Hawkins. March 2008, page 40.

The author examines the value of medieval music as a teaching tool for young singers.

37. History and Analysis of Choral Music: RENAISSANCE

37.01 “Research Report,” by Richard Cox. October 1979, page 29.

This article discusses “scholarly editions of Renaissance music,” including works by Adrian Willaert, Cipriano de Rore, Clemens non Papa, and Giaches de Wert.

37.02 “Research Report,” by Richard Cox. November 1979, page 19.

This commentary focuses upon periodical articles and dissertations on the music of the Renaissance. Includes studies of French Chanson, early Lutheran masses, and composers Orlando di Lasso and Michael Praetorius,

37.03 “Research Report,” by Richard Cox. October 1980, page 12.

This discussion of recent publication of scholarly editions of Renaissance choral music includes examination of works by Christopher Tye, John Taverner, Orlando Gibbons, Johann de Fossa, Adrian Willaert, and Sebastian de Vivanco.

37.04 “Research Report,” by Richard Cox. November 1980, page 11.

The author surveys articles and dissertations on choral music of the Renaissance. Includes discussion of studies on Guillaume Dufay, André Pevernage, William Byrd, Adrian Willaert, Phillippe Basiron, and compositional elements common to England and Italy.

37.05 “Research Report,” by Richard Cox. January 1982, page 24.

A review of scholarly articles on choral music of the Renaissance. Includes discussion of studies on Vincenzo Ruffo, Nathaniel Giles, Christopher Tye, and Orlando di Lasso.

37.06 “Research Report,” by Richard Cox. September 1982, page 21.

The author examines recently published editions, articles and dissertations on music of the Renaissance. Includes discussion of Luca Marenzio, Jacob Obrecht, Thomas Morley, Thomas Tallis, Philippe de Monte, and Josquin de Prez.

37.07 “Research Report,” by Richard Cox. September 1984, page 21.

A report on additions to the *Early English Church Music* series and *Recent Researches in the Music of the Renaissance*. Includes examination of works by Thomas Tallis, John Taverner, and Andrea Gabrieli.

37.08 “Research Report,” by Richard Cox. October 1986, page 37.

A discussion of “several recent articles, dissertations, and editions [that] provide new insights into Renaissance choral music.” Includes discussion of Philippe de Monte, Cipriano de Rore, Johannes Ockeghem, Thomas Tomkins, Robert White, and John Taverner.

37.09 “Research Report,” by Tim Sharp. February 1991, page 43.

A discussion of recent additions to the *Corpus Mensurabilis Musicae* series, including studies on Pierre de La Rue and Johannes Lupi.

37.10 “Research Report,” by Tim Sharp. December 1991, page 51.

A discussion of additions to the *Recent Researches in the Music of the Renaissance* series, which focus upon works by Orlando di Lasso, Gioseppe Caimo and Hubert Waelrant.

37.11 “Research Report,” by Tim Sharp. March 1992, page 43.

An abstract of a study addressing the isorhythmic tradition in the mass and motet of the Renaissance. Includes discussion of works by Josquin de Prez and Guillaume Dufay.

37.12 “A Reexamination of Palestrina’s Role in the Catholic Reformation,” by Edward Schaefer. August 1994, page 19.

The author clarifies “the contributions of persons, in addition to Palestrina, who might be credited for their

part in having ‘saved church music’ and the polyphonic style.”

37.13 “Singing Renaissance Music from Partbooks,” by Jon Hurty. March 1996, page 29.
An examination of the use of partbooks, with discussion of rhythm, phrasing, and notational layout.

37.14 “The Golden Age of Choral Music in the Cathedrals of Colonial Mexico,” by Teresa Bowers. April 2000, page 9.
An evaluation of the musical effect of Spanish settlers in Mexico from 1523. See also 34.209, 39.13 and 69.060.

37.15 “Tempo and Mensural Proportion in the Music of the Sixteenth Century,” by Stephen A. Kingsbury. April 2002, page 25.
This article is intended to “clear away some of the veil of mystery that has for so long surrounded this repertory.”

37.16 “An Examination of Vibrato – Use Options for Late Renaissance Vocal Music,” by Christopher Jackson. July 2007, page 24.
“It is the goal of this article to shed some new light on the views of two opposing schools by examining evidence from written primary sources and other historical information.” See also 37.17.

37.17 “Letter to the Editor,” by Cliff Ganus. September 2007, page 6.
Commenting on “An Examination of Vibrato – Use Options for Late Renaissance Vocal Music” (37.16), the author states, “I suspect we have a lot to learn about what the voice can do and do beautifully.”

38. History and Analysis of Choral Music: BAROQUE

38.01 “Research Report,” by Richard Cox. December 1979, page 14.
This article discusses recent research into Continental choral music during the Baroque era, including studies on Samuel Scheidt, Claudio Monteverdi, Heinrich Schütz, Johann Sebastian Bach, Francesco Foggia, and Pompeo Cannicciari.

38.02 “Research Report,” by Richard Cox. March 1980, page 33.
A survey of research into English choral music of the Baroque, including discussion of Matthew Locke, Henry Purcell, William Boyce, Maurice Greene, and George Frideric Handel.

38.03 “Research Report,” by Richard Cox. March 1981, page 17.
This survey of scholarly editions and articles dealing with choral music in the Baroque era focuses primarily upon works of Johann Sebastian Bach and Claudio Monteverdi.

38.04 “Research Report,” by Richard Cox. April 1981, page 8.
A discussion of dissertations on choral music of the Baroque era, with particular emphasis on Italian choral music of the 17th and 18th centuries. Composers examined include Claudio Monteverdi, Alessandro Grandi, Giovanni Rovetta, Francesco Cavalli, Nicola Porpora, Marc-Antoine Charpentier, and Johann Sebastian Bach.

- 38.05 “Research Report,” by Richard Cox. April 1982, page 45.
An examination of recent research of the music of the Baroque era, including studies of Johann Kuhnau, Johann Stadlmayr, Henry Purcell, and Francesco Gasparini.
- 38.06 “Research Report,” by Richard Cox. February 1985, page 27.
The author considers dissertations which address important choral composers of the Baroque era including Benedetto Marcello, Antonio Vivaldi, and George Frideric Handel.
- 38.07 “The Revision of Repertoire of the *Ospedali Veneziani*,” by Joan Whittemore. March 1994, page 9.
“This study will present a brief description of the *ospedali* choirs, show that they were comprised solely of women singers, and discuss how this repertoire sheds light on eighteenth-century performance practices that affected all churches where the *ospedali maestri* were employed.”
- 38.08 “English and German Baroque Music,” by Lawrence Schenbeck. December 1998, page 69.
An evaluation of recent research on music of the Baroque.
- 38.09 “New Bach Studies,” by Lawrence Schenbeck. February 1999, page 71. BIB. DISC.
An evaluation of recent research on the music of J.S. Bach.
- 38.10 “Ornamentation and French Baroque Choral Music,” Anthony R. Reeves. December 2005, page 67.
“This article relates basic information about *agréments* (ornaments), lists and illustrates the most common ones, and offers some basic guidelines for teaching singers to perform them.”
- 38.11 “Instrumentation of the Basso Continuo in Early Seventeenth-Century Vocal Music,” by Steven Zopfi. February 2008, page 6.
“Recent research is beginning to shed light on the continuo practices of the early baroque era, and can provide important guidelines for modern choral performances of this repertoire.”
- 38.12 “Angels of Song: An Introduction to Musical Life at the Venetian *Ospedali*,” by Christopher Eanes. February 2009, page 71. BIB.
An introduction to the famed orphanages’ history, educational and musical practices, and their seminal influence on the music of Baldassare Galuppi, Antonio Vivaldi, and others. See also 38.13 and 39.14.
- 38.13 “Letter to the Editor,” by Joan Whittemore. April 2009, page 7.
The author of this letter, whose research was quoted in “Angels of Song: An Introduction to Musical Life at the Venetian *Ospedali*” (38.12), expresses significant disdain for the article and its author’s misattribution of various works. Due to the length of this letter, its complete content is only available on the ACDA website. See also 38.14.
- 38.14 “Rebuttal,” by Christopher Eanes. April 2009, page 7.
Writing in response to a Letter to the Editor (38.13), the author of “Angels of Song: An Introduction to Musical Life at the Venetian *Ospedali*” (38.12) vigorously defends the article’s scholarship. Due to the length of this letter, its complete content is only available on the ACDA website.
- 38.15 “Is it Really Just Baroque? An Overview of Latin American Colonial Choral Music,” by Cristian Grases. September 2014, page 24.

The author suggests that music composed in Latin American during the Baroque era is both sufficiently removed from its European roots and influenced by local culture of the New World that it should be classified and studied in a different light.

38.16 “Between Stage and Choir Loft: Church Music and Opera in Leipzig before Bach,” by Markus Rathey. August 2020, page 28.

A discussion of works by J.S. Bach that may have bridged the gap between sacred and secular composition.

38.17 “Black in the Baroque: Racism in the Spanish *Villancico de Negro*,” by Tyrone Clinton, Jr. November 2020, page 34.

Applying 21st-century sensibilities to the music of the 14th century, the author suggests that the form should be eliminated from performance repertoire.

39. History and Analysis of Choral Music: CLASSICAL

39.02 “Shape Notes and Choral Singing: Did We Throw the Baby Out With the Bath Water?” by Joel R. Stegall. October 1978, page 5.

The article traces the history and development of the form of notation known as shape notes. Includes a discussion on reading this type of notation.

39.03 “The Moravian Choral Tradition: Yesterday and Today,” by Karl Kroeger. January 1979, page 5. REP.

A discussion of the history and performance practice of Moravian choral literature. Includes a list of selected repertoire.

39.04 “Research Report,” by Richard Cox. April 1980, page 45.

A survey of research publications on choral music of the Classical era, including studies of Samuel Wesley, Thomas Linley, and Franz Joseph Haydn.

39.05 “Research Report,” by Richard Cox. October 1981, page 14.

An examination of new editions of Classical era choral literature. Includes examination of works by Johann Michael Haydn and Wolfgang Amadeus Mozart.

39.06 “An Annotated Inventory of Easy Choral Music of the Classical Period,” by Robert E. Snyder. June 1984, page 33. REP.

This article represents the first installment of an extensive three-part series surveying choral literature from the Classical era. Particular emphasis is placed on works of modest performance difficulty. This article is continued in 39.07 and 39.08.

39.07 “An Annotated Inventory of Easy Choral Music of the Classical Period,” by Robert E. Snyder. February 1985, page 29. REP.

This article is a continuation of 39.06, and is continued in 39.08.

39.08 “An Annotated Inventory of Easy Choral Music of the Classical Period,” by Robert E. Snyder. May 1985, page 43. REP.

This article is a continuation and conclusion of 39.06 and 39.07.

39.09 “Moravian Choral Music,” by Tim Sharp. October 1989, page 5. BIB. REP.

An examination of the “golden age of Moravian choral music (1750-1825).” Includes information on scholarship and an extensive list of published Moravian choral literature. See also 39.10.

39.10 “Letter to the Editor,” by Karl Kroeger. December 1989, page 3.

The author provides additional information relating to “Moravian Choral Music” (39.09).

39.11 “Sacred Choral Music in the Classical Era,” by Aimee Beckmann-Collier. April 1991, page 5.

This historical discussion of Classical era sacred choral literature focuses primary attention on the music of Mozart.

39.12 “Mozart and the Baron: Musical Patronage at Work,” by John W. Campbell. May 1995, page 17.

The influence of Baron Gottfried van Swieten upon the life and works of W.A. Mozart are examined in this article. Also includes brief discussion of van Swieten’s association with Haydn and C.P.E. Bach.

39.13 “The Vesper Psalms of Late Eighteenth-Century Mexico,” by Teresa Bowers. March 2000, page 25.

This article highlights the music of Manuel Arenzana and Antonio Juanas. See also 37.14

40. History and Analysis of Choral Music: ROMANTIC

40.02 “Cecilian Movement in the Nineteenth Century,” by Patrick M. Liebergen. May 1981, page 13. BIB.

A discussion of the works which met the stylistic criteria sanctioned by the St. Cecilia Society. Includes examination of works by Bruckner and Liszt.

40.03 “The Victorian Part Song; A Reappraisal,” by John Silantien. October 1982, page 5.

An introduction to part-songs written by Victorian composers.

40.04 “Research Report,” by Richard Cox. December 1984, page 33.

Articles from *The Musical Quarterly* on 19th century music are examined. Includes discussion of Anton Bruckner, Felix Mendelssohn, Johannes Brahms, and Franz Schubert.

40.05 “A Mnemonic for 19th Century Concerted Choral Music,” by Alan A. Luhring. August 1990, page 21.

The author proposes a method for aiding the memory in the study of 19th century choral literature.

40.06 “New Approaches to Romantic Choral Music,” by Lawrence Schenbeck. April 1999, page 45.

An evaluation of recent research on the music of the Romantic era.

40.07 “Performance Materials for America’s Romantic Masterworks and a New Edition of Paine’s *Mass in D*,” by David P. DeVenney. November 2012, page 55.

The author provides a brief discussion of composers in America’s “second New England school,” and an introduction to a new setting of Paine’s work.

41. History and Analysis of Choral Music: CONTEMPORARY AND AVANT GARDE

41.10 “Contemporary Choral Music with Dance and Movement,” by Therees Tkach. September 1981, page 22.

An introduction to dance works set to choral music with particular emphasis on 20th-century literature. Includes a brief discussion of works by Gian Carlo Menotti, Carl Orff, Alice Parker and others.

41.11 “Contemporary Czech Choral Music Creation,” by Jan Ledec. May 1981, page 25.

This article examines the choral work of 20th-century Czechoslovakian composers, including Leos Janáček, Bohuslav Martinů, Bedrich Smetana, and numerous others.

41.12 “A Brief Analysis of Masses by Black Composers: Baker, Bonds, Ray, and Walker,” by André Jerome Thomas. December 1986, page 7.

An introduction to compositions by four twentieth-century black composers: David Baker, Margaret Bonds, Robert Ray and George Walker.

41.13 “New Choral Music from Germany,” by Jerry McCoy. November 1989, page 15. BIB.

An introduction to new works by German composers.

41.14 “Music in the Holocaust,” by Joshua Jacobson. December 1995, page 9. BIB.

“This article explores some of the musical phenomena that arose out of the experience of the Holocaust.” See also 41.15, 41.16 and 41.17.

41.15 “Letter to the Editor,” by Robert Wochinger. February 1996, page 4.

Writing in response to “Music in the Holocaust” (41.14) the author takes exception to the article’s condemnation of composer Richard Wagner as an agent of anti-semitism. See also 41.16 and 41.17.

41.16 “Author’s Reply,” by Joshua Jacobson. February 1996, page 5.

The author of “Music in the Holocaust” (41.14) responds to assertions in a “Letter to the Editor” (41.15) that the original article unjustly vilifies composer Richard Wagner. See also 41.17.

41.17 “Letter to the Editor,” by Henry Oertelt. March 1996, page 4.

Writing in response to “Music in the Holocaust” (41.14) the author identifies himself as a member of a choir pictured in the article. See also 41.15 and 41.16.

41.18 “German Choral Literature since 1975: A Survey of Selected Works,” by Scott MacPherson. April 1996, page 35. BIB. REP.

An annotated list of fifteen German choral compositions from the past twenty years.

41.19 “Twentieth-Century Brazilian Choral Music,” by Vladimir Silva. August 2002, page 9.

“The purpose of this article is to describe the evolution of twentieth-century Brazilian choral music, focusing on compositional and stylistic aspects, and on composers and their works.” See also 41.20.

41.20 “Correction.” September 2002, page 27.

This addresses copyright information omitted from “Twentieth-Century Brazilian Choral Music” (41.19).

41.21 “Shout All Over God’s Heaven!: How the African American Spiritual has Maintained its Integrity in the Face of Social and Musical Challenges,” by Thomas Lloyd. August 2004, page 9.

An introduction to the history of the African American spiritual, with emphasis on the development Fisk Jubilee Singers.

41.22 “Sing, Dance, and Celebrate: Choral Music of Diverse World Traditions,” by José Rivera. August 2018, page 67. REP.

An examination of the relationship between dance and song. See also 41.23.

41.23 “Editor’s Corrections.” October 2018, page 7.

An enumeration of errata in “Sing, Dance, and Celebrate: Choral Music of Diverse World Traditions” (41.22).

42. History and Analysis of Choral Music: FOLK, JAZZ, & POPULAR

42.01 “How to Evaluate a Folk-Song Arrangement,” by Nina Gilbert. November 1997, page 33.

The author provides “a subjective list of criteria for evaluating and choosing choral arrangements of folk songs.”

42.02 “The Complex Ancestry of *We Shall Overcome*,” by Victor V. Bobetsky. February 2014, page 26.

“This article will summarize current knowledge of the origins and evolution of the song’s melody and lyrics by examining seven potential antecedent songs and describing the contributions of key individuals associated with some of these songs.”

42.03 “Spirituals: Music of the Soil and the Soul,” by Eileen Guenther. February 2017, page 64.

Slave life is used to highlight the importance of context and authenticity when performing the spiritual repertoire. See also 51.150.

42.04 “Watching Bluegrass Grow: The Rise of Bluegrass Music in the Choral World,” by Matthew Bumbach. June-July 2017, page 8.

An assessment of the folk idiom and its use in choral music.

43. INTERVIEWS

43.040 “An Interview with Major Allen Crowell, Conductor of the United States Army Chorus,” by Jack Boyd. September 1978, page 24.

History, current status and procedure for entering the United States Army’s music program are discussed.

43.041 “An Interview with John Nelson,” by Jack Boyd. February 1979, page 5.

A discussion of his conducting activities and plans for conducting Haydn’s *Creation* at the 1979 ACDA National Convention.

43.042 “An Interview with Fred Waring,” by Gene Grier. March 1979, page 31.

Mr. Waring shares insights into his career in the entertainment field and an overview of his current activities. See also 43.044.

43.043 “Practical Vocal Physiology: An Interview with George A. Gates, M.D.,” by Nancy Lamb. April 1979, page 8.

Elements of the vocal mechanism are examined from the perspective of the singer and the medical doctor.

43.044 “Letter to the Editor,” by Helen R. Betenbaugh. November 1979, page 11.

The author takes exception to statements made in “An Interview with Fred Waring” (43.042).

43.045 “An Interview with Eric Ericson: Part I,” by William Wyman. September 1982, page 5.

The conductor of the Swedish Radio Choir discusses his background, the development of choral music in Sweden and his perceptions of various American choral “sounds.” This article is continued in 43.046.

43.046 “An Interview with Eric Ericson: Part II,” by William Wyman. October 1982, page 13.

This article is a continuation of 43.045. In this commentary, Mr. Ericson shares his thoughts on choral repertoire, the state of choral music in the United States and his plans for the Swedish Radio Choir.

43.047 “Margaret Hillis and the Chicago Symphony Chorus: Perspective and Interview,” by Janel Jo Dennen. November 1982, page 17.

In this brief interview, Ms. Hillis discusses the challenges associated with her position as conductor of the CSC.

43.048 “Krzysztof Penderecki: An Interview and an Analysis of *Stabat Mater*,” by Ray Robinson. November 1983, page 7.

The composer expounds upon his career, his works and the state of choral music. Includes a concise analysis of his 1962 work, inspired by “the early Netherlands school. . . .”

43.049 “The Choral Accompanist and the Choral Director: An Interview with Robert D. Hunter,” by Richard H. Trame. December 1983, page 19.

The accompanist for Paul Salamunovich’s various choruses offers suggestions “on how a greater understanding can be effected between a choral director and the accompanist.”

43.050 “When Oren Brown and Richard Westenberg Speak . . . I Listen!” by Brown Bradley. December 1984, page 17.

This interview addresses the “various questions which juxtapose the fields of voice and choral conducting.”

43.051 “Marriner on Mozart,” by Ronald Anderson. August 1985, page 23.

British conductor Neville Marriner shares his thoughts on “approaching Mozart . . . studying the Mozart score . . . and the *Mass in C Minor*.”

43.052 “Sir David Willcocks: A Personal View,” by Ray Robinson. October 1985, page 13.

An extensive interview, in which Mr. Willcocks shares elements of his personal and professional background. A companion article to 43.053.

43.053 “Training Young Voices: An Interview with Sir David Willcocks,” by Doreen Rao. October 1985, page 29.

Mr. Willcocks offers insights on the topics of tone quality, vocal training and music education in England. A companion article to 43.052.

43.054 “Reflections on a Career: A Conversation with Howard Swan,” edited by Gordon Paine. March 1987, page 5.

In this extended interview, “we are privileged to learn a great deal about Howard Swan, his background, and his thoughts on choral music.”

43.055 “Kirke Mechem . . . An Interview,” by Leslie Guelker-Cone. April 1987, page 19.

The composer “shares some of his thoughts about composition and the choral art.”

43.056 “Carl Strommen,” by Dan Schwartz. March 1988, page 25.

This Popular Choral Corner column is an interview with “one of the most performed composers of school music in the United States.”

43.057 “An Interview with Daniel Moe,” by Corydon Carlson. September 1988, page 13.

This article provides first-hand insight in Mr. Moe’s “sense of mission,” and information on his recent publications.

43.058 “An Interview with Helen Kemp,” by Dennis Shrock and Barbara Tagg. November 1989, page 5. BIB.

Ms. Kemp’s career and her methods for working with children are discussed.

43.059 “An Interview with Stan McGill and Allen Chapman,” by Dennis Shrock. December 1989, page 7.

This article addresses “elements of successful high school choral programs.” Working with administrators, extra-curricular scheduling, contests, repertoire and other factors are discussed. See also 43.061.

43.060 “An Interview with Vance George, Michael Korn, and Dale Warland: Professional Choirs,” by Dennis Shrock. February 1990, page 5.

The conductors of three professional choral ensembles discuss various aspects in the development of their choirs.

43.061 “Letter to the Editor,” by Garth Dawson. April 1990, page 5.

The author writes in support of “An Interview with Stan McGill and Allen Chapman” (43.059) and offers the musical theatre genre as a possible solution to questions of locating high quality choral literature.

43.062 “An Interview with Sally Herman and Michael Nuss: Elements of Successful Junior High School Choirs,” by Dennis Shrock. April 1990, page 7.

Two nationally recognized choral music educators discuss the challenges of their work at the junior high school level and the process by which successful programs are developed.

43.063 “An Interview with Kenneth Jennings on the Occasion of His Retirement as Music Director of the Saint Olaf Choir,” by Bradley Ellingboe and Dennis Shrock. May 1990, page 5.

This article traces the history and development of the St. Olaf Choir from 1946 through 1990. See also 43.064.

43.064 “Letter to the Editor,” by Leland B. Sateren. September 1990, page 4.

The author writes in support of “An Interview with Kenneth Jennings on the Occasion of His Retirement as Music Director of the Saint Olaf Choir” (43.063).

43.065 “An Interview with Jean Ashworth Bartle: Director of the Toronto Children’s Chorus,” by Dennis Shrock. September 1990, page 7.

This interview offers background information on the Toronto Children’s Chorus and its director’s thoughts on the musical training of children.

43.066 “An Interview with Paul Salamunovich on Aspects of Communication,” by Dennis Shrock. October 1990, page 9.

A discussion of the rehearsal techniques used by Mr. Salamunovich. See also 43.070.

43.067 “An Interview with Don Hinshaw, James McKelvy and Michael Murray on Aspects of Music Publishing,” by Sandra Chapman and Dennis Shrock. November 1990, page 9.

In addition to elements of the music publishing industry, this article also addresses the issue of quality in musical publications. See also 43.069.

43.068 “An Interview with Anders Örwall,” by Dennis Shrock. December 1990, page 7.

The founder of the Stockholm Bach Choir and present director of the Phoenix Bach Choir addresses questions on his training, repertoire and his plans for his new American post. See also 43.071.

43.069 “Letter to the Editor,” by Scott Campbell. February 1991, page 4.

Writing in response to “An Interview with Don Hinshaw, James McKelvy and Michael Murray on Aspects of Music Publishing” (43.067) the author states, “The complexity of the interview issues is indicative of the intricacies of being a music teacher in this century.”

43.070 “Letter to the Editor,” by Julie M. Bohannon. February 1991, page 5.

Writing in response to “An Interview with Paul Salamunovich on Aspects of Communication” (43.066), the author offers a personal endorsement of Mr. Salamunovich’s teaching skills.

43.071 “Letter to the Editor,” by Anders Örwall. February 1991, page 5.

The author offers a correction of information contained in “An Interview with Anders Örwall” (43.068).

43.072 “An Interview with Margaret Hillis on Score Study,” by Dennis Shrock. February 1991, page 7.

A discourse on preparing the score from the conductor’s perspective. Includes various organizational charts.

43.073 “An Interview with Helmuth Rilling,” by Gordon Paine, Royce Saltzman and Dennis Shrock. March 1991, page 5.

In addition to a profile of the conductor’s background, training and experiences, this article includes a discussion of the *B Minor Mass* of Johann Sebastian Bach.

43.074 “An Interview with Ernst Krenek on the Occasion of His 90th Birthday,” by Dennis Shrock and Stephen Town. May 1991, page 5. BIB. DISC.

The composer’s choral works, his use of the twelve-tone technique and his archives are examined. See also 43.076.

43.075 “An Interview with Roger Wagner,” by William Belan. August 1991, page 7.

A discussion of Mr. Wagner’s background, his work in the choral field and his thoughts on the state of choral music.

43.076 “Letter to the Editor,” by Stephen J. Town. September 1991, page 5.

The author provides insight into the development of “An Interview with Ernst Krenek on the Occasion of His 90th Birthday” (43.074) and laments the apparent neglect of Krenek’s compositions.

43.077 “Interviews with the Directors of Five English Choirs of Men and Boys,” by Ronald R. Sider. September 1991, page 9.

Stephen Cleobury (King’s College), Philip Moore (York Minster), James O’Donnell (Westminster Cathedral), George Guest (St. John’s College) and John Scott (St. Paul’s Cathedral) address issues of auditioning and training choristers, and developing choral sound.

43.078 “An Interview with Wolfgang Unger,” by John Eric Floreen. November 1991, page 7.

The director of the Leipzig University Choir discusses his musical training, his current activities, and the impact of German reunification upon the musical arts in Germany.

43.079 “An Interview with Weston Noble,” by Dennis Shrock. December 1991, page 7.

In addition to discussing his background and his work with the Luther College Nordic Choir, Mr. Noble shares his thoughts on the spiritual and emotional elements of the choral art. Includes excerpts from various lectures and unpublished writings.

43.080 “An Interview with Rodion Shchedrin,” by John Stuhr-Rommereim. April 1992, page 7. BIB.

The Moscow-born composer discusses the state of choral music in the former Soviet Union. The article provides insight into choral music education, musician’s unions, and the many social problems facing the Russian arts community. Includes a selected, annotated list of the composer’s choral compositions.

43.081 “An Interview with Peter Phillips, Director of the Tallis Scholars,” by Dennis Shrock. May 1992, page 7. DISC.

This article features discussion of a wide variety of issues, including Renaissance performance practice and repertoire, the development of the Tallis Scholars, and problems faced by the ensemble in producing their catalog of recordings. Includes commentary on Mr. Phillips’ book, *English Sacred Music, 1549-1649*, and a discography.

43.082 “Choral Journalism: Conversations with the Editors of Four Major Publications,” by John Silantien. September 1992, page 9.

An interview with the Editors of *Chorus!*, *Voice*, *American Choral Review*, and *International Choral Bulletin*.

43.083 “An Interview with Gregg Smith,” by Barbara Tagg. March 1993, page 19.

The eclectic conductor shares his thoughts on the value of children's choral music.

43.084 "Choral Performance in Russia: An Interview with Vladimir Minin," by John Stuhr-Rommereim. August 1993, page 31.

In addition to providing personal background, the conductor discusses current musical activities in the former Soviet Union.

43.085 "From Mountain Climbing to Composing: An Interview with Alan Hovhaness," by Vance D. Wolverton. October 1993, page 29. DISC. REP.

The composer shares elements of his background, his love of the outdoors, and his interest in various mystic philosophies. Includes an extensive list of works.

43.086 "Leonard Bernstein Remembered: A Lecture/Interview with His Son, Alexander," by Donald L. Trott. November 1993, page 9.

Elements of Leonard Bernstein's conducting and composing activities are recounted from the perspective of his son.

43.087 "Ensuring the Future of the Arts: School/Community Partnerships. An Interview with Scott D. Stoner of the John F. Kennedy Center for the Performing Arts," by Sandra L. Chapman. November 1993, page 23.

This discussion examines the state of the arts in the United States, and offers suggestions for improving arts education in the schools. See also 43.088.

43.088 "Letter to the Editor," by Nelson Waller. January 1994, page 4.

Writing in response to "Ensuring the Future of the Arts: School/Community Partnerships. An Interview with Scott D. Stoner of the John F. Kennedy Center for the Performing Arts," (43.087) the author calls attention to problems associated with the America 2000 program.

43.089 "John Rutter Speaks About His *Requiem*," by Gordon P. Spice. February 1994, page 23.

In this narrative interview, the composer shares the process by which his *Requiem* was composed.

43.090 "Erwin Ortner Speaks About His Arnold Schoenberg Choir," by Jennifer McClure. March 1994, page 15.

This article examines various elements of this professional choir on the occasion of its twentieth anniversary.

43.091 "An Interview with Swedish Choral Conductor Eric Ericson," by Constance DeFotis. March 1994, page 21.

The conductor shares various elements of his life and work.

43.092 "A Conversation with Frieder Bernius, Founder and Director of the Kammerchor Stuttgart," by Constance DeFotis. April 1994, page 31.

The conductor shares various elements of his life and work.

43.093 "An Interview with Janis Erenštreits, Director of the Riga Dom Boys Choir of Latvia," by Gary Ritcher, translated by Astrida Stahnke. October 1994, page 31.

The conductor shares his thoughts on choral tone and repertoire, and discusses the history of the Riga Dom

Boys Choir.

43.094 “An Interview with Harry Christophers, Director of The Sixteen,” by Jeffrey R. Sandborg. November 1994, page 13.

The conductor discusses the history and present activities of The Sixteen (an ensemble specializing in works of fifteenth- and sixteenth-century England), and shares his thoughts on ensemble size, rehearsals, and the appeal of Renaissance polyphony.

43.095 “An Interview with Gordon Binkerd,” by David Saladino. April 1995, page 33. BIB. REP.

The composer discusses his influences, compositional process, and works. Includes an annotated listing of fifteen recent choral compositions. Errata in this article are corrected in a sidebar published August 1995, page 4.

43.096 “An Interview with Vladislav Chernushenko, Director of the Saint Petersburg Conservatory and Glinka Cappella,” by John Stuhr-Rommereim. October 1995, page 9.

The conductor discusses Russian musical life and education.

43.097 “Podium and Pen – Choral Conductor as Composer: An Interview with Theodore Morrison,” by Jerry Blackstone. October 1995, page 23.

A discussion of the creative process, and relationship between composers and conductors.

43.098 “An Interview with Robert Shaw: Reflections at Eighty,” by Jeffrey Baxter. April 1996, page 9.

The distinguished conductor recalls highlights of his career.

43.099 “Recording, Touring, and Publishing, Yesterday and Today: An Interview with Walter Gould,” by William Wells Belan. April 1996, page 29.

The founder of the Lawson-Gould Music Publishing Company discusses his long associations with Robert Shaw and Roger Wagner. Includes an assessment of current trends in choral music performance and publishing.

43.100 “The Relationship Between Nonverbal Communication and Conducting: An Interview with Rodney Eichenberger,” by Alan C. McClung. May 1996, page 17.

As a precursor to this interview, the author reviews research on nonverbal communication from 1872 to the present.

43.101 “An Opera Soloist Reflects on Choral Singing: An Interview with Thomas Hampson,” by Randi von Ellefson. September 1996, page 37.

The Cannes Music Awards *Male Singer of the Year* discusses his early singing experiences, and assesses the differences between solo and choral singing.

43.102 “An Interview with Gian Carlo Menotti,” by Gene Brooks. March 1997, page 9. REP.

The composer discusses his training and compositions, and the preparation of *Jacob's Prayer*, his commissioned work for the 1997 ACDA National Convention.

43.103 “An Interview with Stephen Paulus,” by Beverly Taylor. March 1997, page 17. REP.

A brief biographical sketch of the composer and a discussion of commissioned work for the 1997 ACDA

National Convention, *God Be with Us*.

43.104 “Conducting a Prison Chorus: An Interview with Elvera Voth,” by Ann W. Waters. August 1997, page 17.

The conductor of the East Hill Singers from the Lansing Correctional Facility discusses the various challenges of producing choral music with prison inmates. See also 43.107.

43.105 “An Interview with Uwe Gronostay, Chief Director of the Nederlands Kamerkoor,” by Diane Lewis. August 1997, page 23.

The conductor of the Netherlands Chamber Choir shares his thoughts on score study, repertoire selection, and his perception of American college choirs.

43.106 “Vocal Development in the Choral Rehearsal: An Interview with Nancy Telfer,” by Janna Brendell. September 1997, page 27.

The Canadian composer discussed vocal technique and pedagogy.

43.107 “Letter to the Editor,” by Christina R. Shrewsbury. November 1997, page 4.

Writing in response to “Conducting a Prison Chorus: An Interview with Elvera Voth,” (43.104), the author recalls the “power of musical performance” in the lives of those who sing.

43.108 “Voices and Visions: An Interview with Eight American Choral Conductors,” by Linda Ferreira and Barbara Tagg. March 1998, page 9.

A conversation on standards, the role of choral music, and “dream projects” with Ann Howard Jones, Colleen Kirk, Don Moses, Donald Neuen, Nick Page, Doreen Rao, Gregg Smith, and Jing Ling Tam.

43.109 “The Past and Future of ACDA’s Repertoire and Standards Committee: An Interview with Colleen Kirk,” by Barbara Tagg. March 1998, page 47.

A past-president of ACDA shares her perspective on the development of the R&S structure.

43.110 “Changing Voice and Middle School Music: An Interview with John Cooksey and Nancy Cox,” by Sally Hook. August 1998, page 21.

Two authorities on the changing voice share their thoughts on adolescent vocal physiology, the selection of repertoire, boy sopranos, and the importance of festivals and contests.

43.111 “An Interview with Brock McElheran,” by Harriet Simons. August 1998, page 31.

An examination of the conductor’s ideas concerning avant garde literature, developing young conductors, the role of the conductor, the role of humor in the rehearsal, and the state of the choral art.

43.112 “An Interview with Gwyneth Walker,” by Gene Brooks. February 1999, page 21.

The composer discusses her early musical influences, current compositional activities, and her fiftieth birthday.

43.113 “An Interview with Adolphus Hailstork,” by Gene Brooks. February 1999, page 29.

A discussion of the composer’s life and work.

43.114 “An Interview with Vladimir Morosan,” by George S.T. Chu. October 1999, page 35.

The composer discusses musical life in Soviet-era Russia and the music of the Russian Orthodox Church.

43.115 “A Renaissance (And More!) of Sacred Choral Classics: An Interview with John Rutter,” by Tim Sharp. May 2000, page 55.

The English composer discusses his contribution to choral music.

43.116 “A Conversation with William Ferris (1937-2000): An Insight into the Man and the Musician,” by Lyle Stone. October 2000, page 17.

An interview with “one of the outstanding composers/performers of our time.” See also 43.117.

43.117 “Letter to the Editor,” by Stephen A Sloper. December 2000, page 4.

The author provides additional information regarding “A Conversation with William Ferris (1937-2000): An Insight into the Man and the Musician” (43.116).

43.118 “An Interview with Robert Porco,” by Jonathan Talberg. December 2000, page 37.

A conversation with the conductor of the May Festival Chorus in Cincinnati and the Cleveland Symphony Orchestra Chorus. See also 43.120.

43.119 “Julianne Baird on Early Singing,” by Bernard Sherman and Sharon Hansen. December 2000, page 75.

A discussion of early music interpretation, including issues concerning vocal production and vibrato.

43.120 “Letter to the Editor,” by James Hejduk. February 2001, page 4.

The author provides correction to information contained in “An Interview with Robert Porco” (43.118).

43.121 “Reflections about the Choral Profession in the Twenty-First Century: An Interview with Harold Decker,” by Thomas Wine. September 2001, page 25.

The man who developed the first DMA program in choral music discusses his background and his philosophy of the choral art.

43.122 “Thomas Dunn at 75: Reflections on a Varied Career,” by Tom Hall. October 2001, page 23.

A biographical profile of the conductor.

43.123 “An Interview with Sir David Willcocks,” by Tim Sharp. December 2001, page 65.

A biographical profile of the conductor.

43.124 “Music Down in My Soul: An Interview with Moses Hogan,” by Kathy Romey. August 2003, page 19.

Published in honor of his recent passing, this article examines the development of his later works.

43.125 “An Interview with Barbara Harlow.” August 2003, page 33.

A discussion of current publishing practices.

43.126 “A Conversation with Norman Dello Joio,” by Martha Tibbetts, Amanda Popp, Samantha Rodriguez and Manny Larios. April 2004, page 63.

The composer shares his background and insights into his compositional technique.

- 43.127 “An Interview with Joseph Flummerfelt,” by Pearl Shangkuan. May 2004, page 9.
A biographical profile of the conductor.
- 43.128 “Dale Warland: An Interview,” by Diana Leland. August 2004, page 35.
The conductor shares insight into the development of the Dale Warland Singers.
- 43.129 “An Interview with Ismael Fernandez de la Cuesta,” by Randi Von Ellefson. October 2004, page 20.
A discussion of chant performance practice, the church modes, and early notation.
- 43.130 “Competitive Show Choir Festivals: What are the Benefits? An Interview with Kirby Shaw,” by Ken Thomas. February 2005, page 107.
The show choir impresario discusses the history and value of choral festivals.
- 43.131 “A Conversation with Laurence Equilbey,” by David Castleberry. February 2005, page 113.
The Grammy-nominated conductor discusses “her own musical background, her work with Accentus, and her thoughts on choral performance.” The article is accompanied by recording reviews of four CD releases by Accentus. See also 43.133, 72.0362, 72.0363, 72.0364, and 72.0365.
- 43.132 “Alice Parker on Music Training in Higher Education,” by David Poole. March 2005, page 16.
The renowned choral arranger discusses music education.
- 43.133 “Letter to the Editor,” by James Hejduk. April 2005, page 5.
In this enthusiastic letter in support of “A Conversation with Laurence Equilbey” (43.131), the author shares his experience with Ms. Equilbey, stating that Accentus tickets “were being traded like Super Bowl seats.”
- 43.134 “An Interview with Donald Neuen: Celebrating 50 Years of Choral Artistry,” by Alan Raines. May 2005, page 30.
The conductor discusses his training, philosophy, and plans.
- 43.135 “Baltic Profiles: The Next Generation of Estonian Choral Conductors. An Interview with Risto Joost,” by Vance Wolverton. August 2005, page 28.
The conductor discusses his background, influences, and current musical activities. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, 74.091, 74.092 and 74.093.
- 43.136 “An Interview with Abraham Kaplan,” by Paul Klemme. August 2005, page 38.
The conductor discusses his background, influences, and current musical activities.
- 43.137 “Da Capo: Interviews with American Choral Conductors,” by David P. DeVenney. August 2005, page 49.
A list of interviews published in the *Choral Journal*. See also 43.151.
- 43.138 “You Pray Double When you Sing: Ceremonial Singing at the San Juan Pueblo (An Interview with Peter Garcia),” by William J. Lavonis. October 2005, page 59. BIB.

This discussion “focuses on those native vocal practices that have been referred to by ethnomusicologists, in addition to his first-hand observation of singing in the pueblo villages near Santa Fe.”

43.139 “Recreating the Music of the Classical Masters: Interviews with Don V. Moses and Michael Deana Lamkin,” by Leland Vail and Anna DeMichele. March 2006, page 34.

The conductors discuss the history, activities, and significance of the Eisenstadt Choral Music Festival.

43.140 “An Interview with Six Successful Elementary Choral Directors,” by Angela Broecker. April 2006, page 38.

Among other things, the directors discuss auditioning, recruiting boys, part assignment, formations, warm-ups, and repertoire.

43.141 “The Joy of Middle School! A Conversation with Veteran Middle School/Junior High School Choral Directors,” by Tom Shelton. April 2006, page 71. REP.

A discussion of the value of teaching at the middle levels. Includes recommended repertoire.

43.142 “Master Teachers in Middle-Level Choral Music: Pedagogical Insights and Practices,” edited by Alan McClung. November 2006, page 6.

This article reports the results of a survey taken from among middle-level choral educators. Topics addressed include curriculum, voice placement, literature selection, rehearsal techniques, and classroom management. See also 43.144.

43.143 “An Interview with Milburn Price,” by Glen Adkins. December 2006, page 83.

The past-President of the American Choral Directors Association discusses his background, compositions and working in the church.

43.144 “Letter to the Editor,” by Richard A Disharoon. February 2007, page 6.

This author, writing enthusiastically in response to “Master Teachers in Middle-Level Choral Music: Pedagogical Insights and Practices” (43.142), claims the article “should be required reading for all choral music educators working at the middle/junior high school level.”

43.145 “The Journey to *Kullervo*: Rehearsing, Performing and Recording an Early Sibelius Work,” by Lawrence Schenbeck. February 2007, page 28.

An examination of “the specific technical demands that *Kullervo* places on the chorus, the way in which a professional performing organization determines repertoire, and the factors that now shape audience taste, and musicians’ values.” An erroneous photo attribution is corrected with an editorial box notation in March 2007, page 18. See also 51.097.

43.146 “The Choral Works of David Conte: A Conversation with the Composer,” by David P. DeVenney. February 2007, page 77. REP.

The composer discusses his choral works.

43.147 “A Career of an Inspired Conductor: An Interview with Jameson Marvin,” by Robert J. Ward. May 2007, page 16.

The conductor discusses his background, influences, and current musical activities at Harvard University.

- 43.148 “An Interview with Robert Sund,” by Eduardo Garcia-Novelli. May 2007, page 24.
The Swedish conductor discusses his background, influences (including Eric Ericson), and his work with the Orphei Drängar, and current musical activities.
- 43.149 “Building a Well-Made House: An Interview with Dominick Argento,” by Jeffrey Douma. June 2007, page 28.
The composer discusses his influences, the creative process, and his choral works. See also 43.153.
- 43.150 “An Interview with Conductor Dennis Shrock,” by D. Jason Bishop. July 2007, page 36.
The former editor of the *Choral Journal* discusses his musical influences, choral career, and future plans.
- 43.151 “The Conductor’s Voice (Part 1): Flow and the Choral Experience,” by Patrick K. Freer. August 2007, page 8.
Based on the research presented in “Da Capo: Interviews with American Choral Conductors” (43.137), this article surveys the observations of 141 conductors on “components of the choral experience that result in enjoyment, intrinsic motivation, and artistic satisfaction for themselves and their choristers.” Continued in 43.154 and 43.156. See also 57.080.
- 43.152 “An Interview with Vance George,” by Susan Medley. August 2007, page 20.
The four-time Grammy Award winner discusses some of the highlights of his career. See also 43.155.
- 43.153 “Letter to the Editor,” by Rob Strusinski. September 2007, page 6.
A former student of Argento’s responds to “Building a Well-Made House: An Interview with Dominick Argento” (43.149), and expresses appreciation for his teacher, saying, “Thanks to you I miraculously survived.”
- 43.154 “The Conductor’s Voice (Part 2): Experiencing Choral Music,” by Patrick K. Freer. September 2007, page 26.
This article, a continuation of 43.151, “contains two sections: quotations describing the conductors’ personal experience during rehearsal and performance, and quotations describing the singers’ experience and how those perceptions can influence decisions concerning pedagogy and rehearsal technique.” Continued in 43.156.
- 43.155 “Letter to the Editor,” by Vance George. October 2007, page 7.
The subject of “An Interview with Vance George” (43.152) expresses appreciation for the article.
- 43.156 “The Conductor’s Voice (Part 3): Working within the Choral Art,” by Patrick K. Freer. October 2007, page 30.
Continuing from 43.151 and 43.154, “the third article centers on how these conductors have described their work, including issues of excellence, craft, career, leadership, pedagogy, and wishes for the profession.” This article was published with the incorrect title, “Writing Within the Choral Art.”
- 43.157 “An Interview with Brazeal Dennard,” by David Morrow. December 2007, page 22.
The conductor discusses his background, his work with the Brazeal Dennard Chorale, his compositions, and his service in education, emphasizing, “I am a musician teaching school. I am not a music educator.”

43.158 “An Interview with Conductor Richard Westenburg,” by Jonathan Babcock. December 2007, page 36.

The founding conductor of New York’s Musica Sacra discusses his training and thoughts on score preparation.

43.159 “Engaging the iPod Generation: Perspectives from a New Generation of Conductors,” by Jerry Ulrich. February 2008, page 34.

This discussion of current societal and technological factors affecting choristers is based on interviews with Craig Arnold, Rollo Dillworth, Joe Miller, and Giselle Wyers.

43.160 “Thoughts on Two New Recordings of BWV 232 [An Interview with Daniel Abraham and Richard A. A. Larraga],” by Lawrence Schenbeck. April 2008, page 73. BIB. DISC.

The conductors discuss their observations about and experience with the Bach *Mass in B minor* and review two recordings of the work, by the Kammerchor Stuttgart and the Netherlands Bach Society, respectively.

43.161 “A Lifelong Passion for Teaching and Singing: An Interview with Helen Kemp,” by Mark Patterson. June-July 2008, page 40.

The renowned educator’s recent 90th birthday celebration “presents a wonderful opportunity to reflect on her contributions to the field of choral music education and the wisdom she has gleaned from her years of work with young singers.”

43.162 “The Conductor’s Perspective,” by Timothy Campbell, Andrew Crow, Matthew Culloton, Peter Haberman, Bradley Miller, James Patrick Miller, Kathy Saltzman Romey, John Salveson and Jeffrey Stern. September 2008, page 34.

This article examines issues of programming, score study, and concert preparation through a series of interviews with Anton Armstrong, Peter Bagley, Geoffrey Boers, Charles Bruffy, Craig Hella Johnson, Ann Howard Jones, Jameson Marvin, and Ronald Staheli.

43.163 “An Interview with Dave Brubeck Regarding His Choral Music,” by William Skoog. May 2009, page 28. REP.

A discussion of the choral product from a composer far better known as a jazz musician. “His music deserves be known and performed, which is the purpose of this article: to introduce Brubeck’s choral music to choral directors, and to inspire and encourage conductors to perform it.”

43.164 “A Conversation with Amy Kaiser,” by Alice Cavanaugh. May 2009, page 40.

The conductor of the Saint Louis Symphony Chorus discusses her background, rehearsal techniques, and advice for young conductors.

43.165 “An Interview with Robert Page,” by Mark Munson. June-July 2009, page 32.

Among other topics, the conductor discusses his background, work with graduate-level conducting students, elements of vocal and choral sound, and the state of choral music.

43.166 “On the History and Future of the Hymnody from the Mennonite Tradition: An Interview with Marilyn Houser Hamm,” by Ian Loeppky. August 2009, page 8.

The conductor discusses the state of Mennonite church music and the complex process of designing a new hymnal.

43.167 “Conducting American Choirs: Interviews with Foreign-born Choral Conductors,” by Eliezer Yanson, Jr. May 2010, page 28.

This discussion of the state of choral music in the United States is based on conversations with Hilary Apfelstadt (Canada), Joel Navarro (The Philippines), Eduardo Garcia-Novelli (Argentina), and Simon Carrington (United Kingdom).

43.168 “From Father to Daughter: An Interview with Royce Saltzman,” by Kathy Saltzman Romey. August 2010, page 34.

The author interviews her father, who was the co-founder of the Oregon Bach Festival and former ACDA National President.

43.169 “Reflecting: 25 Years Working with Children’s and Youth Choirs. An Interview with Henry Leck,” by Robyn Lana. August 2010, page 55.

The conductor discusses the history of the Indianapolis Children’s Choir and shares his thoughts on developing community support, inspiring new choral composition and the state of choral music.

43.170 “ACDA Past Presidents Interviews,” by Marvin Latimer. November 2010, page 71.

An introduction to the video interviews with those who have served as ACDA presidents.

43.171 “A Conversation with Rollo Dillworth,” by Gretchen Harrison. March 2011, page 37.

A conversational profile of the conductor of the 2011 ACDA national middle school junior high honor choir.

43.172 “An Interview with Composer Eleanor Daley,” by Hilary Apfelstadt. June-July 2011, page 16. DISC. REP.

The Canadian composer discusses her background, influences, and compositional process.

43.173 “A Conversation with Composer, Teacher, and Conductor Betty Bertaux,” by Mairee Pantzer. October 2011, page 16. REP.

The “well-known composer of choral music for elementary, middle, and junior high school [choirs]” discusses the importance of text and accompaniments when writing for young voices.

43.174 “A Dialog Between David Castleberry and Lawrence Schenbeck,” by David Castleberry. October 2011, page 65.

The editors of the *Choral Journal*’s Recorded Sounds Reviews (nee CD Reviews) column share “a dialog on the subject of choral recordings and what they can do for us.”

43.175 “An Interview with New York Polyphony,” by Adam Luebke and Sarah Luebke. March 2012, page 20.

The members of the early music ensemble “talk about their approach to singing and vocalism.”

43.176 “Using Repertoire to Teach Vocal Pedagogy in All-Male Changing Voice Choirs: Conversations with Six Master Teachers,” by Drew Collins. April 2012, page 34. REP.

A discussion of “teaching, rehearsing, and programming, especially with regard to the vocal issues associated with the changing male voice.”

43.177 “Chen Yi: Composing to Honor Her Past,” by Michael Murphy. September 2012, page 28. DISC. REP.

The composer of the ACDA’s 2012 Brock Commission provides insight into her training, inspirations, and compositional process.

43.178 “An Interview with Tõnu Kaljuste,” by Vance Wolverton. February 2013, page 34.

The founder of the Estonian Philharmonic Chamber Choir discusses preparation of the choral instrument, conductor qualifications, and choral philosophy. The first installment of a four-part series. See also 43.179 and 43.184, 43.186, and 43.193.

43.179 “Letter to the Editor,” by James Hejduk. April 2013, page 7.

While this letter primarily offers information as an addendum to the article “An Interview with Tõnu Kaljuste” (43.178), the author also provides ancillary commentary to several other articles, including “The Dean Hussey Choral Commissions: An Annotated Guide” (1.065), “Building Body-Voices: Developing Moving Musicians in Choral Rehearsals” (8.183), and “Forming Your Chorus’s Very Own Orchestra: The Mentors Model” (78.07).

43.180 “In the Footsteps of Bach: An Interview with Georg Christoph Biller,” by Rod Rothlisberger. August 2013, page 34. BIB.

This interview with the current conductor of Bach’s choir, the St. Thomas Choir, commemorates the occasion of its 800th anniversary. See also 34.330.

43.181 “The Conductor as Composer: An Interview with Joan Szymko,” by Debra Spurgeon. December 2013, page 34. REP.

“Joan Szymko holds a position of honor in the women’s choir realm, in part because of her plentiful and skillfully composed contributions to the women’s repertoire, numbering more than eighty works.”

43.182 “Icon in Sound: An Interview with Sir John Tavener,” by Gregory M. Pysh. May 2014, page 18.

The composer shares his thoughts on his oeuvre, current projects, advice for young composers, and spirituality as it applies to composition. See also 43.185.

43.183 “Finland’s YL Male Voice Choir: An Interview with Conductor Pasi Hyökki,” by Jonathan Palant. May 2014, page 61.

This article explores the conductor’s background, and his thoughts on Finnish choral sound.

43.184 “Kaspars Putniņš: A Vision of Diversity,” by Vance D. Wolverton. June-July 2014, page 32.

In part two of a four-part series on Baltic choral musicians, the conductor discusses his work with the Latvian Radio Choir, preparation of the choral instrument, conductor qualifications, and choral philosophy. In an ironic twist, the interviewee was named to the post held by the conductor interviewed for the first installment of the series. See also 43.178, 43.186, and 43.193.

43.185 “Letter to the Editor,” by Loren Wiebe. September 2014, page 6.

Writing in response to both “Icon in Sound: An Interview with Sir John Tavener” (43.182) and “Fashioning Compelling Stories: Enriching the Choral Singer’s Experience through Compelling Narrative Exploration” (75.036), the author states that the articles “exemplify the potential and possibly encourage adherence to the need for a greater textual presence when singing.” He also comments about the need for

expanded discussion of choral philosophy.

43.186 “Music of Value: An Interview with Vytautas Miškinis,” by Vance Wolverton. March 2015, page 22.

The composer discusses his background, choral conducting activities, and compositional philosophy. This is the third installment of a four-part series. See also 43.178, 43.184, 43.188, 43.190, and 43.193.

43.187 “Effective Conducting in the Choral Classroom: An Interview with Rodney Eichenberger,” by Adam Con. April 2015, page 30.

A discussion of conducting pedagogy.

43.188 “Letter to the Editor,” by Gabrielle Dietrich. May 2015, page 6.

In response to “Music of Value: An Interview with Vytautas Miškinis” (43.186), the author is struck by the article’s lack of “sensitivity to the assignment of gender roles on and off the podium.” See also 43.190.

43.189 “About the Music: An Interview with Ann Howard Jones,” by Sean Burton. May 2015, page 32.

Among the topics discussed are the conductor’s thoughts on teacher education, conducting technique, and her long association with Robert Shaw. See also 43.191.

43.190 “Letter to the Editor,” by Carole Glenn. August 2015, page 6.

The author takes exception to assertions made in a “Letter to the Editor” (43.188) that called for a censoring of comments made in “Music of Value: An Interview with Vytautas Miškinis” (43.186).

43.191 “Letter to the Editor,” by Anne Saxon. August 2015, page 6.

Writing in response to “About the Music: An Interview with Ann Howard Jones” (43.189), the author states that she “was moved to tears.”

43.192 “Releasing the Spiritual: An Interview with Robert Russell,” by Stan Scott. September 2015, page 59.

The conductor shares his thoughts on score study and choral philosophy.

43.193 “New Ways to Make Sound: An Interview with Romāns Vanags,” by Vance D. Wolverton. October 2015, page 60.

In this article, the final installment of a four-part series, the conductor shares his thoughts on the choral instrument, score study, and research. See also 43.178, 43.184, and 43.186.

43.194 “Training Choral Conductors in Sweden: Interviews with Seven Prominent Swedish Conductors,” by R. Paul Crabb. February 2016, page 32. BIB.

The panel of conductors shares their thoughts on choral training, rehearsal techniques, philosophy, and choral music in Sweden.

43.195 “A Conversation with Joan Catoni Conlon,” by Steve Grives. February 2016, page 71.

The conductor shares about her career, choral research, and the state of choral programming.

43.196 “Javier Busto: Bi-Vocational Journeyman, Medical Doctor, and Self-Taught Musician,” by John Ratledge with Marvin Latimer. May 2016, page 44.

A discussion with the composer, in which he shares his thoughts on choral influences, religion, and publishing.

43.197 “A Conversation with Paul Aitkin,” by Terre Johnson. June-July 2016, page 63.

The conductor of a choral program from a 3,500-member church shares his thoughts on the state of church choral music.

43.198 “Singing in Antarctica: An Interview with Oscar Escalade,” by Amanda Bumgarner. August 2016, page 73.

A discussion of the subject’s concert tour to Antarctica.

43.199 “A Conversation with William Dehning,” by Steve Grives. September 2016, page 59.

The conductor discusses his choral training and shares his thoughts on graduate choral studies.

43.200 “Repertoire and the Compositional Process: A Conversation with Composers of Junior High/Middle School Repertoire,” by Tom Shelton. October 2016, page 28. REP.

This discussion of literature appropriate for adolescent voices includes commentary from Sally Albrecht, Lon Beery, Ken Berg, Amy Bernon, Laura Farnell, Victor Johnson, Mary Lynn Lightfoot, Sherri Porterfield, and Andrea Ramsey.

43.201 “A Conversation with Robert Page,” by Richard Stanislaw. November 2016, page 73.

The conductor discusses his performance background, influences, and present activities.

43.202 “Searching for an Icon: Eric Whitacre on Composing and Conducting,” by Tom Wine. September 2017, page 44.

An interview with the composer.

43.203 “A Conversation with Carol Beynon,” by Jessica L. Allen. October 2017, page 65.

An interview with the conductor.

43.204 “An Interview with Randy Stenson (Part 1),” by Christopher Kiver. November 2017, page 61.

This interview with the conductor is continued in 43.205.

43.205 “An Interview with Randy Stenson (Part 2),” by Christopher Kiver. December 2017, page 61.

A continuation of 43.204.

43.206 “2017 ICEP of the Americas: An Interview with Conducting Fellows Peppie Calvar and Dulce Maria Santon Azurdie,” by John Warren. March 2018, page 69.

Two conductors who participated in an international exchange share their experiences.

43.207 “James Mulholland’s *Musica Romantica*: An Interview with the Composer,” by Vaughn Roste. June-July 2018, page 36.

The composer discusses his life and compositions.

43.208 “Lavender Light Lack and People of All Colors Lesbian and Gay Gospel Choir: A Conversation with Maria-Elena Grant,” by Kristina G. Boerger. October 2018, page 47.

The ensemble is introduced by the “chorus manager and contact person.”

43.209 “The Stop Shopping Choir: A Conversation with Reverend Billy Talen and Savitri D,” by Kristina G. Boerger. October 2018, page 80.

An introduction to the ensemble designed to “arrest public attention in a disruptive way.” See also 43.212.

43.210 “Composers Responding to Tragedy: A Conversation,” by Nancy Menk. November 2018, page 10.

“The present article focusses on seven more recent works by American composers who have crafted choral music in response to societal issues or tragic events.”

43.211 “Leonard Bernstein at 100 and a Father’s Educational Legacy,” by Don Trott. December 2018, page 39.

An interview with the composer’s son, Alexander.

43.212 “Letter to the Editor,” by Dennis Malfatti. March 2019, page 6.

Writing in response to “The Stop Shopping Choir: A Conversation with Reverend Billy Talen and Savitri D” (43.209), the author states that the ensemble is “focused on a narrow and divisive form of political activism,” and that by featuring it in the *Journal* “ACDA has taken a political position, implying that causes for social justice are synonymous with far left political ideology.”

43.213 “An Interview with Eric Alatorre: The Master of Basso Profundo,” by Michael Murphy. April 2019, page 61.

A conversation with Chanticleer’s recently-retired bass.

43.214 “A Conversation with Emma Lou Diemer,” by Amanda Bumgarner, with Hilary Apfelstadt. May 2019, page 63.

The composer discusses her life and work.

43.215 “Interviews Through the Years (Part 1): A Selection of Excerpts from *Choral Journal* Interview Articles,” by Amanda Bumgarner. September 2019, page 45.

This article provides a smorgasbord of excerpts from interviews with some of the greatest minds in the history of choral music in the United States. Included are passages from “Margaret Hillis and the Chicago Symphony Chorus: Perspective and Interview” (43.047), “Reflections on a Career: A Conversation with Howard Swan” (43.054), “An Interview with Sally Herman and Michael Nuss: Elements of Successful Junior High School Choirs” (43.062), “An Interview with Weston Noble” (43.079), and “An Interview with Robert Shaw: Reflections at Eighty” (43.098). Continued in 43.216.

43.216 “Interviews Through the Years (Part 2): A Selection of Excerpts from *Choral Journal* Interview Articles,” by Amanda Bumgarner. October 2019, page 77.

This article, a continuation of 43.215, provides a smorgasbord of excerpts from interviews with some of the greatest minds in the history of choral music in the United States. Included are passages from “A Lifelong Passion for Teaching and Singing: An Interview with Helen Kemp” (43.161) and “The Conductor’s Perspective” (43.162).

43.217 “Catching Up with VOICES8,” by Patrick F. Casey. September 2019, page 67.

An interview with the ensemble's director.

43.218 "Interview with the 2019 National Legacy Directors Chorus Conductors," by Amanda Bumgarner. December 2019, page 38.

This article features interviews with nine conductors who have had a profound impact upon the choral art in the United States. Included are comments from Charlene Archibeque, Eph Ely, Rodney Eichenberger, Kenneth Fulton, William Hatcher, Ann Howard Jones, Jerry McCoy, Donald Neuen, and Dale Warland. See also 43.219 And 43.222.

43.219 "Letter to the Editor," by Bill Cutter. January 2020, page 6.

Writing in response to "Interview with the 2019 National Legacy Directors Chorus Conductors" (43.218) the author highlights the unanimity of the conductors' concerns about the present dissolution of the quality of repertoire being performed. He describes present compositional styles as "a self-indulgent series of chord clusters with little if any musical spine or substance with texts that are equally vapid or trite." See also 43.222.

43.220 "Ivo Antognini: Interview with the 2020 ACDA Brock Memorial Composition Composer," by Tim Sharp. February 2020, page 42. BIB. DISC.

An introduction to the composer.

43.221 "An Interview with Rosephanye Powell," by Shekela Wanyama. March 2020, page 69.

An introduction to and conversation with the composer.

43.222 "Letter to the Editor," by Jamison Marvin. April 2020, page 6.

A commentary supporting "Letter to the Editor" (43.219), which was in itself a response to "Interview with the 2019 National Legacy Directors Chorus Conductors" (43.218). This author places the responsibility for the current pernicious trends in choral music squarely at the feet of choral conductors, saying, "students rarely perform polyphony because their conductors rarely chose it." He supports his thesis and that of the author of the former "Letter to the Editor (43.219) by citing research from "Repertoire at ACDA National Conferences, 1960-2017" (70.49).

43.223 "An Interview with Anton Armstrong," by Connor Boritzke Smith. April 2020, page 65.

An introduction to and conversation with the conductor.

43.224 "Technology and the Arts Industry: A Q&A with Andrew Goren," by Kyle Hanson. June-July 2020, page 75.

An interview with the CEO of Harmony Helper.

43.225 "An Interview with Roland M. Carter," by Kevin Ford. August 2020, page 67. REP.

A discussion of the composer's various works for choral ensembles.

43.226 "Making the Case: The Benefit of Intensive Conducting Workshops for Early-Career Choral Conductors," by John McDonald. September 2020, page 30.

This article on career development includes commentary from Daniel Bara, Deanna Joseph, Pamela Elrod-Huffman, and Eugene Rogers.

43.227 “An Interview with James Benjamin Kinchen, Jr.,” by Stanley Bochat and Timothy Keith Griffin, Jr. December 2020, page 63.

The composer shares about his choral career.

43.228 “An Interview with Bob Chilcott: 2021 Raymond Brock Memorial Commissioned Composer,” by Tim Sharp. January 2021, page 8.

The composer discusses his career, his works, and the Brock Commission, *Songs my heart has taught me* (sic).

43.229 “Perspectives on Programming Pedagogy,” by James M. Meaders. February 2021, page 34.

Six conductors – Brandon Boyd, Coreen Duffy Marc Foster, Kay Owens, Joel Rinsema, and Giselle Wyers – share their thoughts on choral literature selection.

43.230 “An Interview with Three Canadian Choral Composers,” by D. Geoffrey Bell. April 2021, page 42.

This article features observations by Larry Nickel, Nancy Tefler, and Jon Washburn. Continued in 43.235.

43.231 “Building a Foundation: Interviews with International Exchange Program Conducting Fellows,” by T.J. Harper. May, 2021, page 6.

This article features observations by South Korea Exchange Fellows Jihoon Park and Jeffrey Ames, Uruguay Exchange Fellows Rodrigo Faguaga and Sara Durkin, and Kenya Exchange Fellows Julie Yu and Ken Wakia.

43.232 “On Resilience: A Conversation with Darla Bair,” by Nicholas Sienkiewicz. September 2021, page 59.

A discussion of how hearing loss affected a choral conductor and how she continues to provide effective choral leadership.

43.233 “Representation, Mentorship, and Empowerment: Insights from Contemporary Female Choral Conductors,” by Gracie Palmore. October 2021, page 67.

This article features commentary from Felicia Parker, Deanna Joseph, Jessica Nápoles, and Rachel Rensink-Hoff.

43.234 “An Interview with Terry J. Barham,” by Jacob Narverud. November-December, page 69.

The editor of ACDA’s *ChorTeach* on-line publication discusses various elements of his career.

43.235 “Dialogue with Five Contemporary Canadian Composers,” by D. Geoffrey Bell. March-April 2022, page 20.

This article, a continuation of “An Interview with Three Canadian Choral Composers” (43.230), features observations by Matthew Emery, Laura Hawley, Kelly-Marie Murphy, Sarah Quartel, and Tracy Wong.

43.236 “Rejuvenating France’s Choir School Tradition: An Interview with Mark Opstad, Artistic Director of La Maîtrise de Toulouse,” by C. Michael Porter. May 2022, page 26.

The French choral tradition is discussed in this interview.

43.237 “An Interview with Amanda Sprague Hanzlik,” by Jean Hickman. May 2022, page 57.

The conductor discusses her choral activities.

44. Literature on, and Music for Various Types of Choruses: MIXED CHORUS

44.02 “Twentieth Century Music for Chorus and Guitar,” by D. Leon Butts. March 1980, page 29. REP.
A brief discussion of the challenges faced in programming choral literature with guitar accompaniment. Includes an annotated list of twenty-one works for choir and guitar.

44.03 “Research Report,” by Tim Sharp. November 1990, page 56.
An examination of the stylistic philosophies and rehearsal techniques of Paul Salamunovich, with emphasis on Renaissance choral music.

44.04 “Thinking Small: Choral-Orchestral Works for the Small Choir with a Small Budget,” by David Rayl. March 1994, page 43. REP.
An annotated listing of seventy-four works “scored for chorus and relatively small orchestra [that] can be sung by a good high school choir and are less than thirty minutes in length.” Though primarily focused upon literature for mixed voices, this article does include some works for women’s choir.

44.05 “A Select List of Twentieth-Century Music for Mixed Chorus and Small Instrumental Ensemble,” by Teresa Bowers. April 1997, page 33. REP.
An annotated list of fifty-nine works accompanied by instrumental ensembles of no more than fifteen players.

44.06 “Choral Music and the Acoustic Guitar,” by Michael Rosewall. December 2015, page 95. REP.
An introduction to literature for choral ensemble and guitar.

45. Literature on, and Music for Various Types of Choruses: WOMEN’S VOICES

45.04 “Christmas Music for Women’s Voices,” by Crawford R. Thoburn. September 1980, page 20. REP.
This extensive annotated list is divided into four sections: 1) large or extended works or sets, 2) shorter works originally written for women’s voices, 3) music arranged for women’s voices, and 4) works not currently in print. See also 45.05 and 45.06.

45.05 “Letter to the Editor,” by Carolyn Paulin. November 1980, page 2.
Writing in response to “Christmas Music for Women’s Voices” (45.04) the author takes exception to the article’s inclusion of two works originally composed for boy’s voices. See also 45.06.

45.06 “Letter to the Editor,” by Crawford R. Thoburn. April 1981, page 34.
The author responds to a “Letter to the Editor” (45.05) written by Carolyn Paulin, which challenged elements of the author’s article, “Christmas Music for Women’s Voices” (45.04). He acknowledges error in one instance, but submits primary source documentation to support the remainder of his article.

45.07 “Popular Choral Corner,” by Dan Schwartz. May 1982, page 37. REP.
This article features a list of pop-oriented choral literature for female voices.

45.08 “General Suggestions for Finding Treble Choir Repertoire,” by Lynne Bradley. September 1982, page 23. BIB.

The challenges of locating choral literature for the treble choir are examined. The author offers numerous suggestions for locating materials and for adding variety to the concert program.

45.09 “Committee Report on Women’s Choruses: Part 1: Unison and SA,” Edited by Sharon Ann Breden. May 1983, page 37. REP.

An annotated listing of choral literature for women’s voices prepared by ACDA’s Committee on Women’s Choruses. A companion article to 45.13.

45.10 “The Organization, Development and Function of the Female Choir,” by David Niederbrach and Alfred Skoog. September 1983, page 19.

The authors offer information on four elements germane to the women’s choir, including organization, breathing for singing, female voice classification and a list of nineteen steps toward developing expressive singing.

45.11 “Literature of Quality for the Treble Choir,” by Raymond Sprague. October 1984, page 5. BIB

Relevant factors in the search for high-quality women’s chorus literature are examined.

45.12 “No Guts, No Glory: Suggestions for Building a Vital Women’s Chorus,” by Gregory Vancil. December 1985, page 13.

The author identifies four negative factors which can hamper the women’s chorus and recommends five areas through which the female choir might be strengthened.

45.13 “Committee Report on Women’s Choruses: Part II: Women’s Chorus Literature,” by Sharon Ann Breden. May 1986, page 23. REP.

A companion article to 45.09, this offers a selective, annotated list of eighty pieces of Christmas and secular choral literature for the treble choir.

45.14 “Research Report,” by Tim Sharp. September 1990, page 48. BIB.

Two scholarly studies related to English language choral literature for women’s voices are discussed.

45.15 “Music of Canadian Composers for Women’s Voices,” by Hilary Apfelstadt. December 1990, page 23. BIB. REP.

This list of thirty-two works from Canadian composers constitutes “a particularly rich resource. . . .”

45.16 “Music for Women’s Voices by Contemporary Women Composers of the United States and Canada,” by Leslie Guelker-Cone. May 1992, page 31. REP.

This introduction to music composed by women for women includes discussion of thirty-six works.

45.17 “Treble Music for Church Choirs,” by Leslie Guelker-Cone. March 1994, page 41. REP.

This R&S column discusses twenty-five two-part anthems for general use by women’s voices.

45.18 “Improving Vocal Self-Image and Tone Quality in Adolescent Girls: A Study,” by Kenneth Siple. October 1994, page 35.

The author reports on a study to design a technique that “will allow singers to experience successful vocal development throughout adolescence.”

45.19 “Musica Practica,” by Nina Gilbert. November 1994, page 45. REP.

This brief discussion of “gutsy music for girls” also includes a call for information on the way in which conductors apply multiculturalism to their choral programming.

45.20 “The Pivotal Role of Brahms and Schubert in the Development of the Women’s Choir,” by Victoria Meredith. February 1997, page 7. REP.

A history of early women’s choral ensembles and an evaluation of literature specific to the genre.

45.21 “Women’s Choirs -- Invisible Presence or Visible Force?,” by Leslie Guelker-Cone. February 1997, page 27.

A discussion of the “relative worth” of women’s choirs, with suggestions for promoting female ensembles.

45.22 “Great Literature Ideas from North of the Border,” by Leslie Guelker-Cone. September 1997, page 35. REP.

A list of women’s choral literature presented at the 1997 ACDA National Convention.

45.23 “Works for Treble Voices by Brahms, Mendelssohn, and Schubert,” by Marie Stultz. October 1997, page 27. REP.

An annotated listing of thirty-nine works and collections appropriate for treble voices.

45.24 “Women’s Choirs,” by Monica J. Hubbard. October 1998, page 44. DISC. REP.

A discussion of the music of Hildegard von Bingen and its application to the female choral ensemble.

45.25 “A Missing Chapter from Choral Methods Books: How Choirs Neglect Girls,” by Patricia O’Toole. December 1998, page 9.

The author suggests that female singers have been cheated by the “male-centered curriculum” in school choirs. See also 45.28, 45.29, 45.30, 45.31, and 45.32.

45.26 “Practices of Successful Women’s Choir Conductors,” by Hilary Apfelstadt. December 1998, page 35. REP.

A discussion of several factors common to successful women’s chorus conductors.

45.27 “Women’s Choirs: Repertoire, Standards, and Chestnuts,” by Monica J. Hubbard. December 1998, page 59. REP.

An annotated list of significant choral literature for female voices.

45.28 “Letter to the Editor,” by J. Michael Frasier. January 1999, page 4.

Writing in response to “A Missing Chapter from Choral Methods Books: How Choirs Neglect Girls” (45.25), the author questions the validity of the article’s scholarship and suggest that its significant anti-male bias is more opinion than fact. See also 45.29, 45.30, 45.31, and 45.32.

45.29 “Letter to the Editor,” by Adrian Horn. February 1999, page 4.

Writing in response to “A Missing Chapter from Choral Methods Books: How Choirs Neglect Girls”

(45.25), the author compares the article's premise with the handicap often given females in sports and states that "it makes much more sense to deal with reality than to whip up anti-male sentiment." See also 45.28, 45.30, 45.31, and 45.32.

45.30 "Letter to the Editor," by Paul Langholz. February 1999, page 18.
Writing in response to "A Missing Chapter from Choral Methods Books: How Choirs Neglect Girls" (45.25), the author suggests the article has a hypocritical slant. See also 45.28, 45.29, 45.31, and 45.32.

45.31 "Letter to the Editor," by Sandi Peaslee. March 1999, page 4.
Writing in response to "A Missing Chapter from Choral Methods Books: How Choirs Neglect Girls" (45.25), the author offers anecdotal evidence in support of the article. See also 45.28, 45.29, 45.30, and 45.32.

45.32 "Letter to the Editor," by Alice Day. March 1999, page 4.
Writing in response to "A Missing Chapter from Choral Methods Books: How Choirs Neglect Girls" (45.25), the author contests several of the article's premises and suggest that it "reads more like an ultra-feminist tirade than a serious essay." See also 45.28, 45.29, 45.30, and 45.31.

45.33 "Repertoire for Women's Choirs," by Mary Lycan. April 2000, page 33. REP.
An overview of the history of music composed for women's voices.

45.34 "Women's Choirs," by Lisa Fredenburgh. April 2002, page 88.
A discussion of the differences between women's chorus literature and that better suited to children's voices.

45.35 "Women's Choir," by Lisa Fredenburgh. September 2002, page 72.
This article is a re-print of 45.34.

45.36 "Part Switching in Women's Choirs," Lisa Fredenburgh. February 2003, page 64.
The author examines the benefits of trading vocal sections within the chorus.

45.37 "Women's Choral Literature: Finding Depth," by Catherine Roma. May 2004, page 29. REP.
The author examines why "over the last several years there has been increased interest in dynamic programming for women's choruses."

45.38 "Great Nineteenth-Century German Choral Music for Women," by Jonathan Hirsh. February 2005, page 109.
Expressing concern that great composers of the past are not heard frequently enough, the author suggests sources for finding substantive historical literature and recommends several pieces of particular value to the women's chorus.

45.39 "I'm Only in Women's Chorus: A Need for Positive Image Building," by Dee Gauthier. August 2005, page 42.
This article is based on the results obtained from a questionnaire designed to study the perceptions of and about female choral ensembles.

45.40 "Ethnic and Multicultural Music for Women's Choirs," by Lisa Fredenburgh. October 2005, page

86.

An annotated list of five selections.

45.41 “Women’s Choirs Consortium Revisited,” by Lisa Fredenburgh. March 2006, page 53.

The author reports on the conclusion of a joint commissioning project that resulted in a new work for women’s voices. See also 66.0334.

45.42 “Approaching the Avant Garde for Women’s Choirs: Benefits to the Choir and Audience,” by Lisa Fredenburgh. October 2006, page 56. REP.

A brief introduction to “unusual scores with alternate notations, extended vocal and musical techniques such as atonality, alleatory, whispering, tongue trills, speaking and even shouting.”

45.43 “She Sings: Extended Canadian Choral Works for Women’s Voices,” by Rachel Rrensink-Hoff. June 2007, page 10. DISC. REP.

“The following overview of choral works for treble voices offers a taste of the rich and ever-growing body of choral music by Canadian composers.” Includes analyses of works by Eleanor Daley, Saul Irving Glick, Mark Sirett, and Ruth Watson Henderson.

45.44 “Status and Competition: Perception of Women’s Choirs,” by Lisa Fredenburgh. August 2007, page 38.

An evaluation of the value of the women’s chorus as it is generally perceived in many institutions. The author reviews gains made in elevating the status of the ensemble genre, and advocates continued positive development.

45.45 “The 2007-08 Women’s Choir Composition Consortium Announces: *The Singing Place* for Women’s Chorus and Piano,” by Deborah Spurgeon. August 2008, page 102.

An introduction to the piece and the cooperative effort that led to its composition.

45.46 “Women’s Choir Repertoire Performed at ACDA National Conventions in the Twenty-First Century,” by Deborah Spurgeon. October 2009, page 60.

“By studying the programs of these women’s choirs, one can see trends related to repertoire selection and gain insight into convention programming.”

45.47 “Mixing it Up: Voicing and Seating a Women’s Choir,” by Sandra Peter. June-July 2010, page 35.

A discussion of potential formations for use with a female chorus.

45.48 “Some Suggested Repertoire for Two-Year College Women’s Choirs,” by Paul Laprade. December 2010, page 59. REP.

“This repertoire should, in some ways, be different from the works that women’s choirs at some four-year colleges were performing, yet it should make the best use of the more mature voices and musical training our students possessed.”

45.49 “Giving Women Voice,” by Iris S. Levine. February 2011, page 81.

A discussion of the current state of choral music for women’s voices in the United States.

45.50 “Model Repertoire / Repertoire as Model,” by Shelbie L. Wahl. June-July 2011, page 55.

In discussing the musical merit of literature selected for women's choruses, the author asks, "are our repertoire choices equally worthy to be role models?"

45.51 "A Paradigmatic Change for Women's Choir," by Debra Spurgeon. April 2012, page 62.
An assessment of "the strides that have been made for women's choirs in the past two decades, especially in the realm of repertoire and performance."

45.52 "Treble Repertoire from Latin America and the Caribbean," by Cristian Grases. August 2013, page 65.

"The purpose of this [article] is to offer our readers the possibility of becoming acquainted with an assortment of published works; in this case, specifically originating from Latin American and the Caribbean, and written for treble ensembles." A correction to this article is published September 2013, page 51.

45.53 "Choral Works for Women by Prominent Canadian Female Composers," by Hilary Apfelstadt. December 2013, page 6. REP.

An overview of the music of Elenor Daley, Nancy Telfer, and Ruth Watson Henderson.

45.54 "Path to Discovery: Programming for Women's Chorus with Orchestra," by Amanda Quist. December 2013, page 54. REP.

In addition to discussing "the paucity of existing repertoire" for women's voices, this article features analyses of Tarik O'Regan's *Tryptych*, Baldassare Galuppi's *Miserere in C minor*, and Ola Gjeilo's *Song of the Universal*.

45.55 "Sing Out Loud: Empowering Women's Choir," by Lindsay S. Pope. December 2015, page 54.

The author takes issues with the traditional repertoire for women's choral ensembles, the manner in which the singers in those choirs perform, and the "stigma's attached to women's choirs.

45.56 "The Power of Incarcerated Voices to Transform Community: Research from a Women's Prison Choir," by Amanda Weber. May 2021, page 51.

An evaluation of the impact of a choral program in a correctional facility.

46. Literature on, and Music for Various Types of Choruses: MEN'S VOICES

46.03 "Literature for Three-Part Male Chorus," by Allen Crowell. March 1979, page 38. REP.

In this article, the author "attempts to draw attention to works of true musical worth written especially for three male voices."

46.04 "The Male Chorus: One View in Retrospect," by Richard H. Trame. December 1979, page 15.

The author reflects upon his introduction to choral conducting and his early association with Paul Salamunovich. Also discussed is the growth of male chorus singing at Loyola Marymount University.

46.05 "The Male Chorus as an Instrument of Cultural Initiation and Integration," by Richard H. Trame. May 1982, page 25.

William Byrd's "reasons briefly set downe . . . to persuade everyone to learne to sing" are applied to the challenge of introducing male singers to the choral art.

- 46.06 “Growlers, Fryers, and Other Rejects,” by Frederick J. Swanson. November 1982, page 5.
The author suggests a “relationship between mutation of the voice and withdrawal from singing by our male population.”
- 46.07 “Objective: To Increase the Participation of Boys and Men in Singing,” by Pierce Arant. May 1983, page 23.
The results of the 1983 meeting of the ACDA Committee on the Male Chorus are reported in this commentary. Includes an outline for increasing the percentage of male singing in choral ensembles.
- 46.08 “Male Call,” by Pierce Arant. June 1984, page 31.
An introduction to three organizations offering resources and services for the conductor of a men’s chorus, prepared by the ACDA Committee on the Male Chorus.
- 46.09 “A Beginners Guide to Barbershop Singing,” by John Peed. June 1985, page 29.
The basic elements of successful barbershop singing are introduced. Includes discussion of history, definition, value, developing a program (both quartet and chorus), style and interpretation.
- 46.10 “Keep Those Guys Singing with Choral Literature that is Enjoyable and Fun to Sing,” by Raymond Miller. September 1985, page 27. REP.
A brief discussion of elements which contribute to a successful men’s chorus and a list of eighty-four works suited to the male choir.
- 46.11 “Male Chorus Music,” by David Janower. September 1986, page 36. REP.
A listing of choral literature for the men’s choir from all historical periods. Some entries include annotations. See also 46.12.
- 46.12 “Letter to the Editor,” by Gary W. Miller. December 1986, page 3. REP.
This positive response to “Male Chorus Music” (46.11) includes additional repertoire suggestions.
- 46.13 “Guidelines and Techniques of the Barbershop Harmony Society,” by Robert M. Campbell. May 1988, page 5.
A discussion of the judging guidelines established by the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America. Includes rehearsal techniques advocated by the society.
- 46.14 “Music of the Renaissance: A Wealth of Literature for the Male Chorus,” by Jameson Marvin. April 1989, page 5. BIB. REP.
This article features annotations on thirty suggested pieces, a repertoire list of 293 additional works and an extensive bibliography.
- 46.15 “Male Chorus R & S Committee Report,” by Carl L. Stam. December 1989, page 38. REP.
A brief list of TTBB repertoire recommended for inclusion in an SATB concert setting.
- 46.16 “Male Chorus,” by Carl L. Stam. August 1991, page 43.
This R & S Committee Report includes a brief list of suggestions for acquiring repertoire for the male chorus.

- 46.17 “Bravo! All-State and Festivals,” by Carl L. Stam. December 1992, page 45.
The author provides three brief suggestions for developing a men’s chorus within existing honors choir structures.
- 46.18 “Male Chorus Repertoire Ideas: The Tip of the Iceberg,” by Carl L. Stam. November 1992, page 41. REP.
An annotated listing of select men’s chorus repertoire.
- 46.19 “Male Chorus,” by Carl L. Stam. March 1993, page 65.
A discussion of resources available to conductors of men’s choruses.
- 46.20 “Male Choir Repertoire Search: Dig Deeper,” by Clayton Parr. September 1996, page 43.
A discussion of methods for locating high-quality literature.
- 46.21 “Male Choir Literature for Mixed Choir Programs,” by Clayton Parr. February 1997, page 28. REP.
A list of selected male-choir works from the eighteenth through twentieth centuries.
- 46.22 “The Sound.” by Jameson Marvin. October 1997, page 38.
A discussion of the techniques for achieving overtones with a male chorus.
- 46.23 “The Male Choir in the Church,” by Clayton Parr. May 1998, page 34. REP.
A list of choral literature collections appropriate for a male church choir.
- 46.24 “Music for Men’s Voices and Obligato Instruments,” by Clayton Parr. November 1999, page 59.
A selected list of recommended compositions.
- 46.25 “But I Don’t Have Any Tenors!” by Clayton Parr. April 2000, page 45.
The author discusses solutions for the problem of insufficient numbers of tenors in a male choir.
- 46.26 “The Importance of Unison Singing in Male Chorus Development,” by Jonathan Reed. September 2002, page 71.
This article includes discussion of the use of Gregorian chant.
- 46.27 “Just Start One: Strategies for Implementing a Male Chorus in Your Choral Program,” by Jonathan Reed. February 2004, page 63.
Claiming that “thousands of happy mid-westerners can’t be wrong,” the author outlines ways to begin a male chorus program.
- 46.28 “The Importance of Same-Gender Ensembles in the Recruiting Game,” by Jonathan Reed. September 2004, page 64.
The author discusses the inherent value of the single-gender choral ensemble.
- 46.29 “Resources for Male Chorus Conductors,” by Frank Albinder. May 2005, page 74.
A discussion of books, periodicals, and web sites of use to the conductor of a men’s chorus.
- 46.30 “Extended Works for Male Choirs,” by Frank Albinder. December 2005, page 55.

A survey of large-scale choral works for men's voices written to help conductors develop "programs that are interesting, challenging, entertaining, and worthwhile."

46.31 "Searching for Repertoire: Male Choirs," by Frank Albinder. October 2006, page 55.
A survey of the various literature for men's voices presented during the reading sessions at the seven ACDA Division Conventions in 2006.

46.32 "Service Organizations for Men's Choruses," by Frank Albinder. July 2007, page 45.
An introduction to various associations whose purposes are to advance male choral singing.

46.33 "A Brief Historical Overview of the European Tradition of Male Singing Societies and Their Influence on the Development of Collegiate Glee Clubs in America (Part 1)," by Jeremy D. Jones. April 2008, page 41.

"This column provides a brief historical overview of the European movement and its eventual migration to the United States, where male glee clubs and singing societies flourished on college and university campuses, and in towns and cities." Continued in 46.34

46.34 "A Brief Historical Overview of the European Tradition of Male Singing Societies and Their Influence on the Development of Collegiate Glee Clubs in America (Part 2)," by Jeremy D. Jones. October 2008, page 87.

A continuation of 46.33. "This column provides a brief historical overview of the European movement and its eventual migration to the United States, where male glee clubs and singing societies flourished on college and university campuses, and in towns and cities."

46.35 "Two-Part Repertoire for Male Choir: 50+ Selections for a Variety of Occasions and Ensembles," by Frank S. Albinder. April 2010, page 64.
A concise discussion of available literature.

46.36 "Music for Men's Chorus by Raymond Wilding-White," by Frank Albinder. October 2011, page 43.
An introduction to the composer and a brief assessment of some of his works for male voices.

46.37 "Real Men Sing . . . Choral Repertoire," by Mark Lucas. April 2012, page 40. REP.
The article discusses "separating young men from young women, having male role models who sing, and helping them to be successful as singers with appropriate literature."

46.38 "The Successful Transition and Retention of Boys from Middle School to High School Choral Music," by Patrick K. Freer. May 2012, page 8.
"This article offers potential strategies [for successful transition and retention] based upon new research and theory that has emerged during the past few years."

46.39 "A Female Teacher's Perspective of Teaching Males in Middle and High School Chorus," by Jana Williams. May 2012, page 18.
"This article is an exploration of teaching adolescent male choral singers from a female high school chorus teacher's perspective. Effective teaching practices [examined] include collaborating with male colleagues, creating male-only ensembles and using male choral role models."

46.40 “The What, Why, and How of Young Adult Male Choirs,” by Jefferson Johnson. May 2012, page 28.

“The male chorus may be the best place for a male singer to learn about tone, about one’s instrument, and about bonding.”

46.41 “An International Perspective on Male Singing in University Choirs,” by Colin Durrant. May 2012, page 38.

A discussion of the similarities and difference between male choirs in the U.S. and abroad.

46.42 “Repertoire for Male Chorus Performed by the Harvard Glee Club 1978-2010 (Part 1)” by Jameson Marvin. October 2012, page 71. REP.

“This list of male chorus compositions, from the Renaissance into the Twenty-first Century, is offered with the hope that they will be of use to conductors who wish to expand their knowledge of TTBB repertoire.” Continued in 46.43.

46.43 “Repertoire for Male Chorus Performed by the Harvard Glee Club 1978-2010 (Part 2)” by Jameson Marvin. November 2012, page 65. REP.

A continuation of 46.42.

46.44 “The Formula for a Healthy Men’s Choir,” by Timothy Peter. March 2014, page 53.

While written with the male choir in mind, this introduction to successful ensemble development would serve a choir of any configuration.

46.45 “Classifying Adolescent Male Voices,” by Phillip Stockton. October 2014, page 85.

“By being aware of some of the historical study that has been given to male adolescent voice change, one can gain valuable insights and time-saving techniques to solve this yearly dilemma.”

46.46 “Nineteenth-Century Choral Repertoire for Male Voices,” by Mark Ramsay. August 2015, page 62. REP.

A selected list of appropriate literature.

46.47 “Gender Trouble: Males, Adolescence, and Masculinity in the Choral Context,” by Joshua Palkki. November 2015, page 24. REP.

The author examines psychological and sociological research on males in a choral environment. See also 46.48, 46.51, 46.52, 46.53, and 46.54.

46.48 “Letter to the Editor,” by Amelia Nagoski. February 2016, page 6.

Writing in response to “Gender Trouble: Males, Adolescence, and Masculinity in the Choral Context” (46.47), the author suggests that the real problem is “systematic sexism” that has stigmatized femininity. See also 46.51, 46.52, 46.53, and 46.54.

46.49 “Barbershop 101,” by Adam Scott. November 2015, page 77.

A discussion of current trends in barbershop singing.

46.49 “Mission Impossible? (How to Recruit and Retain Junior High Male Chorus Members),” by Suzanne Callahan. May 2016, page 97.

A concise discussion of ways “to recruit and retain the elusive male chorus member.”

46.50 “We Will Remember Them: Marking the Centenary of the End of World War One,” by Christopher Kiver. September 2018, page 71. REP.

An introduction to music contemporary to the Great War.

46.51 “An Ethical Response to the ‘Gender Trouble’ in Choral Music,” by Patrick K. Freer. August 2019, page 22.

This article, penned as a counter point of view to “Gender Trouble: Males, Adolescence, and Masculinity in the Choral Context” (46.47) postulates that the pernicious and divisive environment of political correctness in current society has infected the choral arts. See also 46.48 46.52, 46.53, and 46.54.

46.52 “Editor’s Correction.” September 2019, page 8.

This brief commentary corrects editorial errata in “An Ethical Response to the ‘Gender Trouble’ in Choral Music” (46.51). See also 46.47, 46.48, 46.53, and 46.54.

46.53 “Letter to the Editor,” by Jamila L. McWhirter. December 2019, page 6.

The author responds to “An Ethical Response to the ‘Gender Trouble’ in Choral Music” (46.51), calling it “a catalyst for open, honestly diverse discussions.” See also 46.47, 46.48, 46.52, and 46.54.

46.54 “Letter to the Editor,” by Matthew L. Garrett. January 2020, page 6.

The author, whose scholarship was cited in “An Ethical Response to the ‘Gender Trouble’ in Choral Music” (46.51), adds a word of clarification. See also 46.47, 46.48, 46.52, and 46.53.

46.55 “Works by Women for Lower Voices,” by Christopher Kiver. June-July 2020, page 67. REP.

An introduction to men’s choral works by women.

47. Literature on, and Music for Various Types of Choruses: ELEMENTARY SCHOOL AND CHILDREN

47.004 “The Children’s Chorus: Instrument of Artistic Excellence,” by Doreen Rao. March 1980, page 5. REP.

An examination of the role of the children’s chorus in American choral music. Includes a selected list of 20th-century choral music for children’s voices.

47.005 “Treble Choral Acoustics,” by Betty Jane Grimm. April 1981, page 23.

The author discusses the history of the treble voice, and recent scientific data concerning the acoustical properties of trebles.

47.006 “The Elementary Choir: Two Views,” by Ann Bauer and Elaine Panik. April 1982, page 35.

Divided into two distinct sections, this article discusses various practical elements germane to the children’s choral setting. The first section focuses upon issues such as instructional techniques, recruitment and auditions and locating children’s choir conductors. The second section offers a 14-point list of criteria for selecting high quality choral literature for the children’s choir.

47.007 "Extended Choral Works for Treble Voices," by Doreen Rao. December 1982, page 27. REP.
An annotated list of works "appropriate for performance by children's chorus."

47.008 "The Changing Voice: A Vocal Chameleon," by Robert M. Fowells. September 1983, page 11.
This article presents an overview of the various pedagogical methods employed in choral ensembles with changing voices. Concepts discussed include Continental and American traditions, the alto-tenor plan, the cambiata concept, the TTBB approach and an aesthetic vocal methodology. See also 47.010.

47.009 "Children's Corner," by Lucinda Mosher. December 1983, page 21. REP.
This brief article offers suggestions for selecting appropriate choral literature for the combined adult-children choral performance.

47.010 "Letter to the Editor," by John M. Cooksey. December 1983, page 22.
Writing in response to "The Changing Voice: A Vocal Chameleon" (47.008) the author states, "some of the statements made in [this] article concerning my views on the adolescent male changing voice are both inaccurate and overly simplistic."

47.011 "Alice Parker on Composing for Children's Voices," by Lucinda Mosher. February 1984, page 23.
In a brief interview, the composer shares the differences in her approach to composing choral music for children as opposed to adults.

47.012 "The Young Singer: Selected Discography," by Doreen Rao. October 1984, page 25. DISC.
A brief list of selected recordings of children's choruses and boychoirs.

47.013 "Factors in the Success of a Children's Choir," by Stephen J. Ortlip. December 1984, page 28.
This article offers an investigation of elements germane to a positive experience for young choristers and the ensemble as a whole. The author offers methods by which the conductor can "provide for the children a meaningful and enjoyable singing experience."

47.014 "Children's Choral Corner," by Lucinda Mosher. February 1985, page 24. REP.
A list of works by Johann Sebastian Bach and George Frideric Handel that would be appropriate for the children's choir.

47.015 "Factors in the Success of a Children's Choir," by Stephen J. Ortlip. March 1986, page 37.
This article is a reprint of 47.013.

47.016 "An Agenda for Excellence in Choral Music at the Middle Level," by Barbara Lueck. November 1986, page 5.
This article addresses four positive elements that should be communicated to the young singer in the middle-level choral classroom. "The ideas are student centered and serve as excellent guidelines for choral directors when establishing a climate of excellence at that level." Includes twenty-three specific suggestions that will "add variety to the rehearsal."

47.017 "Application of the Work of Gerre Hancock," by Lucinda A. Mosher. February 1987, page 35.
Methods used with the choir school of St. Thomas Church (New York) are discussed. Includes information on auditions, discipline, tone and repertoire.

47.018 "Singing Valentines," by Janeal Krehbiel and Lucinda Mosher. February 1988, page 37.
This article features a brief discussion of fund-raising methods for the children's choir.

47.019 "Discipline in the Children's Choir," by Janeal Krehbiel. February 1988, page 38.
A brief article focusing on fourteen points concerning the maintenance of control in the children's choral rehearsal.

47.020 "Children and Choral Music in ACDA: The Past and the Present, The Challenge and the Future," by Doreen Rao. March 1989, page 6.
A discussion of the development of children's choral concerns within the structure of ACDA. See also 47.030.

47.021 "Phase Two: Finding a Permanent Place for Children's Choirs in American Music Education." March 1989, page 17.
Prepared by the ACDA Committee on Children's Choirs, this article features a presentation of excerpts from position papers delivered during the 1987 ACDA National Convention.

47.022 "Classic Choral Music for Children's Voices," by Linda Ferreira. March 1989, page 19. REP.
An extensive listing of substantive choral literature from various historical periods.

47.023 "New Musical Partners: The Children's Chorus and the Symphony Orchestra," by Anton Armstrong and Carolyn Paulin. March 1989, page 29. REP.
This article "is designed to provide a framework for those considering collaborative efforts between the children's chorus and orchestra." Includes a list of selected repertoire.

47.024 "A Selected List of Children's Choir Recordings," by Lucinda Mosher. March 1989, page 33. DISC.
An annotated discography of releases from children's choirs in Canada, England, Finland, Germany, Yugoslavia, Hong Kong, and the United States.

47.025 "Writing and Arranging for Young Singers," by Mary Goetze. March 1989, page 36.
This discussion of training young singers examines elements of range, tessitura, text and accompaniment. See also 47.086.

47.026 "Choral Tone in a Children's Choir: Its Description and Development," by Amy D. Chivington. March 1989, page 38.
This discussion of choral tone includes exercises and a brief list of selected repertoire chosen to reinforce proper tone.

47.027 "Major Children's Chorus Series and Books: A Selective List," by Barbara M. Tagg. March 1989, page 43. BIB.
An annotated list of six publications particularly geared to the needs of the children's choir and the conductor of the children's ensemble.

47.028 "Research in Children's Choral Singing," by Patricia Bourne. March 1989, page 44. BIB.
A review of research documents and articles on children's choral singing.

47.029 “The Children’s Choir in the Church,” by Anton Armstrong and Lucinda Allen Mosher. March 1989, page 46.

Excerpts from two position papers on the importance of children’s choral ensembles in the church are presented.

47.030 “Letter to the Editor,” by Robert Perincheif. May 1989, page 35.

Writing in response to the March, 1989 edition of the *Choral Journal*, the author calls this issue, which was devoted exclusively to children’s choral activities, “impressive.” The author further offers brief historical perspective on ACDA’s early position on children’s choirs, presumably in direct response to comments made in “Children and Choral Music in ACDA: The Past and the Present, The Challenge for the Future” (47.020).

47.031 “Working with Children: Accentuate the Positive and Let Your Singers Help,” by Carolyn Paulin. September 1989, page 15.

The author offers a suggestion for quelling “undesirable behavior” in the choral rehearsal by allowing young choristers to create their own rehearsal guidelines.

47.032 “Music in Worship: A Selected List for Children’s Choirs,” by Eva Wedel. November 1990, page 45. REP.

A list of repertoire chosen to “enhance the development of bodies, minds, spirits, and voices, and not to entertain.”

47.033 “Choral Music as Language in the World: Centering Human Experience,” by Linda Ferreira and Barbara Tagg. September 1992, page 39.

A brief discussion of the importance of integrating global considerations into the children’s choral environment.

47.034 “An Englishman’s View of North American Youth and Children’s Choirs,” by Malcolm Goldring. October 1992, page 31.

The author recounts his experiences and observations from an inspection tour of children’s choirs in fourteen cities throughout the United States and Canada.

47.035 “Developing a Singing Model for Children,” by Linda Ferreira and Barbara Tagg. February 1993, page 37.

A brief review of some of the challenges of teaching children to sing.

47.036 “Building the American Children’s Choir Tradition,” by Barbara Tagg. March 1993, page 7.

An overview of the growth in the children’s choir movement in ACDA since 1981.

47.037 “Our Best and Most Lasting Hope,” by Samuel H. Adler. March 1993, page 21.

The composer discusses the importance of children to the future of the choral art.

47.038 “A Perspective from a Publisher,” by Anne L. Schelleng. March 1993, page 23.

The author evaluates the present relationship between the children’s choral movement and the publishing industry, and predicts ways in which the music education field will continue to develop.

- 47.039 “Children’s Choirs: The Future, the Challenge,” by Linda Ferreira. March 1993, page 25.
A discussion of children’s choral music education in the United States, with an evaluation of current trends in the field.
- 47.040 “Focus: Resources. Introduction to the Resources,” by Barbara Tagg, Linda Ferreira, and Janet Funderburk-Galván. March 1993, page 27. BIB.
A listing of reference materials for the children’s choir conductor. Includes professional resources, publications, organizations, 1993 festivals, and a select bibliography.
- 47.041 “Focus: Commissioned Works. Works Commissioned for American Children’s Choirs,” by Kathryn Smith. March 1993, page 33. REP.
An annotated listing of 138 choral works from the latter half of the twentieth century composed expressly for children’s voices.
- 47.042 “Focus: Repertoire. Selected Literature for Children’s Chorus,” by Barbara Tagg and Linda Ferreira. March 1993, page 41. REP.
This extensive compilation of over 300 works from various historical periods includes Masses, folk song settings, collections, extended works with orchestra, operas, settings with SATB chorus, and seasonal literature.
- 47.043 “Focus: Technology,” by Barbara Tagg and Linda Ferreira. March 1993, page 57. DISC.
A listing of selected compact disc and video recordings for the children’s choir director.
- 47.044 “Children’s Choir/College Partnerships: Unlikely but Successful Bedfellows,” by Bernard Gastler. November 1993, page 31.
The development, structure, and benefits of a college-supported children’s choir are discussed in this article, based on a survey of twenty-eight such cooperative choral organizations.
- 47.045 “Selecting Music to Improve and Inspire Your Children’s Choir: An Annotated List,” by Marie Stultz. December 1993, page 35.
A list of twenty-six selected works for the treble choir. Most of the works discussed are for unison voices.
- 47.046 “Michael Hurd’s Choral Cantatas for Children,” by James McCray. December 1996, page 29.
An annotated listing of twenty-four works appropriate for children.
- 47.047 “A Place of Community: Will You, Won’t You . . . Join the Dance?” by Ann Small. December 1996, page 36.
A discussion of the children’s choir community.
- 47.048 “Programming Opera Choruses for Treble Voices,” by Marilyn Carver. February 1997, page 25. REP.
A list of appropriate literature and a sample program.
- 47.049 “One Grand Alleluia,” by Ann R. Small. March 1997, page 43.
A discussion of Imant Raminsh’s music for children, with particular focus on “Alleluia, Amen.”

47.050 "Audio-Visual Resources for Children's Choir Directors," by Christine D. de Catanzaro. October 1997, page 41.

A review of three videos for the children's choir director.

47.051 "I Love that Children's Choir Sound . . . And What Would That Be?" by Ann R. Small. May 1998, page 33.

An exploration of the timbre of a children's chorus.

47.052 "Getting Connected - Building Community," by Rebecca J. Rottsolk. October 1999, page 61.

A review of ACDA's current activities and resources for children's choirs.

47.053 "Male Modeling with Young Singers: A Review of Research," by Dwayne E. Dunn. February 2000, page 53. BIB.

A review of recent scholarship in music education.

47.054 "Voices United! Artistic Collaborations that Enhance the Choral Experience," by Rebecca Rottsolk. April 2000, page 44.

A discussion of the value of shared experiences between choirs, with a collaborative effort called "Soul Full" serving as an example.

47.055 "Orchestral Repertoire for Treble Voices," by Barbara Tagg and Jean Ashworth Bartle. October 2000, page 33. REP.

A list of music appropriate for children's voices accompanied by orchestra.

47.056 "Reaching Out to your Community: Taking the Chorus to the Child (Choral Music Classroom: Singing in Rural Settings)," by Rebecca Rottsolk. May 2002, page 49.

A report of a model program that serves children in rural Tennessee.

47.057 "Community Outreach: A Fresh Look," by Emily Ellsworth. October 2002, page 81.

The author advocates an ever-widening view of ways choirs can serve their communities.

47.058 "On Choral Performance in Elementary Schools," by Paul Chapin. April 2003, page 31.

The author suggests "structuring activities that help students learn and grow beyond the skills gained in performance."

47.059 "The Elementary Children's Choir," by Lynne Gackle. December 2004, page 85.

A discussion of the current state of singing for elementary-age children.

47.060 "Common Ground: Let's Focus on Our Similarities," by Verna Brummett. November 2005, page 69.

The author suggests that choral directors examine and celebrate the common areas of the art, rather than look to divisions such as those delineated by the ACDA R&S structure.

47.061 "With Our Light," by Ann R. Small. February 2006, page 67.

The author extols the virtue of the children's chorus and its potential for reaching out. See also 47.062.

47.062 “Letter to the Editor,” by Ann R. Small. March 2006, page 7.

The author of “With Our Light” (47.061) offers a clarification of points made in the original article.

47.063 “Singing Diverse Repertoire in the Elementary School Choir,” by Deborah Lamb. April 2006, page 8. BIB.

This discussion of maintaining vocal health while singing a variety of music includes a sample lesson plan and multiple resources for finding appropriate literature.

47.064 “Sequencing Part-work for Beginning Singers,” by Georgia A. Newlin. April 2006, page 18. REP. The author proposes a systematic approach to aid young singers in the performance of multi-voiced music.

47.065 “Choral Music Education Begins in the Classroom,” by Joan Gregoryk. April 2006, page 30. BIB. REP.

A discussion of lesson plans appropriate for the performing elementary school chorus.

47.066 “You Come Too,” by Ann R. Small. April 2006, page 79.

The author discusses the “responsibility [of] community children’s choir conductors to serve as catalysts for children’s choirs in schools.”

47.067 “Unison Singing: A Choral Experience for All Ages,” by Lynne Gackle. May 2006, page 63.

“In fact, unison singing is not easy and can provide wonderful learning challenges to all singers.”

47.068 “Beginning a Children’s Choir: No Dinosaurs Here!” by Ann R. Small. August 2006, page 63.

A discussion of materials and resources to aid in the development of a children’s choir.

47.069 “Selecting Choral Literature for Children’s Choir’s: A Closer Look at the Process, Part 1,” by Lynne Gackle. November 2006, page 101. REP.

“Literature provides the skeletal basis for teaching objectives, rehearsal planning, vocal techniques, rehearsal techniques and final programming for the overall choral experience.” Continued in 47.070.

47.070 “Selecting Choral Literature for Children’s Choir’s: A Closer Look at the Process, Part 2,” by Lynne Gackle. December 2006, page 49.

This article, a continuation of 47.069, features opinions from various conductors on such matters as repertoire selection, thematic programming, multiculturalism, and accompanied vs. unaccompanied literature. Includes comments from Jean Ashworth Bartle, Cheryl Dupont, Henry Leck, Judith Willoughby, Janet Galvan, Janeal Krehbiel, and Rebecca Rottsoik.

47.071 “Who Should Sing? A Model of Inclusion,” by Cheryl DuPont. December 2006, page 89.

The author discusses the structure, practices, and performance activities of the New Orleans Children’s Choir.

47.072 “Redefining Performance in Choral Music Education (Part 1),” by Heather E. Eyerly. May 2007, page 57.

“I would like to encourage innovation over efficiency; authentic, wholehearted personal musical offerings over precision; student’s growth musically and personally over perfection; the journey over the destination; happiness, fulfillment, and joy over superior ratings.” Continued in 47.074 and 47.075.

47.073 “The Expressive Choir: Touching the Audience with Artistry,” by Robyn Reeves Lana. July 2007, page 43.

A discussion of textual comprehension, musical interpretation, and a kinesthetic connection to music.

47.074 “Redefining Performance in Choral Music Education (Part 2),” by Heather E. Eyerly. July 2007, page 49.

“As we continue our discourse, the focus must necessarily shift from the many players involved to the play in which they engage.” A continuation of 47.072. Continued in 47.075.

47.075 “Redefining Performance in Choral Music Education (Part 3),” by Heather E. Eyerly. November 2007, page 53.

In this article, continuation of 47.072 and 47.074, the author assesses the choral offering under her direction with the matrix established in the previous two articles.

47.076 “Ready? Set? Go! Starting a New Choral Program for Grade Six,” by Cynthia Bayt Bradford. December 2007, page 69.

“By posing a few basic questions and seeking answers from teachers, students, and parents, we hoped to establish a program that will act as [a] successful introduction into the world of choral music.”

47.077 “Choral Beginnings: Matching Pitch,” by Ann R. Small. February 2008, page 75.

The author discusses the reasons some children have difficulty matching pitch and recommends specific techniques for teaching the essential singing skill.

47.078 “Preparing the Children’s Choir for Large-Work Collaborations,” by Robyn Lana. April 2008, page 48.

An examination of the challenges to be addressed when preparing young singers for a performance with multiple adult ensembles.

47.079 “Making Music with Our Youngest Singers,” by Robyn Lana and Kelly Ann Westgate. September 2008, page 77.

An introduction to the vocal and musical development of a children’s choir.

47.080 “Lifelong Passion for Singing in Choirs,” by Jean Ashworth Bartle. November 2008, page 71.

The author discusses such diverse elements as vocal freedom, “projecting a thrilling, resonant tone solidly supported on the breath, and instilling love for the choral art.” Though written from years of experience with children’s choirs, the suggestions are valuable for all levels of choral singing.

47.081 “Finding the New in Something Old: Baroque Vocal Repertoire Suitable for Children’s Choirs,” by Angela Broeker. March 2009, page 75. REP.

The author provides a list of repertoire.

47.082 “Hard Times: Keeping the Faith!” by Ann Small. April 2009, page 65.

While this article evaluates the changes facing a children’s community chorus (lowering membership, diminishing public support, and society’s eroding aesthetic tastes), these problems – and the suggestions the article offers – should resonate with most choral conductors.

47.083 “Keep America’s Youth Singing,” by Robyn Lana. October 2009, page 57.

This article examines the challenges associated with the implementation of the National Standards for Music Education in the elementary classroom and the potentially deleterious impact of slavish devotion to the Standards by school systems upon children’s choirs.

47.084 “A Model of Excellence for Children’s Music Education in the Church,” by Stephanie Mowery. November 2009, page 67.

The author discusses the development of a hierarchical children’s choral music program under the auspices of the church.

47.085 “Some Thoughts on Arranging Music for the Children’s Choir,” by Clara Levy. December 2009, page 6.

“The purpose of this article is to provide guidelines for arranging repertoire for the children’s choir derived from the review of the literature.” See also 47.086.

47.086 “Letter to the Editor,” by Melissa Malvar-Keylock. February 2010, page 6.

The author, writing in response to “Some Thoughts on Arranging Music for the Children’s Choir” (47.085), makes reference to material quoted from a much earlier article, “Writing and Arranging for Young Singers” (47.025), wondering if the writer of the latter article might have changed her opinion.

47.087 “Leading the Impressionable Young Singer from the Piano: Perspectives from a Collaborative Artist,” by Tammy Miller. May 2010, page 49.

“How can we who accompany young singers maximize our collaboration in rehearsal and performance to develop young artists who sing musically?”

47.088 “Celebrating the 300th Anniversary of Pergolesi’s Birth: Appropriate Literature for Children’s Choir,” by Tom T. Shelton, Jr. October 2010, page 63.

A brief introduction to two works: *Confiteor* and the *Stabat Mater*, and excerpted moments.

47.089 “The Love of Song: Reflections on the Choral Contributions of Mary Goetze,” by Angela Broecker. December 2011, page 55.

A profile of the composer and a review of the broader developments in the area of children’s choral music.

47.090 “The Path to the Moon,” by Terre Johnson and Ann Small. February 2012, page 55.

A reflection on “a choral classic and an all-time favorite in the standard repertoire of young children’s choirs.”

47.091 “Missing? Missed!,” by Ann R. Small. September 2012, page 69.

The author calls for an increase in the number of elementary choral music educators involved in ACDA. See also 47.092.

47.092 “Answering the Call: Is ACDA Worth It?,” by Ann R. Small. April 2013, page 75.

This commentary, essentially an extension of the article, “Missing? Missed!” (47.091), evaluates the professional needs of the elementary vocal music educator.

- 47.093 “The Millennial Generation of Parents,” by Cheryl Dupont. October 2014, page 75.
A brief examination of the challenges in dealing with parents who “have a sense of entitlement and inflated self-esteem” and the negative effects of such narcissism on an educational environment.
- 47.094 “Choir is a Gateway to Children’s Creativity,” by Terre Johnson. December 2014, page 67.
An evaluation of a children’s choir summer camp.
- 47.095 “Super Singers in Elementary School Choirs,” by Marguerite McCormick. May 2015, page 47.
REP.
The author proposes developing an elementary school choir populated by the better singers in the general music classroom.
- 47.096 “Teaching Vocal Technique in the Choral Rehearsal,” by Joy Hirokawa. November 2015, page 73.
The author discusses vocal development in elementary-aged singers.
- 47.097 “Discovering Voices: Expanding Students’ Musical and Vocal Ideals in an Urban Community Children’s Choir,” by Nicole Becker & Jeanne Goffi-Fynn. February 2016, page 8.
“This article offers an approach to choral training that seeks to broaden children’s musical ideals and abilities by training them in healthy, flexible vocal technique within a rehearsal environment that values and nurtures students’ diverse forms of musicality.”
- 47.098 “Creativity and Artistry in the Children’s Choir Rehearsal,” by Karen L. Bruno. March 2016, page 34.
The author shares techniques that will allow the children’s choral ensemble to perform with “both a high level of skill and the ability to convey or evoke emotion.”
- 47.099 “Children Will Listen: The Passionate Fruit of Excellence,” by Gretchen Harrison. March 2016, page 59.
A brief discussion of methods for motivating singers to excel.
- 47.099 “Cute No Longer, Thanks be to God: Building and Maintaining a Choir of Children,” by Richard Webster. June-July 2016, page 47.
The author offers a detailed blueprint for developing a vibrant and musically vital children’s choir.
- 47.100 “Voices of Youth: Joy of Singing!” by Zimfira A. Poloz. August 2016, page 51.
A promotional commentary on several sessions planned for American Cantata 8 that focus upon young singers.
- 47.101 “Children and Youth Community Choirs: Shifting the Paradigm,” by Deborah Mello. June-July 2019, page 44.
The structure of a successful community youth choir is examined.
- 47.102 “Equity in the Children and Community Youth Choral Classroom,” by Joy Hirokawa. December 2019, page 70.
The author examines ways in which choirs are “moving beyond excellence in performance toward meaningful engagement in the world and with others.”

47.103 “Children’s and Community Youth Choir Directors’ Retreat,” by Joy Hirokawa and Emily Williams Burch. May 2020, page 71.

A report on this symposium.

47.104 “Children’s Choral Repertoire with Highlighted Pedagogical Elements,” by Katrina Turman. June-July 2021, page 57.

The author utilizes repertoire to move young singers from unison to part-singing.

48. Literature on, and Music for Various Types of Choruses: JUNIOR HIGH SCHOOL, MIDDLE SCHOOL HIGH SCHOOL & BOYCHOIR

48.022 “Breaking the Vicious Circle: Music in the Middle School Boy’s Choir,” by Bobby Siltman. November 1978, page 9.

The first of a three-part series addressing the techniques and reasons for composing music for middle school/junior high school boys’ chorus. Includes an examination of common difficulties viewed through a series of hypothetical situations. This article is continued in 48.023 and 48.024.

48.023 “Arranging for the Boy’s Chorus: Only Half the Challenge,” by Bobby Siltman. December 1978, page 11.

A continuation of 48.022, this article presents practical suggestions for developing material for male choruses. This article is continued in 48.024.

48.024 “Literature for the Junior High Male Chorus: More than Singing,” by Bobby Siltman. January 1979, page 18.

Continuation and conclusion of 48.022 and 48.023, this commentary is the final article in a series on developing music for middle school/junior high school boys’ chorus that explores both arranging for and rehearsing the young male choral ensemble. Includes a list of recommendations for those preparing manuscripts and for the classroom teacher experiencing difficulties with their boys’ chorus.

48.025 “Literacy for the Beginning and Intermediate High School Choir,” by Samuel D. Miller. March 1980, page 11.

The author’s comments “center around the development of a program to teach music reading. This program is both sequential and cumulative in its effect and leads to the accomplishment of a carefully defined overall goal which eventually entails four-part reading.” See also 48.026.

48.026 “Letter to the Editor,” by John Templeton, Sr. September 1980, page 2.

Writing in response to “Literacy for the Beginning and Intermediate High School Choir” (48.025), the author discusses two additional resources.

48.027 “Orchestra and Chorus: Works for the Amateur or High School Performing Group,” by Don A. André. May 1981, page 50. REP.

An annotated list of thirty-one “pieces of high quality literature from five to 15 minutes in duration.”

48.028 "The Junior High School Male Changing Voice: Testing and Grouping Voices for Successful Singing Experiences," by Joanne Rutkowski. December 1981, page 11.

The author offers a six-level strata for classification of the changing voice, a three-step approach to evaluation and a corresponding placement chart.

48.029 "Meeting the Initial Challenge: The Young Adolescent Choir and Survival Skills," by Samuel D. Miller. May 1982, page 21.

Written for the beginning teacher, this discussion centers on voice testing, seating arrangement, and teaching materials.

48.030 "Choosing Music for the Ninth Grade Chorus," by Sue Fay Allen. October 1982, page 21. REP.

The author offers recommendations for selecting proper musical material to meet the special needs of the ninth grade choral ensemble. Includes an annotated list of 28 choral works appropriate for such choirs.

48.031 "Beyond the Brightness," by Doreen Rao. November 1982, page 23.

Claiming that "we have underestimated the junior high student's capacity to learn," the author proposes long-term development as the focus for junior high school music educators.

48.032 "The Cambiata Concept: More Than Just About Changing Voices," by Don L. Collins. December 1982, page 5.

The teachings of Irvin Cooper are examined. Includes discussion of voice classification, vocal technique, rote teaching and development of musical literacy.

48.033 "Avoiding Vocal Abuse in High School Students," by Lane Galloway. December 1982, page 13.

This commentary outlines the symptoms of vocal abuse and suggests methods for counteracting such problems, particularly as concerns cheerleaders and musical stage productions.

48.034 "Conductors Commentary," by Cheryl Anderson and Barbara Lueck. April 1983, page 30.

Two junior high school choral directors discuss programs, budgets, cambiata, accompanists, activities, and repertoire.

48.035 "Expanding Musical Horizons through High School Choral Experience," by Samuel D. Miller. February 1984, page 4.

The author advocates improving the quantity and quality of choral music education in the secondary school.

48.036 "Preparing the High School Vocalist for Contest," by Wayne M. Kivell. February 1984, page 21.

A discussion of successful lesson techniques.

48.037 "Junior High Choral Directors: A Special Breed," by Lynne D. Booher and Roberta Q. Jackson. March 1985, page 27.

A brief discussion of the unique musical, educational and psychological challenges facing the junior high school choral conductor.

48.038 "Recruiting High School Choristers," by Kenneth H. Phillips. December 1986, page 25.

A list of twelve recruiting suggestions.

48.039 “Characteristics of Successful High School Choral Programs,” by James Dunaway. September 1987, page 15.

This study addresses “the question of the relationship of administration and organizational techniques to performance success in high school choral programs.”

48.040 “High School R & S Committee Report,” by Allen Chapman. January 1989, page 57. REP.

The results of a survey to determine “a top ten list upon which a [high school] choral repertoire might be built.”

48.041 “The High School Choral Director as Voice Teacher,” by Vance D. Wolverton. April 1989, page 23. BIB. REP.

This article addresses several elements facing the choral director/voice teacher, including scheduling, literature, and vocal production. Includes a list of recommended solo repertoire.

48.042 “A Time for Action,” by Michael Nuss. August 1989, page 25.

The author urges all ACDA members, particularly those who direct junior high school choirs, to become more “action” oriented, by writing articles, submitting applications to appear at conventions and organizing events.

48.043 “Recruiting New Singers,” by Janice Killian. November 1988, page 23.

Though written from the perspective of a junior high school choral director, this article on recruiting techniques contains information which is applicable to conductors in most choral situations.

48.044 “Repertoire for Small Vocal Ensembles in High Schools,” by Vance D. Wolverton. October 1990, page 33. BIB. REP.

This extensive repertoire list is divided into the following eleven voicing categories: female duet, male duet, mixed duet, male trio, male quartet, female trio/sextet/triple trio, female quartet, mixed trio/sextet, mixed quartet, madrigal group, and chamber choir.

48.045 “Selected Choral Literature for Junior High Choirs,” by Sandra Chapman. February 1991, page 23. REP.

An extensive list of repertoire “selected because of its musical as well as textual value, its suitability to the ranges of the changing voice, its balance of educational challenge and musical accessibility.”

48.046 “Research Report,” by Tim Sharp. May 1991, page 63.

A discussion of “two dissertations related to the study of high school choral ensembles.”

48.047 “Senior High School Choirs,” by James Kimmel. September 1991, page 60

Originally titled “Surviving Successfully in the Small School” this article focuses on successful teaching techniques.

48.048 “Caught in the Middle: Choral Music at the Middle Level,” by Michael Nuss. September 1992, page 40.

A brief discussion of the challenges facing the choral director at the middle school level.

48.049 “Training Young Boy’s Voices,” by David Hill and William McVicker. October 1992, page 19.

An examination of the techniques used by English choirmasters in developing boy singers.

48.050 “Leading a Renaissance in Training Adolescent Boy Singers,” by Darla Eshelman. October 1992, page 23.

“This article summarizes some of the major precepts used in the musical education of adolescent boys in cathedral schools of Western Europe.”

48.051 “Junior High/Middle School,” by Michael Nuss. February 1993, page 37.

This brief article examines the middle school concept as it relates to choral music education.

48.052 “Want the Boys in Your Middle-School Choir?” by Stanley A. Carlson. April 1993, page 27.

The author proposes a “competitive challenge system” as a motivational and educational tool.

48.053 “Senior High School Choirs,” by Allen Chapman. February 1994, page 32.

In a brief commentary, the author proposes the use of regular, though brief, personal contact with individual ensemble members as a method for improving the psychological well-being of both students and conductors.

48.054 “Performing Choral/Orchestral Works with the High School Chorus,” by Paul K. Cappers. October 1994, page 39. REP.

A discussion of various factors to be considered when preparing the high school choir to perform large-scale choral works.

48.055 “Design a Rubric for Your Choirs,” by Rex Nelson. Adapted by Kathy Anderson. November 1995, page 42.

The author presents a multi-level formula for developing proficient choristers in junior high school.

48.056 “Appropriate Voicings for Middle School Choruses,” by Lon Berry. March 1996, page 15. REP.

The article evaluates various voice combinations appropriate to middle school singers, and makes literature recommendations for three-part mixed ensembles.

48.057 “Junior High/Middle School Choirs,” by Kathy Anderson. April 1996, page 50. REP.

An interdisciplinary approach to thematic programming is discussed, and collaborative efforts linking choral music with studies of English and American history are cited. Includes suggested repertoire with significant poetic value.

48.058 “Boys Need to Sing – And They Will,” by Darrell James. November 1996, page 43.

An exploration of the causes for attrition in boys choirs.

48.059 “The Quest: Finding Quality Repertoire,” by Michelle Kaschub. November 1996, page 44.

A review of the criteria for programming substantive choral literature at the high school level.

48.060 “Literature Ideas for 1997,” by Kathleen Anderson. November 1996, page 46. REP.

This list of repertoire includes specific literature suggestions for celebrating the winter holiday season, multiculturalism, and composer anniversaries.

48.061 “The Boychoir: A Tradition that Affects Us All,” by Frank Cimino. May 1997, page 39.

The author examines the musical training of boys.

48.062 “New Year’s Resolutions,” by Michele Kaschub and Janice Bradshaw. August 1997, page 35.
A list of nine resolutions for “revitalizing both choral ensembles and personal teaching practices.”

48.063 “Sure-Fire Junior High Literature,” by Kathy Anderson. October 1997, page 35. REP.
A list of thirty-three works discussed or presented during the 1997 ACDA National Convention.

48.064 “Seeing the Trees in the Forest,” by Michele Kaschub. April 1998, page 54.
A discussion on the value of personal individuality to the choral ensemble.

48.065 “Resources for the Junior High/Middle Level Choral Director,” by Kathy Anderson. April 1998,
page 54. BIB. DISC.
An annotated listing of recordings and sight-singing books of particular use to the junior high/middle school director.

48.066 “The High School Student Conductor,” by Michelle Kaschub. August 1998, page 41.
An evaluation of the role of the student conductor in a high school choir.

48.067 “Organizing a Boychoir in Your Community: Why and How,” by Darrel James. September 1998,
page 39.
A brief discussion of several reasons supporting formation of a boychoir. See also 48.068.

48.068 “Letter to the Editor,” by Douglas Neslund. October 1998, page 4.
The author lends moral support to the views expressed in “Organizing a Boychoir in Your Community: Why and How” (48.067).

48.069 “Boychoirs in Russia,” by Sergey Pimenov and Sergey Sipatoff. February 1999, page 35.
A discussion of the history and practice of Russian boychoirs.

48.070 “High School Choirs,” by Michelle Kaschub. February 1999, page 65.
An assessment of the effect of block-scheduling on the high school choral rehearsal.

48.071 “The National Standards from a Middle Level Perspective,” by Kathy Anderson. May 1999, page 61.
The author applies the National Standards for Arts Education to the junior high/middle school environment.

48.072 “The ACDA Archives: A Valuable Resource,” by Kathy Anderson. September 1999, page 33.
A review of music performed during select ACDA conventions by middle school/junior high school choirs.

48.073 “The Ever-Evolving Choral Textbook,” by Michele Kaschub. September 1999, page 35.
A discussion of the curricular changes mandated by the National Standards for Arts Education.

48.074 “Boychoir,” by Randall Wolfe. November 1999, page 57.
A list of operas that require young singers.

48.075 "Is There Time to Sing and Chase the Ball?" by Michele Kaschub and Janice Bradshaw. February 2000, page 39.

A discussion of techniques for recruiting singers into the high school choir.

48.076 "Yesterday's Music for Today's Teens: Contextualizing Renaissance Music for High School Choral Classes," by Mary Kennedy. April 2000, page 23. BIB.

The author suggests methods for making music of the Renaissance meaningful for adolescent singers.

48.077 "Boychoir," by Randall Wolfe. April 2000, page 43. REP.

A list of symphonic works requiring boychoir or boy soloists.

48.078 "A Selected Bibliography of Articles, Books, Dissertations and Papers, Video Recordings, and Web Sites Pertaining to the Art of Boychoir Music," by Randall Wolfe. September 2000, page 77.

A survey of available resources.

48.079 "The Junior High/Middle Level Web Page," by Kathleen Anderson. August 2000, page 50.

An introduction to resources on a web site of music for junior high/middle school choirs.

48.080 "The Mission of Boychoirs," by Randall Wolfe. February 2001, page 39.

The author examines "the three different purposes for boychoirs today."

48.081 "Choral Excellence at the Junior High/Middle School Level: A Vague Reality or an Impossible Dream?" by Nancy Cox. February 2001, page 40.

The author outlines a systematic approach for developing a successful choral offering at the middle grade levels.

48.082 "Music in the Middle: It's Not Always about the Music," by Laurie Cappello and J. Matthew Schutt. December 2001, page 62.

An examination of some of the challenges facing choral directors at the middle level and a discussion of ACDA's value to those teachers.

48.083 "Excellence in Boychoir Programs," by Randall Wolfe. November 2001, page 51.

A brief discussion of the ways in which a choir goes from good to excellent.

48.084 "Choral Excellence: From the Youngest Chorister to the Highest Conductor," by Nancy Plum. March 2002, page 67.

An introduction to the training structure used in the American Boychoir School.

48.085 "A Choral Rationale for Training Pubescent Boys in a Single Gender Environment," by Nancy Cox. March 2002, page 68.

The author writes in support of her thesis that "separating the sexes is a guarantee for getting more boys into the choral program."

48.086 "Fundraising for Boychoir Programs," by Randall Wolff. September 2002, page 69.

Though written from the perspective of the boychoir, this article provides useful financial development information for any choral ensemble.

48.087 “Teacher Proficiency at the Junior High/Middle School Level,” by Nancy Cox. September 2002, page 70.

A brief outline of general factors for success as a choral director.

48.088 “Why Teach a Music Ensemble?” by William Caldwell. October 2002, page 82.

The author examines the philosophical motivations behind the decision to become a conductor or music educator.

48.089 “Sources of Income for Boychoirs in the United States,” by Randall Wolff. April 2003, page 57.

The author reports the results of a survey sent to 155 boychoirs in the U.S. It includes suggestions for raising significant amounts of money for a choir.

48.090 “Choirs of Girls and Men,” by Edgar Billups. September 2003, page 40.

An introduction to the possibilities that exist for development of choirs of girls and men in the tradition of English church choirs of men and boys.

48.091 “Senior High School Choirs,” by Sal Ciccirella. April 2004, page 53.

A discussion of how high school students addressed the question, “What impact has choral music had on your life?” and the larger implications to such inquiry upon the choral art.

48.092 “Unusual Sources of Inspiration,” by Cynthia Bayt Bradford. April 2005, page 51.

The author recommends publications from outside the field of music education as being valuable to the choral director.

48.093 “The Portable Choir Desk,” by Thomas E. Sibley. April 2005, page 54.

The author suggests a rehearsal desk as a useful way to train those choirs who sing in a chancel with choir stalls.

48.094 “Renaissance Repertoire for Middle School Choirs,” by Abby Butler and Vicky Lind. July 2005, page 36.

A discussion of the challenges and merits associated with performing Renaissance choral literature with middle school singers.

48.095 “Building the Boy Choir,” by Thomas Sibley. September 2005, page 69.

The author discusses techniques for recruiting and retention of boy choir singers.

48.096 “Non-Auditioned Choirs in the Middle School,” by Sandi Gesler. October 2005, page 88.

A discussion of the pedagogic value of the non-select chorus. See also 48.097.

48.097 “Letter to the Editor,” by Donald L. Annis. December 2005, page 5.

Writing in response to “Non-Auditioned Choirs in the Middle School” (48.096), the author decries the “feel good school of music” and states, “We need to accept the fact that not everyone is able to sing, and the best thing we can do as choral teachers is to be honest with those students.” See also 48.098, 48.099, 48.100, and 48.102.

- 48.098 "Letter to the Editor," by Kenneth H. Phillips. January 2006, page 6.
Writing in response to comments made in "Letter to the Editor" (48.097), the author states, "Music educators have been their own worst enemies and [such] statements are reflective of an elitism that cannot be tolerated." See also 48.099, 48.100, and 48.102.
- 48.099 "Correction." January 2006, page 6.
Editorial comment regarding errata contained in "Letter to the Editor" (48.097). See also 48.098, 48.100, and 48.102.
- 48.100 "Letter to the Editor," by Stan McDaniel. February 2006, page 5.
The author takes exception to statements made in "Letter to the Editor" (48.097). See also 48.098, 48.099 and 48.102.
- 48.101 "Choral Music in the Junior High / Middle School," by Janeal Krehbiel. February 2006, page 71.
The author examines the daily challenges facing the choral director at the junior high/middle school level.
- 48.102 "Letter to the Editor," by Gretchen F. Preneta. March 2006, page 5.
Writing in response to comments made in "Letter to the Editor" (48.097), the author states that such a position "has no place in an academic journal." See also 48.098, 48.099, and 48.100.
- 48.103 "Me? Teaching 'At Risk' 8th Graders?" by Constance Branton. March 2006, page 95.
The author, a veteran high-school educator, describes the challenges faced when being placed in a classroom with eighth-grade students. See also 48.105.
- 48.104 "The Boychoir Model: A Perspective on Retaining Changed Voices," by Thomas Sibley. April 2006, page 55.
The author discusses the value in and challenges of working with the changing male voice.
- 48.105 "Letter to the Editor," by Cecil Shoemaker. May 2006, page 5.
An enthusiastic letter in support of "Me? Teaching 'At Risk' 8th Graders?" (48.103).
- 48.106 "Bringing the Ages Together Through Singing," by Janeal Krehbiel. May 2006, page 91.
The author discussed the development of a concert tour of retirement homes by middle school singers.
- 48.107 "Wonders of Choral Music in the Mid-Level Grades: A Bit of Nature and a Whole Lot of Nurture," by Alan McClung. November 2006, page 38.
A review of the state of middle-level music education with an extensive "checklist of specialized skills" needed for success in that environment.
- 48.108 "Recommended Literature for Mid-Level Mixed Choirs," Rebecca R. Reames and Matthew Warren. November 2006, page 76. BIB. REP.
"We collected proven middle-level titles from choral methods books, music education articles, reading sessions, convention programs, personal libraries, and from middle school choral experts to create a database of over 1,000 four-part mixed voiced titles."
- 48.109 "Motivation in Middle School Choir," by Judy Bowers. November 2006, page 90.

A discussion of the reasons for success in the middle level choral classroom.

48.110 “Middle School Choir: The First Thirty Days,” by Sandi Gessler. November 2006, page 109.
While written from the perspective of the middle school choral director, this discussion of the crucial early rehearsals applies easily to most choral ensembles.

48.111 “Turn the World Around at the Middle Level,” by Sandra Brown Williams. November 2006, page 123.
Calling upon the words of middle-school singers, the author discusses the artistic, personal, and aesthetic value of music.

48.112 “Letter to the Editor,” by Elizabeth Alpin. January 2007, page 6.
The author writes positively in response to the *Choral Journal*'s November 2006 middle-school focus issue.

48.113 “Team-Building and Tone Building: Bridging the Gap by Coordinating Middle-Level and High School Choral Programs,” by Doris Prater and Karen Sims. February 2007, page 85.
The authors share the techniques that have helped them work together successfully for 15 years.

48.114 “The Selection of Choral Repertoire by High School Choral Directors,” by Pamela Perry. March 2007, page 57.
“This article is a continuation of past columns presenting information and resources focusing on current studies and practices for selecting choral repertoire.”

48.115 “Integrating Reading and Writing into the Secondary Choral Curriculum,” by Sandi Gesler. May 2007, page 40.
An examination of the 4-Block Literacy Framework as it can be applied to the choral environment.

48.116 “High School Boys: Relish the Rowdiness with Repertoire,” by Jonathan Palant. June 2007, page 53. REP.
An annotated list of choral selections that “lets boys be boys.”

48.117 “Inspiring Middle School Musicians: An Honest Approach,” by Marc L. Kaplan. August 2007, page 55.
“I believe motivating this age is more about psychological influence than it is about teaching music. Focus on the individual and you will help create passionate musicians.”

48.118 “Middle School Singers: Turning Their Energy into Wonderful Choirs,” by Russell L. Robinson. September 2007, page 41.
“This article will focus on the following topics: [1] the uniqueness of this age group; [2] the uniqueness of these voices, [3] attention span and pacing; [and 4] discipline = the use and misuses of accurate and positive reinforcement.”

48.119 “How We Deliver the Three Ms: the Music, the Message, the Ministry,” by Ah’lee Robinson. October 2007, page 47.
A discussion of the conductor’s artistic, aesthetic, and professional vision.

48.120 “Incorporating Masterworks into the Middle School Choral Setting,” by Tom Shelton. March 2008, page 57.

The author recommends historically viable music for young singers.

48.121 “The Developing Male Voice: Instilling Confidence in the Young Male Singer,” by Vincent Oakes. May 2008, page 115.

“Despite this wealth of informative resources, the positive inclusion and development of male singers through the adolescent voice change continues to be a struggle for many choral directors.”

48.122 “Recruitment for Boychoirs,” by Andrew Riffey and Randall Wolfe. September 2008, page 80.

The authors report the results of a survey that asked directors of boychoir to discuss their recruiting efforts.

48.123 “Choir Wants You! Recruitment,” by Cara Sedberry. October 2008, page 73.

A discussion of successful recruiting techniques. Though written from the perspective of a middle school director, the recruiting methods examined would be useful at any level.

48.124 “Working Smarter in Middle School,” by Cynthia Bayt Bradford. October 2008, page 92.

The author shares a list of suggestions to “help eliminate the stresses many teachers face.”

48.125 “An Argument for Separating Boy and Girl Choirs,” by Marcia Patton. November 2008, page 67.

Citing the radical psychological and social differences between adolescent males and females, the author advocates maintaining separate choral ensembles through the middle school years.

48.126 “Do It Again! Repetition in the Middle School Choral Rehearsal,” by Joshua Bronfman. March 2009, page 81.

“Evidence suggests that practicing a number of tasks in some nearly randomized order will be the most successful means of achieving the goal of stable learning and retention.” Continued in 48.131.

48.127 “Vocal Transformation of the Secondary School Singer: The Choral Director as Vocal Coach,” by Christine Bass. April 2009, page 49.

A discussion of fundamental singing skills and the methods for teaching such.

48.128 “Celebrating the Music of G.F. Handel with Middle School/Junior High Choirs,” by Maribeth Yoder-White and Tom Shelton. April 2009, page 53.

A list of appropriate Baroque literature for young voices with a discussion of musical skills that can be learned from the study of this music.

48.129 “The Boy’s ~~Changing~~ Expanding Voice: Take the High Road,” by Henry Leck. May 2009, page 49.

The author proposes a new way to classify the male voice as it makes the transition from childhood to adulthood. See also 48.130 and 48.135.

48.130 “Letter to the Editor,” by Stephan P. Barnicle. August 2009, page 6.

Writing in response to “The Boy’s ~~Changing~~ Expanding Voice: Take the High Road” (48.129), the author provides additional insights and information. See also 48.135.

48.131 “Repeating with Variety: Implementing Motor Learning Theory in the Middle School Choral Rehearsal,” by Joshua Bronfman. August 2009, page 61.

This article, a continuation of 48.126, “provides a few models of exactly what a repetition sequence might look like in [a] rehearsal.”

48.132 “Music for Men in the Middle,” by Lon Berry. November 2009, page 34. REP.

A discussion of the male voice in the middle school (as opposed to the junior high school), with focus on appropriate repertoire.

48.133 “A Case for At-Risk Students in the Middle School/Junior High Choral Ensemble,” by Michael Murphy. November 2009, page 63.

An examination of the positive impact of participation in choral music by students identified as being at-risk.

48.134 “The Boy Singer,” by Julian Ackerley. November 2009, page 64.

The author shares ideas for recruiting, rehearsing, and retaining boy singers.

48.135 “Foundation of the Boy’s Expanding Voice: A Response to Henry Leck,” by Patrick K. Freer. February 2010, page 29.

Writing in response to “The Boy’s ~~Changing~~ Expanding Voice: Take the High Road” (48.129), the author states, “the purpose of this article is to allow readers to place Leck’s approach within the context of previous foundational work.” See also 48.130.

48.136 “Setting the Standard: Destination Excellence,” by Gretchen Harrison. May 2010, page 46.

Junior high and middle school students share their observations on such topics as repertoire, professional growth, recruitment and advocacy.

48.137 “Choral Evaluation Survival Techniques – C’EST la vie,” by Bradley Olesen. June-July 2010, page 51. BIB.

“Administrators with little or no musical background can pose serious complications for the new teacher and the veteran teacher. The following are teaching tips [that] should give you complete ownership of your teaching evaluations.”

48.138 “A Day in the Life of a High School Choral Director,” by Cheryl Frazes Hill. February 2011, page 6.

A brief – and appropriately breathless – exposition on the daily existence of the typical high school choral director.

48.139 “Dreaming, Musing, Imagining: Preparation for Engaged Teaching and Learning in the High School Choral Classroom,” by Sandra Snow. February 2011, page 10.

A dissemination of the intellectual processes required for the development of successful rehearsal and teaching strategies.

48.140 “Weight Lifting, Singing, and Adolescent Boys,” by Patrick K. Freer. November 2011, page 32.

“The present article [offers] a specific set of propositions: (1) weight lifting is common among adolescent boys; (2) weight lifting and singing share mutual principles; (3) many adolescent boys respond favorably to

discussion of muscular growth and function; and (4) choral conductors may be able to engage adolescent boys through authentic analogues between strength training and singing.”

48.141 “Examining Adolescent Choral Singer’s Social Development within School Music Ensembles: Suggestions and Implications for Choral Educators,” by Elizabeth Cassidy Parker. November 2011, page 53.

The research explores adolescent development in various functions of a choral ensemble; including auditions, team-building, singing, and the role of the choral conductor.

48.142 “Junior High/Middle School Choirs,” by Gretchen Harrison. August 2012, page 48. REP.

A list of recommended repertoire for junior high school and middle school choirs.

48.143 “Facilitating Lifelong Success: Teaching Middle School Choristers to Practice,” by Elizabeth Hogan McFarland. April 2014, page 59.

The author shares techniques for motivating middle-level students to practice.

48.144 “A Theory of Multiple Intelligences: Working with the Adolescent Brain/Voice,” by Thomas Blue. April 2015, page 57.

When working with adolescent singers, teachers must approach classroom instruction with an understanding of the students’ physical, social, emotional, and intellectual characteristics.

48.145 “Raising a Family: A Six-Step Guide to Recruiting for High School Choir,” by Maura Underwood. September 2015, page 57.

Though written for the high school choral program, this concise recruiting matrix would prove valuable for ensembles at virtually every age-level.

48.146 “Soul Searching: Is it Time to Rethink the ‘Conventional’ Model of Youth Choir?” by Eric L. Mathis. June-July 2016, page 18.

Though written from the perspective of a church-based youth choir, the research would prove valuable in developing and enhancing any youth choir.

48.147 “Keeping the Glass Half-Full: Teaching Adolescents with a Holistic Perspective,” by Bridget Sweet. October 2016, page 6.

The author first discusses “emotional and physical development,” then assesses “puberty and adolescent voice change.”

48.148 “Adolescents and the *Why* of Choral Music,” by Andrea Ramsey. October 2016, page 16.

An examination of those factors that motivate young singers to participate in choral music.

48.149 “Expressions of Grief through Choral Settings of the Psalms of Lament: Recommendations for High School Level Choirs,” by Patrice Madura Ward-Steinman. June-July 2020, page 8. REP

“The primary purpose of this study [is] to identify a repertoire list of choral settings of the psalms of lament appropriate for high-school age singers and to aid in the creation of musical programs with themes such as overcoming adversity or expressions of loss.”

48.150 “Student Reflections on the Importance of Choral Music in Secondary Schools,” by Paulette T.

Sigler. June-July 2020, page 57.

An evaluation of the positive effects of music education.

48.151 “Vision for Success: A Guideline to Creating and Offering an Exemplary Choral Music Program at the Middle Level,” by Nathan Dame. August 2020, page 59.

A template for the development of a set of pedagogical standards for choirs at the middle level.

48.152 “Maintaining Boys’ Interest in Singing,” by Terry J. Barham. November-December, page 73.

A brief bullet-point evaluation of techniques for involving boys in choral singing.

49. Literature on, and Music for Various Types of Choruses: JUNIOR COLLEGE, COLLEGE AND UNIVERSITY

49.07 “Organizing a Collegium Musicum,” by Gordon Sanford. March 1979, page 26. BIB.

The author discusses various elements concerning development, administration, repertoire and performance practice of collegiate early music ensembles.

49.08 “College and University Choral Programs and the General Student: A Survey,” by J. Perry White. May 1983, page 5. BIB.

This article reports data on the participation of non-music majors in collegiate choral programs.

49.09 “New Literature for College and University Choirs,” by Jerry McCoy. February 1988, page 31. REP.
An annotated list of thirty-nine works by American and Canadian composers, based on a survey of college and university choral conductors.

49.10 “Committee for College and University Choirs,” by Richard J. Bloesch. November 1992, page 37.

The author supports “an increased emphasis on scholarship and research (including issues of performance practice)” among choral conductors on the collegiate level.

49.11 “Two Year College Choirs: Repertoire and Standards Report,” by Thomas E. Miller. May 1993, page 43. REP.

A discussion of recently-released choral works appropriate for the choir at a two-year college.

49.12 “Two-Year College Choirs” by Mark Malone. April 2002, page 87.

The author answers the question, “What are these institutions (two-year, community and junior colleges) and how do they affect education today?”

49.13 “Two Year Colleges,” by Mark Malone. December 2002, page 81.

The author advocates diversity in the choral profession.

49.14 “Two-Year College Mission: To Teach,” by Mark Malone. February 2005, page 110.

The author discusses vocal development, musicianship, and aesthetic success as the fundamental focus of the choral director in a two-year college.

49.15 “A Show Choir/Two-Year College Choirs Collaborative Effort,” by Mark Malone and Ken Thomas.

September 2005, page 67.

A discussion of recent events and activities of the ACDA R&S Committee on Show Choirs.

49.16 “Competition: A Step Toward Excellence,” by Mark Malone. March 2006, page 51.

The author examines the positive impact a competitive festival can have on a choral ensemble.

49.17 “An Invitation for Involvement and Communication,” by John Paul Johnson. December 2007, page 46.

The author invites choral conductors to share via the ACDA R&S Committee on College and University Choirs regarding the challenges of teaching at the collegiate level.

49.18 “Growing a Dynamic, Relevant Music Program in a Two-Year College, Part 1,” by Tammie Burger. June-July 2008, page 85.

“Part one of this column deals with preparation for change,” research, student issues, the larger educational community, budget, and building relationships. Continued in 49.19.

49.19 “Growing a Dynamic, Relevant Music Program in a Two-Year College, Part 2,” by Tammie Burger. August 2008, page 104.

This article, a continuation of 49.18, includes “a discussion [for] developing and documenting a plan, soliciting the support of administration and the community, implementation of the plan, and assessment.”

49.20 “Program Growth and Opportunities for the Two-Year College Choral Program,” by Paul Laprade. February 2009, page 58.

The author discusses the recent growth in enrollment at two-year colleges and examines the repercussions for the choral director teaching at such an institution.

49.21 “Choral Repertoire and Standards in the Two-Year College: Part One – ACDA and R&S in 1968,” by Paul Laprade. June-July 2009, page 55.

This article is the first part of a two-part series in which the question of repertoire and standards for the two-year colleges is addressed. In Part 1, a seminal document on this subject prepared by an ACDA subcommittee in 1968 is reexamined and described.” Continued in 49.22.

49.22 “Choral Repertoire and Standards in the Two-Year College (Part Two): The Most Frequently Asked Questions,” by Paul Laprade. March 2010, page 43.

In this article, a continuation of 49.21, “a methodology for selecting and planning choral repertory within the two-year college is proposed, based upon elements of music learning theory and fundamental procedures of choral *stimmbildung*.”

49.23 “Retention Strategies for Two-Year College Choirs,” by Alice Cavanaugh. June-July 2014, page 57.

Though written from the perspective of a conductor serving at a community college, this commentary on maintaining a consistent choir personnel roster is valuable for choral leaders at any level.

49.24 “A Life of Song: Considerations for the Collegiate-Based Town and Gown Choir,” by John C. Hughes and Jon Hurty. February 2017, page 51.

The authors examine the opportunities that exist for rewarding choral music-making in an ensemble comprised of collegiate and local amateur singers.

50. Literature on, and Music for Various Types of Choruses: COMMUNITY CHOIR

50.02 “Guidelines for Establishing the Small Semi-Professional Choir,” by Patricia Ross. December 1984, page 23.

A 14-point “model for the successful establishment of [high] quality [community] vocal ensembles. . . .”

50.03 “The Senior Citizen Choir,” by Constance Mehrling. November 1989, page 25.

An introduction to the physiological changes of the aging singer, with suggestions on how to facilitate a positive choral experience for the senior chorister.

50.04 “Success in the 90’s: The Times They Are a-Changin’,” by Bill Diekhoff. November 1992, page 35.

A brief discussion of the current state of amateur choral singing in the United States.

50.05 “Is There a World Premiere in Your Future?” by Charles Facer. April 1993, page 33.

A brief discussion of the process by which a community chorus might commission a new work and perform its premiere.

50.06 “P&P: Programming and Planning,” by Charles Facer. February 1997, page 28.

The author suggests ways to improve singer participation in the rehearsal process.

50.07 “Community Choirs Are Alive and Well, Thank You Very Much,” by Bill Diekhoff. September 1998, page 40.

An examination of the role of a community choir and ACDA’s efforts to support this type of ensemble.

50.08 “The Competitive Edge,” by Charles Facer. May 1999, page 61.

The author provides suggestions for founding and maintaining a successful community chorus.

50.09 “Programming for the Community Choir,” by Charles Facer. October 1999, page 62.

An introduction to the basic parameters for choosing literature.

50.10 “And the Answer Is . . . ,” by Charles Facer. March 2000, page 48.

A review of *The Chorus Handbook*, edited by Robert Page, Louise Greenberg, and Fred Leise.

50.11 “A Journey to Nowhere,” by Charles Facer. October 2000, page 59.

A discussion of techniques for developing efficient rehearsal habits for a community chorus.

50.12 “Giving Back to the Community,” by Charles Facer. March 2003, page 101.

This article examines ways of improving a choir’s outreach. Includes discussion of performances, educational programs and media.

50.13 “Where Will the Singers Come From?” by W. Robert Johnson. March 2005, page 54.

The author raises a concern that student singers do not continue singing in a community choir after graduation. See also 50.14.

50.14 “Where Will the Singers Come From (Clarification and Update),” by W. Robert Johnson. August 2005, page 55.

Written as a companion article to “Where Will the Singers Come From?” (50.13), the author recommends registry in a national directory of community choirs.

50.15 “How We Got to Where We Are,” by W. Robert Johnson. March 2006, page 52.

A discussion of the aging population of the community chorus and a call for increased recruiting of younger singers.

50.16 “Recruiting New Singers to Community Choirs,” by Cindy Bell. September 2006, page 45.

A review of an interest session devoted to identifying new singers.

50.17 “Where Does the Music Come From?” by W. Robert Johnson. February 2007, page 48.

A review of the process by which music is selected for community choir reading sessions at the ACDA national convention.

50.18 “Miami Convention Community Choir R&S Roundtable,” by W. Robert Johnson. June 2007, page 47.

A review of “a lively conversation centered on recruiting new singers to community choirs” held during the 2007 ACDA National Convention. See also 50.19.

50.19 “Letter to the Editor,” by Adrian G. Horn. August 2007, page 6.

A letter writing in support of “Miami Convention Community Choir R&S Roundtable” (50.18), specifically commenting about attendance policies in community choirs.

50.20 “Prison Choirs: Studying a Unique Phenomenon,” by Mary L. Cohen. November 2007, page 47.

An examination of the work of conductor Elvera Voth.

50.21 “Repertoire Suggestions for Community Choirs,” by W.R. “Bob” Johnson. March 2008, page 59. REP.

An annotated list of recommended choral works.

50.22 “Inspiration for Community Choir Members,” by W.R. “Bob” Johnson. October 2008, page 90.

A discussion the importance of ACDA Honor Choirs, with special emphasis on the “inspirational and moving” performance by the Community/Church Honor Choir in the Southwestern Division.

50.23 “A Time of Reckoning,” by W. Robert Johnson. May 2009, page 72.

An evaluation of the state of the community choir movement in the United States.

50.24 “A Place for Everyone in the Choir,” by Ron Sayer. February 2010, page 47.

The author surveys the history of community choir singing in the United States.

50.25 “Challenging the Volunteer Chorus to Provide the Best,” by Ron Sayer. November 2010, page 65.

The author discusses rehearsal and evaluation techniques for enabling the choir to produce a better musical product.

50.26 “Singing for a Lifetime: Perpetuating Intergenerational Choirs,” by Brenda Smith and Robert T. Sataloff. May 2013, page 16.

In discussing the value of singing through the entire cycle of life, this article discusses how choral conductors and singers “must adjust our expectations, and maintain a dynamic sense of readiness for the vocal changes that occur from year-to-year.”

50.27 “The Diverse Communities of a Community Choir: Fostering a Sustainable System,” by K. Rickard McCoy. June/July 2013, page 20.

While this article features a practical discussion of the structure and function of a community choir, the managerial and philosophical issues examined are applicable to all choral organizations.

50.28 “Community Choirs,” by Ron Sayer. September 2013, page 51.

A discussion of the history, and ultimate demise, of the community sing-along in the United States.

50.29 “A World of Music through Community Singing,” by Nick Page. September 2014, page 73.

“Our digital age cannot diminish the power of people gathering together to sing.”

50.30 “Transformational Choral Singing,” by Stephanie A. Henry. May 2016, page 69.

The author recounts her experience as the conductor of a prison chorus.

50.31 “Passing the Torch: Igniting Senior Voices in Multigenerational Choirs,” by Victoria Meredith. February 2017, page 6. BIB.

The author discusses teaching methodologies for working with mature voices within choirs with singers of various ages.

50.32 “Never Too Old: Establishing an Intergenerational Choir for Transformational Learning through Singing,” by Carol Beynon. February 2017, page 18.

Development of a choir with singers of various ages is discussed.

50.33 “Letter to the Editor,” by Bob Guenzler. April 2017, page 6.

This self-avowed “older singer” comments on the February issue of the *Choral Journal*, which is focused upon the needs of the senior vocal musician.

50.34 “Community Chorus Values: Artistry, Education, and Family,” by William Southerland. November 2019, page 63.

“I believe that community-based choral singing has the ability to change the world, but only if we provide opportunities for everyone of all ages to sing.”

51. Literature on, and Music for Various Types of Choruses: CHURCH

51.045 “A Composer Looks at the Church Choir,” by Bob Burroughs. November 1978, page 11.

The author discusses four questions which must be addressed by the church music composer: 1) “Who will be singing this composition?” 2) “How good is the conductor?” 3) “What is the occasion for the writing of this composition?” and, 4) “Am I writing for a special or diversified area?”

51.046 "Handbell Choirs: Building from Scratch," by Charles C. Taylor. September 1979, page 12. REP. This article examines the history of the English handbell, various ringing techniques and the organization and administration of a handbell choir. Includes brief lists of selected repertoire and handbell manufacturers.

51.047 "Choral Music for SAB Church Choirs," by Michael Jochen. May 1980, page 43. REP. The challenge of locating literature for the SAB choral ensemble is addressed. Includes an annotated listing of anthems and arrangements for the SAB choir. This article is continued in 51.048.

51.048 "Literature Forum," by Michael Jochen. September 1980, page 34. REP. This article is a continuation of 51.047. This commentary features an annotated listing of anthems and arrangements for the SAB choir.

51.049 "Church Musician: The Great Offender," by Paul Wohlgenuth. January 1981, page 31. The author points to church choir directors as primary offenders of U.S. copyright laws. Includes answers to questions frequently asked concerning photocopied music and provides the mailing addresses for agencies concerned with the copyright issue.

51.050 "Senior Adults and the Church Music Ministry," by Fred L. Kelly. May 1981, page 39. An examination of the unique needs of the senior adult chorister and methods for involving seniors in the music ministry activities of the church.

51.051 "The Classical Period: Accessible Repertoire for the Church Choir," by Jeffrey M. Cornelius. November 1981, page 13. BIB. This discourse on the Classical period focuses upon choral compositions that meet the unique needs of the typical church choir. Particular attention is given to the works of Franz Joseph Haydn and Wolfgang Amadeus Mozart.

51.052 "PRESTO: Church Music Cataloguing and Retrieval System," by Melinda L. Clark and Thomas B. Clark. January 1983, page 31. An introduction to a computer program that "allows the church music director to store information describing an unlimited number of music compositions and to retrieve the information quickly and selectively according to search criteria."

51.053 "Promotional Tips for Church Choir Directors," by John Hylton. February 1984, page 19. A discussion of various methods for recruiting new church choir members.

51.054 "The Literature Search for the Church Choir Director," by Thomas Crews. June 1985, page 27. The author offers numerous suggestions for organizing and streamlining the search for choral literature in a church setting.

51.055 "In Praise of Church Music," by J. Perry White. December 1985, page 29. A discussion of the educational and artistic importance of choral music in the church.

51.056 "Developing Church Choir Directors," by James McCray. March 1986, page 11.

This article addresses the lack of qualified choral directors in the church and recommends methods for meeting this shortcoming.

51.057 “Can Technology Replace the Church Choir Accompanist?” by Pauline Hudson. October 1989, page 23.

An unbiased discussion of the pros and cons of utilizing pre-recorded accompaniment tapes. The author does not express support for either position. See also 51.058.

51.058 “Letter to the Editor,” by Scott S. Withrow. December 1989, page 4.

In response to “Can Technology Replace the Church Choir Accompanist?” (51.057), the author expresses concern that “the article equivocates, asking questions, but taking no stand.”

51.059 “Music for the Small Church Choir,” by Jean Anne Shafferman. November 1990, page 19. REP.

A list of suggested repertoire for church choirs of up to fifteen singers based on a survey of thirty-six publishing firms.

51.060 “Sacred Choral Repertoire for Mixed Voices: A Recommended Listing,” by George H. Dupere. October 1991, page 25. REP.

A list of 290 works appropriate for a variety of church settings, compiled by the R & S Committee on Music & Worship.

51.061 “Church Music and the Copyright Law,” by Susan Fontaine. November 1994, page 9.

A concise overview of how the 1976 Copyright Law applies to church music. Includes not only discussion of actual music, but also of text, arrangements, various types of recordings, and live presentations.

51.062 “Hallelujah!” by Tim Sharp. September 1995, page 55.

“The mission of this column is to write and report, with an ecumenical bias, on sacred music issues that are global in scope.” This premiere column reviews *A New Hymnal for Colleges and Schools*.

51.063 “Hallelujah!” by Tim Sharp. November 1995, page 52.

The article examines the popularity of John Rutter’s music and reviews a dissertation, *The Role of Plainchant in the Choral Music of John Rutter* by John Campbell.

51.064 “Hallelujah!” by Tim Sharp. February 1996, page 35. DISC.

A review of the premiere of *Requiem of Reconciliation*, co-composed by fourteen composers at the request of conductor Helmuth Rilling.

51.065 “Music and Worship Online,” by Carl Stam. October 1996, page 37.

A review of various resources available through the Internet.

51.066 “Church Music Database Software,” by Tim Sharp. April 1997, page 53.

An evaluation of various software resources for the church musician.

51.067 “Next Church Music: A Renewed Vision for Church Music in Higher Education,” by Tim Sharp. February 1998, page 51.

An evaluation of the changes facing leaders in church music ministry.

51.068 “Seasonal Alternatives for the Church Choir,” by Tim Sharp. April 1998, page 61. REP.
 “This article lists some excellent choral works for Advent, Christmas and Epiphany that have been overlooked by many churches.”

51.069 “Worship Transformed: A Time of Change for Choral Musicians in Christian Churches,” by Carl Stam and John D. Witvliet. March 1998, page 55.
 The authors examine various challenges facing the church musician.

51.070 “Music in Community: The Choral Music and Hymns of Iona and Taize,” by Tim Sharp. August 1998, page 47. BIB. DISC.
 An examination of the musical tradition, literature and practice of two faith communities.

51.071 “Rehearsing the Volunteer Church Choir: Principals and Techniques,” by Lee Hinson. October 1998, page 53.
 This article “addressed the unique challenges of the volunteer church choir.”

51.072 “Choral Music and Today’s Church: A Very Present Help in Times of Trouble,” by John H. Dickson. February 1999, page 66.
 An open letter to church musicians outlining the challenges and importance of music in the church.

51.073 “A Church Musician’s Bibliography for Dealing with Change, Conflict, and Staff Relationships,” by Mark Acker and Tim Sharp. April 1999, page 43.
 A list of articles and books on personnel management in the church.

51.074 “Expanding Church Music Repertoire: Smaller Sacred Choral Works with Orchestra,” by Tim Sharp. November 1999, page 67. REP.
 An annotated list of selected repertoire

51.075 “Contemporary Choruses as Public Prayer,” by Tim Sharp. February 2000, page 47.
 A musical assessment of the praise chorus common to evangelical churches. See also 51.076.

51.076 “Letter to the Editor,” by Tony G. Crosby. May 2000, page 5.
 The author writes in support of “Contemporary Choruses as Public Prayer” (51.075).

51.077 “How Can We Sing a Strange Song in the Lord’s Land?” by Tim Sharp. August 2000, page 51.
 A discussion on bringing a sense of community to the worship experience through careful selection of diverse musical repertoire.

51.078 “Letter to the Editor,” by James Higbe. September 2000, page 4.
 The author comments on a choral review of the work of Horatio Parker in the April 2000 edition.

51.079 “Who Needs a Mission Statement?” by Scott Dean. October 2000, page 61.
 A discussion of standards in church and worship music.

51.080 “‘The Place of Historic Music in the Contemporary Church’ and ‘Performing Bach: One or Many?’”

by Tim Sharp. November 2000, page 61.

A preview of two sessions on the docket for the 2001 ACDA National Convention.

51.081 “Choral Repertoire for the Smaller Church Choir,” by Gregory M. Pysh. August 2001, page 33. REP.

This brief study “seeks to provide resources particularly for smaller choirs serving diverse congregations.”

51.082 “An Alternative Sacred Choral Literature: Opera and Opera Choruses,” by Tim Sharp. August 2001, page 43.

The author answers the question, “What operas have the potential for being presented in a house of worship.”

51.083 “Sacred Sounds in Sacred Spaces,” by Tim Sharp. October 2001, page 51.

“The purpose of this article is to explore what happens when sound is produced in architectural space, both in the spiritual dimension and the physical dimension.”

51.084 “Church Music in a Time of Crisis,” by Tim Sharp. September 2002, page 63.

An evaluation of the value of music in the church in the aftermath of the September 11 terrorist attack.

51.085 “The Excellent Sacred Musician: An Oxymoron?” by Scott Dean. November 2002, page 97.

A discussion of the broader standards of excellence expected of the church musician.

51.086 “Using Historic Music in Contemporary Worship,” by Robin A. Leaver. February 2003, page 51.

“This column will address first, the political situation that is negative towards the use of historic music in worship, and then turn to the practical issues of the positive dimensions that can be added to our worship when we employ music composed in earlier generations.”

51.087 “Choirs-in-Worship Crisis: Danger? Or Opportunity?” by Hanan Yaqub. February 2003, page 63.

The author suggests that the choral art is (and choral conductors are) in danger of being removed from the church by pop music and praise bands.

51.088 “The Volunteer Paradox: Periphery to Nucleus,” by Clell E. Wright. November 2003, page 57.

“The author explores the inherent nature of church choirs to examine why recruitment is often a problem, and when and how it becomes a problem.”

51.089 “Thirty Centuries of Music and Worship: Finding Encouragement for Today and Hope for Tomorrow, Part 1,” by Bruce Leafblad. November 2003, page 63.

A survey of changes currently taking place in worship practices with a discussion of ways for church musicians to adapt gracefully. Continued in 51.090.

51.090 “Thirty Centuries of Music and Worship: Finding Encouragement for Today and Hope for Tomorrow, Part 2,” by Bruce Leafblad. December 2003, page 67.

This article, a continuation of 51.089 is a Biblically-centered discussion of the role of the church musician.

51.091 “Worship Wars: Cease Fire,” by Scott Dean. May 2004, page 45.

The author reviews two texts that address current challenges facing those responsible for music in worship.

51.092 “A Framework for Choral Prayer: Choral Evensong,” by Tim Sharp. September 2005, page 61.
 “This column is written to offer Choral Evensong as an adaptable and viable form outside the churches where it is regularly offered.”

51.093 “Recommended Sacred Choral Repertoire from Canadian Composers,” by Patricia Abbott. October 2005, page 81.

An annotated list of five selections.

51.094 “Network of National Church-Related Music Ministry Associations,” by J. Michael McMahon. February 2006, page 63.

A report on a conference of music ministry associations.

51.095 “‘Must Have’ Repertoire for the Twenty-First Century Sacred Music Library, Part 1,” by Paul A Aitken. February 2007, page 44.

An annotated list of “recommended anthems and motets not superseding the year 1999.” Continued in 51.112. See also 51.097.

51.096 “Contemporary Rhythm and the Traditional Choir,” by Richard Williamson. February 2007, page 71.

“This column proposes ways to help traditional [church] choirs succeed when they sing contemporary songs.”

51.097 “Letter to the Editor,” by Michael W. Henry. March 2007, page 7.

The author adds additional selections to the list proposed in “‘Must Have’ Repertoire for the Twenty-First Century Sacred Music Library, Part 1” (51.095). Positive comments are also made regarding “The Journey to *Kullervo*: Rehearsing, Performing and Recording an Early Sibelius Work” (43.145).

51.098 “What Has Happened to the Church Choir? Strategies for Preparing Church Musicians for the Twenty-First Century,” by C. Michael Hawn. March 2007, page 8.

“The following narrative consists of selected entries from a church musician’s journal” discussing choral experiences spanning 35 years and three continents. The author also examines various “sacred cows” common to the world of church music, the state of graduate education in sacred music and ACDA’s work in the arena of church music.

51.099 “Mega-Church, Mega-Choir,” by Tim Sharp. March 2007, page 48.

“This article is written specifically about the phenomenon of the choir in a large, evangelical church.” See also 51.103, 51.104, 51.105, 51.106, and 51.107.

51.100 “A Clear Though Far-off Hymn: Working with a Senior Adult Choir,” by Perry Redfearn and Tim Sharp. March 2007, page 71.

The authors examine the challenges and opportunities that accompany “working with choirs that consist primarily, if not totally, of singers over the age of 65.”

51.101 “The Dictionary of North-American Hymnody: Creating the Twenty-First Century Index of North-American Hymnody,” by Bill Clemmons. March 2007, page 75.

A discussion of web-based resources useful for locating hymns.

51.102 “Letter to the Editor,” by Loren Wiebe. May 2007, page 6.
The author responds enthusiastically to the March 2007 issue of the *Choral Journal* focusing upon music in the church.

51.103 “Letter to the Editor,” by Ronald A. Nelson. May 2007, page 6.
A contrary commentary written in response to “Mega-Church, Mega-Choir” (51.099). See also 51.104, 51.105, 51.106, and 51.107.

51.104 “Author’s Response,” by Tim Sharp. May 2007, page 6.
The author of “Mega-Church, Mega-Choir” (51.099) responds to comments made in “Letter to the Editor” (51.103). See also 51.104, 51.105, 51.106, and 51.107.

51.105 “Letter to the Editor,” by Lynn Kennedy. May 2007, page 6.
The author responds enthusiastically to the March 2007 issue of the *Choral Journal* focusing upon music in the church, and pays special tribute to “Mega-Church, Mega-Choir” (51.099). See also 51.103, 51.104, 51.106, and 51.107.

51.106 “Letter to the Editor,” by Don Gooding. June 2007, page 6.
The author questions the estimate made of the number of singers in U.S. choruses used in “Mega-Church, Mega-Choir” (51.099). See also 51.103, 51.104, 51.105, and 51.107.

51.107 “Author’s Response,” by Tim Sharp. June 2007, page 6.
The author of “Mega-Church, Mega-Choir” (51.099) responds to comments made in “Letter to the Editor” (51.106) critical of the estimate of the number of singers active in U.S. choirs. See also 51.103, 51.104, 51.105, and 51.106.

51.108 “Whose Season Is It?” by Robert L. Hewell. September 2007, page 51.
“The beauty of the choral art does not mitigate the burden of choosing materials that are faithful to the Church’s liturgical needs.”

51.109 “Coping with the Stress of Music Ministry: A Seven-Layer Discussion,” by Paul A. Aitken. November 2007, page 35.
Though written from the perspective of a church music position, this brief list of “a few non-scientific, but practical, ideas of how to cope with stress within a professional life” is valuable for choral conductors in all arenas.

51.110 “The Singing School, the Oxford Movement, and the Church Choir in America,” by David W. Music. June-July 2008, page 32.
“The purpose of this article is to trace briefly how the practice of church choral singing began in America and to note one of the more significant changes that occurred in its history.”

51.111 “A New Vision for Worship: Discerning a Path through the Minefield of Change,” by Deborah Carlton Loftis. June-July 2008, page 51.
The author suggests “a process through which a congregation can arrive at the place where musical styles can be discussed and decisions can be made from the vantage point of congregational unity.”

51.112 “‘Must Have’ Repertoire for the Twenty-First Century Sacred Music Library, Part 2,” by Paul A Aitken. June-July 2008, page 88.

This article, a continuation of 51.095, features an annotated list of “recommended anthems and motets which have been published since the year 2000.”

51.113 “The Marian Antiphons of Compline,” by D. Jason Bishop. December 2008, page 47.

The author examines the history and text of the four primary Marian antiphons, also called votive antiphons: Alma redemptoris mater, Ave regina caelorum, Regina Coeli, and Salve Regina.

51.114 “The Crossroads of Our Calling,” by John H. Dickson. April 2009, page 57.

The author discusses his “calling to a noble art whose texts inspire a depth of spirituality found in no other context.”

51.115 “Contemplative Worship: A Case for Compline,” by Jeff Jones. September 2009, page 63. BIB.

“The purpose of this column is to detail how one church started and continues to maintain its evening prayer service, and to provide some helpful ideas for others who may wish to do the same.”

51.116 “Music Literacy Among Adults in Church Choirs,” by Paul G. Hill. December 2009, page 12.

“Findings from a recent music literacy study seem to indicate that church choir members in particular lack the basic music reading skills necessary to contribute as more engaged musicians.”

51.117 “Credo: The Incarnation of Giver and Gift,” by Alicia Walker. March 2010, page 53.

“I submit four aspects of Divine action – [creating, calling, sustaining, and imagining] – that have bearing on the choral musician of sacred music and which can be formational in our purpose.”

51.118 “Your Church Choir Can Sing Mendelssohn!” by Robert Chambers. April 2010, page 32.

An introduction to, and analysis of, several works appropriate for church choir.

51.119 “Church Choirs, A Nineteenth-Century Heritage,” by Richard J. Stanislaw. September 2010, page 73.

“Today’s church choirs carry on those nineteenth century traditions – concerns about seating, wagging like dancing, resisting innovation, avoid annoyance, and whispering through the service.”

51.120 “Jubilate, Amen! A Festschrift in Honor of Donald Paul Hustad,” by Paul A. Richardson and Tim Sharp. March 2011, page 43.

An introduction to the text on church music.

51.121 “Music in Worship at the 2011 National Conference,” by Richard J. Stanislaw. April 2011, page 67.

A review of the sacred music performed at ACDA’s National Conference.

51.122 “Unlikely Singing,” by Terre Johnson. May 2011, page 63.

A discussion of the intrinsic value of singing and the manner in which people sing in the face of trials as a way of coping with crises. See also 51.123.

- 51.123 “Letter to the Editor,” by Don Neuen. August 2011, page 7.
Writing in response to “Unlikely Singing” (51.122), the author stresses the importance of text in choral music.
- 51.124 “Popular Influences in Recent Church Composition,” by Lawrence R. Mumford. November 2011, page 57.
This brief commentary examines the use of “pop” music in a sacred environment.
- 51.125 “Youth Choir Strengthens Music Ministry,” by John L. Wilson. April 2012, page 71.
A concise discussion of ways in which a youth choir can be developed in a church.
- 51.126 “A Composer and Publisher Speaks of Music Ministry,” by Joseph M. Martin. June-July 2012, page 57.
A soliloquy on the musical “sharing that empowers all of our ministries as we attempt to tell the old story in a new, new way.”
- 51.127 “Liturgical Music Trends: A Publisher’s Point of View,” by David Chalmers and James Jordan. September 2012, page 57. REP.
The authors provide an examination of the “best-selling anthems” from the perspective of a single music publisher.
- 51.128 “A Role for the Choir in ‘Contemporary’ Worship Taking Place in Some Kind of Church Building,” by Ronald A. Matthews and Gary W. Matthews. December 2012, page 97.
The authors discuss their “perceptions of choral identity and choral music ministry within contemporary, popular-style worship.”
- 51.129 “When in Our Music God is Glorified: Classic Contemporary Protestant Hymnody,” by Emily R. Brink. April 2013, page 8.
“The article is in three parts: a brief description of classic Protestant hymnody, followed by a broad overview of changes in recent hymns, and then a more specific view by region and country.”
- 51.130 “So Wild and Strange a Harmony: Synagogue Choral Music of Salomon Sulzer,” by Coreen Duffy. April 2013, page 28.
An introduction to the composer and his choral compositions with an overview of how his music was utilized within worship. See also 51.132.
- 51.131 “Exploring Communal Song and Memory through Historical Hymnody,” by Marilyn Houser Hamm. April 2013, page 40.
“This article probes the life and health of historical sacred communal song in the church and within North American society through narrative research.” See also 51.133.
- 51.132 “Letter to the Editor,” by Janice Roger. June/July 2013, page 7.
The author writes in response to “So Wild and Strange a Harmony: Synagogue Choral Music of Salomon Sulzer” (51.130).
- 51.133 “Letter to the Editor,” by Jeffrey Honoré. June/July 2013, page 7.

A letter responding positively to “Exploring Communal Song and Memory through Historical Hymnody” (51.131).

51.134 “Letter to the Editor,” by Brian Hehn. June/July 2013, page 7.

The author writes positively about the entirety of the April 2013 “Music in the Worship” focus issue of the *Choral Journal*.

51.135 “The Local Church as Patron of the Arts,” by David Kates. September 2013, page 59.

“Although popular music is pervasive, it is still possible for a local church to support the fine arts as a tradition and witness.”

51.136 “Tailor-Made or Off the Rack?,” by Terre Johnson. February 2014, page 56. REP

The author suggests ways in which musical directors can achieve a balance between traditional art music and fluctuating congregational tastes.

51.137 “The Sound of (Congregational) Silence,” by Bob Burroughs. August 2014, page 73.

The author “warns that a lack of congregational singing should be of concern to the choir director.”

51.138 “Music of the Jewish People,” by Joshua R. Jacobson. September, 2014, page 67.

A brief introduction to Jewish culture as it relates to the performance of choral music. See also 57.171.

51.139 “Choral Music of the Muslim World,” by André de Quadros. September 2014, page 69.

“Most of [the] group-singing traditions [of Islam] might not be labeled choral music in the sense we know it today.” See also 57.171.

51.140 “A Sampling of Missed or Forgotten Resources,” by Richard Stanislaw. April 2015, page 69.

The author evaluates several resources to aid the church choir conductor in poetry study, congregation singing, popular youth trends, and even humor.

51.141 “The Church’s ‘Big’ Choir,” by Greg Scheer. December 2015, page 89.

The author suggest ways to increase (and improve) congregational singing.

51.142 “The Church Choral Director: Leader of the Sacred, the Good, the Beautiful,” by Charlotte Kroeker. June-July 2016, page 6.

An evaluation of the inherent value of the church choral ensemble.

51.143 “A Question of Authenticity in Choral Music for the Synagogue,” by Lester Seigel. June-July 2016, page 28.

The writer evaluates the state of music in Jewish worship and offers suggests for enhancing the experience for both the chorister and the worshiper. See also 51.146.

51.144 “Favorite Sacred Music Anthems,” by Eileen Guenther. June-July 2016, page 39. REP.

A brief list of seasonal anthems.

51.145 “Choral Music in the Gospel Traditions: The Gospel Music Workshop of America, Inc.,” by Anthony Leach. June-July 2016, page 41.

A brief introduction to GMWA.

51.146 “Letter to the Editor,” by Joshua Jacobson. September 2016, page 6.

The author shares additional information relative to “A Question of Authenticity in Choral Music for the Synagogue” (51.143).

51.147 “Worshipful Singing: Four Roles of Song in Worship,” by Andrew Roby. October 2016, page 58.

The author discusses four “theologically grounded purposes of singing in worship.”

51.148 “Summer Workshops: The View from the Podium,” by Terre Johnson. October 2016, page 67.

Five choral musicians – Rosephanye Dunn-Powell, Dan Forrest, Mark Hayes, Anthony Leach, and Larry Wyatt – share observations from their teaching at various workshops.

51.149 “Effective Worship in the Choral Rehearsal,” by Karen Marroli. December 2016, page 63.

The author shares ways in which a church choir’s theological and spiritual understanding can improve performance.

51.150 “Hallelujah, Amen! A Focus on Worship (Column Editor’s Commentary),” by Terre Johnson. February 2017, page 62.

The author comments briefly upon his experience with racial integration in a choral ensemble as an introduction to “Spirituals: Music of the Soil and the Soul” (42.03).

51.151 “Worship Style and Congregational Growth,” by Michael Hakmin Lee. November 2017, page 67.

An exploration of “entrepreneurialism among evangelical churches.”

51.152 “Halleljua, Amen! A Focus on Worship,” by Terre Johnson. December 2017, page 70.

An introduction to the both the regular *Choral Journal* column and the author’s accompanying article, “Soli Deo Gloria: A Survey of Musical Observances of the 500th Anniversary of the Protestant Reformation” (74.142).

51.153 “Halleljua, Amen! A Focus on Worship,” by Terre Johnson. June-July 2018, page 44.

The column’s editor recounts his experience at a church music retreat program.

51.154 “Please Observe the Rest: Self-Care for the Church Musician,” by Bryan F. Black. June-July 2018, page 47.

A primer for the general health of the musician in the service of the church.

51.155 “Sing Community, Sing Peace,” by Terry York. January 2019, page 11.

An introduction to a worship session scheduled for inclusion during the 2019 ACDA National Conference.

51.156 “It’s Time to Rethink Church Staff Singers,” by William O. Baker. October 2019, page 64.

A discussion of the relationship of professional singers and the church. See also 51.157.

51.157 “Letter to the Editor,” by Marion van der Loo. November 2019, page 7.

Responding to “It’s Time to Rethink Church Staff Singers” (51.156), the author states that the aforementioned article placed hiring professional singers in “a fairly negative light.”

51.158 “For He is our Childhood’s Pattern: A Festival of Nine Lessons and Carols as an Intergenerational Model,” by Benji Stegner. December 2019, page 10.

“This article reflects on the ways in which the service broadly exhibits intergenerational worship.”

51.159 “Space for Sacred Music,” by Terre Johnson. April 2020, page 41.

An introduction to two articles that highlight vastly different performance spaces: “Singing in the Cathedral of the Nuclear Age” (18.24) and “A Cathedral Transformation” (51.160)

51.160 “A Cathedral Transformation,” by John A. Romeri. April 2020, page 50.

An introduction to the space formerly used by a prominent televangelist that has been converted to a Roman Catholic Cathedral. See also 51.159.

51.161 “American Choral Directors Association and the Church Music Institute,” by Charlotte Kroeker. June-July 2020, page 34.

A discussion of the partnership developed “in the common pursuit of excellence in choral music.”

51.162 “Performing Religious Music of the African American Experience,” by M. Roger Holland II. June-July 2021, page 8.

An introduction to various forms of church music.

52. Literature on, and Music for Various Types of Choruses: PROFESSIONAL CHOIR

52.01 “The Professional Choir in America,” by Paul Hill. April 1980, page 10.

This article outlines the history of professional choral singing in the United States from the 1920s to the present. Includes a list of choral ensembles that have a payroll for singers. See also 52.02.

52.02 “McNeil Singers Added to List.” September 1980, page 14.

An addendum to “The Professional Choir in America” (52.01) adding the Albert McNeil Jubilee Singers to the list of active American professional choirs.

52.03 “Professional Choirs: I Can Actually Make a Living?” by Jerry A. Young. November 1998, page 49.

The author suggests military choirs as a significant first step in a professional singing career.

52.04 “The Changing Paradigm of Professional Singing: A Conversation with Top Singers and Conductors in the United States,” by Deanna Joseph. December 2015, page 24.

A panel of nine conductors and singers share “their thoughts on what is required to be successful as a professional soloist of choral singer.”

53. Literature on, and Music for Various Types of Choruses: CHAMBER & MADRIGAL CHOIR

53.10 “Chamber Choirs,” by William Lock. September 1978, page 43. REP.

This commentary addresses the issue of purchasing music for the chamber choir. Includes a brief repertoire list.

53.11 “Madrigal Dinners: What and Why,” by Paul Brandvik. October 1978, page 26.

A general introduction to the basic workings of the madrigal dinner setting. Elements such as educational values, financial gains, goals, and staging are discussed.

53.12 “They Did It All Well,” by Gene Grier. May 1979, page 39. REP.

This article reviews the performance by the University of Miami Chamber Singers at the 1979 ACDA National Convention and discusses the work of their conductor, Lee Kjelson.

53.13 “Chamber Choirs,” by William Lock. September 1979, page 2.

A brief discussion of several aspects of the madrigal dinner setting.

53.14 “Televising an Elizabethan Christmas Dinner,” by Jon O. Carlson. December 1979, page 12.

The author shares his experience in televising a staged madrigal dinner.

53.15 “In the Bleak Mid-Winter: A Candlelit Feast,” by Will Kesling. December 1988, page 29.

A narrative on the aesthetics of the madrigal dinner. Includes recipes for Yorkshire pudding and fruit pudding (AKA figgy pudding).

53.16 “Historical Precedents of the Elizabethan Madrigal Dinner,” by Robert J. Russell. May 1989, page 13. BIB.

A discussion of the background of this popular holiday production genre.

53.17 “Junior High Madrigal Dinners . . . Why Not?” by Thomas Stokes. May 1990, page 31. BIB.

The author recommends the madrigal dinner for inclusion in Junior High School choral programs.

53.18 “Second International Chamber Choir Competition,” by Duane Karna. August 1992, page 46. REP.

A list of the repertoire performed during the 1991 International Chamber Choir Competition held in Marktoberdorf, Germany. Includes music for men’s, women’s and mixed chamber choirs.

53.19 “Masters in Miniature: Repertoire by Great Composers for Smaller Choirs,” by David C. Rayl and Zebulon M. Highben. March 2015, page 8. REP.

“Almost every great composer has written at least one piece that is achievable by choirs with fewer singers and limited resources but is still well crafted, worthy of performance and typical of its genre and style period. This article highlights some of these authentic, little-known works.”

54. Literature on, and Music for Various Types of Choruses: FESTIVALS & FESTIVAL CHOIR

54.04 “The Clinic-Festival: An Alternative to Contests?” by Donald J. Armstrong. April 1979, page 16.

The author shares “the skeletal idea and outline” of Illinois State University’s high school choral clinic-festival.

54.05 “Get Down,” by Gene Grier. May 1979, page 40.

A presentation of the organizational structure of a choral festival, using the jazz band/jazz choir festival as an example.

54.06 “Letter to the Editor: An Open Letter to All-State, Honor Choir, and Clinic Choir Conductors,” by Boyd Bacon. May 1982, page 33.

Guest conductors are asked to bear in mind the relative age, as well as the mental, emotional and physical energy of the typical high school singer when programming festival literature.

54.07 “The Choral Music Festival: Some Thoughts on How Better to Achieve High-Level Educational and Musical Goals Through a Well-Planned Event,” by Dennis K. Cox. September 1985, page 23.

This article outlines “some of the factors [that] contribute to the success of a music festival from the perspective of the students, the teachers and the clinicians.”

54.08 “Choral Competitions: Or: In the Opinion of Pollyanna!” by John Jacobsen. October 1988, page 17. An extended discourse on various practical aspects of choral festivals, workshops and competitions.

54.09 “The Rated Festival as an Educational Experience,” by Dean M. Estabrook. August 1990, page 29. A discussion of the benefits of the festival experience.

54.10 “The Road (In Praise of Choir Clinics),” by Max V. Exner. September 1990, page 17. A poem extolling the virtues of the choral clinic situation.

54.11 “A Festival’s Journey: Preparing Your Choir for Festivals,” by Natalie Wilson. April 1993, page 34.

Though written for a column on vocal jazz and show choirs, this article provides useful information for any director preparing a choral ensemble for a festival appearance.

54.12 “The Honor Choir: Purpose, Organization, Outcome,” by Linda Ferreira, Janet Galván, and Barbara Tagg. September 1994, page 21.

This brief article discusses many of the logistical aspects of organizing an honor choir.

54.13 “Repertoire Performed by ACDA Honor/Festival Choirs, 1983-1994,” by Guy B. Webb. September 1994, page 25. REP.

This list of honor choir repertoire includes materials appropriate for children, boys, junior high school, middle school, eighth & ninth grades, high school, church, men’s, women’s, two-year college, and collegiate choirs.

54.14 “All-State Choruses: A Survey of Practices, Procedures, and Perceptions,” by Thomas R. Wine. March 1996, page 21.

The results from a nation-wide survey of all-state choir organizers are reported.

54.15 “Hallelujah,” by Judith B. Tischler. September 1996, page 51.

A discussion of musical activities associated with various “Jerusalem 3000” festivals.

54.16 “How to Start a Multicultural Choral Festival,” by Ron Kean. October 1996, page 40.

The annual Bakersfield (California) Multicultural Choral Festival serves as an example of a festival of

culturally diverse choral music.

54.17 “How to Run an Invitational Festival,” by Nina Gilbert. May 1998, page 65.

An examination of the organization and implementation of various types of choral festivals.

54.18 “Two Year College Choirs,” by D. Brent Ballweg. March 2000, page 49.

A discussion of collaborative efforts with focus on the value of festivals.

54.19 “Choral Festivals: The Influence of the Conductor and the Adjudicator. Part 1: Preparing Your Choir and Selecting Adjudicators,” by Lori Wiest. February 2002, page 37.

The author discusses “choral festivals and how to use the experience of adjudication as a creative teaching tool.” Continued in 54.20.

54.20 “Choral Festivals: The Influence of the Conductor and the Adjudicator. Part 2: Preparing to be an Adjudicator,” by Lori Wiest. March 2002, page 37.

A continuation of 54.19. The author lists the criteria for becoming an adjudicator.

54.21 “Planning a Collegiate Choral Symposium from Start to Finish,” by Jennifer Proulx, Amanda Winters and Ingrid Bowen. April 2002, page 79.

The authors share their first-hand experience in the design and implementation of a choral symposium.

54.22 “How to Plan an All-State Honor Choir Experience for Junior High/Middle School Students,” by Joel M. Price. June 2007, page 59.

“For anyone considering instituting a state-wide or regional honor choir, here are some suggestions.”

54.23 “Tips from the Podium: A Guest Conductor’s Perspective of the Honor Choir,” by Jeffrey Ward. October 2010, page 8.

The author discusses the organization of an honor choir, from the earliest planning stage through the final note of the concert.

54.24 “Choral Festival Benefits,” by Julian Ackerley. October 2010, page 57.

An examination of various types of choral festivals.

54.25 “Starting from Scratch: Ideas for a Successful Conference Choir,” by Heather Williams Potter. April 2012, page 67.

Though written from the perspective of the children’s choir, the material discussed would be applicable for any conference or festival choral experience.

54.26 “It’s a Collaborative Honor,” by Marta Force, Gretchen Harrison, and Anthony Trecek-King. February 2013, page 55.

A discussion of the process through which the 2013 ACDA Junior High/Middle School Honor Choir was developed.

55. Literature on, and Music for Various Types of Choruses: FOLK, JAZZ, & POPULAR

- 55.014 "Get Down," by Gene Grier. September 1978, page 38.
Various developments in the jazz and show choir scene are discussed.
- 55.015 "Get Down," by Gene Grier. October 1978, page 31. REP.
A brief discussion of Frank Pooler's teaching methods, including a short repertoire list.
- 55.016 "Get Down," by Gene Grier. January 1979, page 44.
This discussion of the validity of show choirs includes an introduction to a new jazz and show choir handbook.
- 55.017 "Literature Forum," by Dan Schwartz. February 1979, page 2. REP.
A graded list of repertoire suitable for junior high school mixed choirs, with particular emphasis placed upon jazz and rock literature.
- 55.018 "Suggestions for Auditioning and Rehearsing Swing Choirs," by Gene Grier. February 1979, page 34.
A variety of relative topics are examined, including choosing a name for an ensemble.
- 55.019 "Show Choir Production for Music Educators," by Randy Boothe. April 1979, page 25.
An examination of a class offered at Brigham Young University designed to introduce the experienced music teacher to the concepts and functions of the show choir.
- 55.020 "Popular Choral Corner," by Gene Grier. November 1979, page 27.
This article presents guidelines for reviewing popular choral music and reviews recent scholarship related to the American entertainment industry.
- 55.021 "Popular Choral Corner," by Doug Anderson. February 1980, page 30. BIB. DISC.
A brief listing of resources and recordings for the vocal jazz educator.
- 55.022 "Popular Choral Corner," by Gene Grier. March 1980, page 35.
A discussion of "popular choral tone," and the pros and cons of choreography.
- 55.023 "Recommended Clinicians," by Gene Grier. April 1980, page 48.
The criteria for selecting a clinician are examined. Includes a list of recommended clinicians for the jazz and show choir festival.
- 55.024 "Popular Choral Corner," by Gene Grier. May 1980, page 41. BIB.
The column offers two sample course outlines for high school or university level classes on jazz and show choirs. A list of resources for the jazz and show choir director is also included.
- 55.025 "Popular Choral Corner," by Doug Anderson. September 1980, page 29. DISC. REP.
An eclectic body of data for the director of a jazz or show choir. Includes three informative lists: 1) jazz charts for various group levels, 2) possible ensemble names and 3) a brief jazz discography.
- 55.026 "Microphone Choreography," by Sandra Cryder. January 1981, page 41. BIB.
A practical discussion of the impact of microphone placement upon show choir choreography. The author offers three common microphone placement schemes.

55.027 “List of Jazz-Oriented Vocal Groups,” by Dan Schwartz. January 1981, page 44. DISC.
A brief discography of vocal jazz recordings.

55.028 “Popular Choral Corner,” by Ken Kraintz. February 1981, page 39.
An examination of methods for introducing a jazz choir into the choral program.

55.029 “The Show Choir Movement: Some Food for Thought,” by Gordon Paine. May 1981, page 5.
The author questions the validity of the show choir and examines some of the philosophical issues associated with the trend. See also 55.031, 55.032, 55.034, 55.036 and 55.037.

55.030 “Popular Choral Corner,” by Dan Schwartz. May 1981, page 43. REP.
This article features a review of *The Contemporary Chorus: A Directors Guide for the Jazz-Rock Choir* by Carl Strommen, and an annotated list of “easy jazz choral [settings] for the traditional director.”

55.031 “Letter to the Editor,” by W. Wayne Johnson. September 1981, page 19.
The author writes in support of comments made in “The Show Choir Movement: Some Food for Thought” (55.029). See also 55.032, 55.034, 55.036 and 55.037.

55.032 “Letter to the Editor,” by Charlene Archibeque. September 1981, page 19.
Writing in response to “The Show Choir Movement: Some Food for Thought” (55.029), the author states support for the positions forwarded in the article. See also 55.031, 55.034, 55.036 and 55.037.

55.033 “Resources for the Jazz and Show Choir,” by Dan Schwartz. October 1981, page 23. BIB. REP.
Two lists are presented in this article: 1) a brief bibliography of books and articles for the director of a jazz or show choir and 2) a selected list of SATB choral arrangements (ballads/jazz/pop/gospel).

55.034 “Letter to the Editor,” by Margaret Hawkins. November 1981, page 24.
Writing in support of “The Show Choir Movement: Some Food for Thought” (55.029), the author asks, “Must ACDA continue to support this rather horrifying trend?” See also 55.031, 55.032, 55.036 and 55.037.

55.035 “Vocal Jazz in Your Classroom,” by Kathy Bergwell and Gary Fiscus. December 1981, page 29. REP.
The authors discuss the pedagogical uses of vocal jazz and offer two possible selections which can facilitate improvisational jazz singing. Includes commentary from jazz saxophonist Preston Love.

55.036 “The Swing Choir: Issues with an Answer,” by Diana R. Spradling. January 1982, page 33.
This article, written in response to “The Show Choir Movement: Some Food for Thought” (55.029), directly addresses five issues of controversy concerning the validity of jazz and show choirs. Includes a brief chronology of the history of jazz and pop music. See also 55.031, 55.032, 55.034, and 55.037.

55.037 “Response to Gordon Paine’s Essay on Show Choirs,” by Michael L. Masterson. May 1982, page 29.
Responding to “The Show Choir Movement: Some Food for Thought” (55.029), the author examines the societal underpinnings of the show choir movement and discusses positive factors of this trend. See also 55.031, 55.032, 55.034, 55.036 and 55.037.

- 55.038 "Popular Choral Corner," by Dan Schwartz. November 1982, page 32. REP.
A selected list of SATB choral arrangements, including ballads, Christmas literature, gospel, jazz, Latin, pop, sacred.
- 55.039 "Popular Choral Corner," by Dan Schwartz. December 1982, page 29. REP.
A list of ballads, gospel, jazz and pop arranged for the SATB chorus.
- 55.040 "The Art of Entertainment," by Fritz Mountford. December 1983, page 5.
Various methods for enlivening the choral performance are examined. Includes discussion of repertoire, programming, pacing, ensemble grooming/departement, staging, choreography and public relations. This article is incorrectly attributed to Diana Spradling.
- 55.041 "Popular Choral Corner," by Dan Schwartz. February 1984, page 25. BIB.
Subtitled "Resources for the Jazz and Show Choir through November, 1983," this article offers a brief bibliographic listing of books and articles.
- 55.042 "Popular Choral Corner," by Dan Schwartz. March 1984, page 25. REP.
A selected listing of gospel oriented choral arrangements.
- 55.043 "Will Movement or Choreography Improve Your Group's Performance?" by Dan Schwartz. October 1984, page 21.
The author examines the balance between singing and dancing in the show choir. Includes commentary from various directors of show choirs.
- 55.044 "Show Choir Research: An Important Study," by Paul E. Thoms. March 1985, page 22.
A discussion from results of a survey undertaken to determine the relationship between "the educational value of show choirs against the time commitments they require."
- 55.045 "Popular Choral Corner." September 1985, page 35. REP.
A selected list of SATB choral arrangements, including ballads, Christmas literature, gospel, jazz, and pop.
- 55.046 "Popular Choral Corner," by Dan Schwartz. November 1986, page 33. BIB.
A bibliographic listing of "resources for the jazz and show choir."
- 55.047 "Popular Choral Corner," by Dan Schwartz. May 1988, page 45.
A brief introduction of "The ACDA Jazz Choir Adjudication Form," developed by the National Committee on Vocal Jazz and Show Choirs.
- 55.048 "The Swinging Curriculum," by Carolyn Livingston. December 1988, page 21.
A discussion of the place of popular music in the choral music curriculum. Includes a lengthy observation of a choral rehearsal.
- 55.049 "Ten Myths about Jazz and Show Choirs," by Dan Schwartz. November 1994, page 31.
"The purpose of this report is to dispel some of the myths that exist concerning jazz and show choirs [including] choreography takes priority over choral sound, show choirs perform music of poor quality,

singing pop music will ruin the voice,” and others.

55.050 “A Comprehensive List of *A Cappella* Vocal Jazz/Pop Octavos in Print,” by Dan Schwartz. May 1995, page 28. REP.

A list of 251 selections for men’s, women’s, and mixed voices.

55.051 “Some Similarities and Differences between Classical and Non-Classical Choral Singing,” by Diana R. Spradling. May 1998, page 33.

An examination of jazz choral tone.

55.052 “Fifteen Resources for the Vocal Jazz Director,” by Diana Spradling. March 1999, page 68.

An annotated list of useful materials.

55.053 “Show Choirs, Advocacy and National Standards of Excellence,” by Diana Spradling. February 2000, page 39.

A discussion of a set of national standards being developed for jazz and show choirs.

55.054 “A Vocal Jazz Listening Checklist for Developing Jazz Enthusiasts,” by Diana R. Spradling. May 2001, page 39.

A concise listening guide for dissecting the various aural complexities of jazz.

55.055 “Jazz & Show Choirs,” by Vijay Singh. April 2003, page 58.

The author discusses the differences between Jazz Choirs and Show Choirs.

55.056 “Vocal Jazz: Do You or Don’t You?” by Laurie Cappello. September 2004, page 64.

“The following suggestions include basic skills needed by the choral director in order to begin teaching vocal jazz.”

55.057 “The Challenges of Vocal Jazz,” by Vijay Singh. April 2005, page 53.

The author suggests that a large proportion of choral conductors lack sufficient background in vocal jazz, and offers recommendations for ways to gain needed experience.

55.058 “A Big Hit in L.A.,” by Ken Thomas. August 2005, page 54.

A review of performances by show choirs at the 2005 ACDA National Convention.

55.059 “A Cappella Jazz: Possibilities, Methods and Experimentation,” by Vijay Singh. September 2005, page 70.

A discussion of methods for improving ones understanding of the vocal jazz idiom.

55.060 “Another Choir? How About a Show Choir?” by Ken Thomas. February 2006, page 45.

“The following suggestions are practical and basic for beginning a show choir with common qualities found in them that demonstrate excellence in performance.”

55.061 “Middle School Vocal Jazz . . . Where Do You Start?” by Laurie Cappello. May 2006, page 65.

An introduction to the basic elements of teaching vocal jazz.

55.062 “Advocacy for Jazz Pedagogy: Where to Find Resources and Quality Teaching Tools,” by Vijay Singh. September 2006, page 47.

A discussion of materials and resources. See also 55.064.

55.063 “The Impact of Competitive Show Choir on the Enrollment of Male Singers in Choral Programs in Nebraska and Iowa,” by Doran Johnson. November 2006, page 112.

“The purpose of this study [is] to investigate the relationship between competitive show choir and male enrollment in high school choral ensembles.” Continued in 55.066.

55.064 “Letter to the Editor,” by James Maroney. December 2006, page 5.

Writing in response to “Advocacy for Jazz Pedagogy: Where to Find Resources and Quality Teaching Tools” (55.062), the author discusses the need for greater coverage of vocal jazz in the IAJE publication, *Jazz Education Journal*.

55.065 “Vocal Jazz: Is Your Ensemble Creative or Re-creative?” by Kirk Marcy. December 2006, page 60.

“The ideas presented in this column invite [conductors] to consider how we might impact our students in a way that inspires and draws out their creative spirit.”

55.066 “Show Choir Competition and the Impact on Male Recruitment,” by Doran Johnson. April 2007, page 50.

In this article the author analyzes the raw data presented in “The Impact of Competitive Show Choir on the Enrollment of Male Singers in Choral Programs in Nebraska and Iowa (55.063).

55.067 “Re-Charging Your Vocal Jazz Battery,” by Kirk Marcy. June 2007, page 48.

A discussion of educational opportunities, instructional resources and thematic programming ideas for the vocal jazz director.

55.068 “Real Situations, Real Solutions,” by Kirk Marcy. May 2008, page 118.

The author poses several questions submitted by vocal jazz directors to a panel of ACDA jazz education leaders. “As expected, the responses are, at times, overlapping, and at other times contradictory.”

55.069 “Through the Eyes of a Ten-Year Old: Taking a Look at Elementary Vocal Jazz,” by Natalie Wilson. May 2009, page 69.

The author examines some of the fundamental music components of jazz and discusses how those concepts might be taught to children

55.070 “A Definition of the Vocal Jazz Group: An Ensemble of Solo Singers, One-on-a-Mic,” by Diana Spradling. August 2009, page 50.

The author discusses the ensemble and individual vocal characteristic that define an authentic vocal jazz choir.

55.071 “Two Important Collections and a Bluegrass Mass,” by Sharon Davis Gratto. March 2010, page 50.

An introduction to new compositions of multicultural music.

55.072 “Beauty and the Beast: The Nature of a Show Choir,” by Karen Dollins. May 2011, page 53.
A concise discussion of the merits and function of a show choir.

55.073 “What’s in Your Folder? Balanced Programming for Vocal Jazz Ensembles,” by Kirk Marcy. May 2011, page 56.

This discussion of programming for the vocal jazz ensemble examines several applicable styles of jazz.

55.074 “What is the Best Vocal Jazz Repertoire?,” by Patrice Madura Ward-Steinman. May 2013, page 53.

The author reviews the results of a survey of jazz educators conducted in 1993 and offers a new study of trends in vocal jazz repertoire. See also 55.075.

55.075 “What is the Best Vocal Jazz Repertoire? Preliminary Results are In,” by Patrice Madura Ward-Steinman. February 2014, page 53. REP.

The author reports the findings from a survey on vocal jazz repertoire and compares those data with research conducted twenty years earlier. See also 55.074.

55.076 “Blending Genres: Elements of Jazz in Finnish and Swedish Choral Music,” Sarin Williams. October 2014, page 8. REP.

The commentary “highlights the use of seven jazz elements within the choral music of five composers whose work spans half a century.”

55.077 “Pedagogy for the Jazz Singer,” by Justin Binek and Diana Spradling. June/July 2015, page 6.

“As we look for sound operational definitions as tools for the teaching of jazz music, it is imperative to describe that has happened and what is happening historically, musically and vocally.”

55.078 “The Collegiate Vocal Jazz Ensemble: A Foundational History,” by Gregory Amerind. June/July 2015, page 18.

A discussion of the earliest developments of vocal jazz within the college environment.

55.079 “The Choral Music Teacher as Artist: Vocal Jazz and Improvisation as Expressions of Artistry,” by Patrice Madura Ward-Steinman. June/July 2015, page 47.

The author examines the dichotomy between the score-focused nature of choral music and the improvisational demands of vocal jazz.

55.080 “Starting a Vocal Jazz Ensemble,” by Roger Emerson. June/July 2015, page 53. REP.

A brief, introductory starter-kit for the development of a vocal jazz ensemble.

55.081 “Consider Getting the Blues,” by Sarin Williams. November-December, page 53. REP.

A brief discussion of using blues as a method for teaching and ultimately improving vocal jazz improvisation.

56. MUSICAL THEATRE

56.06 “Producing Musical Theatre: Some Recommended Readings,” by Peter E. Tiboris. March 1981, page 19. BIB.

A survey of various theatre texts related to directing, acting, designing, choreography/dance, and musical direction.

56.07 “Putting on the Musical: Junior High Style,” by Ginny Packer. December 1986, page 21. BIB.

Various elements germane to staging a musical theatre production are discussed, including choosing the musical, scheduling rehearsals, casting and performances. A list of resource agencies is provided.

56.08 “Research Report,” by Marva Griffin Carter. August 1997, page 41.

A review of *The Music and Scripts of “In Dahomey,” Music of the United States of America*, edited by Thomas L. Riis.

56.09 “Preparing a Broadway Musical: Instrumental Considerations,” by Susan Bruenger. September 2005, page 50.

“This article focuses on the instrumental demands of the musical score, and the pros & cons of using professional musicians.”

56.10 “All the World’s a (Music) Stage! Theatrical Elements in Choir Concerts: Why? What? And How?” by Maria van Nieuwerkerken. Translated by Susan Pond. August 2016, page 57.

An introduction to methods for incorporating elements more common to the theater into a choral performance.

57. EDUCATIONAL TECHNIQUES AND PHILOSOPHY

57.044 “Preparing the Next Generation of Choral Conductors,” by Colleen J. Kirk. October 1978, page 12.

The author discusses “the skills, understandings, and attitudes which are needed by an effective conductor of choral music,” and offers methods for “preparing young people who will be tomorrow’s choral conductors.”

57.045 “The Ideal Choral Music Teacher: A Student Description,” by Lloyd P. Campbell. December 1978, page 18.

A compilation of results from a survey in which secondary school students were asked to comment on their choral music teacher.

57.046 “Da Capo,” by Alfred Mirovitch. January 1980, page 32.

The author suggests self-reliance and self-respect as “the very cornerstone on which the teaching of music should rest.”

57.047 “A Band Director Looks at Choirs,” by Stuart J. Ling. February 1980, page 9.

The author examines several characteristics which he believes are common to successful choral programs and outlines seven common reasons for poor programs.

57.048 “Theatre Games for Embryonic Conductors,” by Rosalyn Paul and Lawrence Schenbeck. December 1980, page 14.

A discussion of methods common to the training of actors that would be effective for developing conductors.

57.049 "The Use of Videotapes in the Choral Rehearsal," by Carroll Gonzo. February 1981, page 5.
An examination of the various uses for video tapes in the rehearsal.

57.050 "Treating the Choral Singer as a Person," by Anthony J. Palmer. November 1981, page 29.
The author suggests how choral singers may develop responsibility in the rehearsal environment, and advocates modifying the conductor/choir relationship from an authoritarian/subordinate structure to one of collegueship.

57.051 "Musicians Stage Fright: Analysis and Remedy," by Jonathan Kahn. October 1983, page 5. BIB.
An examination of the psychological elements of stage fright, and various techniques for treating the affliction.

57.052 "Choral Methods: Can Your Students Teach?" by Lynn A. Corbin. November 1983, page 21.
A discussion of teacher training, with emphasis on the analysis of performance.

57.053 "The A.R.T. of Service Choral Ensembles," by Robert E. Ritschel. December 1983, page 17.
An evaluation of the place of the general music student in the school choral program. The author focuses upon "acquiring, retaining, and teaching (A.R.T.)" the non-music major.

57.054 "Fanfare for the Common Kid," by Mary Ellen Pinzino. June 1984, page 22.
A motivational discussion of educational methods, particularly as they relate to children's musical experience.

57.055 "Sight Singing and Ear Training at the University Level: A Case for the Use of Kodály's System of Relative Solmization," by Bruce E. More. March 1985, page 9.
An examination of the historical elements of solmization. The author attempts to meld many diverse theories into a practical system, which can be applied to the collegiate choral setting. A companion article to 2.0156, 7.17, and 13.17.

57.056 "Will the Real Elementary Music Teacher Please Step Forward," by Kathleen Gjerdingen. March 1985, page 25.
A brief discussion comparing and contrasting the general music teacher and the choral music teacher on the elementary level.

57.057 "The Face Factor," by Frank Boggs. November 1985, page 33.
This brief article examines the importance of facial involvement in the choral setting, for both the conductor and the chorus.

57.058 "Attention, Effort, and Motivation in Rehearsal and Performance," by Val Hicks. May 1986, page 11.
Various motivational elements of the choral situation are examined from a psychological viewpoint and recommendations offered for increasing a chorister's attention span and efforts.

57.059 "Back to Basics: Teaching Children to Sing," by Kenneth H. Phillips. October 1986, page 34.
An examination of "the problems that music educators face in overcoming the demise of a singing nation."

57.060 "Embarking on a Journey," by Steven Michelson. September 1986, page 29.

A fictitious address to a choir on the first day of rehearsal.

57.061 "Defining Power and Its Uses for the Choral Conductor," by Beverly A. Patton. November 1987, page 21. BIB.

A discussion of the relationship between a conductor's power and the perception of the choral ensemble.

57.062 "Responsibilities of the Choir Member," by Robert L. Garretson. April 1988, page 34.

A list of fifteen major responsibilities by which choir members can evaluate themselves.

57.063 "Musica Practica," by Nina Gilbert. January 1989, page 53.

This article recommends the development of a choir mid-term as a successful solution to the common concentration problems associated with the mid-term examination week.

57.064 "A Modest Proposal," by Scott W. Dorsey. April 1989, page 43.

" . . . every college-level choral conducting instructor should require his or her students to become student members of ACDA."

57.065 "Some Thoughts on Making Music," by Ray Moore. August 1989, page 13.

A philosophical narrative which seeks to answer the author's question, "What on earth am I doing teaching school?"

57.066 "If I Knew Then What I Know Now," by Michael Esser. September 1989, page 21.

Reflections of a young teacher on his first year as an educator. Includes a list of suggestions for new teachers.

57.067 "Leadership Styles and the Choral Conductor," by Hilary Apfelstadt and Gail S. Allen. March 1990, page 25. BIB.

An analysis of four leadership styles as determined by the Situational Leadership Theory and the application of this model to the choral conductor.

57.068 "Research Report," by Tim Sharp. April 1990, page 45.

The author discusses the findings of various studies on the state of American music education.

57.069 "Humor in the Classroom," by Bud Clark. August 1990, page 15.

This discussion of the uses for jocularity in the rehearsal situation includes a self-evaluation quiz.

57.070 "The Value of Teaching Music," by Mark Alamo. September 1990, page 29.

An examination of the positive impact of high quality music upon students, parents, and administrators. See also 57.071.

57.071 "Letter to the Editor," by Robert G. Step. December 1990, page 4

Writing in support of "The Value of Teaching Music" (57.070), the author states, "it should be required reading of all state legislators . . . [and] every musician in church work."

57.072 "Letter to the Editor," by Carole J. Glenn. February 1991, page 5.

The author responds positively to the content of the September, 1990 issue of the *Choral Journal* and offers a reprint of the 1982 ACDA position paper: “Music with Sacred Text: Vital to Choral Music Education and to the Choral Art” (67.066).

57.073 “The Choir as Family,” by Gary E. Stollak, Mary Alice Stollak and Guenther H. Wisner. August 1991, page 25.

From the basis of established psychological norms, the authors discuss the familial characteristics of the choral organization and recommend the adoption of increased use of authoritative leadership style for the choral conductor. Continued in 57.079.

57.074 “Choral Curriculum as it Affects Performance at the Secondary Level,” by Ruth H. S. Whitlock. October 1991, page 39.

The author suggests a sweeping evaluation of the national status of choral curriculum, and institution of a curriculum that is “substantial, educationally viable, [and] sociologically significant.” Includes an outline for development of an eleven-step curriculum.

57.075 “Making Choral Music: A Special Way of Learning,” by Linda Ferreira and Barbara Tagg. February 1992, page 40.

A brief commentary on the educational aspects of music-making for children.

57.076 “Let the Celebration Begin: Toward Cultural Diversity in Choral Music,” by Sandra Chapman. September 1992, page 4.

The author identifies several “paths open to the choral director in dealing with cultural diversity and changing demographics”

57.077 “The Training of Choral Conductors: Take the Lead, ACDA,” by Harriet Simons. November 1992, page 4.

In this brief commentary, the author discusses two aspects of choral performance – conducting gestures and tone quality – that need to be improved through the training of future conductors.

57.078 “When I Sing: The Nature and Value of Choral Music Education,” by David J. Elliot. March 1993, page 11.

This article proposes a philosophy of music education in which “musicianship is the key to musical enjoyment.”

57.079 “The Choir as Family, Part II,” by Steven Meyers, Gary E. Stollak, Mary Alice Stollak, and Mathew J. Stollak. April 1994, page 25.

This article, a continuation of the research reported in “The Choir as Family” (57.073), outlines the similarities between the nuclear family and the choral ensemble.

57.080 “Singing and the Self: Choral Music as *Active Leisure*,” by Mihaly Csikszentmihalyi. Transcribed by Nina Gilbert. February 1995, page 13. BIB.

Based on his research of various diverse activities, including choral music, the author discovered “The Flow Experience, a pan-human, universal feeling that human beings have when what they do becomes worth doing for its own sake.” See also 43.151, 43.154, 43.156, and 57.086.

57.081 “Learning from Business: Using Total Quality Management in the Classroom,” by Mark Aamot. February 1995, page 21.

The author recommends applying successful business-management techniques to the secondary music-education classroom.

57.082 “Great Music Teaching: Commitment, Passion, Persuasion,” by Hunter O’Hara. February 1995, page 27.

The educational techniques of Peggy Jo Pridemore (1941-92) are examined through interviews with her former students.

57.083 “Get Parents Involved: Start a Parent Choir,” by Ted Reid. February 1995, page 31.

The author reviews the practical benefits of a Parent Choir as part of the high school choral offering.

57.084 “Grading the Choral Ensemble . . . No More Excuses!,” by Peggy Diane Dettwiler. April 1995, page 43.

This article examines a grading system that strives to produce an objective measure for choral singers. See also 57.087.

57.085 “Musica Practica,” by Nina Gilbert. April 1995, page 61.

A discussion of how “the issues of multiculturalism, diversity, and political correctness touch choral music in the 1990s.”

57.086 “Letter to the Editor,” by Vance George. May 1995, page 4.

The author writes in response to “Singing and the Self: Choral Music as *Active Leisure*” (57.080), calling it the “most meaningful article I’ve ever read in the *Journal*.”

57.087 “Letter to the Editor,” by Linda J. Niemann. August 1995, page 5.

Writing in response to “Grading the Choral Ensemble . . . No More Excuses!” (57.084), the author offers an additional grading formula for choristers.

57.088 “Setting the Record Straight: Give and Take on the National Standards for Arts Education, Part I,” by the Consortium of National Arts Education Associations. November 1995, page 17.

“This document is intended as a resource for arts educators and others who are likely to encounter the concerns dealt with here.” Continued in 57.093.

57.089 “Education Reform and Restructuring: Defining Our Terms,” by Lynne Bradley. November 1995, page 25.

The author provides concise definitions for terms commonly used in discussions of school restructuring.

57.090 “Block Scheduling and its Effect on Secondary-School Music Performance Classes,” by Martin Hook. November 1995, page 27.

This discussion of Block – or “flexible” – Scheduling includes the results from a survey of music programs in schools using such schedules.

57.091 “Prevention, Not Cure: Forestalling Budget Problems,” by John Benham. November 1995, page 31.

The author recommends strategies for averting financial problems in school music programs.

57.092 “World Music: A Breath of Inspiration,” by Stephen Hatfield. December 1995, page 23.

This article suggests use of multicultural music as a way to offset current difficulties in music education.

57.093 “Setting the Record Straight: Give and Take on the National Standards for Arts Education, Part II,” by the Consortium of National Arts Education Associations. December 1995, page 27.

A continuation of 57.088.

57.094 “Conductor Training: One of ACDA’s Best Investments,” by Scott W. Dorsey. December 1995, page 39.

The author suggests methods for helping young conductors gain practical choral conducting experience.

57.095 “Competition in Choral Education: Adults’ Memories of Early Choir Experiences,” by Gary E. Stollak and Mary Alice Stollak. August 1996, page 21.

The authors report the results from a survey designed to identify the negative aspects of competition on choir members.

57.096 “Coping with Middle School Attitudes,” by Sally B. John. August 1996, page 29.

In this discussion of eight specific “attitudes that often afflict middle schoolers,” the author suggests methods for dealing positively with these traits.

57.097 “An Open Letter on Multicultural Choral Music,” by Robert Provencio. March 1997, page 44.

The author attempts to distinguish between multiculturalism and “choral affirmative action.”

57.098 “The Seven Deadly Sins of First-Year Teachers,” by Scott W. Dorsey. November 1997, page 17.

A discussion with three young choral conductors on seven areas of concern for music educators in their first year of teaching.

57.099 “Finishing Touches: Becoming a Professional Choral Conductor,” by Scott W. Dorsey. November 1997, page 41.

An evaluation of the role of continuing education and professional involvement in the life of the young choral conductor.

57.100 “Keeping the Songs Alive: Working with Senior Singers,” by Roger Satrang Hoel. February 1998, page 43.

“This article offers suggestions about how to keep singers in our communities active through their senior years.”

57.101 “Is Music Intelligence Special?” by Howard Gardner. March 1998, page 23.

A discussion of various theories on the psychological and intellectual effect of music.

57.102 “Applying Multiple Intelligence Theory in the Music Classroom,” by Richard L. Mallonee. March 1998, page 37.

“This article examines how each of the other intelligences can be activated, explored, and developed within the context of the general singing or choral rehearsal.”

57.103 “Response to Change,” by Kathy Anderson, Scott W. Dorsey, Mitzi Groom, Russell Hammond, Clayton Parr, Sandra Peter, Tim Sharp, and Michele Weir. March 1998, page 49.

A discussion of the way in which ACDA’s R&S Committees are adapting to various professional, musical and societal changes.

57.104 “This Is Not Your Father’s Automobile,” by Geoffrey Boers. March 1998, page 73.

The author examines the changes in society and their effect on choral music.

57.105 “George Frederick Bristow and the New York Public Schools,” by Thurston Dox. April 1998, page 23.

An overview of the life and work of this Nineteenth-Century American music educator.

57.106 “Passion and the Conductor,” by Terry W. York. April 1999, page 31.

A discussion of the importance of emotional desire on the part of the conductor.

57.107 “What Does it Mean to Major in Music Education?” by Sean Burton. April 2000, page 31.

A motivational editorial on the value of music education.

57.108 “Collaboration in the Choral Ensemble,” by Susan Wharton Conkling. September 2000, page 9.

The author offers a “closer scrutiny of the relationships between members of the ensemble with the conductor/teacher.”

57.109 “College & University,” by Bill McMillan. April 2001, page 47.

A discussion of the state of choral music education and suggestions for improving the profession through teacher training.

57.110 “Two Disheartening Words,” by Scott W. Dorsey. May 2001, page 37.

Writing to the ACDA collegiate member, the author suggests “reaching beyond the mediocrity of our media-driven world and doing something worthwhile and fulfilling.”

57.111 “The Singer’s Accountability,” by Charles Facer. October 2001, page 40.

Though written from the perspective of a community chorus, this article provides useful tools for assessing singers in any choral environment.

57.112 “Get America Singing - Again!” by Charles Facer. February 2002, page 43.

In the wake of the September 11 terrorist attack, the author suggests ways to re-establish community singing as a vital part of American culture.

57.113 “Electronic Learning for Twenty-First Century Choirs: Rationale, Strategies, and Values,” by James F. Daugherty. December 2002, page 71.

“This article presents a rationale for an interface of electronic learning with choral rehearsing, and presents a series of strategies and implementation resources.”

57.114 “Mentoring,” by Bill McMillan. December 2002, page 81.

A call for suggestions for the development of a mentoring program.

57.115 “Sound Assessment Practices in the Standards-Based Choral Curriculum,” by Cynthia Bayt Bradford. April 2003, page 21.

“The goals of this article are to share the outline of a locally developed standards-based curriculum, and to provide assessment models used to measure student growth toward those standards.”

57.116 “What Can Choir Do For Me? Twelve Answers for the College Vocal Major,” by Margaret Olson. September 2003, page 17.

This article seeks to resolve the long-standing conflict between voice studio teachers and choral conductors by examining the positive value of the choral environment for the solo singer.

57.117 “Building Bridges among Choral Conductors, Voice Teachers, and Students,” by Hilary Apfelstadt, Loretta Robinson and Marc Taylor. September 2003, page 25.

A detailed discussion of the ways in which voice faculty and choral conductors can cooperate for the benefit of the students in their care. See also 57.119.

57.118 “Taking Initiative: Thoughts on Becoming an Active and Involved Student,” by Bryan E. Nichols. October 2003, page 63.

A discussion of ways the college music student can gain experience beyond the classroom.

57.119 “Letter to the Editor,” by John Weiss. November 2003, page 5.

The author questions the takes some exception to comments made in “Building Bridges among Choral Conductors, Voice Teachers, and Students” (57.117) by referring to his own research published earlier in “Operatically Trained Singers in the Collegiate Choral Rehearsal” (7.057).

57.120 “Hints for Staying Healthy This Year,” by Lori Wiest. November 2003, page 67.

The author suggests ways for those working amid the crush of the end of an academic term to remain physically healthy.

57.121 “Choosing the Right Graduate Program for You: Many Ideas to Consider, Many Questions to Answer. Part I: Why Graduate School?” by David L. Hensley. February 2004, page 67.

The author examines motivations for seeking an advanced degree and suggests ways to finance a graduate education. Continued in 57.124.

57.122 “Essential Choral Repertoire for the Undergraduate Choral Music Major,” by Donald Trott. March 2004, page 46.

This article reports the result of a survey asking collegiate choral conductors to share a list of those pieces most important in the undergraduate curriculum.

57.123 “Teach the Way They Learn,” by Verna Brummett. March 2004, page 48.

An examination of ways to teach to three important learning styles: visual, auditory, and kinesthetic.

57.124 “Choosing the Right Graduate Program for You: Many Ideas to Consider, Many Questions to Answer. Part II: Which Graduate Program?” by David L. Hensley. March 2004, page 55.

In this continuation of 57.121, the author discusses how to select the proper graduate school to meet individual needs.

57.125 “Engaging Boys – Overcoming Stereotypes: Another Look at the Missing Males in Vocal Programs,” by Scott D. Harrison. September 2004, page 24.

“The purpose of this article is to provide some practical suggestions for the involvement of boys in a choral setting.” See also 57.128 and 57.129.

57.126 “Mentoring: Helping to Ensure Excellence,” by Verna M. Brummett. October 2004, page 55.

The author discusses mentoring as a way to develop the next generation of children’s choir conductors.

57.127 “Athletic and Aesthetic Coaching,” by Mark Malone. October 2004, page 58.

In this brief article, the author draws parallels between successful coaches and choral directors.

57.128 “Corrections.” October 2004, page 88.

A correction of errata contained in “Engaging Boys – Overcoming Stereotypes: Another Look at the Missing Males in Vocal Programs” (57.125).

57.129 “Letter to the Editor,” by Richard Frey. November 2004, page 5.

The author writes in support of “Engaging Boys – Overcoming Stereotypes: Another Look at the Missing Males in Vocal Programs” (57.125) and “Programming Our Convictions” (15.061).

57.130 “Singing Visions: Metaphors for Teaching Students with Visual Impairments,” by Jody L. Kerchner. December 2004, page 26.

The author examines the value of “multi-sensory sensory singing experiences and music educators’ use of metaphors as key components of learning to perform and listen to music.”

57.131 “Philosophy: Who Needs It?” by Gerald Custer. March 2005, page 43.

“As conductors we are professionally accountable for our interactions with other people. Consequently, we have a duty to be explicit about our motives and values as well.”

57.132 “Toward a Philosophy of Teaching,” by Jeffrey Carter. November 2005, page 101.

The author discusses those personal merits that are necessary to become a good teacher.

57.133 “Letter to the Editor,” by Nelson Waller. June 2006, page 5.

Writing in response to the elementary focus issue of the *Choral Journal* (April 2006), the author calls it “a good attempt to win the political correctness award.” See also 57.135, 57.136, 57.137, 57.138, 57.139, and 57.141.

57.134 “Making the Case for Teaching Music,” by David Schildkret. July 2006, page 57.

An advocacy discussion outlining the value of music in the public school curriculum.

57.135 “Letter to the Editor,” by Sean Burton. August 2006, page 5.

The author writes to express “outrage” over “Letter to the Editor” (57.133). See also 57.136, 57.137, 57.138, 57.139, and 57.141.

57.136 “Letter to the Editor,” by Carl Johengan. August 2006, page 6.

The author responds to “Letter to the Editor” (57.133), calling it “shamefully dismissive.” See also 57.135,

57.137, 57.138, 57.139, and 57.141.

57.137 “Letter to the Editor,” by Nick Page. August 2006, page 6.
The author responds to “Letter to the Editor” (57.133), calling it “an abrasive piece of hatred.” See also 57.135, 57.136, 57.138, 57.139, and 57.141.

57.138 “Letter to the Editor,” by Sharon Breden. August 2006, page 6.
The author responds to “Letter to the Editor” (57.133), saying, “his ‘thought police’ need to be fired.” See also 57.135, 57.136, 57.137, 57.139, and 57.141.

57.139 “Letter to the Editor,” by Matthew Ferrell. August 2006, page 6.
The author responds to “Letter to the Editor” (57.133), saying, “I have no tolerance for his smugness.” See also 57.135, 57.136, 57.137, 57.138, and 57.141.

57.140 “An Open Letter to Student Teachers,” by Mark Simmons. August 2006, page 69.
This article could serve as a graduation address to those leaving college for their first teaching assignments.

57.141 “Letter to the Editor,” by Mark A. Anderson. October 2006, page 6.
The author applauds the editor’s decision to publish “Letter to the Editor” (57.133), stating, “it is only by exposing [such] attitudes that these attitudes can be confronted head-on.” See also 57.135, 57.136, 57.137, 57.138, and 57.139.

57.142 “Choosing a Graduate School for a Master’s Degree,” by Gary Weidenaar. December 2006, page 93.
The author suggests important questions to ask when selecting a graduate choral music program.

57.143 “The Full Plate: Effective Leadership in Multiple Student Organizations,” by Nathan Dame. July 2007, page 53.
“The following ten steps are crucial to maximizing involvement and leadership in your organization.”

57.144 “Intrapersonal and Interpersonal Growth in the School Chorus,” by Elizabeth Cassidy Parker. August 2007, page 26.
“In this article, the focus is on two areas: (1) the student’s own process of maturation, or intrapersonal growth; and (2) the progress of the student’s social relationships, or interpersonal growth.”

57.145 “The Revolving Door,” by Debra Spurgeon. December 2007, page 45.
“School staffing problems are primarily due to a ‘revolving door,’ where large numbers of qualified teachers depart their jobs for reasons other than retirement.” The author proposes mentoring as a way to solve the problems of teacher retention.

57.146 “Creating Student Conducting Opportunities,” by Jason Paulk. March 2008, page 69.
An examination of ways to provide genuine conducting experience to beginning conductors.

57.147 “Surviving the First Month of a Choral Conducting Doctoral Program,” by Laurie Betts Hughes. September 2008, page 107.
The author offers a practical, light-hearted list of suggestions for initial success in a DMA or PhD program.

57.148 “Student Leadership: Friend or Foe? Steps for Developing Effective Student Leadership,” by Joshua Taylor. October 2008, page 111.

An examination of the process for cultivating young leaders for the choral profession through service in an ACDA student chapter

57.149 “Fast, or Far, or Some of Both?” by Kirk Marcy. November 2008, page 46.

Acknowledging that “today’s generation of students are growing up in an extremely accelerated society,” the author examines “ways in which teachers/directors choose to address the real world in which we are teaching.”

57.150 “Mentoring,” by Marie Palmer. December 2008, page 65.

A brief discussion the possibility that exists for mentoring young choral colleagues through ACDA conventions.

57.151 “Job Applications: A Primer,” by R. Andrew Crane. December 2008, page 87.

“Although this article is intended primarily for doctoral students, much of the same information applies to undergraduates who are preparing to enter the job market.”

57.152 “Motivate with Mottos,” by Julian Ackerley. March 2009, page 78.

“Here are some mottos and brief descriptions of how they can be used to motivate and educate.”

57.153 “Conferences 101: How to Listen, Absorb, and Process the Conference Experience,” by Susan Davenport. December 2009, page 53.

“Presented here are specific suggestions for listening at the [ACDA] conference, using a compilation of concepts from some of the profession’s finest choral conductors and teachers.”

57.154 “What do They Know? What Can They Do?” by William T. McConnell. February 2010, page 45.

The author applies current assessment standards to the collegiate choral curriculum.

57.155 “Encore! Advocating for the Arts in Education (an interview with Terry Taylor),” by Terre Johnson. June-July 2010, page 28.

A discussion of “the ‘Encore’ program in the public schools of Dothan [Alabama], though which volunteers from throughout the community provide singing opportunities for children where no music education was taking place.”

57.156 “Influence Changes Everything: How Conductors Can Shape Motivation, Create Momentum, and Reframe the Musical Experience,” by Ramona Wis. March 2011, page 6.

“In this article we will explore how we can use our influence as conductors to create an experience that is characterized by motivated singers, ever-increasing momentum, and both a successful musical product and a meaningful musical process.”

57.157 “Digital Natives and Immigrant Choral Directors: Catching Up and Reaching Out,” by Philip Copeland. March 2011, page 26.

An assessment of current trends in digital communication technologies (AKA social networking) and their application to the work of the choral conductor.

- 57.158 “An Open Letter to the Secretary of Education.” May 2011, page 51.
Co-signed by several music education associations, this letter calls upon U.S. Secretary of Education Arne Duncan to increase resources for the study on the value of arts education.
- 57.159 “Looking to the Past for Answers to the Present,” by Ron Sayer. June-July 2011, page 53.
A discussion of the challenges facing school music programs in the face of the current economic upheaval.
- 57.160 “What New College/University Faculty Members Need to Know (But May Not Know How to Ask),” by William McConnell. November 2011, page 51.
This article seeks to answer the question, “Beyond the music, how can students emerging from DMA programs in choral conducting be better prepared for college/university faculty positions?”
- 57.161 “The Academic Side of the Choral Classroom,” by Dianna Campbell. December 2011, page 57.
A review of fundamental elements unique to the choral rehearsal environment that must be discussed with singers.
- 57.162 “Pursuing a Graduate Degree,” by Cody Duff. May 2012, page 69.
“The purpose of [this] narrative is to explore the myriad questions and steps to consider when selecting a graduate school.”
- 57.163 “Why ACDA?,” by Sharon Rodkey Smith. October 2012, page 4.
The author discusses the intrinsic value of involvement in the American Choral Directors Association.
- 57.164 “Extreme Choral Program Makeover: Advocacy Edition,” by Kyle Zeuch. November 2012, page 73.
“The best way to set the tone with administration, parents, teachers, and students is to first share the vision and goals that will be the expectation in the classroom.”
- 57.165 “On High Alert: Protecting Our Charges,” by Ann Small. August 2013, page 73.
An examination of the critical need to protect children in the classroom amid the ever-increasing, and seeming uncontrollable, threat of gun-violence in American schools.
- 57.166 “Establishing Peer Mentors: Cultivating Community, Artistry, and Excellence,” by Robyn Lana. September 2013, page 52.
“A successful mentoring [system] will continually feed the choral program while raising the bar for performance, artistry, participation, commitment, and acceptance of newcomers.”
- 57.167 “You Want Me to Teach What? The Choral Educator’s Guide to Teaching Outside the ‘Comfort Zone’,” by Kyle Zeuch. April 2014, page 77.
An introduction to the challenges associated with leading an ensemble for which one has not been trained.
- 57.168 “Teaching for Transfer: Developing Critical Thinking Skills with Adolescent Singers,” by Matthew Garrett. May 2014, page 24.
“From a ten-minute warm-up sequence to a ten-week composition project, adolescent choral musicians can learn to incorporate critical thinking skills and develop musical independence.”

57.169 “Culturally Responsive Teaching in the Choral Classroom,” by Vanessa L. Bond. September 2014, page 8.

“The simple inclusion of non-Western European art music is not enough; one must consider the issues that may emerge when working with a varied body of repertoire, including authenticity, musical integrity, transmission, and pedagogy.” See also 57.171.

57.170 “Why Music? The Importance of Music in America,” by Brian Mitchell. October 2014, page 4.

“Music is a basic survival need for humankind. Our connected world actually filters out most of the human experience and leaves us feeling more isolated.”

57.171 “Letter to the Editor,” by Molly Weiss Petroff. November 2014, page 6.

The author responds enthusiastically to the September 2015 issue of the *Choral Journal*, commenting specifically upon several articles including, “Vocal Versatility in Bel Canto Style” (8.196), “Music of the Jewish People” (51.138), “Choral Music of the Muslim World” (51.139), “Culturally Responsive Teaching in the Choral Classroom” (57.169), and “Choral Music of Resistance and Resilience” (67.164).

57.172 “Recruiting, Training, and Mentoring Vocal Music Educators to Make a Difference,” by Kirk Aamot. December 2014, page 71.

A brief discussion of the challenges and opportunities of training new choral conductors.

57.173 “Why Music Education Matters to Me,” by Kelsey Wickerham. March 2015, page 49.

The author, a college freshman, provides a useful insight into the value of obtaining an education in music.

57.174 “How to Share What You Do,” by Brandon Williams. April 2015, page 75.

A discussion of ways to explain the value of singing and music education in general with parents and administrators.

57.175 “Notes for Success (Part 1): Advice for the First-Year Teacher,” by Amanda Bumgarner with Jennifer Alarcon, Elizabeth Batey, Desiree Bondley, Seth Boyd, David Burton, Darla Eshelman, Elizabeth McFarland, Jennifer Sengin, Philip Silvey, Jacob Truby, and Brandon Williams. May 2015, page 8.

The authors, teachers at varying stages in their careers, discuss matters of expectations, classroom management, and personal balance as they relate to the new educator. Continued in 57.178 and 57.181. See also 57.177.

57.176 “Preparing for Classroom Success: Advice for Choral Student Teachers,” by Sally Schneider. May 2015, page 51.

The author shares successful methodologies for those preparing to enter the student teaching phase of the baccalaureate music education.

57.177 “Letter to the Editor,” by Dale Duncan. August 2015, page 6.

Writing in response to “Notes for Success (Part 1): Advice for the First-Year Teacher,” (57.175), the author calls it “a useful article that helps people of all experience levels.” See also 57.178 and 57.181.

57.178 “Notes for Success (Part 2): Advice for the First-Year Choral Teacher,” by Amanda Bumgarner with Jennifer Alarcon, Elizabeth Batey, Desiree Bondley, Seth Boyd, David Burton, Darla Eshelman,

Elizabeth McFarland, Jennifer Sengin, Philip Silvey, Jacob Truby, and Brandon Williams. August 2015, page 28.

In this continuation of “Notes for Success (Part 1): Advice for the First-Year Teacher,” (57.175) the authors discuss relationships with supervisors, co-curricular evaluation, and classroom assessment. Continued in 57.181. See also 57.177.

57.179 “Connection, Communication, and Context: Improvisation in a Choral Setting,” by Carole J. Ott. August 2015, page 38.

An examination of methodologies for employing small-ensemble improvisational techniques with a large choral ensemble.

57.180 “Managing the ACDA Student Chapter Leadership Transition,” by Bryan N. Nichols. August 2015, page 59.

While this article focuses upon the transition of leadership with an ACDA student chapter, the techniques discussed would be applicable in any such change of guard.

57.181 “Notes for Success (Part 3): Advice for the First-Year Choral Teacher,” by Amanda Bumgarner with Jennifer Alarcon, Elizabeth Batey, Desiree Bondley, Seth Boyd, David Burton, Darla Eshelman, Elizabeth McFarland, Jennifer Sengin, Philip Silvey, Jacob Truby, and Brandon Williams. September 2015, page 32.

This article concludes the three-part series, “Notes for Success: Advice for the First-Year Choral Teacher” (57.175 and 57.178) with a discussion of organization, repertoire, voice building and resources. See also 57.177.

57.182 “The Glorious World of Choir,” by Michael Griffin. February 2016, page 79.

“If you are required to justify why choir is deserving of a place on the schedule or curriculum, the few notes here may assist your case.”

57.183 “Look Mom, No Hands: Leaving the Scores in the Rehearsal Room,” by Robyn Lana. March 2016, page 63.

The author enumerates the value of performing from memory and highlights ways in which choristers can memorize their scores. See also 57.184.

57.184 “Letter to the Editor,” by Paul Paige. September 2016, page 6.

Writing in response to “Look Mom, No Hands: Leaving the Scores in the Rehearsal Room” (57.183), the author poses additional points of consideration for those who teach choristers to memorize the musical score.

57.185 “Striking the Balance: Creating and Nurturing Positive Relationships between Voice Teacher and Choral Conductor,” by Miguel Felipe and Maya Hoover. April 2017, page 45. BIB.

The authors examine the differences and similarities in the vocal pedagogies of studio voice teachers and choral conductors

57.186 “The Choral Process: Enhancing the Success of Students with Disabilities within the Choral Structure,” by Emily Guthe. May 2017, page 51.

A discussion of ways to improve the choral experience for those singers with special needs.

57.187 “Letter to an Intern,” by Scott Whitfield. September 2017, page 69.

The author peels back the curtain to reveal the reality of life as a public school music educator.

57.188 “Relationships: Their Power & Importance,” by Jason Sickel. May 2018, page 67.

The author discusses the techniques that led to his receipt of Kansas Teacher of the Year accolades.

57.189 “Choral Elitism is Real: What it is and What Should We do About It,” by Chris Maunu. June-July 2018, page 59.

An examination of the emotional vulnerabilities a choral conductor.

57.190 “Developing Drive + Recommended Reading,” by Jason Paulk. June-July 2018, page 67.

The author evaluates a self-help text as a motivational tool.

57.191 “Foundations of Music Literacy: Jerome Bruner’s Contributions to Choral Music Education,” by Carol Krueger and Jill Wilson. August 2018, page 18.

“This article provides music educators multiple strategies for both the enactive and iconic stages which must be given attention before singers can be successful at the symbolic stage.”

57.192 “Fostering Inclusion: Unpacking Choral Dress Codes,” by Gayla Blaisdell. August 2018, page 59.

Claiming that “the traditional dress codes and uniforms may be creating subtle bias within ensembles,” the author examines gender-neutral attire.

57.193 “Agile Development Instructional Framework (ADIF): A New Strategy for Student-Centered Music Education,” by Brian O. Ackles. September 2018, page 22.

An examination of the latest rubric trend.

57.194 “The Care and Feeding of Choir Parents,” by Pamela Burns. June-July 2019, page 38.

The author examines the value of maintaining a positive relationship with the parents of young singers.

57.195 “Online Instruction for Choral Ensembles: One University Choir’s Experience with Blended Learning,” by Emily Pulham. June-July 2019, page 53.

An exploration of a choral curriculum that combines in-person and on-line instruction.

57.196 “Reflective Practice and the Choral Director,” by Emily Mason. June-July 2019, page 63.

“This article recognizes the importance of organization and yearly planning of events, and addresses the need for personal reflection as not only a vital part of the schedule for the school year, but essential to the success of a director and the choral program.”

57.197 “Let’s Get Real: Creating a Culture of Vulnerability in Choir,” by Chris Maunu. August 2019, page 63.

The author advocates an approach to choral pedagogy that allows for student vulnerability.

57.198 “Raising the Voices of a Generation: The Role of Choral Directors in Increasingly Complex Times,” by Jeff M. Poulin. September 2019, page 26.

“In this article we re-think the case we regularly make for music education, reexamine our role as leaders, and recognize a new framework for the artistic education of young people.”

57.199 “What Do Science and Data Say about the Near-Term Future of Choral Singing,” by Amanda Bumgarner. June-July 2020, page 48.

A summary of information from a cooperative webinar between the American Choral Directors Association, the Barbershop Harmony Society, Chorus America, the National Association of Teachers of Singing, and the Performing Arts Medical Association.

57.200 “Singing as a Life-Long Educational Endeavor: Research Bridging the Divide from Childhood to Adulthood,” by Bryan E. Nichols. September 2020, page 49.

Techniques for developing a continuous eagerness to sing beyond the school-age years is discussed.

57.201 “The Music Literacy Conundrum,” by Adam Kluck. September 2020, page 55.

The author discusses methods for developing sight-singing abilities.

57.202 “A Pedagogy for Living: Applying Restorative, Anti-Racist Pedagogy in the Choral Classroom,” by Jason A. Dungee. November 2020, page 10.

57.203 “Critical Pedagogy and the Choir,” by Simon Hill. February 2021, page 6.

Asserting that the structure of most choral ensembles is flawed and hierarchical, the author proffers corrective action to eliminate such a misguided paradigm, thus bringing the art form with has been in full flower for well over a millennia into compliance with 20th-Century social mores.

57.204 “Theory of Choir (Why Choir is Essential),” Poem by Annette Langlois Grunseth. June-July 2021, page 7.

57.205 “Sound Teaching: Trauma-Informed Pedagogy in Choir,” by William Sauerland. October 2021, page 32.

“The purpose of this article is to consider trauma-informed pedagogy (TIP) for teaching singers with a history of trauma.”

57.206 “African American Spirituals in the Public-School Choral Ensemble,” by Dara A. Gillis. October 2021, page 50.

“The purpose of this article is to study the importance and relevance of the African-American spiritual genre in the contemporary public-school classroom.”

57.207 “Social and Emotional Learning for Choirs,” by Colleen B. McNickle and Coty Raven Morris. June-July 2022, page 8.

“The goal of this article is to share ways choir teachers might intentionally imbed SET (Social Emotional Learning) in their everyday interactions with students to benefit the social, emotional, and musical elements of a choral classroom.” See also 57.208.

57.208 “Healing Our Singers, Healing Ourselves: Social and Emotional Learning in Choir,” by Lindsey Blackhurst and Robin Freeman. June-July 2022, page 20.

This reprint from ACDA’s on-line publication, *ChorTeach*, is a companion article to “Social and Emotional Learning for Choirs” (57.207).

58. Performance Practice, Style, and Interpretation: GENERAL

58.14 “Analysis + Synthesis = Interpretation,” by James G. Smith. August 1992, page 27.

The author discusses “one process that can sometimes give some good ideas about a particular piece of music.” Includes an analysis of J.S. Bach’s *Jesu, meine Freude*. See also 66.0110.

58.15 “Common Rhythms in the Americas,” by Oscar Escalada. February 1999, page 59.

This article “shows the different ways original rhythms became what they are in the current music of the Americas.”

58.16 “Exploring Ethnic and Cultural Choral Music of the World,” by Lawrence Burnett. October 2004, page 56.

While applauding the choral profession for its embrace of multicultural music, the author suggests ways in which to develop additional awareness, repertoire, and performances.

58.17 “More Than ‘Politically Correct:’ Accuracy and Authenticity in World Choral Music Study and Performance,” by Sharon Davis Gratto. September 2010, page 65.

The author asserts that “choral conductors must assume responsibility to know and understand multicultural choral music in the same way they have been educated to know and understand ‘traditional’ or ‘standard’ choral works.” See also 58.18.

58.18 “Letter to the Editor,” by Steven M. Demorest. February 2011, page 8.

Writing in response to “More Than ‘Politically Correct:’ Accuracy and Authenticity in World Choral Music Study and Performance” (58.17), the author reinforces the article’s premise by pointing to a recent publisher’s catalog as being “a dangerous misrepresentation of world music.”

58.19 “Selected Choral Music Resources to Inform World Music Study and Performance,” by Sharon Davis Gratto. April 2011, page 59.

A bibliography of materials to aid the conductor in the performance of world music.

58.20 “The Whitfield Sound: Unearthing Foundational Elements of Contemporary Gospel Music,” by Brandon Christian Waddles. December 2020, page 8.

An examination of Thomas Whitfield’s compositional style and its influence.

59. Performance Practice, Style, and Interpretation: PRE-MEDIEVAL, MEDIEVAL, & CHANT

59.01 “A New Chance for Chant,” by Scott Dean. August 2005, page 53.

An introduction to the current resurgence of interest in chant and its implications for the choral conductor. See also 59.02 and 59.03.

59.02 “Letter to the Editor,” by Robert Noble. October 2005, page 5.

The author takes exception to conclusions drawn in “A New Chance for Chant” (59.01), and offers additional resources for understanding the role of chant in the Roman Catholic Church. See also 59.03.

59.03 “Response.” By Scott Dean. October 2005, page 5.

The author writes in response to a “Letter to the Editor” (59.02) criticizing his article, “A New Chance for Chant” (59.01).

59.04 “Recovering Gregorian Chant to Renew the Choral Repertoire: Part 1,” by Richard A. Smith. February 2006, page 22. BIB.

“Here, it is proposed that choral musicians consider anew the place of Gregorian chant in the repertoires of every kind of choir.” The author examines the history of chant and applicable performance practice. Continued in 59.05.

59.05 “Recovering Gregorian Chant in the Choral Repertoire: Part 2: Using the Tools of Gregorian Chant to Illuminate the Choral Music of Later Periods,” by Richard A. Smith. September 2006, page 22.

In this article, a continuation of 59.04, the author demonstrates that “chant can benefit the choir’s singing of [the] entire historical repertoire.”

60. Performance Practice, Style, and Interpretation: RENAISSANCE

60.10 “Musica Ficta in Renaissance Choral Music,” by James R. Bryant. October 1978, page 20. BIB.

The addition of unwritten accidentals is studied from three perspectives: 1) historical, 2) theoretical, and 3) practical.

60.11 “Early Instruments and Choral Music,” by Joan Cantoni Conlon. September 1979, page 5. BIB. DISC.

A discussion of the use of instruments in performance of music of the Middle Ages and the Renaissance. Includes a list of builders and distributors of period instruments.

60.12 “The Use of Percussion in Early Music,” by Eric Nisula. April 1980, page 5.

An examination of rhythm instruments in early music. The Spanish carol *Riu, Riu* is cited as an example for treatment with tenor drum, triangle and tambourine.

60.13 “Dynamic Inflection of Renaissance Polyphony,” by C. M. Shearer. October 1980, page 10.

An investigation of inflections in Renaissance music, and various performance suggestions.

60.14 “The Falsettists,” by Robert L. Garretson. September 1983, page 5. BIB.

An historical account of the use of the male falsetto voice, with particular focus upon early music. Includes a brief discussion of the application of the technique to modern performances.

60.15 “Choral Part-Books Then and Now,” by Kenneth Butcher and Donald Studebaker. September 1985, page 19.

This article discusses the Renaissance period practice of singing from part-books, and offers suggestions for their potential usefulness to modern choral ensembles.

60.16 “An Outline of Performance Practices in Late Fifteenth and Early Sixteenth Century Sacred Choral Music,” by Craig Tolin. October 1986, page 5.

An introduction to performance practice.

60.17 “Two Neglected Aspects of Renaissance Motet Performance Practice,” by Timothy G. Cooper. November 1986, page 9.

An examination of techniques for embellishing and instrumentally doubling vocal lines in music of the Renaissance.

60.18 “Renaissance Vocal Technique for the Choral Conductor,” by Gary Fisher. August 1988, page 15. BIB. DISC.

An extensive introduction to the historical and physiological elements of the “sweet, flexible, and clear sound, so often described by Renaissance writers.”

60.19 “The Use of Voices and Instruments at a Sixteenth-Century Wedding Feast,” by Gary Fisher. August 1994, page 9.

Based on a first-hand account, this article reports on the musical activities and food at an elaborate feast in 1568.

60.20 “Phrasing in Music of the Renaissance,” by Dennis Shrock. August 1994, page 35.

The author discusses re-barring the music of the Renaissance, making extensive use of primary source material.

60.21 “Perfection and Naturalness: Guides to the Performance of Renaissance Music,” by Jameson Marvin. August 1994, page 49.

“The purpose of this discussion is to offer an overview and some specific guidelines that can lead conductors toward informed and expressive performances of Renaissance music.” Includes discussion of pitch, tempo, phrasing, and dynamics.

60.22 “*Musique Mesurée*: Music of Elegance and Simplicity,” by Lyn Schenbeck. October 1996, page 17. A discussion of the history and performance of this 16th-Century French musical form.

60.23 “Why Most *a cappella* Music Could Not Have Been Sung Unaccompanied,” by Beverly Jerold. February 2000, page 21.

The author “documents a disparity in aesthetic goals and skill between [early] musicians and those of today, to the degree that unaccompanied singing would have been unlikely for most music.” See also 60.24 and 60.26.

60.24 “Letter to the Editor,” by Amy Kucera. May 2000, page 52.

The author questions assumptions made in “Why Most *a cappella* Music Could Not Have Been Sung Unaccompanied” (60.23). See also 60.26.

60.25 “A Renaissance Revival: Restoring Ornamentation in Contemporary Choral Performance,” by Kirk Aamot. August 2000, page 21.

The author describes “a method by which the modern high school, collegiate church or community choir may incorporate the art of *canto do glosso* with other elements of Renaissance performance practice.”

60.26 “Letter to the Editor,” by Beverly Jerold. December 2000, page 5.

The author of “Why Most *a cappella* Music Could Not Have Been Sung Unaccompanied” (60.23) replies to

a “Letter to the Editor” critiquing her article (60.24).

61. Performance Practice, Style, and Interpretation: BAROQUE

61.18 “The Stylistic Interpretation of Early Baroque Music: Some Guidelines for the Modern Choral Conductor (Part I),” by Dennis Woodhall. October 1981, page 5.

An examination of guidelines for Baroque performance based on primary-source material. Includes a discussion of basso continuo and ornamentation. This article is continued in 61.19.

61.19 “The Stylistic Interpretation of Early Baroque Music: Some Guidelines for the Modern Choral Conductor (Part II),” by Dennis Woodhall. November 1981, page 11.

This article is a continuation of 61.18.

61.20 “Research Report,” by Richard Cox. September 1983, page 29.

An introduction to several articles that address the appropriate size for choruses in the music of Johann Sebastian Bach.

61.21 “Space Illusion in Baroque Music,” by Otto Gombosi. May 1985, page 5.

The treatment and use of echo in music of the Baroque era is discussed in this article. Includes brief attention to the works of Buxtehude, Gabrieli and Hassler.

61.22 “Bach’s Significance,” by Helmuth Rilling. Translated by Gordon Paine. June 1985, page 7.

This article “explores Bach’s significance to the world today and explains [Rilling’s] philosophy of the performance of Bach’s music.”

61.23 “Articulation in Late Baroque Choral Music,” by Robert W. Demaree, Jr. and Don V. Moses. May 1987, page 17.

An extensive introduction to the performance practice of choral literature from the Baroque era. Includes discussion of the works of Leopold Mozart and Johann Sebastian Bach. See also 61.24.

61.24 “Letter to the Editor,” by Paul Steinitz. November 1987, page 32.

Additional information is provided in response to “Articulation in Late Baroque Choral Music” (61.23).

61.25 “Practical Performance Practice for the ‘Good Hearted Cantor’ (Then and Now) According to Michael Praetorius,” by Margaret Boudreaux. September 1999, page 17.

A discussion of German and Italian performance practice of the Baroque.

61.26 “Baroque on a Budget: Concerted Sacred Works with Limited Instrumentation,” by David C. Rayl and Zebulon M. Highben. October 2017, page 42. REP.

In this article the authors highlight a number of pieces that feature reduced instrumentation, limited voicing, or both.”

61.27 “The Bach Vocal Project,” by Terre Johnson. March 2018, page 37.

An introduction to the composer and a review of a new resource for the study of his music.

62. Performance Practice, Style, and Interpretation: CLASSICAL

62.03 “The Best Voice for Mozart,” by Robert Russell. January 1983, page 5.

This article focuses upon use of the bel canto voice and its application to the works of the classical era. Includes a discussion of breathing, resonance and vocal registers.

62.04 “Dynamics in Performing Early American Choral Music,” by Leonard Van Camp. November 1985, page 13.

An examination of the ways in which 18th-Century American composers indicated dynamics, and appropriate performance practice. Includes discussion of the works of William Billings.

62.05 “Patterns of Emphasis in Classical Music,” by Donald Trott. September 1987, page 5.

The author investigates Classical-era performance practice based on information from “36 treatises from 1696 to 1806 . . . [that] represent the various nationalities of Germany, France, England, and Italy.”

62.06 “Metric Accentuation as Applied to Selected Choral Works of W.A. Mozart,” by Donald Trott. April 1991, page 57.

A discussion of the definition and characteristics of metric accentuation, with application to choral works of W.A. Mozart.”

62.07 “Performance Practice of Early-American Choral Music: A Reassessment,” by Kevin J. Lambert. September 1996, page 29.

This discussion of early-American choral music focuses on issues of balance, vocal quality, use of instruments, and six-part voicing. See also 62.08.

62.08 “Letter to the Editor,” by Ronald R. Lofgren. February 1997, page 4.

Writing in response to “Performance Practice of Early-American Choral Music: A Reassessment” (62.07), the author provides additional information and resources.

62.09 “Choral Performance Practice in the Eighteenth-Century Part Song: An Alternative Arrangement of Haydn’s *Abendlied zu Gott*,” by Steven Grives. May 2001, page 31.

A specific examination of “the essential difference between chamber performance and choral performance.”

63. Performance Practice, Style, and Interpretation: ROMANTIC

63.04 “The Southern Folk-Hymn, 1800-1860: Notes on Performance Practice.” by Timothy Alan Smith. March 1983, page 23.

An examination of performance techniques of the American folk music known as shape note, or Sacred Harp.

63.05 “Pious Orgies: The Grand Musical Festivals of England: 1820-1830,” by John O. Westlund. October 1990, page 19. BIB. REP.

Traces the history of England’s choral musical festivals, with particular emphasis placed upon repertoire.

63.06 “A Guide to a Historically Accurate Performance of Edvard Grieg’s *Fire Salmer (Four Psalms)*, op.

74,” by Mary E. S. Buch. December 2000, page 9.

A discussion of the challenges faced when performing the composer’s final choral composition.

63.07 “An Investigation of Nineteenth-Century Musical Performance Practice as it Pertains to the *Festgesang: And Die Künstler*, Opus 68, by Felix Mendelssohn-Bartholdy,” by Joseph Janish. November 2003, page 51.

Mendelssohn’s work provides the foundation for a survey of performance practice.

63.08 “Reawakening the Romantic Spirit: Nineteenth-Century Sources on Expression,” by Richard A. Williams. May 2006, page 10.

This article “presents treatises that can refresh our understanding of the later Common Practice period.” Includes analyses of movements from the Fauré *Requiem* and the Brahms *Liebeslieder Walzer*, Op. 52.

63.09 “The Influence of Znamenny Liturgical Chant in the Nineteenth-Century Russian Choral School: A Guide for Performance,” by Jeffery B. Wall. October 2009, page 20.

“The study that follows takes a closer look at the znamenny chant as it has come down to us together with two choral compositions of the nineteenth-century Russian Choral School.” Includes analyses of works by Rimsky-Korsakov and Kastalsky.

63.10 “Nineteenth-Century Performance Practice: Reassessing Tradition and Revitalizing Interpretation,” by Deanna Joseph. April 2014, page 18.

“This article presents research in nineteenth-century seating and stage placement, tempo, and tempo freedom, tone quality and vibrato, and the use of portamento.

63.11 “Rural Sacred Choral Music of Post-Colonial America,” by Richard Stanislaw. November 2018, page 59.

A brief overview of the “folk hymnody and part singing” common to American musical life in the late Eighteenth Century.

64. Performance Practice, Style, and Interpretation: CONTEMPORARY & AVANT GARDE

No entries.

65. Performance Practice, Style, and Interpretation: FOLK, POP, JAZZ, AND ROCK

65.05 “Get Down,” by Jordan H. Bower. December 1978, page 25. BIB.

A list of ideas from a choreographer and other visual show choir considerations, including auditions, props, physical warm-ups and performance attire.

65.06 “Blues,” by Gene Grier. September 1979, page 26.

An introduction to basic elements of blues form and a discussion of performance possibilities.

65.07 “New Hints on Choreography,” by Audrey Grier. October 1979, page 31. BIB.

The author provides “hints and bibliography [that] will help in establishing movement and choreography as a valid supplement and complement to the total choral music program.”

65.08 “Standardization of Vocal Jazz Articulations and Inflections,” by Dan Schwartz. December 1979, page 24.

The author recommends standardized articulations and inflections for vocal jazz, including definition of terms, and execution of symbols.

65.09 “You Can Teach Improvisation,” by Doug Anderson. November 1980, page 17. DISC.

An outline of a method for introducing improvisational techniques to a choral ensemble over a one-week time span. Includes a discussion of three published improvisation methods and a list of sources for vocal jazz recordings.

65.10 “Black Gospel Music and its Impact on Traditional Choral Singing,” by James Benjamin Kinchen, Jr. August 1986, page 11.

An examination of the history and characteristics of gospel music, its increased popularity among young Black singers, and its effect on traditional choral music.

65.11 “The African-American Spiritual: Traditions and Performance Practices,” by Lee V. Cloud and Marvin V. Curtis. November 1991, page 15.

This article offers a concise discussion of historical and performance considerations for African-American choral literature. Includes a brief guide to proper dialectical pronunciation.

65.12 “National Standards of Excellence for Show Choirs,” by Diana R. Spradling. December 2001, page 61.

This article enumerates ten standards for show choirs.

65.13 “Creative Vocal Jazz: How to Personalize Your Performances.” August 2003, page 36.

This article provides a list of ways to make performances unique to the ensemble. Though published without author accreditation, it was written by Vijay Singh. See also 65.14.

65.14 “Creative Vocal Jazz: How to Personalize Your Style,” by Vijay Singh. August 2004, page 56.

This article provides a list of ways to make performances unique to the ensemble. It is a re-print of 65.13, which was published without author accreditation.

65.15 “‘Come On-A My House:’ An Invitation to Vocal Jazz for Classical Singers,” by Noël Archambeault. May 2006, page 71.

This article examines common elements between classical and jazz vocal techniques with an introduction to vocal elements specific to the jazz idiom. See also 65.16.

65.16 “Letter to the Editor,” by Kirby Shaw. September 2006, page 7.

Writing in response to “‘Come On-A My House:’ An Invitation to Vocal Jazz for Classical Singers” (65.15), the author adds appropriate vibrato use and application of consonants as further ways to enhance jazz singing.

65.17 “Mode and Method: A Choral Conductor’s Guide to Concert Performance Practices of Sacred Harp,”

by Amelia Nagoski. October 2006, page 38. BIB.

An introduction to the history, traditions and performance practice of Sacred Harp (aka “shape note”). This article was misattributed in the table of contents to Joan Gregoryk. See also 65.18.

65.18 “Letter the Editor,” by Terri Evans. December 2006, page 72.

The author corrects an erroneous web address provided in “Mode and Method: A Choral Conductor’s Guide to Concert Performance Practices of Sacred Harp” (65.17).

65.19 “New Music for Chorus with Overtone Singing,” by Stuart Hinds. April 2007, page 20. BIB. DISC.

“The purpose of this article is to introduce several recent compositions for chorus with overtone singing.” See also 65.20 and 65.21.

65.20 “Letter to the Editor,” by Lou De La Rosa. June 2007, page 6.

The author shares additional information relative to “New Music for Chorus with Overtone Singing” (65.19). See also 65.21.

65.21 “Author’s Response,” by Stuart Hinds. June 2007, page 7.

Writing in reply to “Letter to the Editor” (65.20), the author of “New Music for Chorus with Overtone Singing” (65.19) responds to the concerns raised.

65.22 “Keeping the Choir in Show Choir,” by Brian Lanier. August 2007, page 35.

“The purpose of this column is to focus on those elements of show choir concepts and development that will help ensure vocal integrity combined with stylistic authenticity and choreographic support.”

65.23 “Traditional Choirs and Showchoirs,” by Thomas R. Smith. November 2007, page 32.

A discussion of the relationship of the two ensemble types within the organizational structure of a school’s choral offering.

65.24 “A Template for the Comprehensive Learning of Vocal Jazz Repertoire,” by Kirk Marcy. February 2010, page 57.

This article “is intended to provide a model for practical and educationally sound ways to help teachers/directors/ and students to remain focused in a much deeper way on the learning of the concepts, challenges, and heritage of vocal jazz repertoire.”

65.25 “Keeping the ‘Choir’ in Showchoir,” by Rosephanye Powell. May 2010, page 45.

“Healthy singing should be the primary means of expression [for the show choir] with meaningful choreography supporting, relating to, and making clear the message of lyrics and music.”

65.26 “Contemporary Unaccompanied Singing: Where Does it Fit in ACDA?” by Kirk Marcy. March 2012, page 50.

An introduction to the developing popular vocal form dubbed “contemporary *a cappella*.”

65.27 “Developing Improvisation Skill and the Confidence to Teach it,” by Patrice Madura Ward-Steinman. August 2014, page 59.

This article reports the result of a study designed to enhance the improvisational skills of developing choral educators.

65.28 “A ‘High Lonesome’ Experience Challenges Music Biases,” by Lee G. Barrow. September 2015, page 65.

An introduction to a bluegrass-influenced choral work.

65.29 “Building Vocal Technique and Aural Acuity in the Vocal Jazz Ensemble,” by Leila Heil and Ron McCurdy. November 2016, page 65.

An introduction to vocal jazz techniques.

65.30 “Incorporating Contemporary A Cappella Process into the Secondary Choir,” by Jacob Berglin. June-July 2018, page 10.

An introduction to the contemporary pop vocal genre.

65.31 “Hope: Refocusing the Legacy of Spirituals,” by Jeff Stone. April 2019, page 42.

A discussion of the legacy and performance of spirituals.

65.32 “Practical and Creative Ideas for Optimizing the Show Choir Combo,” by Michael J. Pendowski. December 2019, page 63.

The author evaluates the value of the accompanying band of a show choir.

65.33 “A Study of *Jeongseon Arirang* by Min-Hyeong Lee: Elements of Korean Traditional Folk Music,” by Dong-Kyu Lee. November 2020, page 63.

This article examines five elements that are typical of this form of Korean choral composition.

66. ACDA ACTIVITIES & OTHER PROFESSIONAL NEWS

66.0045 “ACDA National Convention 1979.” January 1979, page 21

An introduction to various elements and activities scheduled for the 1979 National Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0046 “Revisions for Constitution and Bylaws.” January 1979, page 37.

Revises amendments from 1975.

66.0047 “ACDA Celebrates 20th Anniversary.” February 1979, page 22.

A series of observations from six choral conductors who witnessed the birth of the American Choral Directors Association. Includes comments from Harold Decker, Helen Hosmer, Warner Imig, Elwood Keister, Russell Mathis and Howard Swan.

66.0048 “Proposed Revisions for Constitution and Bylaws.” February 1979, page 26.

A revision of the 1975 document.

66.0049 “Guidelines for Submitting Articles for the *Choral Journal*,” by Jack Boyd. May 1979, page 18.

Commentary from the editor of the *Choral Journal*.

66.0050 “1980 Western Division Convention.” January 1980, page 14.

An introduction to various elements and activities scheduled for the 1980 Western Division Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0051 “1980 Southern Division Convention.” January 1980, page 17.

An introduction to various elements and activities scheduled for the 1980 Southern Division Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0052 “1980 Eastern Division Convention.” January 1980, page 19.

An introduction to various elements and activities scheduled for the 1980 Eastern Division Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0053 “1980 North Central Division Convention.” January 1980, page 23.

An introduction to various elements and activities scheduled for the 1980 North Central Division Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0054 “1980 ACDA Northwest Division Convention.” March 1980, page 17.

An introduction to various elements and activities scheduled for the 1980 Northwestern Division Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0055 “1980 ACDA Southwest Division Convention.” March 1980, page 19.

An introduction to various elements and activities scheduled for the 1980 Southwest Division Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0056 “A Friendly Look at the National Convention Concert Hour Programming,” by Russell Mathis. April 1980, page 41.

In this commentary, the author “set out to review the content of the concert of the most recent National Convention [in] three areas: 1) the compositions performed, 2) the composers, [and] 3) the publishers.”

66.0057 “The Making of the Presidents, 1979,” by Howard Swan. May 1980, page 5.

The author shares his thoughts on the state of choral music. He addresses several areas of concern to the future of the art and issues a challenge to the leadership of ACDA.

66.0058 “Guidelines for submitting Articles for the *Choral Journal*.” May 1980, page 38.

A practical outline for those who wish to contribute to ACDA’s official publication.

66.0059 “1981 ACDA National Convention: Performing Choirs.” January 1981, page 17.

A profile of the choral ensembles scheduled to appear at the 1981 gathering.

66.0060 “Proposed Revisions for Constitution and Bylaws.” January 1981, page 29.

An outline of the changes recommended for ACDA’s governing document.

66.0061 “1981 ACDA National Convention.” February 1981, page 19.

An introduction to various elements and activities scheduled for the 1981 ACDA National Convention, including interest sessions, the ecumenical service and the performance of the Beethoven *Missa Solemnis*.

66.0062 “Proposed Revisions.” February 1981, page 33.

Lists recommended amendments to ACDA's Constitution and Bylaws.

66.0063 "An Open Letter to *Choral Journal* Reviewers," by Scott S. Withrow. May 1981, page 17.

The author cites unnecessary verbiage and meaningless descriptions as detrimental to concise, communicative reviews of choral literature. Includes suggestions for producing a useful review.

66.0064 "Recapitulation and Coda," by John R. Van Nice. October 1981, page 15.

A review of the 1981 ACDA National Convention. The author comments on New Orleans, the convention itself and the Beethoven *Missa Solemnis*, under the baton of Robert Shaw.

66.0065 "Worship the Lord in Holy Hilarity," by Ben Garrison. October 1981, page 20.

A transcript of the author's comments during the ecumenical service at the 1981 ACDA National Convention.

66.0066 "The North Central Division." January 1982, page 5.

An introduction to various elements and activities scheduled for the 1982 North Central Division Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0067 "The Central Division." January 1982, page 15.

An introduction to various elements and activities scheduled for the 1982 Central Division Convention. Includes profiles of performing choirs and their conductors.

66.0068 "The Southern Division." January 1982, page 27.

An introduction to various elements and activities scheduled for the 1982 Southern Division Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0069 "The Southwestern Division." February 1982, page 5.

An introduction to various elements and activities scheduled for the 1982 Southwestern Division Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0070 "The Western Division." February 1982, page 15.

An introduction to various elements and activities scheduled for the 1982 Western Division Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0071 "The Northwestern Division." February 1982, page 19.

An introduction to various elements and activities scheduled for the 1982 Northwestern Division Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0072 "The Eastern Division." February 1982, page 25.

An introduction to various elements and activities scheduled for the 1982 Eastern Division Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0073 "Central Division Clinicians." February 1982, page 29.

Biographical information of the clinicians scheduled for the 1982 Central Division Convention.

66.0074 "The 1983 National ACDA Convention." December 1982, page 15.

An examination of the special performances and interest sessions scheduled for the 1983 Convention.

- 66.0075 "ACDA National Convention '83: The Performing Choirs." January 1983, page 9.
Biographical profiles of the ensembles and conductors slated to perform at the 1983 gathering.
- 66.0076 "Constitutional Amendments Submitted by Council." January 1983, page 28.
Proposed modifications to the ACDA Constitution are presented.
- 66.0077 "The Nashville Symposium: A Cause for Celebration." February 1983, page 20.
A preview of the gala closing session of the 1983 ACDA National Convention. Includes commentary from the session's leaders, Robert Shaw and Howard Swan.
- 66.0078 "Nashville Reflections -- Salt Lake Projections," by Barbara Harlow. October 1983, page 15.
The author responds to the 1983 ACDA National Convention with recommendations for improving the event in 1985.
- 66.0079 "Special Convention Issue." January 1984.
The entirety of this issue is devoted to coverage of the seven ACDA Divisional conventions for 1984. Includes profiles of performing choirs, conductors and interest session clinicians.
- 66.0080 "ACDA's Future: A Perspective." by Colleen J. Kirk. May 1984, page 5.
An inspirational discourse on the continued development of ACDA.
- 66.0081 "ACDA Policy on Convention Programming and Publicity." December 1984, page 3.
A set of guidelines for those choirs who wish to perform at ACDA conventions.
- 66.0082 "Special Convention Issue." January 1985
The entire January, 1985 issue of the *Choral Journal* is devoted to information pertaining to the 1985 National Convention. Includes profiles of choirs, conductors and clinicians.
- 66.0083 "ACDA Charter Members." January 1985, page 29.
A presentation of ACDA's original membership roster.
- 66.0084 "In the Beginning," by Elwood Keister. January 1985, page 31.
An examination of the early days of the American Choral Directors Association.
- 66.0085 "Thoughts on ACDA's First Independent Convention -- 1971," by Charles C. Hirt. January 1985, page 32.
A brief discussion of ACDA's growth from 1959 to 1971. Excerpted from the *Choral Journal*, March 1970, page 6.
- 66.0086 "1985 National Convention: A Different Perspective," by Thomas R. Smith. May 1985, page 17.
The 1985 convention program chair shares observations and experiences from backstage at an ACDA convention.
- 66.0087 "Special Convention Issue." January 1986.

The entirety of this issue is devoted to coverage of the seven ACDA Divisional conventions for 1986. Includes profiles of performing choirs, conductors and interest session clinicians.

66.0088 "The Julius Herford Dissertation Award," by Ray Robinson. March 1986, page 29.
This article discusses the history of the award series and includes a brief biographical sketch of Julius Herford.

66.0089 "ACDA and IFCM: Cooperation for World Understanding," by Royce Saltzman. May 1986, page 5.
An examination of the development of IFCM (International Federation for Choral Music), and its relationship with ACDA.

66.0090 "Special Convention Issue." January 1987.
This entire issue is devoted to the various elements and activities scheduled for the 1987 ACDA National Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0091 "Special Convention Issue." January 1988.
The entirety of this issue is devoted to coverage of the seven ACDA Divisional conventions for 1988. Includes profiles of performing choirs, conductors and interest session clinicians.

66.0092 "ACDA: Moving toward the 1990's," by Duncan Couch. August 1988, page 5.
A state-of-the-union style commentary on the American Choral Directors Association.

66.0093 "ACDA: An Inspiration Today and Tomorrow?" by Tom Jansen. September 1988, page 30.
The author shares his enthusiasm for ACDA and indicates support of calls for changes to strengthen the organization.

66.0094 "Special Convention Issue." January 1989.
An introduction to various elements and activities scheduled for the 1989 ACDA National Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0095 "Reflections on Louisville," by Elaine McNamara. May 1989, page 31.
Closing thoughts on ACDA's 1989 National Convention.

66.0096 "Special Division Convention Issue." January 1990.
An introduction to various elements and activities scheduled for the ACDA's seven 1990 Divisional Conventions. Includes profiles of performing choirs, conductors and clinicians.

66.0097 "Special Convention Issue." January 1991.
An introduction to various elements and activities scheduled for the 1991 ACDA National Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0098 "Proposed ACDA Constitution and Bylaws Revisions." January 1991, page 57.
An outline of the changes recommended for ACDA's governing document.

66.0099 "Proposed ACDA Constitution and Bylaws Revisions." February 1991, page 45.
Lists recommended amendments to ACDA's Constitution and Bylaws.

- 66.0100 "State Arts Agencies' Legislative Appropriations." March 1991, page 55.
A brief report on the decline of financial support of state arts agencies.
- 66.0101 "Junior and Community College Choirs," by Thomas E. Miller. September 1991, page 64.
A report on the development of the 1991 ACDA junior /community college national honors choir.
- 66.0102 "Special Convention Issue." January 1992.
The entirety of this issue is devoted to coverage of the seven ACDA Divisional conventions for 1992. Includes profiles of performing choirs, conductors and interest session clinicians.
- 66.0103 "ACDA Festival of Honor Choirs." August 1992, page 18.
An announcement of plans to feature various honor choirs at the 1993 ACDA National Convention, including groups for children, eighth- and ninth-grade voices, and women.
- 66.0104 "Repertoire and Standards Committee Report: What it is and How it Can Serve You," by Sharon Ann Breden. August 1992, page 41.
An overview of ACDA's current Repertoire and Standards structure.
- 66.0105 "1993 National Convention Returns to San Antonio." August 1992, page 42.
A brief introduction to the 1993 ACDA National Convention, including its location and activities.
- 66.0106 "News from the R&S National Committee on Women's Choruses," by Patricia Hennings. September 1992, page 39
A brief discussion of the events planned by the National Committee on Women's Choirs for the 1993 ACDA National Convention.
- 66.0107 "ACDA's 1993 Convention: The San Antonio Experience," by Sharon Breden. September 1992, page 41.
An introduction to the attractions available in San Antonio.
- 66.0108 "Letter to the Editor," by Betty Woods. October 1992, page 6.
A positive response to recent changes in the *Choral Journal*.
- 66.0109 "Letter to the Editor," by Dan Schwartz. October 1992, page 6.
A positive response to recent changes in the *Choral Journal*.
- 66.0110 "Letter to the Editor," by Harold A. Decker. October 1992, page 6.
Writing primarily in response to recent changes in the *Choral Journal*, the author also supports comments made in "Making a Statement" (7.031) and "Analysis + Synthesis = Interpretation" (58.14).
- 66.0111 "Youth and Student Activities," by Guy B. Webb. October 1992, page 37.
A report on the various activities of this R&S Committee, including the 1993 ACDA Student Conducting Awards, and the establishment of new student chapters.
- 66.0112 "National Convention: San Antonio's River Walk," by Sharon Breden. October 1992, page 39.

This promotional commentary includes profiles of the Czechoslovakian choral ensemble Jitro and the Los Angeles Master Chorale.

66.0113 "Letter to the Editor," by John Haberlen. November 1992, page 7.
A positive response to recent changes in the *Choral Journal*.

66.0114 "Unique Choral Experience Planned for San Antonio." November 1992, page 39.
A discussion of the activities available during the 1993 ACDA National Convention. Includes a profile of the University of the Philippines Madrigal Singers.

66.0115 "Vocal Jazz and Show Choirs," by Dan Schwartz. December 1992, page 39.
A report on the various activities of this R&S Committee, including events planned for the 1993 ACDA National Convention.

66.0116 "Two-Year College Choirs," by Thomas E. Miller. December 1992, page 39.
This report on the committee's activities includes a brief discussion of political correctness and its negative impact on the choral art.

66.0117 "National Convention: Festival of Honor Choirs, Shaw Performance to be Featured." December 1992, page 41.
An overview of two significant events scheduled for ACDA's 1993 convention.

66.0118 "ACDA Officer Candidates: Central Division President." December 1992, page 46.
This profile of the candidates is reprinted in January 1993, page 76.

66.0119 "ACDA Officer Candidates: Southern Division President." December 1992, page 47
This profile of the candidates is reprinted in January 1993, page 78.

66.0120 "ACDA Officer Candidates: Western Division President." December 1992, page 48
This profile of the candidates is reprinted in January 1993, page 80.

66.0121 "ACDA Officer Candidates: National Treasurer." December 1992, page 4
This profile of the candidates is reprinted in January 1993, page 82.

66.0122 "Special Convention Issue." January 1993.
The entirety of the January 1993 issue of the *Choral Journal* is given over to information pertaining to 1993 ACDA National Convention. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0123 "Proposed Amendments to the Constitution and Bylaws." January 1993, page 84.
A set of suggested changes to ACDA's governing document, particularly concerning the duties of officers.

66.0124 "Boychoir," by Gary W. Patterson. March 1993, page 67.
A report on the various activities of this R&S Committee, including the development of a national boychoir registry.

- 66.0125 "Youth and Student Activities," by Guy B. Webb. March 1993, page 67.
A report on the various activities of this R&S Committee, including the chartering of the first ACDA student chapter in a high school.
- 66.0126 "Senior High School," by Allen Chapman. May 1993, page 43
A report on the various activities of this R&S Committee, including a brief discussion of the importance of community support for the high school choral music program.
- 66.0127 "1993 Student Conducting Awards," by Guy B. Webb. May 1993, page 55.
A report on the awards project and a profile of the winners.
- 66.0128 "Children's Choirs," by Linda Ferreira and Barbara Tagg. August 1993, page 41.
A discussion of the various activities of this R&S Committee, including a review of the March 1993 issue of the *Choral Journal*, an update on the Children's Choir Directory, and a call for papers.
- 66.0129 "Youth and Student Activities," by Guy B. Webb. August 1993, page 43.
A discussion of the various activities of this R&S Committee, including the Outstanding Student Chapter Award for 1993-95, and the formation of new student chapters.
- 66.0130 "ACDA Endowment Trust - The Future," by Charles Stokes. September 1993, page 5.
An overview of the Trust, including discussion of its history and mission.
- 66.0131 "Repertoire and Standards Committee Reports," by Sharon Breden. September 1993, page 35.
A report on recent activities within ACDA's R&S structure.
- 66.0132 "College and University Choirs: Postdoctoral Studies in Choral Music," by Jerry McCoy. October 1993, page 41.
This article proposes the development of a series of ACDA-sponsored postdoctoral seminars.
- 66.0133 "Women's Choirs," by Patricia Hennings. October 1993, page 41.
The author reviews her contributions to this R&S Committee.
- 66.0134 "Community Choirs," by Bill Diekhoff. November 1993, page 45.
A discussion of the various activities of this R&S Committee.
- 66.0135 "ACDA Officer Candidates: National President." November 1993, page 50.
This profile of the candidates is reprinted in December 1993, page 41.
- 66.0136 "ACDA Officer Candidates: Eastern Division President." November 1993, page 51.
This profile of the candidates is reprinted in December 1993, page 42.
- 66.0137 "ACDA Officer Candidates: North Central Division President." November 1993, page 52.
This profile of the candidates is reprinted in December 1993, page 43.
- 66.0138 "ACDA Officer Candidates: Northwestern Division President." November 1993, page 53.
This profile of the candidates is reprinted in December 1993, page 44.

66.0139 "ACDA Officer Candidates: Southwestern Division President." November 1993, page 54.
This profile of the candidates is reprinted in December 1993, page 45.

66.0140 "Proposed Amendments to the Constitution and Bylaws." November 1993, page 55.
A set of suggested changes to ACDA's governing document, particularly concerning elected and appointed officers. This article is reprinted in December 1993, page 49.

66.0141 "Two-Year College Choirs: Repertoire Survey," by Thomas E. Miller. December 1993, page 33.
In addition to discussing the various activities of this R&S Committee, the author proposes the compilation of a list of repertoire being performed by two-year college choirs.

66.0142 "Special Convention Issue." January 1994.
The entirety of the January 1994 issue of the *Choral Journal* is given over to information pertaining to the 1994 ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; profiles of clinicians, performing choirs and conductors.

66.0143 "Children's Choirs: Advocate, Educate, Collaborate," by Linda Ferreira and Barbara Tagg. February 1994, page 30.
A discussion of the various activities of this R&S Committee, including the development of standards for arts education, an update on the Children's Choir Directory, and a second call for papers.

66.0144 "Male Choirs," by Carl Stam. February 1994, page 30.
A discussion of the various activities of this R&S Committee, with emphasis on male choirs appearing at the 1994 ACDA Divisional conventions.

66.0145 "Youth and Student Activities: Regional Meetings -- A Future Direction for Student Activities," by Guy B. Webb. February 1994, page 31.
A discussion of the various activities of this R&S Committee, including various student symposia held throughout the nation, and the formation of new student chapters.

66.0146 "Two-Year College Choirs," by Thomas E. Miller. March 1994, page 40.
The author proposes development of an "information pipeline" to utilize local media for the promotion of choral music programs.

66.0147 "National Convention," by Barton L. Tyner Jr. April 1994, page 42.
An introduction to some of the features of ACDA's 1995 National Convention in Washington, D.C.

66.0148 "Jazz and Show Choirs," by Dan Schwartz. May 1994, page 35.
A discussion of the various activities of this R&S Committee, including the appointment of new committee members.

66.0149 "ACDA Strategic Plan," by the ACDA National Executive Committee. May 1994, page 39.
This document "sets forth the Association's goals for stronger arts advocacy."

66.0150 "National Convention," by Barton L. Tyner Jr. May 1994, page 41.

A preview of the facilities scheduled to host ACDA's 1995 National Convention.

66.0151 "Repertoire and Standards," by Sharon Breden. August 1994, page 55.
The author briefly examines the issue of what it is that constitutes "good music."

66.0152 "National Convention," by Barton L. Tyner Jr. August 1994, page 57.
This discussion of ACDA's 1995 National Convention features an interview with Allen Crowell (Conductor of the 1995 ACDA National Men's Honor Choir) and a brief discussion of a work to be premiered at the Convention, *Alleluia for the Waters* by Daniel Pinkham.

66.0153 "R&S: A Seventeen-Year History," by Sharon Breden. September 1994, page 4.
The author briefly recounts the history of ACDA's Repertoire and Standards committee structure. Includes a list of all national R&S Committee chairs, 1977-1994. See also 66.0169.

66.0154 "Repertoire and Standards Committee Reports," by Gary W. Patterson, Barbara Tagg, Richard J. Bloesch, Bill Diekhoff, Marvin V. Curtis, Dan Schwartz, Kathleen Anderson, Carl L. Stam, David R. Davidson, Allen Chapman, Thomas E. Miller, Leslie Guelker-Cone, and Guy B. Webb. September 1994, page 43.

The chairs of ACDA's R&S Committees describe the goals and activities of their respective committees.

66.0155 "National Convention," by Barton L. Tyner Jr. September 1994, page 56.
This preview of ACDA's 1995 National Convention features interviews with Janet Galván (Conductor of the 1995 ACDA National Children's Honor Choir) and James Litton (Conductor of the 1995 ACDA National Boys' Honor Choir).

66.0156 "Community Choirs," by Bill Diekhoff. October 1994, page 43.
A report on the various activities of this R&S committee, including a divisional directory, convention sessions, and repertoire lists.

66.0157 "Junior High/Middle School Choirs," by Kathleen Anderson. November 1994, page 34.
This column discusses the forthcoming publication of a list of successful conductors of junior high/middle school choirs.

66.0158 "National Convention," by Barton L. Tyner Jr. October 1994, page 47.
This preview of ACDA's 1995 National Convention features an introduction to the John F. Kennedy Center for the Performing Arts, and the activities planned for that historic venue.

66.0159 "National Convention," by Barton L. Tyner Jr. November 1994, page 35.
This preview of ACDA's 1995 National Convention features an introduction to the National Symphony Orchestra.

66.0160 "ACDA Officer Candidates: National R&S Chair." November 1994, page 39.
This profile of the candidates is reprinted in December 1994, page 55.

66.0161 "ACDA Endowment Trust: The Endowment Trust . . . Just Down the Road," by Ronnie G. Shaw. November 1994, page 40.

Current developments concerning the Trust are discussed.

66.0162 “Children’s Choirs,” by Linda Ferreira and Barbara Tagg. December 1994, page 43.
A report on the various activities of this R&S committee, including activities at ACDA conventions and a brief review of the book *Tapiola Sound* by Erkki Pohjola.

66.0163 “Male Choirs,” by Carl Stam. December 1994, page 43.
A preview of activities for male choral singers at the 1995 ACDA National Convention.

66.0164 “National Convention,” by Barton L. Tyner Jr. December 1994, page 47.
This discussion of ACDA’s 1995 National Convention features a preview of interest sessions, and the Student Conducting Awards.

66.0165 “ACDA Officer Candidates: Central Division President.” December 1994, page 56.
A profile of the candidates for this office.

66.0166 “ACDA Officer Candidates: Southern Division President.” December 1994, page 57.
A profile of the candidates for this office.

66.0167 “ACDA Officer Candidates: Western Division President.” December 1994, page 58.
A profile of the candidates for this office.

66.0168 “Special Convention Issue.” January 1995.
The entirety of the January 1995 issue of the *Choral Journal* is given over to information pertaining to the 1995 ACDA National Convention. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

66.0169 “Letter to the Editor,” by Doreen Rao. February 1995, page 4.
The author calls attention to errata in “R&S: A Seventeen-Year History” (66.0153).

66.0170 “College and University Choirs,” by Jerry McCoy. February 1995, page 33.
Attention is called to the lack of new, significant choral works by American composers.

66.0171 “Community Choirs,” by William O. Baker. February 1995, page 33.
Responding to increasing difficulties in the performance of sacred choral music in a publicly-funded venue, the author recommends the formation of community choirs specifically devoted to the performance of sacred choral works.

66.0172 “Youth and Student Activities,” by Guy B. Webb. February 1995, page 34.
A report on the various activities of this R&S committee, including the 1995 ACDA Student Conducting Awards, continuing development of regional student symposia, and the establishment of new ACDA student chapters.

66.0173 “Women’s Choirs,” by Leslie Guelker-Cone. February 1995, page 35.
A report on the various activities of this R&S committee, including the ACDA National Women’s Choir Repertoire Exchange, and various women’s activities planned for the 1995 ACDA National Convention.

66.0174 “National Convention,” by Barton L. Tyner Jr. February 1995, page 38.
This discussion of ACDA’s 1995 National Convention features an introduction to Washington’s National Cathedral.

66.0175 “Children’s Choirs,” by Linda Ferreira. March 1995, page 55.
A report on the various activities of this R&S committee, particularly its plans for the 1995 ACDA National Convention.

66.0176 “ACDA Endowment Trust,” by Ronnie G. Shaw. May 1995, page 47.
Current developments concerning the Trust are discussed.

66.0177 “ACDA Conventions: Stuck in High Gear?” by Sandi K. Peaslee. September 1995, page 41.
The author suggests changing the manner in which choirs are selected to perform at ACDA conventions in order to encourage greater gender and racial diversity. See also 66.0190, 66.0191, and 66.0195.

66.0178 “A Walk Among Giants: ACDA’s Convention Heritage,” by Colleen J. Kirk. September 1995, page 47.
While recounting the events at the 1995 ACDA National Convention, the author shares some of the positive changes made to conventions throughout ACDA’s history.

66.0179 “Community Choirs,” by Bill Diekhoff. September 1995, page 51. REP.
A report on the various activities of this R&S Committee, including a list of favorite repertoire for community choirs, and a roster of ensembles in each division.

66.0180 “ACDA Endowment Trust,” by Ronnie G. Shaw. September 1995, page 52.
A discussion of recent developments in the Trust, and a comprehensive list of contributors.

66.0181 “Two-Year College Choirs,” by Thomas J. Stauch. October 1995, page 38.
A report on the various activities of this R&S Committee, including curriculum development designed to affect behavioral outcomes among two-year college singers.

66.0182 “Women’s Choirs,” by Leslie Guelker-Cone. October 1995, page 39. REP.
A report on the various activities of this R&S Committee, including a geographical list of choral music for women’s voices, and brief review of *Literature for the Women’s Chorus* by James Laster and Nancy Menk.

66.0183 “ACDA Archives Report,” by Marion Donaldson. October 1995, page 41.
A review of the various awards presented by ACDA on the State, Divisional, and National levels.

66.0184 “Proposed Amendments to the Constitution and Bylaws.” November 1995, page 37.
A set of suggested changes to ACDA governing document, particularly concerning the terms of office for Industry Associate Representative and Committee Chairs. This article is reprinted in December 1995, page 53, with results published in April 1996, page 3.

66.0185 “ACDA Officer Candidates: National President.” November 1995, page 47.
This profile of the candidates is reprinted in December 1995, page 47, with results published in April 1996,

page 3.

66.0186 “ACDA Officer Candidates: Eastern Division President.” November 1995, page 48.
This profile of the candidates is reprinted in December 1995, page 48, with results published in April 1996, page 3. Erroneous information in this article is corrected in December 1995, page 5.

66.0187 “ACDA Officer Candidates: North Central Division President.” November 1995, page 49.
This profile of the candidates is reprinted in December 1995, page 49, with results published in April 1996, page 3.

66.0188 “ACDA Officer Candidates: Northwestern Division President.” November 1995, page 50.
This profile of the candidates is reprinted in December 1995, page 50, with results published in April 1996, page 3.

66.0189 “ACDA Officer Candidates: Southwestern Division President.” November 1995, page 51.
This profile of the candidates is reprinted in December 1995, page 51, with results published in April 1996, page 3.

66.0190 “Letter to the Editor,” by Betty W. Atterbury. December 1995, page 4.
A supportive response to “ACDA Conventions: Stuck in High Gear?” (66.0177). See also 66.0191 and 66.0195.

66.0191 “Letter to the Editor,” by Stephanie Henry. December 1995, page 5.
A supportive response to “ACDA Conventions: Stuck in High Gear?” (66.0177). See also 66.0190 and 66.0195.

66.0192 “Community Choirs,” by Lee R. Kesselman. December 1995, page 39.
An examination of the relationship between composers, performers, and audience members.

66.0193 “ACDA Archives Report,” by Harold Decker. December 1995, page 43.
A brief discussion of recent acquisitions, and a call for ACDA leaders to submit relevant archival materials.

66.0194 “Special Convention Issue.” January 1996.
The entirety of the January 1996 issue of the *Choral Journal* is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

66.0195 “Letter to the Editor,” by Andrew Koebler. January 1996, page 4.
Responding to “ACDA Conventions: Stuck in High Gear?” (66.0177), the author states that “for ACDA to present a convention, as it did in Washington [DC], where so much of the music is multicultural is to come dangerously close to being trite and irrelevant to the art of choral music.” See also 66.0190 and 66.0191.

66.0196 “Women’s Choirs,” by Leslie Guelker-Cone. February 1996, page 32.
A report on the various activities of this R&S Committee, including plans for 1996 and 1997 ACDA Conventions, and a call for archival material on women’s choirs.

66.0197 "Jazz and Show Choirs," by Phil Mattson. February 1996, page 33.
A brief review of the history of the vocal jazz idiom.

66.0198 "Ethnic and Multicultural Perspectives," by Ronald Kean. March 1996, page 37.
A report on the various activities of this R&S Committee.

66.0199 "Music and Worship," by Carl Stam. March 1996, page 37.
A review of the challenges facing this R&S Committee. Errata in this article are corrected in May 1996, page 5.

66.0200 "Two-Year College Choirs," by Thomas J. Stauch. March 1996, page 38.
A report on the various activities of this R&S Committee, including a review of the challenges facing the choral conductor in a two-year college.

66.0201 "Children's Choirs," by Deborah Mello. April 1996, page 49. REP.
The author proposes the development of a local "community songbook," and includes specific repertoire recommendations.

66.0202 "Letter to the Editor," by Vito E. Mason. May 1996, page 4.
Responding to recent performances at ACDA conventions, the author suggests publishing addresses for performing choirs in the convention program booklet.

66.0203 "Youth and Student Activities: Top Five Student Chapter Activities," by Scott W. Dorsey. May 1996, page 31.
A report on the various activities of the Youth and Student Activities Committee including a review of successful activities developed by ACDA student chapters.

66.0204 "New Brochure," by Linda Ferreira and Barbara Tagg. August 1996, page 41.
A discussion of a new publication by the R&S Committee, *Repertoire and Standards: A Support Guide for ACDA's Purposes and Vision*.

66.0205 "Community Choirs," by Bill Diekhoff. September 1996, page 43.
A report on the various activities of this R&S Committee in preparation for the 1997 ACDA National Convention.

66.0206 "The Singers are Coming to America's Finest City," by Mitzi Groom. September 1996, page 45.
This preview of the 1997 ACDA National Convention features an overview of some of the attractions available in San Diego, California.

66.0207 "ACDA Archives Report," by Marion Donaldson. October 1996, page 43.
A discussion of some of the holdings in the ACDA International Archive for Choral Music, and a list of missing material.

66.0208 "National Convention," by Mitzi Groom. October 1996, page 45.
This preview of the 1997 ACDA National Convention discusses International Concert and other convention highlights.

66.0209 "Women's Choirs," by Leslie Guelker-Cone. November 1996, page 47.

A report on the various activities of this R&S Committee in preparation for the 1997 ACDA National Convention.

66.0210 "National Convention." November 1996, page 48.

This preview of the 1997 ACDA National Convention discusses the convention schedule and lists the performing choirs.

66.0211 "ACDA Officer Candidates: National Treasurer." November 1996, page 54.

This profile of the candidates is reprinted in December 1996, page 44.

66.0212 "Activities for Students Members at the ACDA National Convention," by Scott W. Dorsey. November 1996, page 35.

A report on the various activities of Youth and Student Activities Committee in preparation for the 1997 ACDA National Convention.

66.0213 "1997 ACDA National Convention: Sites for Sore Eyes and Ears." December 1996, page 40.

This preview of the 1997 ACDA National Convention discusses the convention performance venues.

66.0214 "ACDA Officer Candidates: Central Division President." December 1996, page 45.

A profile of the candidates.

66.0215 "ACDA Officer Candidates: Southern Division President." December 1996, page 46.

A profile of the candidates.

66.0216 "ACDA Officer Candidates: Western Division President." December 1996, page 47.

A profile of the candidates.

66.0217 "Special Convention Issue." January 1997.

The entirety of the January 1997 issue of the *Choral Journal* is given over to information pertaining to the 1997 ACDA National Convention. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

66.0218 "Letter to the Editor," by Timothy Mount. February 1997, page 5.

A positive response to the October 1996 issue of the *Choral Journal*.

66.0219 "Two-Year College," by Thomas J. Stauch. March 1997, page 46.

A report on the various activities of this R&S Committee in preparation for the 1997 ACDA National Convention.

66.0220 "Student Chapter List tops 135," by Scott W. Dorsey. May 1997, page 61.

A listing of ACDA student chapters.

66.0221 "Community Choirs," by Bill Diekhoff. August 1997, page 35

A concluding report on the activities of this R&S Committee at the 1997 ACDA National Convention.

- 66.0222 "Two Year College Choirs," by D. Brent Ballweg. August 1997, page 36
This article reports results from survey of choral music programs at 246 two-year colleges.
- 66.0223 "College and University Choirs," by Jerry McCoy. September 1997, page 34.
A review of the process for staging a reading session at an ACDA National Convention.
- 66.0224 "Jazz and Show Choirs," by Phil Mattson. November 1997, page 41.
In reviewing the general state of the vocal jazz idiom, the author calls for greater involvement on the part of ACDA.
- 66.0225 "ACDA Officer Candidates: National President-Elect Designate." November 1997, page 47.
This profile of the candidates is reprinted in December 1997, page 47.
- 66.0226 "ACDA Officer Candidates: Eastern Division President-Elect." November 1997, page 48.
This profile of the candidates is reprinted in December 1997, page 48.
- 66.0227 "ACDA Officer Candidates: North Central Division President-Elect." November 1997, page 49.
This profile of the candidates is reprinted in December 1997, page 49.
- 66.0228 "ACDA Officer Candidates: Northwestern Division President-Elect." November 1997, page 50.
This profile of the candidates is reprinted in December 1997, page 50.
- 66.0229 "ACDA Officer Candidates: Southwestern Division President-Elect." November 1997, page 51.
This profile of the candidates is reprinted in December 1997, page 51.
- 66.0230 "ACDA Communications Advisory Group Report," by Michael Shasberger. December 1997, page 55
A report of the Committee's initial plans for developing ACDA's role in global Web activity and communications.
- 66.0231 "Special Convention Issue." January 1998.
The entirety of the January 1998 issue of the *Choral Journal* is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.
- 66.0232 "Past, Present and Future," by Joan Catoni Conlon. February 1998, page 4.
A brief overview of the work and structure of the ACDA Research and Publications Committee.
- 66.0233 "R&S Committees: Purpose and Function." March 1998, page 43.
An outline of the policies and procedures of ACDA Repertoire and Standards structure.
- 66.0234 "Boychoir," by Darrell James. April 1998, page 53.
A report on the various activities and goals of this R&S Committee.
- 66.0235 "Two-Year College Choir," by Brent Ballweg. April 1998, page 55.

A report on the web site developed by this R&S Committee.

66.0236 “Activities for Student Members at the ACDA 1999 National Convention,” by Scott W. Dorsey. April 1998, page 56.

A report on the activities this R&S Committee plans for the 1999 National Convention.

66.0237 “Women’s Choirs,” by Monica Hubbard. May 1998, page 35.

In addition to reporting on the various activities of this R&S Committee, this article discusses the emotional effect of music.

66.0238 “Guidelines for Submission.” August 1998, page 27.

A brief list of criteria for *Choral Journal* articles.

66.0239 “Two-Year College Choirs,” by D. Brent Ballweg. August 1998, page 42.

A brief discussion of the value of the two-year college environment.

66.0240 “Outstanding Student Chapter Award,” by Scott W. Dorsey. August 1998, page 43.

An outline of award criteria.

66.0241 “1999 ACDA National Convention.” October 1998, page 31.

This introduction to ACDA’s 1999 biennial convention is continued in 66.0245.

66.0242 “ACDA Officer Candidates: National R&S Chair.” November 1998, page 54.

This profile of the candidates is reprinted in December 1998, page 63.

66.0243 “ACDA Officer Candidates: Central Division President-Elect.” November 1998, page 55.

This profile of the candidates is reprinted in December 1998, page 64.

66.0244 “ACDA Officer Candidates: Southern Division President-Elect.” November 1998, page 56.

This profile of the candidates is reprinted in December 1998, page 65.

66.0245 “Windy City Hosts America’s Singers.” November 1998, page 83.

This continuation of 66.0241 is continued in 66.0249.

66.0246 “Seven Ways to Remember ACDA.” November 1998, page 87.

Suggestions for supporting ACDA through posthumous donations.

66.0247 “ACDA Officer Candidates: Western Division President-Elect.” December 1998, page 66.

A profile of the candidates.

66.0248 “Does Your Will Work?” December 1998, page 77.

Determining the value of a personal will.

66.0249 “Participants Promised Exciting Program.” December 1998, page 84.

A continuation of 66.0241 and 66.0245.

66.0250 "Special Convention Issue." January 1999.

The entirety of the January 1999 issue of the *Choral Journal* is given over to information pertaining to the 1999 ACDA National Convention. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

66.0251 "Boychoir," by Randall Wolfe. February 1999, page 65.

A report on the various activities of this R&S Committee.

66.0252 "How to Make a Good Gift." February 1999, page 70.

Suggestions for designing a planned-giving program.

66.0253 "Writing Fellows Report," by Nina Gilbert. February 1999, page 77.

A report on scholarship in progress being underwritten by ACDA and suggestions for high quality academic writings.

66.0254 "What Your Will Reveals About You." March 1999, page 80.

A call for financial support of ACDA.

66.0255 "Two-Year College Choirs," by D. Brent Ballweg. April 1999, page 37.

A report on the various activities of this R&S Committee.

66.0256 "Mary Helps ACDA Take Stock." April 1999, page 42.

A discussion of endowing stock to ACDA.

66.0257 "High School Choirs," by Janice Bradshaw. May 1999, page 64.

An acknowledgment of those who assisted the High School Honor Choir during the 1999 ACDA National Convention.

66.0258 "Awards Presented to Students in Chicago," by Scott W. Dorsey. August 1999, page 47.

A review of student awards given during the 1999 ACDA National Convention.

66.0259 "Student Times Joins *Choral Journal* Line-up," by Scott W. Dorsey. September 1999, page 41.

An introduction to the ACDA Student Times.

66.0260 "ACDA's Forty-Year History," by Russell Mathis. November 1999, page 9.

An historical overview of the American Choral Directors Association, 1959-1999.

66.0261 "ACDA Officer Candidates: President-Elect." November 1999, page 52.

This profile of the candidates is reprinted in December 1999, page 56.

66.0262 "ACDA Officer Candidates: Eastern Division President-Elect." November 1999, page 53.

This profile of the candidates is reprinted in December 1999, page 57.

66.0263 "ACDA Officer Candidates: North Central Division President-Elect." November 1999, page 54.

This profile of the candidates is reprinted in December 1999, page 58.

66.0264 “ACDA Officer Candidates: Northwestern Division President-Elect.” November 1999, page 55.
This profile of the candidates is reprinted in December 1999, page 59.

66.0265 “ACDA Officer Candidates: Southwestern Division President-Elect.” November 1999, page 56.
This profile of the candidates is reprinted in December 1999, page 60.

66.0266 “In Retrospect.” November 1999, page 74.
A review of highlights from the first issue (May 1959) of the *Choral Journal*. Includes the first President’s Letter (Archie Jones) and a list of charter members.

66.0267 “Special Convention Issue.” January 2000.
The entirety of the January 2000 issue of the *Choral Journal* is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors. See also 66.0271 and 66.0272.

66.0268 “Letter to the Editor,” by Timothy Mount. February 2000, page 4.
The author criticizes inaccuracies in the musical notation found on the cover of the December 1999 issue of the *Choral Journal*. He also refers to cartoons added in Volume 40 (August 1999 - May 2000) as being “undignified and unprofessional.” See also 66.0273.

66.0269 “ACDA Divisional Conventions Feature Sessions for Student Members,” by Scott W. Dorsey. February 2000, page 37.
A list of sessions for student members at the seven Divisional Conventions for 2000.

66.0270 “Repertoire and Standards - The Foundation of ACDA,” by Kathy Anderson. February 2000, page 41.
The author offers suggestions on “how to be an effective R&S chair.” Though written for the Junior High/Middle School level, it bears value for all ACDA R&S areas.

66.0271 “Division Convention Addendum.” February 2000, page 52.
A correction of information that was erroneous in or missing from the January 2000 “Special Convention Issue” (66.0267) of the *Choral Journal*. See also 66.0272.

66.0272 “Division Convention Addendum.” March 2000, page 53.
A correction of information that was erroneous in or missing from the January 2000 “Special Convention Issue” (66.0267) of the *Choral Journal*. See also 66.0271.

66.0273 “Letter to the Editor,” by David Griggs Janower. May 2000, page 5.
Writing in response to “Letter to the Editor” (66.0268), the author supports the recent covers of the *Choral Journal*.

66.0274 “San Antonio Spotlight.” August 2000, page 84.
Information highlighting the host city and events surrounding the 2001 ACDA National Conference.

66.0275 “ACDA Student Chapters Speak Out!” by Scott W. Dorsey. September 2000, page 67.
A list of activities appropriate for an ACDA student chapter.

- 66.0276 "San Antonio Spotlight." September 2000, page 101.
Information highlighting the host city and events surrounding the 2001 ACDA National Conference.
- 66.0277 "Student Times: Chapter Activities," by Scott W. Dorsey. October 2000, page 43.
- 66.0278 "San Antonio Spotlight." October 2000, page 93.
Information highlighting the host city and events surrounding the 2001 ACDA National Conference.
- 66.0279 "Proposed Constitution and Bylaws Changes." November 2000, page 49, December 2000, page 79.
- 66.0280 "ACDA Officer Candidates: National Treasurer." November 2000, page 56, December 2000, page 65.
- 66.0281 "ACDA Officer Candidates: Central Division President-Elect." November 2000, page 57, December 2000, page 66.
- 66.0282 "ACDA Officer Candidates: Southern Division President-Elect." November 2000, page 58, December 2000, page 67.
- 66.0283 "ACDA Officer Candidates: Western Division President-Elect." November 2000, page 59, December 2000, page 68.
- 66.0284 "San Antonio Spotlight." November 2000, page 97.
Information highlighting the host city and events surrounding the 2001 ACDA National Conference.
- 66.0285 "Money, Motels, Music & More: A Convention Primer," by Scott W. Dorsey. December 2000, page 69.
Practical tips for student members traveling to an ACDA convention.
- 66.0286 "San Antonio Spotlight." December 2000, page 102.
Information highlighting the host city and events surrounding the 2001 ACDA National Conference.
- 66.0287 "Special Convention Issue." January 2001.
The entirety of the January 2001 issue of the *Choral Journal* is given over to information pertaining to 2001 ACDA National Convention. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.
- 66.0288 "Five Helpful Hints for Becoming a Successful Student Chapter," by Scott W. Dorsey. February 2001, page 37.
- 66.0289 "ACDA Reading Sessions: No Mystery Here!" by Carl Stam. September 2001, page 35.
A discussion of the process through which literature is selected for ACDA reading sessions.
- 66.0290 "ACDA Officer Candidates: National President-Elect." November 2001, page 39, December

2001, page 55.

66.0291 “ACDA Officer Candidates: Eastern Division President-Elect.” November 2001, page 40, December 2001, page 56.

66.0292 “ACDA Officer Candidates: North Central Division President-Elect.” November 2001, page 41, December 2001, page 57.

66.0293 “ACDA Officer Candidates: Northwestern Division President-Elect.” November 2001, page 42, December 2001, page 58.

66.0294 “ACDA Officer Candidates: Southwestern Division President-Elect.” November 2001, page 43, December 2001, page 59.

66.0295 “Student Times,” by Lori Wiest. November 2001, page 49.
A list of recent activities undertaken by ACDA student chapters.

66.0296 “Proposed Constitution and Bylaw Changes,” December 2001, page 45.

66.0297 “Student Times,” by Lori Wiest. December 2001, page 47.
A list of recent fundraising activities undertaken by ACDA student chapters.

66.0298 “Special Convention Issue.” January 2002.
The entirety of the January 2002 issue of the *Choral Journal* is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors. See also 66.0299.

66.0299 “Convention Update: Corrections.” March 2002, page 9.
This article corrects numerous errata in and omissions from “Special Convention Issue” (66.0298).

66.0300 “Student Times,” by Lori Wiest. May 2002, page 47.
A list of new student chapters.

66.0301 “2003 National Convention Preview.” August 2002, page 35.
A profile of the Moses Hogan Singers.

66.0302 “Student Times,” by Lori Wiest. August 2002, page 43.
A discussion of the 2003 Student Conducting Awards.

66.0303 “2003 National Convention Preview.” September 2002, page 37.
A profile of the China Children’s Choir of the China National Symphony Orchestra.

66.0304 “Creating and Maintaining an Outstanding Student Chapter,” by John Dawe. September 2002, page 43.
A list of recommendations based on the activities of the award-winning student chapter at Mansfield University.

66.0305 “2003 National Convention Preview.” October 2002, page 49.

A profile of the Lunds Volalensemble.

66.0306 “Student Times,” by Lori Wiest. October 2002, page 51.

A call for papers with a list of suggested topics.

66.0307 “2003 National Convention Preview.” November 2002, page 63.

A profile of the New York Philharmonic Orchestra and the Westminster Symphonic Choir.

66.0308 “Convention Venues.” November 2002, page 69.

An introduction to the performance spaces for the 2003 ACDA National Convention: Carnegie Hall and the Lincoln Center for Performing Arts.

66.0309 “Student Times,” by Lori Wiest. November 2002, page 75.

66.0310 “ACDA Officer Candidates: National R&S Chair.” November 2002, page 100, December 2002, page 90.

66.0311 “ACDA Officer Candidates: Central Division President-Elect.” November 2002, page 101, December 2002, page 91.

66.0312 “ACDA Officer Candidates: Southern Division President-Elect.” November 2002, page 102, December 2002, page 92.

66.0313 “ACDA Officer Candidates: Western Division President-Elect.” November 2002, page 103, December 2002, page 93.

66.0314 “Proposed Amendments to ACDA By-laws.” November 2002, page 104, December 2002, page 102.

66.0315 “2003 National Convention Preview.” December 2002, page 45.

A profile of the Estonian Television Girls Choir.

66.0316 “Convention Venues.” December 2002, page 47.

An introduction to the performance spaces for the 2003 ACDA National Convention: Riverside Church and St. Patrick’s Cathedral.

66.0317 “Special Convention Issue.” January 2003.

The entirety of the January 2003 issue of the *Choral Journal* is given over to information pertaining to 2003 ACDA National Convention. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0318 “Letter to the Editor,” by Curtis Hansen. February 2003, page 5.

The author, a founding member of ACDA, writes to share his enthusiasm about plans for the 2003 National Convention.

66.0319 "Correction." March 2003, page 5.

This article corrects errata from "Special Convention Issue" 66.0317.

66.0320 "Robert Shaw Citation Presented to Warner Imig." August 2003, page 41.

A profile of the prize recipient.

66.0321 "Forming a Student Chapter of ACDA," by Lori Wiest. August 2003, page 45.

A discussion of the value of an ACDA student chapter with suggestions for starting a group.

66.0322 "Student Chapter Program Ideas and Activities," by Lori Wiest. September 2003, page 49.

An extended list of events staged by ACDA student chapters.

66.0323 "A Vote to Expand the R&S National Committee is Proposed," by Mark Malone. October 2003, page 55.

A proposal for turning the R&S Committee on Vocal Jazz & Show Choirs into two distinct bodies. See also 66.0328 and 66.0329.

66.0324 "ACDA Officer Candidates: National President-Elect." November 2003, page 38.

66.0325 "ACDA Officer Candidates: Southwestern Division President-Elect." November 2003, page 39.

66.0326 "ACDA Officer Candidates: Eastern Division President-Elect." November 2003, page 40.

66.0327 "ACDA Officer Candidates: North Central Division President-Elect." November 2003, page 41.

66.0328 "A Milestone in ACDA History," by Vijay Singh. November 2003, page 65.

Written as a corresponding commentary to "A Vote to Expand the R&S National Committee is Proposed" (66.0323), the author urges ACDA members to vote in favor of the separation of Jazz Choirs from Show Choirs within the R&S structure. See also 66.0329.

66.0329 "Letter to the Editor," by Peter Kiefer. December 2003, page 5.

Writing in response to "A Milestone in ACDA History" (66.0328) and by extension to "A Vote to Expand the R&S National Committee is Proposed" (66.0323), the author urges that the committee be divided.

66.0330 "The Rise and Call of ACDA," by Gene Brooks. December 2003, page 8.

On the occasion of ACDA's relocation from Lawton, Oklahoma to their new headquarters in Oklahoma City, the Executive Director reflects on the history of the Association.

66.0331 "Maximizing the Returns on your Investments," by Eric A. Johnson. December 2003, page 71.

The author advocates investing in people as a way to strengthen the individual, the Association and the art.

66.0332 "Special Convention Issue." January 2004.

The entirety of the January 2004 issue of the *Choral Journal* is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

66.0333 “The Robert Shaw Institute for Choral Music,” by Gene Brooks. February 2004, page 6.
An introduction to the events, choirs and conductors scheduled for inclusion in the inaugural event.

66.0334 “Women’s Chorus Commissioning Project,” by Lisa Fredenburgh. May 2004, page 45.
An introduction to a pilot project wherein choirs jointly commission a work, splitting the expense and sharing the development. See also 45.41.

66.0335 “National Honor Choirs: A Practical Guide for an Equitable Audition,” by Nancy Cox. August 2004, page 55.

The author examines the procedure for auditioning for an ACDA honor choir. See also 66.0336.

66.0336 “National Honor Choir Auditions: How to do it Right!” by Nancy Cox. September 2004, page 43.
The author examines the procedure for auditioning for an ACDA honor choir. Though published under a different title, this is a reprint of 66.0335.

66.0337 “A Convention Preview: Schoenberg’s *Gurrelieder* as it will be Performed at the 2005 ACDA National Convention.” November 2004, page 34.

This article introduces those who will perform the work.

66.0338 “ACDA Officer Candidates: National Treasurer.” November 2004, page 77.

66.0339 “ACDA Officer Candidates: Central Division President-Elect.” November 2004, page 78.

66.0340 “ACDA Officer Candidates: Southern Division President-Elect.” November 2004, page 79.

66.0341 “Proposed Amendment to ACDA Bylaws.” November 2004, page 81.

66.0342 “The ACDA 2005 L.A. Experience: Through the Eyes of Repertoire & Standards,” by Nancy Cox. November 2004, page 85.

A list of sessions planned for the 2005 ACDA National Conference.

66.0343 “Letter to the Editor,” by Henry Glass. December 2004, page 5.

The author applauds recent editorial changes in the *Choral Journal*.

66.0344 “What’s in a Word?” by Scott Dean. December 2004, page 86.

A discussion of the need to change the name of the ACDA R&S committee that focuses upon music in worship.

66.0345 “ACDA Officer Candidates: Western Division President-Elect.” December 2004, page 94.

66.0346 “Special Convention Issue.” January 2005.

The entirety of the January 2005 issue of the *Choral Journal* is given over to information pertaining to 2005 ACDA National Convention. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0347 "Awards Presented at the National Convention," by Lori Wiest. May 2005, page 77.
The results of the National Student Conducting Competition and the Outstanding Student Chapter Award are announced.

66.0348 "The McMahon Foundation: ACDA Benefactors Extraordinaire," by Lynn Whitten (after an afternoon with Gene Brooks). July 2005, page 42.
A discussion of the intersecting histories of the American Choral Directors Association and their primary benefactor, the McMahon Foundation.

66.0349 "Repertoire & Standards: The Heart of ACDA." July 2005, page 55.
This article is comprised of biographical profiles of the leadership of the ACDA Repertoire & Standards Committees.

66.0350 "National Elections: National President-Elect." November 2005, page 80.

66.0351 "National Elections: Eastern Division President-Elect." November 2005, page 81.

66.0352 "National Elections: Northwestern Division President-Elect." November 2005, page 82.

66.0353 "National Elections: Southwestern Division President-Elect." November 2005, page 83.

66.0354 "Proposed Amendment to ACDA Bylaws." November 2005, page 86

66.0355 "Special Convention Issue." January 2006.
The entirety of the January 2006 issue of the *Choral Journal* is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

66.0356 "National Elections: North Central Division President-Elect." April 2006, page 64.

66.0357 "The ACDA Endowment," by Carlisle Floyd. May 2006, page 54.
A discussion of the history of the endowment and current projects being produced under its auspices.

66.0358 "2007 National Two-Year College Honor Choir," by Mark Hugh Malone. June 2006, page 77.
An introduction to the event staged for community college, junior college and two-year college singers.

66.0359 "The Making of a Convention: Miami in March," by Hilary Apfelstadt. August 2006, page 38.
The author details the tremendous complexity of designing and implementing an ACDA Convention. See also 66.0360.

66.0360 "Letter to the Editor," by Julian Bryson. October 2006, page 6.
The writer takes issue with matters pertaining to honor choirs discussed in "The Making of a Convention: Miami in March" (66.0359).

66.0361 "Making the Case: Why Not Found a Collegiate Chapter of ACDA?" by Laura Young. October 2006, page 79.

The author examines the benefits of developing an ACDA student chapter.

66.0362 “National Election: National R&S Candidates.” November 2006, page 114.

66.0363 “Divisional Election: Central Division President-Elect Candidates.” November 2006, page 115.

66.0364 “Divisional Election: Southern Division President-Elect Candidates.” November 2006, page 116.

66.0365 “Divisional Election: Western Division President-Elect Candidates.” November 2006, page 117.

66.0366 “Special Convention Issue.” January 2007.

The entirety of the January 2007 issue of the *Choral Journal* is given over to information pertaining to 2007 ACDA National Convention. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0367 “Special Election: Southwestern Division President-Elect Candidates.” March 2007, page 95 & April 2007, page 62.

66.0368 “ACDA and the ACDA Endowment: Uplifting the Choral Art,” by Craig Zamer. June 2007, page 36.

“During the last two decades, ACDA has reached beyond its publications and conventions by providing resources, awards, and means of recognition to elevate the choral art.”

66.0369 “How to Build an Award-Winning Chapter,” by Rebecca Cole. August 2007, page 59.

A discussion of the factors that led the Ithaca College ACDA student chapter to be named the outstanding student chapter.

66.0370 “Suggestions for Student Chapter Activities,” by Jeffrey Carter. September 2007, page 55.

A list of events and activities recently staged by student chapters.

66.0371 “R&S Committee: A Tapestry of Individuals Engaging the Membership,” by Kevin Fenton. October 2007, page 48.

A discussion of the value of the ACDA R&S structure and of those who donate their time in leadership positions.

66.0372 “National Election: National President-Elect Candidates.” November 2007, page 28.

66.0373 “Divisional Election: Eastern Division President-Elect Candidates.” December 2007, page 48.

66.0374 “Divisional Election: Southwestern Division President-Elect Candidates.” December 2007, page 49.

66.0375 “Divisional Election: North Central Division President-Elect Candidates.” December 2007, page 50.

66.0376 “Divisional Election: Northwestern Division President-Elect Candidates.” December 2007, page

51.

66.0377 “Special Convention Issue.” January 2008.

The entirety of the January 2008 issue of the *Choral Journal* is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors. Missing information is published February 2008, page 57.

66.0378 “Repertoire & Standards: The Tradition Continues,” by Nancy Cox. February 2008, page 47.

This introduction to the current R&S Committee Chairs includes discussion of their responsibilities in preparation for an ACDA National Convention.

66.0379 “Letter to the Editor,” by Mark Aamot. October 2008, page 9.

The author expresses appreciation for the comments made in the Executive Director’s column (September 2008, page 2) about congressional voting records in support of the arts.

66.0380 “Letter to the Editor,” by Jim Hejduk. October 2008, page 9.

The author provides clarification of advertised information concerning the conductor of the 2009 ACDA National High School Honor Choir.

66.0381 “Correction.” October 2008, page 9.

This editorial box add corrects errata contained in the Executive Director’s column (September 2008, page 2) about congressional voting records in support of the arts.

66.0382 “A New Face for ACDA,” by Philip Copeland. October 2008, page 62.

“ACDA launches a new web site this month, and it brings significant opportunities for the membership.”

66.0383 “Division Election: Central Division President-Elect Candidates.” November 2008, page 100.

66.0384 “Division Election: Southern Division President-Elect Candidates.” November 2008, page 101.

66.0385 “Division Election: Western Division President-Elect Candidates.” November 2008, page 102.

66.0386 “The ACDA National Presidency: A Snapshot,” by John Haberlen and Russell Mathis. January 2009, page 8.

“This article is intended to capture an overview of the accomplishments of ACDA’s twenty-five presidents as they presided over many initiatives and educational trends in choral music and performance.”

66.0387 “Special Conference Issue.” January 2009.

The entirety of the January 2009 issue of the *Choral Journal* is given over to information pertaining to the 2009 ACDA National Conference. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0388 “ACDA Utilizes Current Technologies by Joining Online Communities,” by Shane Sanderson. May 2009, page 76 and June-July 2009, page 74.

An introduction to some of the features available on the ACDA website.

66.0389 “Letter to the Editor,” by Howard Meharg. September 2009, page 6.
The author advocates publishing ACDA newsletters online. See also 66.0392.

66.0390 “Visioning Goals for ACDA in the Twenty-first Century,” by Ron Sayer. September 2009, page 54.

This article surveys ways in which ACDA can become increasingly relevant to those who conduct and sing in a community choir.

66.0391 “acda.for.you.,” by Philip L. Copeland. September 2009, page 57.

“This column details the subtle and occasionally dramatic technological improvements to the organization that have occurred in the past eighteen months.”

66.0392 “Conventional Newsletter or Online Newsletter/Web Site?” by Howard Meharg. December 2009, page 45.

The author, expanding on his brief comments made in a “Letter to the Editor” (66.0389), examines in greater detail the benefits of publishing all ACDA newsletters – on both the state and divisional level – exclusively as online documents.

66.0393 “Special Convention Issue.” January 2010.

The entirety of the January 2010 issue of the *Choral Journal* is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

66.0394 “ACDA Elections and Proposed Amendments.” December 2009, page 64.

An announcement of online elections for Division Presidents in the Eastern, North Central, Northwestern, and Southwestern Divisions, and a change to the ACDA constitution.

66.0395 “Meet the ACDA National Headquarters’ Staff,” by Tim Sharp. February 2010, page 22.

“I would like to introduce this professional group to you, emphasize their dedication to ACDA membership services, and invite you to take advantage of their work as another benefit of membership in ACDA.”

66.0396 “National R&S Chair Candidates.” December 2010, page 58.

66.0397 “Special Conference Issue.” January 2011.

The entirety of the January 2011 issue of the *Choral Journal* is given over to information pertaining to the 2011 ACDA National Conference. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0398 “National Conference Collection: An Overview,” by Christina Prucha. February 2011, page 87.

An introduction to the holdings in the National Archives that pertain to the history of ACDA’s National Conferences.

66.0399 “Congratulations to the 2011 ACDA National Student Conducting Competition Award Winners.” September 2011, page 30.

Though essentially a box ad, this lists the winners of the ACDA National Student Conducting Competition

held during the 2011 National Conference in Chicago.

66.0400 “Into the Spotlight: A National Conference for Middle School/Junior High Choral Music,” by Alan C. McClung. September 2011, page 45.

This preview of ACDA’s 2012 conference on junior high and middle school choral music includes a list of published resources for the directors at that level.

66.0401 “The Middle School and Junior High National Conference for Choral Music: With a Song in My Heart,” by Gretchen Harrison. October 2011, page 44.

This article provides a preview of ACDA’s 2012 conference on junior high and middle school choral music with emphasis on the choirs slated to perform.

66.0402 “National President-Elect Candidates.” November 2011, page 42, December 2011, page 67.

66.0403 “Michael McGaghie Wins the 2010 Julius Herford Prize.” December 2011, page 38.

An announcement of the prize award for the dissertation, “Macaronic Things: Thornton Wilder and the Late Choral Music of Dominick Argento.”

66.0404 “President-Elect Candidates,” December 2011, page 68.

66.0405 “Special Conference Issue.” January 2012.

The entirety of the January 2012 issue of the *Choral Journal* is given over to information pertaining to the seven 2012 ACDA Divisional Conferences. Includes program schedules, abstracts of interest sessions, and profiles of clinicians, performing choirs and conductors.

66.0406 “The Raymond W. Brock Memorial Student Composition Winner.” February 2012, page 5.

A brief article announcing Joshua Fishbein as the winner of the award.

66.0407 “The *Choral Journal* Wins Gold Awards in the 2012 MARCOM Competition.” February 2012, page 7.

This brief column announces that the *Choral Journal* and three specific members of the *CJ* staff have been recognized by the Association of Marketing and Communication Professionals.

66.0408 “The ACDA National Symposium on American Choral Music: The Search for an American Style,” by John Silantien. June-July 2012, page 22.

A report on the 2012 event held in Washington D.C.

66.0409 “The Early History of the National Committee on Children’s Choirs (1981-95),” by Barbara M. Tagg. June-July 2012, page 45.

A reflection on the development of this committee and a review of its early accomplishments.

66.0410 “ACDA’s 2012 National Youth Honor Choir.” September 2012, page 36.

A collage of photographs from and observations about the tour of England taken by the inaugural iteration of the National Youth Honor Choir. Includes comments from Simon Carrington, Liz Doebler, Scott MacLeod, and Garrett Saake.

66.0411 “The ACDA National Symposium on Choral Music,” by John Silantien. September 2012, page 62.

A collage of photographs from and anonymous reviews of the symposium.

66.0412 “Congratulations to Kevin O’Brien: Winner of the 2011 Julius Herford Prize.” December 2012, page 39.

A brief introduction to the winning scholar.

66.0413 “Special Conference Issue.” January 2013.

The entirety of the January 2013 issue of the *Choral Journal* is given over to information pertaining to the 2013 ACDA National Conference. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0414 “*Choral Journal* Wins MarCom Award.” January 2013, page 14.

An announcement of the *Choral Journal*’s second Gold Award from the Association of Marketing and Communication Professionals.

66.0415 “ACDA Officer Candidates: National Treasurer.” February, 2013, page 64.

66.0416 “Conference Program Book.” March 2013.

The March 2013 issue of the *Choral Journal* served a dual role as both the monthly publication of the American Choral Directors Association and the Conference Program Book. A first in ACDA’s history, this issue contained all information applicable to the 2013 National Conference.

66.0417 “Herford Prize Winner: Kevin O’Brien.” March 2013, page 199.

A brief introduction to the winning scholar.

66.0418 “Wall of Honor Inductees.” March 2013, page 200.

An introduction to the choral artists selected for inclusion on the ACDA Wall of Honor for 2013.

66.0419 “What Makes a Constitutional Revision Necessary?” by Scott W. Dorsey. September 2013, page 43.

An encapsulated discussion of the association’s proposed constitutional amendment.

66.0420 “National President-Elect Candidates.” November 2013, page 51.

66.0421 “Special Conference Issue.” January 2014.

The entirety of the January 2014 issue of the *Choral Journal* is given over to information pertaining to the seven 2014 ACDA Divisional Conferences. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0422 “Congratulations to Christopher Shepard, the Winner of the 2012 Julius Herford Prize.” January 2014, page 62.

A brief introduction to the winning author of the study, “Evolution and Revolution: J.S. Bach’s *Mass in B minor*, BWV 232 in New York City, 1900-1980.”

66.0423 “Congratulations to Matthew Emery: Winner of the 2013 Raymond W. Brock Student Composition Contest Competition for his work, *Unto Young Eternity*.” February 2014, page 6.
A brief introduction to the winning composer. Includes a list of previous award recipients.

66.0424 “Sing Up! Membership Drive Results,” by Sundra Flansburg. February 2014, page 24.
A report on the efforts that added almost 2,000 members to the association’s rolls.

66.0425 “Constitution and Bylaws of the American Choral Directors Association.” March 2014, page 83.

66.0426 “ACDA Member Wins First-Ever Music Education Grammy.” March 2014, page 30.
A brief announcement of Kent Knappenberger’s selection as the initial recipient of the Grammy award in music education.

66.0427 “Updates from Student Chapters,” by Amanda Quist. April 2014, page 64.
A report on the activities undertaken by collegiate student chapters at East Carolina, Eastman, Middle Tennessee State, Penn State, Samford, and Western Michigan.

66.0428 “Updates from Student Chapters,” by Amanda Quist. May 2014, page 64.
A report on the activities undertaken by collegiate student chapters at Plymouth State, and Southern California-LA.

66.0429 “Updates from Student Chapters,” by Amanda Quist. June-July 2014, page 60.
A report on the activities undertaken by collegiate student chapters at Eastern New Mexico and Kansas State.

66.0430 “Updates from Student Chapters,” by Amanda Quist. August 2014, page 61.
Reports from Lee University, the University of Akron, and West Chester University.

66.0431 “Updates from Student Chapters,” by Amanda Quist. November 2014, page 41.
Reports from Concordia College and the University of Nevada-Las Vegas.

66.0432 “Summer ‘Fun’: An ACDA Intern Shares All,” by Lucas Ensign. November 2014, page 65.
A report on the activities of an intern who served in the ACDA national office for a summer.

66.0433 “National Repertoire & Standards Chair Candidates.” December 2014, page 59.

66.0434 “Updates from Student Chapters,” by Amanda Quist. December 2014, page 68.
Reports from Ithica College and the University of North Alabama.

66.0435 “Congratulations to Trey Davis: Winner of the 2013 Julius Herford Prize.” December 2014, page 74.

66.0436 “Special Conference Issue.” January 2015.
The entirety of the January 2015 issue of the *Choral Journal* is given over to information pertaining to the 2015 ACDA National Conference. Includes abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0437 “Congratulations to Andrew Steffen: Winner of the 2014 Raymond W. Brock Student Composition Competition for his Work, *Spells of Herrick*.” January 2015, page 42.
An introduction to the composer and his winning work.

66.0438 “Conference Program Book.” February 2015.
The February 2015 issue of the *Choral Journal* served a dual role as both the monthly publication of the American Choral Directors Association and the Conference Program Book. This issue contained all information applicable to the 2015 National Conference.

66.0439 “Raymond W. Brock Memorial Choral Composition Composer.” February 2015, page 164.
A profile of Jake Heggie, who was commissioned to compose the work, *Stop This Day and Night with Me*.

66.0440 “Raymond W. Brock Student Composition Contest Winner.” February 2015, page 164
A profile of Andrew Steffen, who was named the winner of the competition for his work, *Spells of Herrick*.

66.0441 “Robert Shaw Choral Award Winner.” February 2015, page 165.
A profile of Royce Saltzman.

66.0442 “Julius Herford Dissertation Prize Winner.” February 2015, page 166.
A brief introduction to prize winner, Trey Davis.

66.0443 “Wall of Honor Inductees.” February 2015, page 166.
An introduction to the choral artists selected for inclusion on the ACDA Wall of Honor for 2015.

66.0444 “American Choral Directors Association Conference Program: March 16-17, 1960.” March 2015, page 6.
This reprint of the program from the first ACDA National Conference (March 16-17, 1960) provides stark perspective on the changes that have taken place in the association since its inception.

66.0445 “Updates from Student Chapters,” by Amanda Quist. March 2015, page 47.
Reports from Ohio Northern University and Vanguard University.

66.0446 “We Sang It in ACDA’s Second Sing Up Membership Drive,” by Sundra Flansburg. April 2015, page 5.
A report on the growth of ACDA’s member rolls as a result of the “Sing Up” campaign.

66.0447 “*Choral Journal* Reader Survey Results,” by Amanda Bumgarner. May 2015, page 41.
The outcome of a survey of ACDA members regarding the *Choral Journal* are analyzed in this article.

66.0448 “Updates from Student Chapters,” by Amanda Quist. May 2015, page 63.
Report from Lipscomb University.

66.0449 “Updates from Student Chapters,” by Amanda Quist. June/July 2015, page 48.
Reports from Georgia State University and Southwestern Illinois College.

66.0450 “Updates from ACDA Student Chapters: University of Texas at Arlington,” by Amanda Quist.

August 2015, page 62.

66.0451 “Student Chapter Updates,” by Amanda Quist. September 2015, page 61.

A report on the activities undertaken by collegiate student chapters at Black River Technical College, California State Fullerton, Central Washington, Christopher Newport, Eastern Michigan, Eastern New Mexico, and Oklahoma City.

66.0452 “Repertoire and Standards: The Heart of ACDA,” by Amy Blosser. October 2015, page 5.

This evaluation of the Association’s long-standing committee structure includes a discussion of the significant changes that are proposed for implementation. This article is reprinted in the November and December 2015 issues.

66.0453 “Constitution and Bylaws of the American Choral Directors Association: 2015 Proposed Revisions.” November 2015, page 9.

This is reprinted in December 2015.

66.0454 “National President-Elect Designate Candidates.” November 2015, page 57.

66.0455 “Student Chapter Updates,” by Amanda Quist. November 2015, page 73.

A report on the activities undertaken by collegiate student chapters at Florida Gulf Coast, Hofstra, James Madison, Lipscomb, Montclair State, Muskingum, and Northwestern Universities.

66.0456 “Special Conference Issue.” January 2016.

The entirety of the January 2016 issue of the *Choral Journal* is given over to information pertaining to the seven 2016 ACDA Divisional Conferences. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0457 “Congratulations to Thomas J. Tropp and Cory D. Wikan: Co-Winners of the 2014 Julius Herford Prize.” January 2016, page 68.

66.0458 “Congratulations to Alex Berko, Winner of the 2015 Raymond W. Brock Student Composition Competition for his Work, *Forgiven Tears*.” February 2016, page 68.

66.0459 “Student Chapter Updates,” by Amanda Quist. February 2016, page 84.

A report on the activities undertaken by collegiate student chapters at the University of Southern California, the University of California-Los Angeles, and Western Illinois University.

66.0460 “Student Chapter Updates,” by Amanda Quist. May 2016, page 83.

A report on the activities undertaken by the collegiate student chapter at Georgia State University.

66.0460 “Letter to the Editor,” by Carolina Flores. August 2016, page 6.

The author offers an otherwise missing attribution for the cover art of the June/July issue of the *Choral Journal*.

66.0461 “Student Chapter Updates.” September 2016, page 63.

Reports from Lipscomb, the University of Arizona, and Vassar College.

66.0462 “Student Chapter Updates.” October 2016, page 53.
A report from the University of Montevallo.

66.0463 “National Treasurer Election.” December 2016, page 4.

66.0464 “2016 ACDA National Youth Honor Choir Tour: Reflecting on the Joy,” by Margie Camp.
December 2016, page 69.
A review of the Choir’s 2016 concert tour experience.

66.0465 “Special Conference Issue.” January 2017.
The entirety of the January 2017 issue of the *Choral Journal* is given over to information pertaining to the 2017 ACDA National Conference. Includes abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0466 “Robert Shaw Choral Award Winner.” January 2017, page 15.
André Thomas is revealed as the winner of this award.

66.0467 “Julius Herford Dissertation Prize Co-Winners.” January 2017, page 52.
Scholars Allison Fromm and Michael Slon are identified as co-winners of this award.

66.0468 “Conference Program Book.” March 2017.
The March 2017 issue of the *Choral Journal* served a dual role as both the monthly publication of the American Choral Directors Association and the Conference Program Book. This issue contained all information applicable to the 2017 National Conference.

66.0469 “Raymond W. Brock Memorial Choral Composition Composer.” March 2017, page 180.
A profile of J.A.C. Redford, who was named the winner of the competition.

66.0470 “Raymond W. Brock Student Composition Contest Winner.” March 2017, page 180.
A profile of Kelsey Hohnstein, a student at Texas Tech University, who was named the winner of the competition.

66.0471 “Robert Shaw Choral Award Winner.” March 2017, page 180.
A profile of award winner, André Thomas.

66.0472 “Julius Herford Dissertation Prize Co-Winners.” March 2017, page 180.
Profiles of Allison Fromm and Michael Slon, co-winners of this award.

66.0473 “Wall of Honor Inductees.” March 2017, page 182.
This article profiles the 2017 honorees: Kenneth Jennings, Helen Kemp, Robert Page, Stephen Paulus, Raymond E. Robinson, Sir David Wilcocks, and Steve Zegree.

66.0474 “National President-Elect Designate Candidates.” November 2017, page 59.
A profile of the candidates.

66.0475 “Proposed ACDA Constitution and Bylaws Changes.” December 2017, page 34. Reprinted January 2018, page 6.

A set of suggested changes to ACDA’s governing document.

66.0476 “Special Conference Issue.” January 2018.

The entirety of the January 2018 issue of the *Choral Journal* is given over to information pertaining to the six 2018 ACDA Divisional Conferences. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0477 “North Carolina ACDA State Chapter History: A Project Overview,” by Anne M. Saxon. April 2018, page 73.

A discussion of research on the choral organization in the state of North Carolina.

66.0478 “Proposed ACDA Constitution and Bylaws Changes.” November 2018, page 48.

66.0479 “National President-Elect Designate Candidates.” November 2018, page 49.

A profile of the candidates.

66.0480 “Special Conference Issue.” January 2019.

The entirety of the January 2019 issue of the *Choral Journal* is given over to information pertaining to the 2019 ACDA National Conference. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0481 “Congratulations to Alison Allerton: Winner of the 2017 Julius Herford Prize for “*Leave All that You Have, That You May Take All: What Hugo Distler’s Totentanz Reveals About His Life and Music.*” January 2019, page 59.

66.0482 “Conference Program Book.” February 2019.

The February 2019 issue of the *Choral Journal* served a dual role as both the monthly publication of the American Choral Directors Association and the Conference Program Book. This issue contained all information applicable to the 2019 National Conference.

66.0483 “Raymond W. Brock Memorial Choral Composition Composer.” February 2019, page 156.

A profile of Jake Runestad, who was named the winner of the competition.

66.0484 “Raymond W. Brock Professional Composers Award Winner.” February 2019, page 156.

A profile of Dale Trumbore, who was named the winner of the competition.

66.0485 “Robert Shaw Choral Award Winner.” February 2019, page 156.

A profile of Doreen Rao, who was named the winner of the competition.

66.0486 “Julius Herford Dissertation Prize Co-Winners.” February 2019, page 156.

A profile of Alison Allerton, who was named the winner of the competition.

66.0487 “Wall of Honor Inductees.” February 2019, page 158.

This article profiles the 2019 honorees: Nina Nash-Robertson, Steven Stucky, Weston Noble, William

Dehning, and Michelle Holt.

66.0488 “Student Chapter Update.” June-July 2019, page 83.

A report from California State University – Fresno.

66.0489 “ACDA’s Forty-Year Journey (1959-1999),” by Russell Mathis. August 2019, page 41.

This historical overview of the American Choral Directors Association, 1959-1999 was originally printed in November 1999. See 66.0260.

66.0490 “Student Chapter Update.” September 2019, page 77.

A report on ACDA student chapter activities at the University of Illinois at Urbana-Champaign.

66.0491 “Congratulations to Kara Stacy, Winner of the 2019 Brock Student Composition Competition.”

October 2019, page 62.

66.0492 “National R&R Candidates.” November 2019, page 46.

66.0493 “Special Conference Issue.” January 2020.

The entirety of the January 2020 issue of the *Choral Journal* is given over to information pertaining to the six 2020 ACDA Divisional Conferences. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0494 “Proposed ACDA Constitution and Bylaw Changes.” May 2020, page 6.

66.0495 “Letter to the Editor,” by Debbie Aurelius-Muir. June-July 2020, page 7.

A positive reaction to the contents of the May 2020 issue of the *Choral Journal*.

66.0496 “The 2020 ACDA Leadership Conference Goes Virtual,” by Sundra Flansburg. June-July 2020, page 51.

A preview of the seminar.

66.0497 “Virtual Leadership Conference 2020,” Amanda Bumgarner. August 2020, page 47.

A review of ACDA’s inaugural online gathering of the leadership cadre.

66.0498 “President-Elect Candidates.” October 2020, page 48.

66.0499 “Special Conference Issue.” January 2021.

The entirety of the January 2021 issue of the *Choral Journal* is given over to information pertaining to the virtual 2021 ACDA National Conference. Includes abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0500 “Congratulations to Lindsay Pope, Winner of the 2019 Julius Herford Dissertation Prize for *Beyond the Binary: The Intersection of Gender and Cross-Cultural Identity in Reena Esmail’s Life and Choral Works*.” February 2021, page 33.

66.0501 “National Conference Program Book.” March 2021.

The March 2021 issue of the *Choral Journal* serves a dual role as both the monthly publication of the American Choral Directors Association and the Conference Program Book. This issue contained all information applicable to the virtual 2021 National Conference.

66.0502 “Authenticity, Collaboration, Connection, and Growth: Exploring the ACDA International Activities Mentorship Program and the Power of YOU!” by Emily Williams Burch with Ashley Conway and T.J. Harper. May 2021, page 40.

This article promotes the positive outcomes of the program.

66.0503 “2021 ACDA Virtual National Conference Recap.” August 2021, page 46.

A brief review of the on-line sessions offered during the virtual 2021 ACDA National Conference.

66.0504 “ACDA Names New Executive Director.” October 2021, page 7.

This article introduces Robyn Hilger as the new Executive Director of the American Choral Directors Association. Ms. Hilger is distinguished by being both the first female to serve as ACDA’s chief executive and the first to not be a choral director.

66.0505 “Special Conference Issue.” January 2022.

The entirety of the January 2022 issue of the *Choral Journal* is given over to information pertaining to the six 2020 ACDA Region Conferences. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0506 “Congratulations to A. J. Keller, Winner of the 2020 Julius Hereford Dissertation Prize for “*Poor in Material, Without Pathos: Elements of the Danish New Simplicity in the Choral Works of Pelle Gudmundsen-Holmgreen.*” January 2022, page 7.

66.0507 “Connecting with Our Student Members through National Events and Student Chapters,” by David Edmonds. March-April 2022, page 59.

A discussion of various concerns related to ACDA student members.

66.0508 “Congratulations to Ellen Gilson Voth, Winner of the 2022 ACDA Pearl Prize for Her Work, *Standing Tall.*” May 2022, page 49.

67. PROFESSIONAL AND ARTISTIC PHILOSOPHY, ESTHETICS

67.053 “Are You a Success as a Choral Conductor?” by Leonard Van Camp. November 1978, page 13.

A discussion of the perceived measures of success by which choral conductors are commonly evaluated. See also 67.054.

67.054 “Are You a Success as a Choral Conductor? An Alternate View,” by Mel Ivey. March 1979, page 22.

The author writes in response to “Are You a Success as a Choral Conductor?” (67.053), discussing elements that were dismissed as unnecessary to professional success in the choral field.

67.055 “Letter to the Editor,” by Mel Olson. May 1979, page 37.

A discussion of funding by the National Endowment for the Arts, written in response to the “President’s Open Letter to the Membership” (September 1978, page 4). The author cautions against being unrealistic as concerns such underwriting.

67.056 “Technique Versus Creativity,” by Charles Smith. November 1979, page 13.

An article encouraging conductors to teach their singers to work beyond the mechanics of music.

67.057 “The Language of Music Today,” by Heinz Werner Zimmerman. Translated by Patrick Romey. May 1980, page 23.

This extensive article attempts to define a compositional concept as applied to the choral medium.

67.058 “Resolving Conflicts between Choral Directors and Voice Teachers,” by Allen Goodwin. September 1980, page 5.

The author suggests methods for fostering understanding between choral directors and voice teachers.

67.059 “What? Sing It In English? What Will the Neighbors Say?” by Roger O. Doyle. October 1980, page 5.

The author offers various reasons for performing choral literature in English rather than in its original language. Includes commentary from various conductors. See also 67.061.

67.060 “Carols and Creches Targets of Grinches,” by George F. Will. December 1980, page 19.

The author – a national political columnist – deplores the intrusion of civil libertarians who attempt to portray singing sacred Christmas music in public as a betrayal of First Amendment protection against state supported religion.

67.061 “Letter to the Editor,” by Leland B. Sateren. February 1981, page 2.

Writing in support of “What? Sing It In English? What Will the Neighbors Say?” (67.059), the author quotes a 1950 column by Virgil Thompson.

67.062 “Fifty Resolutions for a Choral Conductor,” by Harriet Simons. March 1981, page 41.

A list of resolutions which, if followed, will strengthen the conductor’s musical, professional, mental and physical well-being.

67.063 “What If . . .” by Alex Theimer. January 1982, page 41.

The author poses the hypothesis that the choral conductor could be held legally liable should a student become vocally damaged as a result of the conductor’s vocal demands on the members of the ensemble.

67.064 “Separation of Church and State: Vocal Music in the Public Schools,” by Donna K. Bagwell. March 1982, page 11.

This article examines the practical ramifications of the First Amendment to the Constitution of the United States as it concerns the choral conductor. Several relevant case precedents are cited.

67.065 “Letters to the Choir,” by Daniel Moe. April 1982, page 33.

In two letters to his choral ensembles prior to their concerts, the author shares his thoughts on the “miracle” of the creative musical process and the importance of inner freedom and personal awareness to the choral art.

67.066 “Music with Sacred Text: Vital to Choral Music Education and to the Choral Art,” Endorsed by the ACDA Board of Directors. November 1982, page 3.

This statement promotes sacred choral music as an integral part of the artistic education of the singer and discounts any conflict with the separation of church and state as called for in the First Amendment to the Constitution of the United States. See also 57.072 and 67.102.

67.067 “The Nashville Symposium: A Cause for Celebration,” by Robert Shaw and Howard Swan. October 1983, page 16.

Three brief excerpts from the authors’ comments to the 1983 ACDA National Convention comprise this article. Mr. Shaw expresses his thoughts on success in the choral profession, and the emotional impact of the Stravinsky *Symphony of Psalms*. Mr. Swan’s commentary extols the virtues of the choral art.

67.068 “Female Tenors: A Deplorable Practice,” by Timothy Mount. December 1983, page 25.

Claiming that, “a director who persists in using female tenors is guilty of nothing short of vocal malpractice,” the author examines the physiological consequences of this practice and disputes individual reasons for its continuance.

67.069 “Harmony from Discord: Beating the Hard Times through Changed Attitudes and Collaboration,” by Paul D. Houston. February 1984, page 31.

The author offers cooperative effort as a method for enhancing the future of the arts.

67.070 “On Being a Choral Conductor,” by Vito E. Mason. February 1985, page 5.

This article discusses “ten responsibilities that must become an integral part of every conductor’s approach to the summit of the podium.”

67.071 “Bach in the Thomaskirche,” by Paul Steinitz. June 1985, page 6.

Following a European concert tour the author recorded his “musical and spiritual impressions . . . [and] the amazing and unexpected impact which the atmosphere had on everyone.”

67.072 “America’s Choral Directors: How Healthy Are They?” by Harriet Simons. September 1985, page 13.

A discussion of the general physical health of conductors, based on a random survey of collegiate choral directors.

67.073 “Letters to a Symphony Chorus,” by Robert Shaw. April 1986, page 5.

This article is comprised of three letters Mr. Shaw wrote to his ensemble. “Foundations of Choral Technique” outlines the major premises of the author’s vocal technique. In “Phrasing,” Mr. Shaw discusses melody as musical energy. “Second Thoughts on Amateurism in the Arts” addresses “the role of representative government in the support of the arts.”

67.074 “The Lost Art of Inspiration,” by Howard Swan. April 1986, page 29.

Reprinted from the *Choral Journal*, January-February 1969, page 5, this extended article is a transcription of a speech in which Mr. Swan shares his thoughts on the state of the choral art. He challenges and encourages conductors not to “let what is going on around us these days get you down!”

67.075 “The Importance of the Personal Equation,” by Howard Swan. April 1986, page 39.

The author briefly traces the history of choral singing in America to the present day and discusses, at length, the inherently human elements of the choral art. Reprinted from the *Choral Journal*, October 1972, page 5.

67.076 “Thoughts on Choral Music in America: Report of a Sabbatical Trip to Six American Institutions,” by Frauke Haasemann. Translated by Brenda Smith. August 1986, page 23.

Reflections and observations based on the author’s visit to six U.S. Colleges form the nucleus of this article. Various issues are discussed, including the relationship between choral departments and other areas of the musical arts, the state of the teaching of conducting, and balance in doctoral programs.

67.077 “The Collegiate Conductor and Scholarship,” by Louis J. Curran. December 1986, page 28.

This article addresses the issue of evaluating the work of the collegiate choral conductor for tenure and promotion. Includes comments from six conductors in Northeast states.

67.078 “Growth vs. Decline: Challenges for the University Conductor after Tenure,” by Harriet R. Simons. May 1987, page 7.

A concise evaluation of the current state of the collegiate-level choral conductor and an assessment of the effect of various life-stages on their work.

67.079 “The Choral Crisis and a Plan for Action,” by Leonard Van Camp. December 1987, page 15.

The author decries the declining number of male singers, and identifies falling performance standards, poor music reading skills, and popular choral literature as the causes. See also 67.084, 67.085, and 67.086.

67.080 “My Turn,” by Mark Aamot. February 1988, page 21.

A discussion of the aesthetic experience in the school music program.

67.081 “Un Poco Accelerando,” by Michael A. Ingall. February 1988, page 23.

The author, a medical doctor and active choral singer, recounts his own experience as the victim of a heart attack and its impact on his choral singing activities.

67.082 “Songs in the Night,” by R. Benjamin Garrison. March 1988, page 16.

A transcription of the author’s inspirational address presented during the 1986 ACDA North Central Division Convention.

67.083 “The Importance of the Human Factor,” by Barbara A. Brinson. March 1988, page 19.

An examination of the intangible elements of making music with a chorus. The author lists nine suggestions for “cultivating the human factor.”

67.084 “Letter to the Editor,” by Dennis C. Crabb. May 1988, page 34.

The author responds to “The Choral Crisis and a Plan for Action” (67.079), calling it a “most insightful and insightful article.” See also 67.085 and 67.086.

67.085 “Letter to the Editor,” by E. Eugene Pierce. May 1988, page 34.

Writing in response to “The Choral Crisis and a Plan for Action” (67.079), the author suggests that “ACDA formulate a statement” concerning issues raised in the article. See also 67.084 and 67.086. Additional comments are made concerning “Hybrid Methods in Sight Singing” (13.19).

- 67.086 "Letter to the Editor," by Susan Brailove. May 1988, page 35.
A letter supporting comments made in "The Choral Crisis and a Plan for Action" (67.079). See also 67.084 and 67.085.
- 67.087 "A Choral Manifesto," by Andrew Cottle. October 1988, page 11.
A discussion of policies and purposes concerning music and music education.
- 67.088 "Current Status of U.S. Secondary and College/University Groups and Male Participation. Part I: The Survey," by Leonard Van Camp. November 1988, page 5.
This first article of a two-part series discusses the methods used for locating specific information on the condition of choral ensembles at schools in the United States. Raw information is reported in text and various tables. This article is continued in 67.089. See also 67.091.
- 67.089 "Current Status of U.S. Secondary and College/University Groups and Male Participation. Part II: Analysis and Suggestions," by Leonard Van Camp. December 1988, page 5.
This article is a continuation of 67.088. Raw data presented in Part I is analyzed. Includes a discussion of causes and a list of possible solutions. See also 67.091.
- 67.090 "The Mid-Career Desert: Becoming a Self Nurturing Conductor," by Harley Muilenburg and Corryn Crosby-Muilenburg. April 1989, page 41. BIB.
Examines the signs and factors of mid-career stress. The authors present ten self-help methods.
- 67.091 "Letter to the Editor," by Mary Ellen Pinzino. May 1989, page 35.
A supportive response to "Current Status of U. S. Secondary and College/University Groups and Male Participation" (67.088 and 67.089). The author offers suggestions for "early childhood music instruction."
- 67.092 "The Middle School Philosophy: What Does it Mean for Our Choral Programs?" by Catherine P. Cole. February 1990, page 13.
The author examines the conflict between middle school philosophies and their impact on the arts.
- 67.093 "Vision for the 1990's," by Diana J. Leland. August 1991, page 31.
The state of choral music is discussed in relation to current societal developments, with a forecast of a positive future for the arts.
- 67.094 "Artistic Vision and Aesthetic Motivation in Our Colleges and Universities," by David G. Woods. December 1991, page 17.
A discussion of the state of the arts in elementary and secondary schools, with an emphasis on the role of colleges in the developing culture.
- 67.095 "The Conductor's Search," by Julius Herford. Edited by Jan Harrington. December 1991, page 23.
This article was originally delivered as a preface to a series of lectures on the Bach *St. Matthew Passion*. Includes an extensive biographical profile.
- 67.096 "A Framework for Celebration," by Donald Heinz. February 1992, page 15.

The author offers “a structure within which we celebrate, a full understanding of what the muse offers to the humanity of our students, a direction to go, an articulation of purpose, a sensitivity to a community effort, and, not least, a celebration of ourselves as music makers.”

67.097 “Understanding and Applying Aesthetics,” by Randall Gill. August 1992, page 21.

The author offers techniques for developing “objective evaluative criteria” by which music may be measured.

67.098 “The President’s Address from the 1993 ACDA National Convention,” by William B. Hatcher. September 1993, page 29.

An evaluation of the current state of choral music in the United States. The author advocates a proactive stance toward education and the arts.

67.099 “The Arts in Crisis,” by Royce Saltzman. November 1993, page 15.

This commentary, first presented during the 1993 ACDA Leadership Conference, describes the declining state of the arts in the United States. See also 67.104 and 67.107.

67.100 “Sacred Music in Public Schools,” by Nina Gilbert. December 1993, page 4.

In this guest editorial, the author evaluates the issue of using sacred music in a public school setting, but does not draw any conclusions.

67.101 “Junior High/Middle School Choirs: Educate Decision Makers,” by Kathy Anderson. December 1993, page 33.

The author advocates several methods for enlightening school administrators, school board members, and parents concerning the potential of the school choral program.

67.102 “ACDA Policy Statement: The Study of Music from a Sacred Tradition in the Public Schools,” by the ACDA Board of Directors. December 1993, page 52.

This document identifies the rationale for utilizing sacred music in the public schools, and offers concise guidelines for the teaching of same. See also 67.066 and 67.111.

67.103 “Christmas Observances in Public Schools: A Legal Opinion,” by Jay Alan Sekulow. December 1993, page 54.

The author, Chief Council for the American Center for Law and Justice, writes “to accurately inform school districts of their constitutional authority in regard to holiday observances.” Several relevant legal precedents are cited. See also 67.105.

67.104 “Letter to the Editor,” by David Ashcraft. January 1994, page 4.

The author writes in support of “The Arts in Crisis” (67.099). See also 67.107.

67.105 “Letter to the Editor,” by Andy Smith. February 1994, page 4.

Writing in response to “Christmas Observances in Public Schools: A Legal Opinion” (67.103), the author draws attention to the fundamentalist associations of the American Center for Law and Justice.

67.106 “The Climate May be Improving,” by Philip Brunelle. February 1994, page 50.

A report on recent developments in government arts policies.

67.107 “Letter to the Editor,” by Wayne Lord. March 1994, page 4.
Writing in response to “The Arts in Crisis” (67.099), the author suggests that ACDA should adopt a stronger stance in the area of education reform. See also 67.104.

67.108 “On the Trail of Beauty and Grace: Some Thoughts on Standards,” by Joshua Jacobson. September 1994, page 17.

The author suggests that “our standard should be the attainment of the greatest beauty,” both for the furtherance of the choral art, and to combat the cynicism of contemporary society.

67.109 “Government and the Arts,” by Philip Brunelle. September 1994, page 55.

A discussion of the recent activities of the National Endowment for the Arts.

67.110 “The Importance of Communication,” by Mitzi Groom. November 1994, page 4.

This guest editorial, based on the author’s presentation to the 1993 ACDA Leadership Conference, compares ACDA’s organization to that of a choral ensemble, and provides suggestions for enhancing communication within that structure.

67.111 “Letter to the Editor,” by Lane Galloway. December 1994, page 4.

Though decrying the treatment of Jewish music in the October 1994 “Choral Reviews” column, the author responds favorably to “ACDA Policy Statement: The Study of Music from a Sacred Tradition in the Public Schools” (67.102), and “Chanukah: The Reason and the Repertoire” (35.13).

67.112 “The Case for Music in the Schools,” by Allan Miller and Dorita Coen. February 1995, page 9.

This article supports the premise that “the study of music and the arts is a key to making us a disciplined and civilized people.”

67.113 “Where Do We Go from Here? Music Education in Mid-Passage,” by the National Coalition for Music Education. February 1995, page 39.

The current state of the arts-advocacy struggle is discussed.

67.114 “Government and the Arts,” by Philip Brunelle. February 1995, page 41.

The author reviews the work of Jane Alexander, the chair of the National Endowment for the Arts.

67.115 “Letter to the Editor,” by Gregory M. Pysh. April 1995, page 5.

Writing in response to the arts-advocacy focus of the February 1995 issue of the *Choral Journal*, the author reports on a school in which an athletic event was rescheduled to facilitate a choral concert.

67.116 “Choral Advocacy, 1926: Advice from Archibald T. Davidson,” annotated by Nina Gilbert. November 1995, page 9.

The timeless wisdom of the former director of the Harvard Glee Club is revisited in this article.

67.117 “Musica Practica,” by Nina Gilbert. May 1996, page 63.

The author applies metaphorical models to choral music.

67.118 “Two-Year College Choirs,” by Tom Stauch. October 1996, page 39.

Though focusing on the needs of the two-year college, this discussion of advocacy would be relevant to any choral program.

67.119 “The Religion in Public Schools Debate: Implications for the Choral Music Educator,” by Tim Sharp. February 1997, page 33.

The latest actions in this long-running controversy are considered.

67.120 “The National Endowment for the Arts -- We’re Fighting the Wrong Battle,” by Daniel E. Gawthrop. October 1997, page 17.

The author contends that the National Endowment for the Arts is less essential to the future of the arts than regular support of the public-at-large.

67.121 “Music in the Lives of People,” by Alice Parker. March 1998, page 19.

A discussion of the personal and emotional effect of music.

67.122 “Alienation and Entertainment,” by Kirke Mechem. March 1998, page 77.

This “In Retrospect” column decries the predominance of entertainment music as damaging to the musical arts. It is a re-print of an article that first appeared in the *Choral Journal* in March, 1973.

67.123 “The Ecological Arts,” by Alice Parker. September 1998, page 35.

The composer discusses her work, “Green Dances.”

67.124 “College and University,” by Bill McMillan. April 1999, page 37.

The author advocates balance from among the five stylistic periods in selecting repertoire for choral performance

67.125 “It’s a Wrap,” by Margaret Boudreaux. May 2000, page 93.

A “commencement address” for ACDA’s graduating seniors and graduate students.

67.126 “Conveying the Artistic Process,” by Brian Fairbanks. September 2000, page 78.

A discussion of the relationships between composer, poet, performer and audience.

67.127 “Interview Questions,” by Scott W. Dorsey. November 2000, page 47.

A brief discussion of techniques for those in a job interview.

67.128 “The Power of Choral Singing,” by Garrison Keillor. December 2000, page 43.

A transcript of a light-hearted speech on choral music by the famed humorist.

67.129 “Repertoire and Standards: An Ongoing Discussion of Excellence,” by Barbara Tagg. December 2000, page 71.

A discussion of choral standards based on an open letter titled, “R&S Revisited: What Do We Mean by ‘Excellence?’” by Paul Rardin. See also 67.131.

67.130 “The Cultural Connection,” by Nick Page. March 2001, page 29.

The author proposes studying multicultural music by examining the culture upon which it is based. He examines four common controversies: Christmas/Hanukkah, sacred music in the schools, respecting

traditions, and authenticity.

67.131 “Letter to the Editor,” by Malcolm Goldring. April 2001, page 4.

The author advances the discussion begun by Paul Rardin and Barbara Tagg in “Repertoire and Standards: An Ongoing Discussion of Excellence” (67.129).

67.132 “Redefining Excellence in the Twenty-First Century,” by Clayton Parr. September 2001, page 35.

A brief discussion of the philosophy of choral excellence.

67.133 “Collective Excellence Individually Interpreted,” by Janice Bradshaw and Michelle Kaschub. September 2001, page 37.

A brief discussion of the philosophy of choral excellence.

67.134 “College & University Choirs,” by William McMillan. October 2001, page 39.

A review of the book *The Arts as Meaning Makers, Integrating Literature and the Arts*, by Claudia Cornett.

67.135 “Excellence in Choral Music,” by Mark Malone. October 2001, page 41.

The author discusses ways of assessing and upholding choral standards.

67.136 “Aesthetics and National Identity in Russian Sacred Choral Music: A Past in Tradition and a Present in Ruins,” by Olga Dolskaya-Ackerly. December 2001, page 9.

An extensive discussion of Russian sacred choral music from the 1917 revolution to the re-emergence of the art form in the current day. See also 67.137.

67.137 “Letter to the Editor,” by Timothy Mount. March 2002, page 5.

While the author applauds the research in “Rethinking How Voices Work in a Choral Rehearsal” (8.122), he takes significant issue with “Aesthetics and National Identity in Russian Sacred Choral Music: A Past in Tradition and a Present in Ruins” (67.136), calling it “alarmist, one-dimensional, out-of-date and exaggerated.”

67.138 “The Power of Artists,” by Sean Burton. February 2003, page 43.

The author discusses the power of the arts and the responsibilities of the choral conductor to enhance the artistic experience of chorus members and listeners.

67.139 “Letter to the Editor,” by Judith Willoughby. May 2003, page 5.

The author writes to clarify any misinformation about her academic status. See also 67.141.

67.140 “Two-Year College Choirs,” by Mark Malone. May 2003, page 47.

A discussion of advocacy in music education.

67.141 “Letter to the Editor,” by Patrick D. McCoy. August 2003, page 5.

Writing in response to “Letter to the Editor” (67.139), the present author applauds the former for her candor.

67.142 “Letter to the Editor,” by Yvonne Farrow. August 2003, page 38.

The author charges that her “choralography has been lifted or adapted by choirs without [her] consent.” She claims the practice is plagiarism of copyrighted material. This letter is reprinted with emphasis in January

2004, page 5.

67.143 “Giving Back by Giving Forward,” by Tim Sharp. October 2003, page 43.

The author examines the broader philosophical value of the choral art through a discussion of his work toward the development of a prison choir.

67.144 “Advocacy of the Arts: Testimony before the New Jersey Senate,” by Anne Matlack. February 2004, page 61.

A transcript of an arts advocacy address given to a state senate.

67.145 “Programming Appreciation: Food for Thought,” by W. Robert Johnson. September 2004, page 63.

The author questions the need for – and the sincerity of – all-too common standing ovations at ACDA conventions.

67.146 “Letter to the Editor,” by Richard Barbour. March 2005, page 6.

Writing in poetic verse, the author summarizes the artistic experience and philosophical value of attending an ACDA National Conference.

67.147 “Hope in the Unified Language of Music: Teaching Sacred Music in a Secular Context,” by Thomas Lloyd. March 2007, page 34.

An examination of the ways in which one conductor explores faith and spirituality with singers in a non-sacred environment. Includes discussion of Brahms’ *Ein Deutsches Requiem* and *Vier Ernste Gesänge*, op.121. See also 2.0464.

67.148 “Approaches to Teaching Sacred Music in a Secular Context,” by Catherine Connor-Moen, Robert P. Eaton, Joshua R. Jacobson, Anthony Leach and Thomas Lloyd. March 2007, page 40.

A panel of conductors examines the challenges of teaching music with sacred text in secular institutions.

67.149 “More Than Ever,” by Marguerite McCormick. April 2008, page 57.

In stark contrast to the near-total immersion in technological forms of communication and entertainment that pervade our society, “participation in choral music provides our singers opportunities to explore their humanity and strive for excellence, to create beauty, and to find the source of artistry within themselves.”

67.150 “Growing Local Leaders through Networking,” by Peg Hutson. May 2008, page 99.

The author discusses the importance of communication between the choral directors within a community.

67.151 “Prayer—and–Praise Worship and Formal Worship: Some Personal Reflections about Essence, Intent, and Blended Worship,” by David Stocker. August 2008, page 67.

While examining the complexities and diversity of current Christian worship formats, the author recommends ways to relax formal worship and add formal elements to less-traditional worship.

67.152 “There are Angels Hovering ‘Round – Singing for the Dying,” by Peter Amidon. September 2008, page 71.

An introduction to the development and ministry of Hallowell, a hospice choir, “whose specific purpose is to sing for the dying in homes, nursing homes and hospitals.”

67.153 “I Believe . . . ,” by Robert J. Ward. May 2009, page 79.

The author describes his personal choral creed, rehearsal philosophy and rehearsal strategy.

67.154 “Investing in Our Future: A Student-Centered Convention,” by Jonathan Krinke and Ryan Sullivan. June-July 2009, page 69.

A report of a conference focusing on conducting students held in conjunction with the 2008 Missouri Choral Directors Association’s summer gathering.

67.155 “Choral Music, Faith, and a Pathway to Peace,” by Paul A. Aitken. September 2009, page 53.

The author examines the design of the worship service held during the 2009 ACDA National Convention and the questions of peace and faith from the perspective of several global faiths.

67.156 “Keys to Preparing a Funding Proposal toward Attending an ACDA Conference.” October 2009, page 3.

While written as a sidebar to the Executive Director’s column, the value and timeliness of this information is unarguable. In addition to a step-by-step primer, this contribution also includes “talking points for your employer, chair, dean, board, or other supervisor,” and a template for writing a request letter.

67.157 “Plays Well With Others: Collegiality in Graduate Choral Programs,” by Jean-Marie Kent. February 2010, page 63.

“This column addresses the issues of competition and collegiality that arise in graduate programs and suggests ways in which graduate choral conducting programs can build supportive environments.”

67.158 “Music in the Community: From Activity to Aspiration,” by Terre Johnson. October 2010, page 59.

The author examines the intrinsic value of the musical arts to the life of the larger community.

67.159 “Letter to the Editor,” by John Weiss. February 2011, page 8.

The author asks ACDA to consider the inclusion of non-auditioned choirs in future national conference programs.

67.160 “From Super Bowl to Salty Snacks: Opportunities for Advocacy Presented by the Use of ‘Classical’ Music on Television,” by Theodore Albrecht. March 2011, page 47.

A discussion of serious music used in commercials.

67.161 “A Reflection upon Retirement,” by Ronald M. Kean. May 2013, page 4.

As he steps down from the podium, a choral conductor reflects upon his 32 years of teaching experiences.

67.162 “Aleatory Listening,” by Richard Stanislaw. May 2013, page 63.

The author evaluates the merit of listening to and experiencing a wide variety of music.

67.163 “A Challenge to Our Institutes of Music Education,” by Ron Sayer. June/July 2013, page 43.

The author “challenges our schools of teacher preparation to expand their curriculums to include classes in adult vocal pedagogy and adult choral skills in order to provide our future choral directors the tools necessary to expertly mentor singers at all stages of life.”

67.164 “Choral Music of Resistance and Resilience,” by Elisa Macedo Dekaney. September 2014, page 36.

“This article introduces seven choral octavos in various languages (Zulu, Ndebele, Bosnian, English, and Spanish), scoring (SATB, SSA, and TTBB), and geographical regions (South American, Africa, and Europe) that speak directly or indirectly of resilience and resistance and make us aware that some of the choral music we perform is a result of human struggle during oppressive times.” See also 67.165 and 57.171.

67.165 “Editor’s Correction.” October 2014, page 6.

Errata contained in “Choral Music of Resistance and Resilience” (67.164) is amended.

67.166 “Cultural Appropriation and Choral Music: A Conversation that Can Make Both our Music and Our Community Better,” by Ryan Cho. May 2015, page 59.

The author suggest that choral music must be “made within the context of history, culture, and social truths.”

67.167 “Life After Retirement,” by James Gallagher. August 2015, page 57.

Discovering that “there is life after teaching full-time” for thirty nine years, the writer celebrates the diversity of opportunities afforded him in retirement. See also 67.171.

67.168 “A Symposium Brings Research to Life through Choral Performance,” by Victor V. Bobetsky. September 2015, page 22. REP.

An assessment of a gathering that featured “We Shall Overcome” as both its musical and pedagogical focus.

67.169 “A Unique Perspective,” by Allen L. Borton. October 2015, page 83.

The author bravely shares about a car accident that ultimately ended his career as a practicing choral conductor. He advises the reader to “appreciate what you have and soak up every bit of the experience. You never know when it will change in an instant.”

67.170 “Singing Christian Music: A Case for Christian Music in the Public Sphere,” by Joshua Bronfman. November 2015, page 81.

The author (himself of Judaic ancestry) bravely flies in the face of pernicious political correctness by asserting that “to participate in choral singing is to participate in a historically Christian art form.” See also 67.172.

67.171 “Letter to the Editor,” by Gary Fisher. December 2015, page 22.

The writer shares additional insights related to the content of the article “Life After Retirement” (67.167)

67.172 “Letter to the Editor,” by Joshua R. Jacobson. February 2016, page 6.

A letter supporting assertions made in the article, “Singing Christian Music: A Case for Christian Music in the Public Sphere” (67.170).

67.173 “The Better C: Building Community through Collaboration,” by Roberta Q. Jackson and Debra D. Burgess. March 2016, page 44.

The authors recommend teamwork as the key to a successful choral program.

67.174 “What Will Your Choral Legacy be Among Your Singers, Colleagues, and Community?” by Donna Thomasson. March 2016, page 70.

“Through self-reflection and honest feedback, conductors can redirect, reshape, and refocus to be on the path toward a positive legacy.”

67.175 “Developing a Personal Philosophy of Music Education,” by Brian C. Murray. April 2016, page 67.

“It is essential that music educators understand and be able to articulate their beliefs about why [music] should be included in the school curriculum.”

67.176 “The Year of Robert Shaw: Lessons from a Once-in-a-Lifetime Apprenticeship,” by Ronald Kean. May 2016, page 61.

The author recounts his experience with the renowned conductor.

67.177 “Creating Choirs that Welcome Transgender Singers,” by Jane Ramseyer Miller. November 2016, page 61.

A discussion of ways to create a welcoming classroom environment.

67.178 “Life After Retirement: Not Retirement but Redirection!” by Linda Lovaas. May 2017, page 57.

The author recounts her feelings and observations following retirement.

67.179 “Inclusivity in Action: Transgender Students in the Choral Classroom,” by Joshua Palkki. June-July 2017, page 20.

A discussion of “the rapidly changing gender landscape of the 21st century.”

67.180 “Retirement and the Professional Choral Director,” by Harry Musselwhite. October 2017, page 73.

The author discusses his musical activities post academe.

67.181 “Toward Socially Inclusive Music Organizations: Promoting Socioeconomic Diversity in Choral Ensembles,” by Julia T. Shaw. November 2017, page 22.

“This article reviews literature exploring ways that socioeconomic status affects choral music education and offers recommendations for making choral ensembles more inclusive of and responsive to socioeconomic diversity.”

67.182 “Retirement: The Grand Finale (Allegro Giocoso),” by Diane M. Clark. March 2018, page 77.

The author shares her experiences as a retired choral conductor.

67.183 “Letter to the Editor,” by Stanley Hoopengardner. June-July 2018, page 8.

The author writes to promote a program for older adults.

67.184 “Music Advocacy Challenges and Opportunities,” by Lynn Brinckmeyer. August 2018, page 55.

After enumerating the societal roadblocks to music education, the author examines ways in which those obstacles can be successfully overcome. See also 67.189.

67.185 “If You Don’t Know, Don’t Assume: Cross Cultural Engagement in Choral Music for Social Justice,” by Stephanie Gregoire, Lonnie Norwood, and Mollie Spector Stone. October 2018, page 32.

The author discuss “how best to share the music of different cultures.”

67.186 “The Voice of Community: A Choral Model for Social Justice Engagement,” by Michael Bussewitz-Quarm. October 2018, page 55.

An introduction to the ensemble.

67.187 “Coming to America: Differences Between the UK and U.S. Choral Systems,” by Christopher Gabbatas, with Simon Carrington and Gabriel Crouch. November 2018, page 63.

The author examines why, despite hailing from a country with an indisputably rich choral history, he and others chose to work in the United States.

67.188 “What is Written on Our Choral Welcome Mats? Moving Beyond Performance Culture Toward a More Just Society,” by John D. Perkins. December 2018, page 26.

“I will demonstrate the ways in which students access choirs communicate implicit values to our singers and the greater community.”

67.189 “Letter to the Editor,” by Keith Tankersley. March 2019, page 6.

Writing in response to “Music Advocacy Challenges and Opportunities” (67.184), the author states that the article could have a “deep impact in my situation.”

67.190 “Choral Village: An Immersive Experience to Build Cultural Sensitivity and Empathy,” by Joy Hirokawa. April 2019, page 6.

The author examines choral music as a “democratic path of learning to live together and of coping more effectively with the complexities of our contemporary world.”

67.191 “A Rubric for Choral Relevance,” by Jennifer Rodgers. April 2019, page 22.

An exploration of methods “to connect with the specific needs, cares, and demographics communities that choruses serve.”

67.192 “*What Do You Do with a General...? Reinventing Oneself in Retirement*,” by Timothy Paul Banks, April 2019, page 67.

The challenges and opportunities of early retirement from a choral professorship are discussed.

67.193 “Honor Choirs: Are they Worth Your Time and Trouble?” by Barbara S. Walker. June-July 2019, page 18.

An examination of the relative merits of the honor choir process and environment.

67.194 “Everyday Advocacy for Your Choral Program,” by Karen L. Bruno. September 2019, page 10.

“When we tell our own story in conjunction with research about the impact of choral music, we provide complete and compelling reasons to prioritize, staff, and fund choral music in our schools and our communities.”

67.195 “Music Education Advocacy Post ESSA,” by Tooshar Swain. September 2019, page 18.

Using federal funds effectively to enhance your music programs through state and local advocacy will show lawmakers that their investment was the right one.”

67.196 “Nurturing Musical Collaborations into Long-Term Partnerships,” by David W. Langley and Emily Burch. September 2019, page 34.

The author proposes developing symbiotic relationships with a wide variety of groups and agencies.

67.197 “On the Future of Our Craft: NextDirection for the Next Generation,” by Derek Machan and Ted Gibson. December 2019, page 75.

A report on a conducting symposium.

67.198 “Language Preservation and Māori: A Musical Perspective,” by Robert Wiremu. March 2020, page 41.

An introduction to the symbiotic relationship of choral music and Māori.

67.199 “Choir as a Caretaker of the Caregivers,” by Rina Ritivoiu. May 2020, page 10.

“Caregivers face many unique problems, and this article will serve as an introduction summarizing some of the positive research patterns concerning the physical and psychological benefits of choir for caregivers of patients.”

67.200 “Advocacy for the Arts: Forging our Way Forward,” by Amanda Bumgarner. August 2020, page 49.

An outline of a strategic advocacy statement.

67.201 “Transition Journey: From Employee to Retiree,” by Frank R. Lloyd. October 2020, page 59.

The author shares his “quest to identify new opportunities for meaning, passion, growth, and service” following his retirement from a collegiate conducting position. See also 67.203.

67.202 “Here’s to Song: Remembering our Time Together,” by Cameron Colson. December 2020, page 79.

A philosophical reaction to events surrounding the 2020 health crisis and its effect upon choirs.

67.203 “Letter to the Editor,” by George Berglund. January 2021, page 7.

Writing in response to “Transition Journey: From Employee to Retiree” (67.201), the author discusses the challenges facing a retired choral conductor who is also disabled.

67.204 “Just One Trip: The Transforming Power of Cultural Exchange,” by Scott Glysson. May 2021, page 22.

The author shares his experience as an Exchange Fellow, and assesses the long-term impact of such educational travel.

67.205 “Anton Armstrong Keynote Address,” by Anton Armstrong. August 2021, page 44.

A discussion of the choral environment as a “safe space.”

67.206 “Remember You: Mental Health in a Life Dedicated to Choral Music,” by Stephanie Robertson and Troy Robertson. October 2021, page 8.

The authors advocate creating life balance for those in the choral conducting profession.

67.207 “Breath, Body, and Being: A Yoga-Inspired Choral Practice,” by Ramona M. Wis. October 2021, page 26.

“This article will examine how a yoga-inspired choral ‘practice’ can enhance mental health as it supports

our musical growth and experience.”

67.208 “We Hold *These* Truths: Defining Access, Diversity, Equity, Inclusion, Belonging, and Restorative Practice,” by Ahmed Anzaldúa, Noël Archambeault, Arreon A. Harley-Emerson, Joshua Palkki, André de Quadros, and Mari Esabel Valverde. March-April 2022, page 49.

68. RECORDING AND AMPLIFICATION TECHNIQUES & EQUIPMENT

68.03 “Get Down,” by Gene Grier. November 1978, page 24.

This article on microphone techniques includes “50 steps toward becoming a professional singer.”

68.04 “Choosing the Right Microphone,” by Jim Edwards. November 1980, page 5.

A discussion of microphone functions with numerous diagrams.

68.05 “The Microphone: Monster or Marvel,” by Ward Swingle. September 1986, page 31.

This article’s purpose is “to have a close look at the problems, but also the rewards, of microphonic singing.” Includes nine specific “suggestions on the use of sound equipment.”

68.06 “Microphone Techniques for Choral Groups,” by Peter Kiefer. November 1987, page 27. BIB.

The author offers suggestions on the use of sound systems for choral concerts.

68.07 “Recording Your Choir,” by Steven Powell. December 1989, page 15.

An introduction to various techniques for recording choral performance. Elements such as environment, microphones, tape and equipment needs are discussed. See also 68.08 and 68.09.

68.08 “Letter to the Editor,” by Herbert A. Sawyer. April 1990, page 6.

Written in response to “Recording Your Choir” (68.07) the author discusses another possible recording option, that of the HiFi VCR. See also 68.09.

68.09 “Letter to the Editor,” by Gordon Paine. August 1990, page 5.

In response to “Recording Your Choir” (68.07) this commentary provides a further discussion of the HiFi VCR recording system. See also 68.08.

68.10 “Musica Practica,” by Nina Gilbert. April 1992, page 53.

Three issues are discussed in this article: programmatic concepts, teaching theory and history within the framework of the choral rehearsal, and producing a compact disc (CD) recording. Continued in 68.11.

68.11 “Musica Practica,” by Nina Gilbert. May 1992, page 61.

A continuation of 68.10. Various factors in the development of a choral compact disc (CD) recording are discussed, including personnel requirements, the recording session, and packaging the finished product.

68.12 “More Thoughts on Sound Reinforcement,” by Diana Spradling. October 2000, page 60.

A discussion of development in the area of sound systems.

68.13 “Recording Your Choir,” by Charles Fuller. March 2004, page 25.

“The good news is that while fast-paced technological changes occurring all around are sometimes daunting, they are making available to every one of our choirs the ability to make high quality recordings with less expense than ever before.”

68.14 “Recording Your Choir: Technology for the Choral Director,” by C. Blair Bryant. October 2009, page 63.

An introduction to the recording equipment and techniques presently in use. A companion article to 68.15.

68.15 “Miking Your Choir,” by Diosan Borrego. April 2010, page 71.

“This column [a companion to 68.14] offers more suggestions for making recordings, tackling the fundamentals of microphone placement.”

68.16 “Learning a Sound System is Like Learning a Chart,” by Kirk Marcy. November 2010, page 66.

The author discusses the various components of a sound system and examines ways to maximize its performance.

69. BIBLIOGRAPHIES OF LITERATURE ON CHORAL MUSIC

69.010 “Invitation to Bibliography . . . Plus,” by Leon Thurman. May 1979, page 8. BIB.

An extensive bibliography of research tools for the choral conductor.

69.011 “Research Report,” by Richard Cox. September 1980, page 26. BIB.

A report of recent research into choral music after 1850.

69.012 “Research Report,” by Richard Cox. June 1984, page 28. BIB.

A discussion of various scholarly studies on choral music.

69.013 “Swan Festschrift to Be Published,” by Gordon Paine. April 1986, page 28. BIB.

The author provides a brief introduction to the publication of *Essays on Choral Music in Honor of Howard Swan*.

69.014 “Research Report,” by Richard Cox. August 1986, page 31. BIB.

A discussion of several choral dissertations, including the winner of the 1982 Julius Herford Dissertation Award, and seven others nominated for the 1983 prize.

69.015 “Research Report,” by Richard Cox. August 1988, page 27. BIB.

An annotated listing of ten scholarly publications of interest to the choral conductor. Emphasis is placed on facsimile editions.

69.016 “Research Report,” by Richard Cox. November 1988, page 34. BIB.

An annotated listing of eleven doctoral dissertations of interest to the choral conductor, several of which were nominated for the 1985 Julius Herford Dissertation Award.

69.017 “Research Report,” by Richard Cox. May 1989, page 28. BIB.

Introduces recent scholarship in four musicological research journals and four new collected editions. Composers considered in this discussion include Johann Sebastian Bach, Giovanni Gabrieli, Wolfgang Amadeus Mozart, and Christopher Tye.

69.018 “R & S Committee Report: College/University,” by Richard J. Bloesch. October 1989, page 27. BIB.

A brief discussion of new research resources for the choral conductor.

69.019 “Research Report,” by Richard Cox. November 1989, page 39. BIB.

An annotated listing “of doctoral dissertations whose subject matter should be of interest to choral conductors.” Includes a discussion of works on Amadio Freddi, Eskil Hemberg, George Frideric Handel, Orlando di Lasso, and others.

69.020 “Research Report,” by Tim Sharp. August 1990, page 35. BIB.

A discussion of publications focusing on the works of Handel, Mozart and Vaughan Williams.

69.021 “Research Report,” by Tim Sharp. September 1991, page 53. BIB.

A brief discussion of the winning documents in the 1988 and 1989 Julius Herford Dissertation Award competitions.

69.022 “Herford Dissertation Award,” by Richard Cox. March 1992, page 44. BIB.

A brief synopsis of the award program established by ACDA in 1982 and a list of dissertations recognized with this honor.

69.023 “Research Report,” by Tim Sharp. April 1992, page 59.

This article serves to introduce and review the documentary film, *The Life of Johann Sebastian Bach*, produced by Hänslers-Verlag, and brings attention to the availability of similar videocassette histories of Ludwig van Beethoven, Anton Bruckner, and Wolfgang Amadeus Mozart.

69.024 “The *Choral Journal*: An Index to Volume Thirty-three,” by Scott W. Dorsey. May 1993, page 77.

69.025 “Research Report,” by Tim Sharp. September 1993, page 41.

A review of two dissertations recognized in the 1990 Julius Herford Dissertation Award competition: “Sacred Music in Mozart’s Salzburg: Authenticity, Chronology, and Style in the Church Works of Cajetan Adlgasser” by Christine de Catanzaro, and “Two Musical Perspectives of Twentieth-Century Pacificism: An Analytical and Historical View of Britten’s *War Requiem* and Bernstein’s *‘Kaddish’ Symphony*” by Andrew Bernard.

69.026 “Research Report,” by Tim Sharp. October 1993, page 53.

A review of the winning document from the 1991 Julius Herford Dissertation Award competition: “Benjamin Britten’s *War Requiem*: Stylistic and Technical Sources,” by Edward J. Lundergan.

69.027 “Research Report,” by Tim Sharp. November 1993, page 57.

A review of several dissertations nominated for the Julius Herford Dissertation Award competition: including, “Aural Skills Training in the Choral Rehearsal: Preparation of Ralph Vaughan Williams’ *Benedicite* using Pedagogical Methods of John Curwen” by Peggy Dettwiler, “The Identification and

Measurement of Music Teaching Styles” by Alan J. Gumm, “The Choral Music of Dominick Argento” by Dianne Vars, “Maurice Duruflé’s *Requiem*, Op. 9: An Analysis for Performance” by Robert P. Eaton, and “Matthew Jefferies: A Study of His Life and Music with a Critical Performing Edition of the Anthems” by Timothy Sloan.

69.028 “Research Report,” by Tim Sharp. February 1994, page 33.

The author reviews a dissertation nominated for the Julius Herford Dissertation Award competition -- “*Les Choéphores* by Darius Millaud: A Study Guide for Conductors” by Paula Kathleen Creamer -- and two publications in the ACDA Monograph series; “*The Choral Journal: An Index to Volumes 1-18*” by Gordon Paine, and “*The Choral Journal: An Index to Volumes 19-32*” by Scott W. Dorsey.

69.029 “*The Choral Journal: An Index to Volume Thirty-four*,” by Scott W. Dorsey. May 1994, page 65.

69.030 “Research Report,” by Tim Sharp. November 1994, page 41.

This article examines new critical editions of works by Orazio Vecchi, Jean Maillard, and Antonio Salieri, as well as recent research on music of the Medieval and Renaissance eras.

69.031 “ACDA International Archives for Choral Music,” by Marion Donaldson. March 1995, page 57.

A brief introduction to holdings in ACDA’s Choral Archives.

69.032 “*The Choral Journal: An Index to Volume Thirty-five*,” by Scott W. Dorsey. May 1995, page 69.

Errata in this article are corrected in August 1995, page 4.

69.033 “ACDA Newsletters: A Wealth of Information,” by Marion Donaldson. August 1995, page 52.

A discussion of various newsletters contained in the ACDA Archives.

69.034 “Research Report,” by Tim Sharp. August 1995, page 57.

A review of two scholarly performance editions, *Nine Settings of the “Litanies de la Vierge* by Marc-Antoine Charpentier, and *The Motets of Jacob Praetorius II*.

69.035 “Research Report,” by Christine D. de Catanzaro. October 1995, page 45.

This article reports on the three documents receiving honors in the 1993 Julius Herford Dissertation Prize competition: “*Litaniae Lauretanae: Sacred Music at the Viennese Imperial Court ca. 1700-1783* by James Armstrong, *A Study and Critical Edition of Melchior Franck’s “Rosetulum Musicum” (1628)* by Jon Hurty, and *The Latin Psalm Motet, ca. 1460-1520: Aspects of the Emergence of a New Motet Type* by Timothy Steele.

69.036 “Research Report,” by Christine D. de Catanzaro. December 1995, page 55.

This article reports on the document receiving top honors in the 1992 Julius Herford Dissertation Prize competition: *Dimitrii Stepanovich Bortnianskii (1751-1825): An Introduction to the Composer through an Edition of his Choral Concerts “Priidite, Vosoiim” and “Glasom Moim”* by Marika Kuzma.

69.037 “Research Report,” by Christine D. de Catanzaro. March 1996, page 41.

A review of recent reference works on women’s contribution to music. Continued in 69.041.

69.038 “Choral Periodicals and the ACDA Archives,” by Walter Collins. April 1996, page 55. BIB.

A review of current periodicals devoted to choral music published throughout the world that may be found in the ACDA Archives.

69.039 "Performance Practice Resources: Medieval, Renaissance, and Baroque Music," by Jerry McCoy. May 1996, page 30. BIB.

A list of books and dissertations related to performance practice.

69.040 "Index to the Choral Journal: Volume Thirty-six," by Scott W. Dorsey. May 1996, page 53.

69.041 "Research Report," by Christine D. de Catanzaro. May 1996, page 61. BIB.

A continuation of 69.037. A review of recent reference works on women's contribution to music.

69.042 "Research Report," by Christine D. de Catanzaro. August 1996, page 45.

An evaluation of recent bibliographies of African-American choral music.

69.043 "Research Report," by N. Lee Orr. October 1996, page 49.

A discussion of recent dissertations and articles on American choral music.

69.044 "The Motets of Orlando di Lasso," by Christine D. de Catanzaro. December 1996, page 49.

A review of new scholarly editions of Lasso's work.

69.045 "Stravinsky's *Oedipus Rex*: Report on the 1996 Julius Herford Dissertation Prize," by Christine D. de Catanzaro. March 1997, page 48.

This article reviews document that received the 1996 Julius Herford Award, *Igor Stravinsky's Oedipus Rex: Literary Background, Musical Structure, and Dramatic Symbolism*, by David Newby.

69.046 "Electronic Reference Materials in Music," by Christine D. de Catanzaro. May 1997, page 71.

A review of bibliographical resources available on-line or in CD-ROM format.

69.047 "Index to the Choral Journal: Volume Thirty-seven," by Scott W. Dorsey. May 1997, page 61.

69.048 "Recent Purcell Editions," by Robert Shay. December 1997, page 39.

An assessment of recent scholarship on English composer Henry Purcell.

69.049 "Vincent H. Duckles and Ida Reed: *Music Reference and Research Materials: An Annotated Bibliography*," by Christine D. de Cantanzaro. March 1998, page 79.

A review of the fifth edition of the well-known music research text.

69.050 "A New Encyclopedia of World Music," by Christine D. de Cantanzaro. May 1998, page 61.

An examination of "a culture-by-culture celebration of the world of music."

69.051 "Index to the Choral Journal: Volume Thirty-eight," by Scott W. Dorsey. May 1998, page 97.

69.052 "Research Report," by Lawrence Schenbeck. September 1998, page 47.

A discussion of recent dissertations on music of the Renaissance.

- 69.053 "Index to the Choral Journal: Volume Thirty-nine," by Scott W. Dorsey. May 1999, page 87.
- 69.054 "Beyond RILM: Using RISM, RILN/NUCMC and More," by Lawrence Schenbeck. April 2000, page 47.
An evaluation of various on-line music research resources.
- 69.055 "Index to the Choral Journal: Volume Forty," by Scott W. Dorsey. May 2000, page 81.
- 69.056 "Historic American Choral Music in New Scholarly Editions," by Lawrence Schenbeck. August 2000, page 57.
A discussion of research on John Knowles Paine and Amy Beach.
- 69.057 "Archival Roundtable: Introduction," by Lawrence Schenbeck. October 2000, page 45.
An introduction to the work of the archivist. Includes essays by Virginia Hancock, Mary Lycan and Sharon Rae Van Nest.
- 69.058 "Halleluia," by Tim Sharp. October 2000, page 63.
A review of doctoral dissertations on sacred choral music, musical activities in the church and the role of the church musician.
- 69.059 "More New Bach Studies," by Lawrence Schenbeck. November 2000, page 65.
An annotated review of scholarship on Bach.
- 69.060 "Eight Books Every Choral Conductor Should Read," by James Michael Reddan. March 2001, page 69.0
An introduction to essential reading suggestions for the conductor.
- 69.060 "Research Report," by Teresa Bower and David G. Tovey. March 2001, page 75.
The authors "relate their adventurous attempts to add to our knowledge of Mexico's music and music education."
- 69.061 "More Archival Experiences from Scotland and Austria," by Thomas Somerville and Martin Banner. May 2001, page 45.
The authors share insights and observations from their research travels to Europe.
- 69.062 "The *Choral Journal*: An Index to Volume Forty-one," by Scott W. Dorsey. May 2001, page 67.
- 69.063 "Lost Archive of C.P.E. Bach Discovered in Kyiv," by Lawrence Schenbeck. September 2001, page 45.
An introduction to the mystery of the composer's missing works and recent developments that led to their return.
- 69.064 "Palestrina Research from Herford Prize Winner Kirin Nielsen and Others," by Lawrence Schenbeck. November 2001, page 59.
A review of recent doctoral research on music of the Renaissance by Kirin Nielsen, Debra Cairns, and Jane Dahlenburg.

- 69.065 "Liturgical Chant, Part 1," by Lawrence Schenbeck. March 2002, page 63.
The article explores "research in liturgical chant since 1992." Continued in 69.068. See also 69.069.
- 69.066 "The Julius Herford Award: Two Decades of Excellence in Choral Scholarship," by Kirin Nielsen. April 2002, page 71.
The author, herself a winner of the prestigious prize, reviews the doctoral dissertations that have received Herford awards.
- 69.067 "The *Choral Journal*: An Index to Volume Forty-two," by Scott W. Dorsey. May 2002, page 65.
- 69.068 "Liturgical Chant, Part 2," by Lawrence Schenbeck. August 2002, page 59.
A continuation of 69.065. See also 69.069.
- 69.069 "Letter to the Editor," by Richard A. Smith. October 2002, page 5.
The author provides additional information relative to "Liturgical Chant, Part 1" (69.065) and "Liturgical Chant, Part 2" (69.068).
- 69.070 "Resources: Books, Articles, Organizations and Websites Related to American Choral Music," by the ACDA Repertoire & Standards Committee and Barbara Tagg. March 2003, page 57. BIB.
An extensive bibliography of books, articles, organizations and web sites.
- 69.071 "American Choral Literature: Directions for Further Research," by David P. DeVenney. May 2003, page 53.
The author discusses a wide array of areas of choral music in the United States that have yet to be the focus of significant research. See also 69.073.
- 69.072 "The *Choral Journal*: An Index to Volume Forty-three," by Scott W. Dorsey. May 2003, page 77.
- 69.073 "Letter to the Editor," by David Griggs-Janower. August 2003, page 5.
The author suggests additional avenues of scholarship in response to "American Choral Literature: Directions for Further Research" (69.071).
- 69.074 "Fauré at Your Fingertips: Can You Find All You Need Online?" by Esther Gillie. September 2003, page 9.
A discussion of on-line research tools.
- 69.075 "The *Choral Journal*: An Index to Volume Forty-four," by Scott W. Dorsey. May 2004, page 86.
- 69.076 "Research and Poster Session Abstracts," by Hilary Apfelstadt. September 2004, page 31.
"This column contains abstracts of papers selected for presentation at the ACDA National Convention held in New York City, February 2003."
- 69.077 "The *Choral Journal*: An Index to Volume Forty-five," by Scott W. Dorsey. May 2005, page 93
- 69.078 "Research & Poster Session Abstracts," by Hilary Apfelstadt. October 2005, page 51.

“The following are abstracts of papers presented at the national ACDA convention research poster session in Los Angeles, 2005.”

69.079 “The *Choral Journal*: An Index to Volume Forty-six,” by Scott W. Dorsey. June 2006, page 117

69.080 “The *Choral Journal*: An Index to Volume Forty-seven,” by Scott W. Dorsey. June 2007, page 70

69.081 “The *Choral Journal*: An Index to Volume Forty-eight,” by Scott W. Dorsey. June-July 2008, page 100.

69.082 “ACDA International Archives for Choral Music: Past, Present and Future,” by Marvin E. Latimer and Christina Prucha. June-July 2009, page 20.

“This article seeks to create a new awareness of the ACDA Archives and to provide impetus for its utilization as a data source for research purposely focused on ACDA’s broader relationship to the choral art.”

69.083 “ACDA Archives: Up and Running!” by Christina Prucha. June-July 2009, page 65.
An introduction to the revised and reinvigorated ACDA Archives.

69.084 “The *Choral Journal*: An Index to Volume Forty-nine,” by Scott W. Dorsey. June-July 2009, page 88.

69.085 “The Walter Stowe Collins II Collection,” by Marvin E. Latimer, Jr. June-July 2010, page 41. BIB.
“Shortly before he died, Walter Collins [ACDA’s first Archivist] donated a sizeable collection of books, letters, documents, and other artifacts to the ACDA Archives. This article seeks to preliminarily describe his contribution.”

69.086 “The *Choral Journal*: An Index to Volume Fifty,” by Scott W. Dorsey. June-July 2010, page 65.

69.087 “The *Choral Journal*: An Index to Volume Fifty-one,” by Scott W. Dorsey. June-July 2011, page 62.

69.088 “New Voices in Research from the ACDA National Conference’s Poster Sessions,” by Magen Solomon. October 2011, page 49.

The abstracts from eleven poster sessions presented during the 2011 ACDA National Conference are highlighted in this article.

69.089 “The Center for Black Music Research: Invaluable Choral Resource,” by Sharon Davis Gratto. February 2012, page 43.

A review of an interest session presented during the 2011 ACDA National Conference.

69.090 “Building Your Community Choir Reference Library,” by Ron Sayer. March 2012, page 49.
A brief list of texts on pedagogy, adult voices, vocal care, and ensemble administration.

69.091 “The *Choral Journal*: An Index to Volume Fifty-two,” by Scott W. Dorsey. June-July 2012, page 79.

- 69.092 “Important Resources for the New Teacher,” by Ryan Kelly. August 2012, page 57. BIB. This brief article “highlights printed and visual resources focused on shaping conductors’ research, concert programming, score study, conducting, and rehearsal techniques.”
- 69.093 “Pedagogical Offerings: Accessible Materials,” by Matthew L. Garrett. October 2012, page 60. This article, contained within the “On the Voice” column about choral music for junior high school & middle school choirs titled, “Beautiful Singing with Developmental Choirs” (8.184), examines several resources to aid the choral conductor at that level.
- 69.094 “The *Choral Journal*: An Index to Volume Fifty-three,” by Scott W. Dorsey. June/July 2013, page 68.
- 69.095 “The Little Publication that Could: ACDA Newsletter,” by Scott W. Dorsey. November 2013, page 71.
An introduction to the collection of ACDA state and division newsletters housed in the association’s archive.
- 69.096 “The Dissertation: An Academic Laser Beam,” by Scott W. Dorsey. December 2013, page 92.
“ACDA is fortunate to have among its archival holding a number of dissertations on choral music that cover a wide range of topics, including composer bibliographies, historical performance practices, studies of rehearsal techniques, and subjects directly related to the association.”
- 69.097 “Take a Slice to Go,” by Scott W. Dorsey. March 2014, page 71.
A brief introduction to the publications in the ACDA Monograph Series.
- 69.098 “The *Choral Journal*: An Index to Volume Fifty-four,” by Scott W. Dorsey. June-July 2014, page 80.
- 69.099 “The *Choral Journal*: An Index to Volume Fifty-five,” by Scott W. Dorsey. June/July 2015, page 78.
- 69.100 “The *Choral Journal*: An Index to Volume Fifty-six,” by Scott W. Dorsey. June-July 2016, page 86.
- 69.101 “The *Choral Journal*: An Index to Volume Fifty-seven,” by Scott W. Dorsey. June-July 2017, page 88.
- 69.102 “The *Choral Journal*: An Index to Volume Fifty-eight,” by Scott W. Dorsey. June-July 2018, page 78.
- 69.103 “The *Choral Journal*: An Index to Volume Fifty-nine,” by Scott W. Dorsey. June-July 2019, page 90.
- 69.104 “The *Choral Journal*: An Index to Volume Sixty,” by Scott W. Dorsey. June-July 2019, page 94.
- 69.105 “The *Choral Journal*: An Index to Volume Sixty-One,” by Scott W. Dorsey. June-July 2021, page 82.

69.106 “*International Journal of Research in Choral Singing: Volume Nine Abstracts (Published in 2021)*,” edited by Patrick K. Freer. March-April 2022, page 61.
Abstracts from various choral research publications are presented.

69.107 “*The Choral Journal: An Index to Volume Sixty-Two*, by Scott W. Dorsey. June-July 2022, page 84.

70. REFERENCE MATERIALS: BIBLIOGRAPHIES AND LISTS OF CHORAL MUSIC

70.10 “A Selective List of Choral Music in Hebrew,” by Joshua R. Jacobson. October 1979, page 13. REP.
An annotated list of thirty-three works, including liturgical and non-liturgical compositions, and major works.

70.11 “Research Report,” by Richard Cox. December 1980, page 11.
An assessment of *Choral Music in Print: Annual Supplement, 1979*.

70.12 “Treasures for the Choral Program: The Opera Chorus,” by Peter Tiboris and John Turner. November 1983, page 23. REP.
A selected list of opera choruses appropriate for use in concert.

70.13 “Choral Music with Harp Accompaniment,” by Shelley Batt Archambo. April 1988, page 23. REP.
An extended list of choral repertoire accompanied by harp.

70.14 “The Tams-Witmark Collection at Westminster Choir College,” by William Osborne. December 1989, page 21. REP.
An introduction to this collection of music dating from the period 1880-1920. Particular emphasis is placed upon sacred choral works by American composers.

70.15 “Dissertation Review,” by Tim Sharp. May 1990, page 49.
A discussion of *An Index of Choral Music Performed During National Conventions of the American Choral Directors Association (1960-1987)* by William Daryl Jones. The article’s author correlates some of the data in this study, which he calls, “enlightening for choral musicians generally and ACDA membership particularly.”

70.16 “Research Report,” by Tim Sharp. October 1990, page 48.
A discussion of *The Core Repertoire of Early American Psalmody*, which constitute volumes eleven and twelve of the series *Recent Researches in American Music*.

70.17 “Research Report,” by Tim Sharp. December 1990, page 50.
A guide to use of *The Christian Music Directories*, formerly *The Music Locator*.

70.18 “Research Report,” by Tim Sharp. March 1991, page 49.
A discussion of the Hänssler-Verlag catalogue, prompted by a symposium of the Bach Society of Minnesota.

70.19 “Research Report,” by Tim Sharp. November 1991, page 41.

An introduction to *Secular Choral Music in Print: 1991 Supplement*.

70.20 “Choral Works by African-American Composers,” by Lee V. Cloud. September 1992, page 44. REP.

A concise listing of choral literature other than spiritual settings.

70.21 “Choral Music Accompanied by Woodwinds: An Annotated List,” by Jan DeSHERA. February 1993, page 39. BIB. REP.

A list of seventy choral works from all historical periods for various voice combinations.

70.22 “Multicultural and Ethnically Inspired Choral Music: An Annotated List,” by Ronald M. Kean. May 1993, page 45. REP.

An introductory listing of non-Western choral music, categorized by its nation of origin.

70.23 “Index to Bach Cantata Scores: Locations in the *Bach Gesellschaft, Neue Bach Ausgabe, Hänssler/Carus-Verlag, and Kalmus Catalog*,” by Donald Oglesby. March 1995, page 37. REP.

“This index is taken from the *Bach Cantata Database* [and] attempts to provide a comprehensive cataloging of the Bach cantatas.”

70.24 “Choral Settings of Psalm Twenty-Three in English: An Annotated Bibliography (Part 1, Mixed Voices),” by Vance D. Wolverton. April 1995, page 47. REP.

An annotated listing of 106 settings of the twenty-third Psalm; “The Lord is My Shepherd.” Continued in 70.25. See also 70.26.

70.25 “Choral Settings of Psalm Twenty-Three in English: An Annotated Bibliography (Part 2, Unison, Treble, Men’s Voices),” by Vance D. Wolverton. May 1995, page 33. REP.

A continuation of 70.24, this article provides an annotated listing of thirty-six pieces. See also 70.26.

70.26 “Letter to the Editor,” by David P. Schaap. August 1995, page 5.

The author takes exception to elements of “Choral Settings of Psalm Twenty-Three in English: An Annotated Bibliography (Part 1, Mixed Voices)” (70.24) and “Choral Settings of Psalm Twenty-Three in English: An Annotated Bibliography (Part 2, Unison, Treble, Men’s Voices)” (70.25).

70.27 “ACDA Archives Report,” by Marion Donaldson. February 1996, page 39.

A discussion of the Archives’ usefulness to those searching for choral repertoire.

70.28 “The Twenty-One SSATB Vocal Works of Dietrich Buxtehude: An Annotated Bibliography,” by Susan L. Reid. November 1998, page 9. BIB.

A discussion of the composer and his work.

70.29 “New Scholarly Editions I: Seventeenth-Century Italy.” by Lawrence Schenbeck. November 1999, page 71.

A review of works by Francesco Cavalli, Chiara Cozzolani, Vincenzo Gallo, and Lodovico Viadana.

70.30 “German Baroque Choral Music in Monuments and Series” by Lawrence Schenbeck. December 1999, page 75.

A review of works by Melchior Franck, Jacob Praetorius, Johann Schein, Heinrich Schütz, and Georg Philipp Telemann.

70.31 “Music for Solo Instrument and Choral Ensemble,” by Lanny McManus and Larry Wyatt. February 2000, page 29. REP.

A list of over 200 pieces, catalogued by instrument.

70.32 “Twentieth-Century Choral Settings of Psalm 150,” by John Koza. September 2000, page 47. REP. An annotated list of choral repertoire on the text, “Praise the Lord.” See also 70.34.

70.33 “Bach Cantata’s for Choirs,” by Martha Sargent. November 2000, page 39. REP.

An annotated list of recommended Baroque cantatas.

70.34 “Letter to the Editor,” by Barry O’Neal. January 2001, page 5.

The author provides additional information concerning the music discussed in “Twentieth-Century Choral Settings of Psalm 150” (70.32).

70.35 “Far and Beyond: Resources for Unusual Multicultural Music,” by Suzanne Tiemstra. March 2001, page 59.

A list of music publishers arranged by nationality.

70.36 “Selected List of Essential Berlioz Bibliography,” by Donna M. DiGrazia. November 2002, page 53.

“The following is a selected list of essential English-language material on the life of Berlioz, most of which have been published in English; it is not intended to be all-inclusive.” A companion to 2.0379.

70.37 “American Composers and Arrangers: A List,” by Barbara Tagg. March 2003, page 43.

A spelling error contained in this list is corrected in August 2003, page 38. See also 70.39.

70.38 “Selected American Choral Repertoire,” by the ACDA Repertoire & Standards Committee. March 2003, page 49.

A list of American choral organized by R&S area.

70.39 “Letter to the Editor,” by James E. Wilson. August 2003, page 38.

Writing in response to “American Composers and Arrangers: A List” (70.37), the author suggest an additional name for inclusion.

70.40 “MUSICA: The Evolution of a Library,” by Michael Shasberger. March 2004, page 7.

An introduction to the choral music database, “a comprehensive resource available online that contains a collection of 135,000 scores, with that number growing every day.”

70.41 “A Canadian Choral Tradition,” by Victoria Meredith. May 2004, page 13. REP.

“This article highlights music sung by some of Canada’s most outstanding choirs as heard in the country’s biennial national choral competition.”

70.42 “Made in American: A Library of Congress & ACDA Collaboration,” by John Silantien. March 2008, page 6.

An introduction to the website developed collaboratively between the Library of Congress and the American Choral Directors Association that includes music by American composers, c.1870-1923. This article is listed in the issue's table of contents as, "American Choral Music at the Library of Congress: A Click Away." A companion to 70.45.

70.43 "With Harp and Voice: An Annotated Bibliography of Harp/Choral Works," by Emily John and James John. August 2009, page 30. BIB.

This article surveys 191 choral works accompanied by harp. See also 70.44.

70.44 "Letter to the Editor," by Emily John and James John. November 2009, page 7.

The authors of "With Harp and Voice: An Annotated Bibliography of Harp/Choral Works" (70.43) provide clarification to information contained in their article.

70.45 "An American Sampler: Choral Music at the Library of Congress," by John Silantien. February 2010, page 8. REP.

An examination of representative American choral works contained in the Library of Congress, and available on the cooperative Library of Congress/ACDA Web site. A companion to 70.42.

70.46 "Where Did You Find That Piece? Finding Repertoire in the Digital Age: A Guide to Online Resources for Choral Directors," by C.J. Redden-Liotta. February 2012, page 47.

A discussion of research techniques and useful web-sites.

70.47 "Selected List of World Music Resources, Print and Technology," by Sharon Davis Gratto. September 2014, page 7.

This brief list could serve as an introduction to materials related to multi-cultural music.

70.48 "CPDL (Choral Public Domain Library): A Goldmine for Choral Directors," by Jason Sickel. December 2015, page 59. REP.

The author provides an introduction to the materials available at the on-line library.

70.49 "Repertoire at ACDA National Conferences, 1960-2017," by Robert J. Ward and Leila Heil. May 2017, page 36.

The authors track the repertoire presented during the 47 years of ACDA national conferences, noting the ever decreasing use of literature from the standard canon.

70.50 "Most Recommended Choral Music from 20 State Music Lists," by Jim Watson. September 2017, page 8. REP.

This list is offered as a "resource for excellent choral music."

70.51 "Letter to the Editor," by Emilie Amrein, et.al. November 2017, page 6.

Writing in response to "Most Recommended Choral Music from 20 State Music Lists" (70.50), the authors decry the lack of diversity in those composers represented therein.

70.52 "Diversity Resources." November 2017, page 51. REP.

An introduction to various materials aimed at improving diversity in a choral setting.

70.53 “Letter to the Editor,” by Joshua Jacobson. February 2018, page 7.

The author criticizes the lack of choral music from the Jewish choral tradition in the diversity-focused November 2017 issue of the *Choral Journal*. (See also 70.54)

70.54 “Editor’s Note.” February 2018, page 7.

In response to “Letter to the Editor” (70.53), the editor highlights various “resources for those readers interested in repertoire from the Jewish choral traditions.”

70.55 “Unexplored Resources of the University Library: Composer’s Complete Works Editions,” by Brennan Michaels. August 2019, page 69.

The author discusses ways to effectively utilize the often challenging body of a composer’s collected works as a tool for research and repertoire selection.

71. BOOK REVIEWS

71.0130 *How to Write Music Manuscript*, by Gerald Warfield. James E. Wilson, reviewer. September 1978, page 35.

71.0131 *Choral Music: A Norton Historical Anthology*, edited by Ray Robinson. Daniel Brenner, reviewer. October 1978, page 10.

71.0132 *Dear People . . . Robert Shaw, a Biography*, by Joseph A. Mussulman. Howard Swan, reviewer. April 1980, page 37.

71.0133 *The Choral Experience: Literature, Methods, and Materials*, by Ray Robinson and Allen Winold. Gordon Paine, reviewer. September 1980, page 14.

71.0134 *The Music of the English Parish Church*, by Nicholas Temperley. David Larson, reviewer. October 1980, page 25.

71.0135 *Choral Music: A Norton Historical Anthology*, edited by Ray Robinson. Richard Cox, reviewer. November 1980, page 20.

71.0136 *Beethoven’s Missa Solemnis*, by Roger Fiske. Ray Robinson, reviewer. December 1980, page 25.

71.0137 *Sound Recipes for Teenage Voices*, by John Yarrington. Carroll Gonzo, reviewer. January 1981, page 40.

71.0138 *English Church Music*, by the Royal School of Church Music. James H. Vail, reviewer. January 1981, page 46.

71.0139 *Bach’s Passions*, by Paul Steinitz. Harold Decker, reviewer. February 1981, page 34.

71.0140 *Choral Techniques*, by Gordon H. Lamb. James H. Vail, reviewer. March 1981, page 31.

- 71.0141 *A Dictionary of Protestant Church Music*, by James Robert Davidson. Howard Swan, reviewer. September 1981, page 29.
- 71.0142 *Avant-Garde Choral Music: An Annotated Selected Bibliography*, by James D. May. Ray Robinson, reviewer. October 1981, page 13.
- 71.0143 *Women in American Music: A Bibliography of Music and Literature*, edited by Adrienne Fried Block and Carol Neuls-Bates. Deborah Hayes, reviewer. November 1981, page 23.
- 71.0144 *Readings in the History of Music in Performance*, by Carol MacClintock. Gordon Paine, reviewer. January 1982, page 35.
- 71.0145 *The King's Singers, A Self Portrait*, by Nigel Perrin, et. al. Edwin L. Wolff, reviewer. January 1982, page 40.
- 71.0146 *Choral Director's Complete Handbook*, by Lewis Gordon. Carroll Gonzo, reviewer. March 1982, page 13.
- 71.0147 *Original Music for Men's Voices: A Selected Bibliography*, by William Tortolano. Walter S. Collins, reviewer. March 1982, page 17.
- 71.0148 *Church Music: An International Bibliography*, by Richard Chaffey von Ende. Walter S. Collins, reviewer. March 1982, page 25.
- 71.0149 *Overtones of Bel Canto: Phonetic Basis of Artistic Singing with 100 Chromatic Vowel-Chart Exercises*, by Berton Coffin. William W. McIver, reviewer. May 1982, page 34.
- 71.0150 *Catherine and Igor Stravinsky: A Family Album*, by Theodore Stravinsky. Russell Mathis, reviewer. September 1982, page 15.
- 71.0151 *The Cantatas of Johann Sebastian Bach, Sacred and Secular*, by W. Gillies Whittaker. Joan Catoni Conlon, reviewer. September 1982, page 39.
- 71.0152 *Performing Bach's Vocal Music*, by Paul Steinitz. John B. Haberlen, reviewer. October 1982, page 33.
- 71.0153 *Choral Music of the Church*, by Elwyn A. Wienandt. Ray Robinson, reviewer. November 1982, page 30.
- 71.0154 *Giovanni Gabrieli and the Music of the Venetian High Renaissance*, by Denis Arnold. Richard Cox, reviewer. December 1982, page 26.
- 71.0155 *How to Train Singers*, by Larra Browning Henderson. Howard Swan, reviewer. January 1983, page 37.

- 71.0156 *Calendar of Music and Musicians*, by Adele P. Manson. Ray Robinson, reviewer. March 1983, page 13.
- 71.0157 *Music in Catholic Worship. The NPM Commentary*, edited by Virgil C. Funk. James W. Evans, reviewer. March 1983, page 28.
- 71.0158 *Pastoral Music in Practice*, edited by Virgil C. Funk and Gabe Huck. James W. Evans, reviewer. March 1983, page 28.
- 71.0159 *Choral Music: Technique and Artistry*, by Charles W. Heffernan. Richard Cox, reviewer. May 1983, page 42.
- 71.0160 *The World of Church Music 1981*, edited by Lionel Dakers. Howard Swan, reviewer. November 1983, page 29.
- 71.0161 *Medieval Holidays and Festivals: A Calendar of Celebrations*, by Madeleine Perner Cosman. James Vail, reviewer. December 1983, page 27.
- 71.0162 *The Masses and Motets of William Byrd*, by Joseph Kerman. Richard Cox, reviewer. December 1983, page 29.
- 71.0163 *Jubilate! Church Music in the Evangelical Tradition*, by Donald P. Hustad. Ray Robinson, reviewer. February 1984, page 29.
- 71.0164 *Sure You Can! Extra-Musical Guidance for the Young Choral Conductor*, by Theron Kirk. Robert E. Ritschel, reviewer. April 1984, page 35.
- 71.0165 *Russian Church Singing*, by Johann von Gardner. David Larson, reviewer. June 1984, page 27.
- 71.0166 *The Singer's Primer, A Basic Repertory of Songs*. Compiled by Walter Carringer. G. Russell Mathis, reviewer. June 1984, page 37.
- 71.0167 *Building the Voice as an Instrument*, by Pearl Shin Wormhoudt. Paul K. Formo, reviewer. September 1984, page 19.
- 71.0168 *George Frideric Handel "Messiah": Introduction and Instructions for Study*, by Erich Schmid. John B. Haberlen, reviewer. October 1984, page 29.
- 71.0169 *A Textual and Historical Companion to Handel's "Messiah"*, by Watkins Shaw. Richard Cox, reviewer. October 1984, page 30.
- 71.0170 *The Oxford Book of Italian Madrigals*, by Alec Harmon. William M. Jones, reviewer. December 1984, page 25.
- 71.0171 *Johann Sebastian Bach "St. Matthew Passion": Introduction and Instructions for Study*, by Helmuth Rilling. John B. Haberlen, reviewer. February 1985, page 25.

- 71.0172 *The Vocal Sound*, by Barbara Kinsey Sable. Carroll Gonzo, reviewer. May 1985, page 42.
- 71.0173 *Choral Conducting: A Leadership Approach*, by Harriet Simons. Patrick M. Liebergen, reviewer. June 1985, page 28.
- 71.0174 *American Art Song and American Poetry. Volume I: America Comes of Age*, by Ruth D. Friedberg. Russell Mathis, reviewer. September 1985, page 33.
- 71.0175 *Principles of Singing*, by Kenneth E. Miller. Howard Swan, reviewer. November 1985, page 25.
- 71.0176 *Voice and Song*, by Sine Butenschon and Hans M. Borchgrevink. Howard Swan, reviewer. November 1985, page 34.
- 71.0177 *Choral Music Education*, (Second Edition), by Paul F. Roe. Richard Cox, reviewer. December 1985, page 34.
- 71.0178 *Portrait of Elgar*, (Second Edition), by Michael Kennedy. John Silantien, reviewer. February 1986, page 29.
- 71.0179 *The King of Instruments*, by Richard C. Greene. James Vail, reviewer. February 1986, page 31.
- 71.0180 *Choral Studies*, by Lars Edlund. Lynn Whitten, reviewer. March 1986, page 39.
- 71.0181 *Sacred Cantatas: An Annotated Bibliography*, by Margaret R. Evans. James Vail, reviewer. March 1986, page 39.
- 71.0182 *Bach Cantatas Requiring Limited Sources: A Guide to Editions*, by William J. Bullock. Paul K. Formo, reviewer. May 1986, page 41.
- 71.0183 *Sonority in Singing: A Historical Essay*, by George Newton. Guy B. Webb, reviewer. May 1986, page 42.
- 71.0184 *The Jenson Sight Singing Course*, by David Bauguess. Russell L. Otte, reviewer. August 1986, page 34.
- 71.0185 *Technique in Singing: A Program for Singers and Teachers*, by Richard W. Harpster. Gene Grier, reviewer. September 1986, page 42.
- 71.0186 *Bach*, by Denis Arnold. Ken Adams, reviewer. December 1986, page 36.
- 71.0187 *Benjamin Britten: A Complete Catalogue of His Published Works* (Boosey and Hawkes catalogue). Harold A. Decker, reviewer. December 1986, page 37.
- 71.0188 *Voices: A Dramatic New Concept for Singing and Speaking*, by Denton Rossell. Tom Council, reviewer. January 1987, page 63.

- 71.0189 *The Diagnosis and Correction of Vocal Faults*, by James C. McKinney. Raymond Sprague, reviewer. January 1987, page 64.
- 71.0190 *Peter Maxwell Davies*, by Paul Griffiths. Ray Robinson, reviewer. March 1987, page 33.
- 71.0191 *Peter Maxwell Davies: Studies from Two Decades*, edited by Stephen Pruslin. Ray Robinson, reviewer. March 1987, page 33.
- 71.0192 *Johann Sebastian Bach: Life, Times, Influence*, by Barbara Schwendowius and Wolfgang Domling. Lemuel Berry, Jr., reviewer. April 1987, page 32.
- 71.0193 *Healey Willan: Life and Music*, by F. R. C. Clarke. David Larson, reviewer. May 1987, page 38.
- 71.0194 *Choral Conducting*, by Abraham Kaplan. Floyd Slotterback, reviewer. November 1987, page 33. See also 71.0201.
- 71.0195 *Teaching the Elementary School Chorus*, by Linda Swears. Martha Giles, reviewer. November 1987, page 35.
- 71.0196 *Catalogue of Choral Music Arranged in Biblical Order*, by James Laster. David Larson, reviewer. December 1987, page 38.
- 71.0197 *Choral Performance in Pre-Revolutionary Russia*, by Vladimir Morosan. Charles C. Hirt, reviewer. December 1987, page 39.
- 71.0198 *The Inner Game of Music*, by Barry Green and Timothy Gallwey. William Cruse, reviewer. February 1988, page 39.
- 71.0199 *Bach and the Dance of God*, by Wilfrid Mellers. David Larson, reviewer. April 1988, page 29.
- 71.0200 *Beethoven and the Voice of God*, by Wilfrid Mellers. David Larson, reviewer. April 1988, page 29.
- 71.0201 "Letter to the Editor," by Floyd Slotterback. May 1988, page 34.
The author corrects a mistake in his review of *Choral Conducting*, by Abraham Kaplan (71.0194).
- 71.0202 *The Structure of Singing*, by Richard Miller. Walter S. Collins, reviewer. August 1988, page 26.
- 71.0203 *Choral Conducting: Focus on Communication*, by Harold A. Decker and Colleen J. Kirk. Russell Mathis, reviewer. September 1988, page 37.
- 71.0204 *A Survey of Twentieth Century Protestant Church Music in America*, by Talmage W. Dean. John Campbell, reviewer. November 1988, page 38.

71.0205 *Face to Face with an Orchestra*, by Don V. Moses, Robert Demaree and Allen F. Ohmes. Henley Denmead, reviewer. April 1989, page 35.

71.0206 *Translations and Annotations of Choral Repertoire, Volume 1: Sacred Latin Texts*, edited by Ron Jeffers. Floyd Slotterback, reviewer. May 1989, page 37.

71.0207 *Nineteenth Century American Choral Music: An Annotated Guide*, by David P. DeVenney. Mary Breden, reviewer. August 1989, page 27.

71.0208 *A Dictionary of Vocal Terminology*, by Cornelius L. Reid. Donald Callen Freed, reviewer. August 1989, page 27.

71.0209 *Norman Dello Joio*, by Thomas A. Bumgardner. R. Paul Drummond, reviewer. August 1989, page 28.

This review is reprinted as 71.0213.

71.0210 *To Sing or Not to Sing*, by Alfred de Long. Raymond Sprague, reviewer. August 1989, page 29.
This review is reprinted as 71.0216.

71.0211 *American Oratorios and Cantatas: A Catalog of Works Written in the United States from Colonial Times to 1985*, by Thurston J. Dox. William G. Payne, Jr., reviewer. December 1989, page 45.

71.0212 *Measurement and Evaluation of Musical Experiences*, by J. David Boyle and Rodolf E. Radocy. Steven F. Brown, reviewer. December 1989, page 46.

71.0213 *Norman Dello Joio*, by Thomas A. Bumgardner. R. Paul Drummond, reviewer. December 1989, page 47.

This is a reprint of 71.0209.

71.0214 *The Complete Works of William Billings*, edited by Karl Kroeger. Jack Hearn, reviewer. January 1990, page 107.

71.0215 *The Choral Singer's Companion*, by Ronald Corp. Dennis R. Woodhall, reviewer. January 1990, page 108.

71.0216 *To Sing or Not to Sing*, by Alfred de Long. Raymond Sprague, reviewer. February 1990, page 31.
This review is a reprint of 71.0210.

71.0217 *A Book for Music Teachers: Music, Mind and Self*, by David H. Lane. Guy B. Webb, reviewer. February 1990, page 32.

71.0218 *An Annotated Catalogue of Composers of African Ancestry*, by Madison H. Carter. Dennis K. McIntire, reviewer. February 1990, page 32.

71.0219 *Vocal Development Through Organic Imagery*, by William D. Leyerle. Kenneth S. Klaus, reviewer. February 1990, page 33.

- 71.0220 *Chambers Pocket Guide to Music Forms and Styles*, by Wendy Murro. Brent F. Miller, reviewer. March 1990, page 39.
- 71.0221 *Keys to Successful Piano Lessons*, by Mary Teel Johnson. Edward Schaefer, reviewer. March 1990, page 39.
- 71.0222 *Editing Early Music*, by John Caldwell. Richard H. Brewer, reviewer. March 1990, page 40.
- 71.0223 *Coffin's Sounds of Singing (second edition)*, by Berton Coffin. Michael L. Braz, reviewer. March 1990, page 41.
- 71.0224 *Teaching Music in the Twentieth Century*, by Robert M. Abramson, Lois Choksy, Avon E. Gillespie and David Woods. William Weinert, reviewer. April 1990, page 49.
- 71.0225 *Study Scores of Historical Styles, Volume 1*, by Stephen Bonta and Harry B. Lincoln. Eric Nisula, reviewer. April 1990, page 50.
- 71.0226 *Heinrich Schütz, A Bibliography of Collected Works and Performing Editions*, by Anne L. Highsmith and D. Douglas Miller. David R. Gilmore, reviewer. April 1990, page 51.
- 71.0227 *1791: Mozart's Last Year*, by H. C. Robbins Landon. Floyd Slotterback, reviewer. May 1990, page 51.
- 71.0228 *Opera Today*, by Merion and Susie Harries. Steven C. Edwards, reviewer. May 1990, page 53.
- 71.0229 *Performing Haydn's "The Creation": Reconstructing the Earliest Renditions*, by A. Peter Brown. Lawrence Schenbeck, reviewer. August 1990, page 36.
- 71.0230 *Teaching Children to Sing*, by Martha Ruth Moore. Mabel Warkentin Sample, reviewer. August 1990, page 38.
- 71.0231 *Group Vocal Technique*, by Frauke Haasemann and James M. Jordan. Ruth Whitlock, reviewer. February 1991, page 42.
- 71.0232 *Directing the Children's Choir: A Comprehensive Resource*, by Shirley W. McRae. Sue Ellen Page, reviewer. May 1991, page 48.
- 71.0233 *Nineteenth Century Music*, by Carl Dahlhaus. Stephen Town, reviewer. September 1991, page 55.
- 71.0234 *The New Oxford History of Music, Volume 9: Romanticism (1830-1890)*, Edited by Gerald Abraham. Stephen Town, reviewer. October 1991, page 51.
- 71.0235 *Singing in Latin, or, Pronunciation Explor'd*, by Harold Copeman. M. Ruth Enns, reviewer. December 1991, page 47.

- 71.0236 *Essays in Musical Analysis: Volume 1: Chamber Music; Volume 2: Concertos and Choral Works; Volume 3: Symphonies and Other Orchestral Works*, by Donald Francis Tovey. Stephen Town, reviewer. February 1992, page 33.
- 71.0237 *Of Primary Importance: Volumes 1 and 2*, by Helen Kemp. Floyd Slotterback, reviewer. February 1992, page 35.
- 71.0238 *Twentieth-Century Choral Music: An Annotated Bibliography of Music Suitable for Use by High School Choirs*, by J. Perry White. William E. Schnell, reviewer. February 1992, page 36.
- 71.0239 *Handbook for Children's and Youth Choir Directors*, by Donald W. Roach. David A. Moore, reviewer. February 1992, page 37.
- 71.0240 *Handel, Haydn and the Viennese Classical Style*, by Jens Peter Larsen. Stephen Town, reviewer. March 1992, page 37.
- 71.0241 *Complete Secondary Choral Music Guide*, by Donald W. Roach. James McCray, reviewer. March 1992, page 39.
- 71.0242 *Choral Musicianship: A Director's Guide to Better Singing*, by William A. Fenton and Sarah O. Johnson. Malcolm V. Edwards, reviewer. March 1992, page 40.
- 71.0243 *The Performer Prepares*, by Robert Caldwell. Kenneth S. Klaus, reviewer. March 1992, page 41.
- 71.0244 *Bach: Mass in B Minor*, by John Butt. John Devorick, reviewer. April 1992, page 47.
- 71.0245 *Haydn: The Creation*, by Nicholas Temperley. Richard Clemmitt, reviewer. April 1992, page 47.
- 71.0246 *Handel: Messiah*, by Donald Burrows. Melvin Berger, reviewer. April 1992, page 49.
- 71.0247 *International Phonetic Alphabet for Singers: A Manual for English and Foreign Language Diction*, by Joan Wall. M. Ruth Enns, reviewer. April 1992, page 51.
- 71.0248 *Catalog of the Musical Works of William Billings*, by Karl Kroeger. Galen Darrough, reviewer. May 1992, page 65.
- 71.0249 *Christian Choral Music: A Catalog of Catalogs*, compiled by Kenneth W. Berger. David A. Moore, reviewer. August 1992, page 57.
- 71.0250 *Church Music: The Future*, edited by Robin A Leaver. William Braun, reviewer. August 1992, page 58.
- 71.0251 *In Quest of Answers: Interviews with American Choral Conductors*, edited by Carole Glenn. Richard Clemmitt, reviewer. September 1992, page 52.
- 71.0252 *Opera and Its Symbols*, by Robert Donington. Margaret Kennedy, reviewer. September 1992,

page 53.

71.0253 *The World of the Oratorio*, by Kurt Pahlen. Lewis W. Gordon, reviewer. September 1992, page 54.

71.0254 *Performing in Musicals*, by Elaine Adams Novak. Robert H. Hansen, reviewer. October 1992, page 47.

71.0255 *English Sacred Music: 1549-1649*, by Peter Phillips. Lewis W. Gordon, reviewer. October 1992, page 48.

71.0256 *Wordless Rhetoric: Musical Form and the Metaphor of the Oration*, by Mark Evans Bonds. Stephen Town, reviewer. October 1992, page 49.

71.0257 *Five Centuries of Choral Music: Essays in Honor of Howard Swan*, edited by Gordon Paine. Scott W. Dorsey, reviewer. November 1992, page 53.

71.0258 *A Portion for the Singers: A History of Music among Primitive Baptists Since 1800*, by R. Paul Drummond. Wesley True, reviewer. November 1992, page 54.

71.0259 *Composers of the Low Countries*, by William Elders. William Braun, reviewer. November 1992, page 56.

71.0260 *Teaching Kids to Sing*, by Kenneth H. Phillips. Vance D. Wolverton, reviewer. December 1992, page 55.

71.0261 *Music and Text: Critical Inquiries*, edited by Steven Paul Scher. James Loxham, reviewer. December 1992, page 56.

71.0262 *Sound, Self, and Song: Essays on the Teaching of Singing*, by Earl William Jones. Stephen Town, reviewer. December 1992, page 58.

71.0263 *Beethoven: Missa Solemnis*, by William Drabkin. Larry W. Stickler, reviewer. February 1993, page 55.

71.0264 *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*, by Robert P. Morgan. Linda Pohly, reviewer. February 1993, page 55.

71.0265 *Brahms Studies: Analytical and Historical Perspectives*, edited by George Bozarth. Stephen Town, reviewer. February 1993, page 57.

71.0266 *The Songs of Edvard Grieg*, by Beryl Foster. Roy Samuelson, reviewer. April 1993, page 49.

71.0267 *Byrd Studies*, edited by Alan Brown and Richard Turebet. Paul T. French, reviewer. April 1993, page 49.

- 71.0268 *Plainsong in the Age of Polyphony*, edited by Thomas Forrest Kelly. Hank Dahlman, reviewer. April 1993, page 51.
- 71.0269 *Monuments of Russian Sacred Music: One Thousand Years of Russian Church Music*, by Vladimir Morosan. Larry D. Cook, reviewer. August 1993, page 57.
- 71.0270 *Baroque Music Today: Music as Speech (Ways to a New Understanding of Music)*, by Nikolaus Harnoncourt. Mark Shapiro, reviewer. September 1993, page 51.
- 71.0271 *The Musical Dialogue: Thoughts on Monteverdi, Bach and Mozart*, by Nikolaus Harnoncourt. Melvin Berger, reviewer. September 1993, page 51.
- 71.0272 *Bach: Essays on His Life and Music*, by Christoph Wolff. Jeffrey W. Baxter, reviewer. September 1993, page 52.
- 71.0273 *A New Hymnal for Colleges and Schools*, by Jeffrey Rowthorn and Russell Schulz-Widmar. Thomas More Scott, reviewer. September 1993, page 55.
- 71.0274 *The Summa Musice: A Thirteenth-Century Manual for Singers*, edited and translated by Christopher Page. David A. Moore, reviewer. September 1993, page 56.
- 71.0275 *Arthur Sullivan, A Victorian Musician*, by Arthur Jacobs. Donna S. Bloom, reviewer. October 1993, page 57.
- 71.0276 *Johannes Brahms: An Annotated Bibliography of the Literature through 1982*, by Thomas Quigley. Linda Pohly, reviewer. October 1993, page 57.
- 71.0277 *Hector Berlioz and the Development of French Music Criticism*, by Kerry Murphy. Joy Schappell, reviewer. October 1993, page 59.
- 71.0278 *Leonard Bernstein: Notes from a Friend*, by Schuyler Chapin. Melvin Berger, reviewer. November 1993, page 61.
- 71.0279 *Basic Concepts of Music Education, II*, edited by Richard J. Colwell. Bonnie Borshay Sneed, reviewer. November 1993, page 61.
- 71.0280 *Letters from a Life: The Selected Letters and Diaries of Benjamin Britten*, edited by Donald Mitchell and Philip Reed. James Hejduk, reviewer. November 1993, page 64.
- 71.0281 *The New Oxford Book of Carols*, edited by Hugh Keyte and Andrew Parrott. Donna S. Bloom, reviewer. December 1993, page 59.
- 71.0282 *Music in the Late Renaissance and Early Baroque Italy*, by Tim Carter. Timothy L. McDonald, reviewer. December 1993, page 60.
- 71.0283 *The New Church Anthem Book*, edited by Lionel Dakers. Malcolm V. Edwards, reviewer.

February 1994, page 45.

71.0284 *Vaughan Williams: A Life in Photographs*, by Jerrold Northtop Moore. Stephen Town, reviewer. February 1994, page 45.

71.0285 *The Works of Ralph Vaughan Williams*, by Michael Kennedy. Stephen Town, reviewer. February 1994, page 45.

71.0286 *R.V.W.; A Biography of Ralph Vaughan Williams*, by Ursula Vaughan Williams. Stephen Town, reviewer. February 1994, page 45.

71.0287 *Ernst Krenek: The Man and His Music*, by John L. Stewart. Stephen Town, reviewer. February 1994, page 47.

71.0288 *Dictionary of Western Church Music*, by David Poultney. Hank Dahlman, reviewer. March 1994, page 55.

71.0289 *Music and Discourse: Toward a Semiology of Music*, by Jean-Jacques Nattiez. Stephen Town, reviewer. March 1994, page 55.

71.0290 *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century*, by Carolyn Abbate. Stephen Town, reviewer. March 1994, page 58.

71.0291 *Stravinsky: Oedipus Rex*, by Steven Walsh. Laurie Gurman Peterson, reviewer. March 1994, page 59.

71.0292 *The Shorter New Oxford Book of Carols*, edited by Hugh Keyte and Andrew Parrott. Christine D. de Catanzaro, reviewer. April 1994, page 45.

71.0293 *Krzysztof Penderecki: His Life and Work*, by Wolfram Schwinger. Laurie Gurman Peterson, reviewer. April 1994, page 46.

71.0294 *The Art of Successful Teaching: A Blend of Content and Context*, by Tim Lautzenheiser. Stephen Town, reviewer. April 1994, page 47.

71.0295 *The Psalter: Psalms and Canticles for Singing*, edited by Bryan Hoover. Thomas More Scott, reviewer. May 1994, page 77.

71.0296 *Benjamin Britten (A Biography)*, by Humphrey Carpenter. James Hejduk, reviewer. May 1994, page 77.

71.0297 *Modern Languages for Musicians*, by Julie Yarbrough. Bonnie Borshay Sneed, reviewer. May 1994, page 79.

71.0298 *The Bach English-Title Index*, by Ray Reeder. Kenneth S. Klaus, reviewer. May 1994, page 80.

- 71.0299 *The Madrigal (second edition)*, by Jerome Roche. Paul T. French, reviewer. August 1994, page 65.
- 71.0300 *Western Plainchant*, by David Hiley. Cecile E. Hanson, reviewer. August 1994, page 66.
- 71.0301 *Teaching and Performing Renaissance Choral Music: A Guide for Conductors and Performers*, by Frances R. Poe. William Braun, reviewer. August 1994, page 67.
- 71.0302 *We Will Sing! Choral Music Experience for Classroom Choirs*, by Doreen Rao. David L. Brunner, reviewer. September 1994, page 67.
- 71.0303 *Music and the Mind*, by Anthony Storr. Carl L. Stam, reviewer. September 1994, page 68.
See also 71.304.
- 71.0304 *Music and the Mind*, by Anthony Storr. Vance D. Wolverton, reviewer. September 1994, page 70.
See also 71.303.
- 71.0305 *Conducting Choral Music*, by Robert L. Garretson. Allen Chapman, reviewer. September 1994, page 72.
- 71.0306 *Singing Exact English*, by Gerilee Gustason and Esther Zawolkow. Audrey Grier and Gene Grier, reviewers. September 1994, page 73.
- 71.0307 *Philosophy, Criticism, and Music Education: Some Tentative Steps Down a Less-Traveled Road*, by Wayne Bouman. Leslie Guelker-Cone, reviewer. September 1994, page 74.
- 71.0308 *Building a Pyramid of Musicianship*, by Sally Herman. Kathleen Anderson, reviewer. September 1994, page 74.
- 71.0309 *The Choral Score Reading Program*, by Richard F. Grunow and Milford H. Fargo. Stephanie A. Henry, reviewer. October 1994, page 53.
- 71.0310 *Discipling Music Ministry: Twenty-first Century Directions*, by Calvin M. Johansson. William Braun, reviewer. October 1994, page 53.
- 71.0311 *Herbert Howells: A Centenary Celebration*, by Christopher Palmer. Robin Wells, reviewer. October 1994, page 55.
- 71.0312 *Noel and Cole: The Sophisticates*, by Stephen Citron. Donald Callen Freed, reviewer. November 1994, page 55.
- 71.0313 *Choral Music: History, Style and Performance Practice*, by Robert L. Garretson. Virginia Kastner Kleeberg, reviewer. November 1994, page 55.
See also 71.0319 and 71.0320.

71.0314 *The Church Music Handbook for Pastors and Musicians*, by N. Lee Orr. Larry W. Peterson, reviewer. November 1994, page 59.

71.0315 *The Choral Music of Latin America: A Guide to Compositions and Research*, by Suzanne Spicer Tiemstra. Robert Provencio, reviewer. December 1994, page 65.

71.0316 *On the Nature of Musical Experience*, by Bennett Reimer and Jeffery E. Wright. William Braun, reviewer. December 1994, page 66.

71.0317 *Sacred Choral Music in Print: 1992 Supplement*, by F. Mark Daugherty and Susan H. Simon. Kenneth S. Klaus, reviewer. December 1994, page 67.

71.0318 *Sacred Choral Music in Print: Master Index 1992*, by F. Mark Daugherty and Susan H. Simon. Kenneth S. Klaus, reviewer. December 1994, page 67.

71.0319 "Letter to the Editor," by Robert L. Garretson. February 1995, page 5.
The author refutes several points made in the review of his book *Choral Music: History, Style and Performance Practice* (71.0313). See also 71.0320.

71.0320 "Reviewer's Reply," by Virginia Kastner Kleeberg. February 1995, page 6.
The author responds to a "Letter to the Editor" (71.0319) critical of her review of *Choral Music: History, Style and Performance Practice* (71.0313).

71.0321 *Messiah* (piano-vocal score), by George Frederick Handel. Edited by Leonard Van Camp. Larry W. Peterson, reviewer. February 1995, page 49.
Erroneous data in this review is corrected in April 1995, page 4.

71.0322 *A Practical Guide for Performing, Teaching and Singing Messiah*, by Leonard Van Camp. Larry W. Peterson, reviewer. February 1995, page 50.
Errata in this review are corrected in April 1995, page 4.

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71.0324 *Bach and Handel: Choral Performance Practice*, by Alfred Mann. Christine D. de Catanzaro, reviewer. March 1995, page 63.

71.0325 *We'll Understand It Better, By and By: Pioneering African-American Gospel Composers*, edited by Bernice Johnson Reagon. Larry Stickler, reviewer. March 1995, page 64.

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71.0327 *The Oratorio in Modena*, by Victor Crowther. Christine D. de Catanzaro, reviewer. April 1995, page 69.

71.0328 *Franz Schreker 1878-1934: A Cultural Biography*, by Christopher Hailey. Stephen Town,

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71.0329 *Normand Lockwood: His Life and Music*, by Kay Norton. Bonnie Borshay Sneed, reviewer. April 1995, page 71.

71.0330 *Leonard Bernstein*, by Humphrey Burton. Jim Hejduk, reviewer. May 1995, page 83.

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- 71.0526 *American Christmas Classics*, by Ronald M. Clancy. Paul T. Henley, reviewer. October 2002, page 85.
- 71.0527 *Beyond the Downbeat: Choral Rehearsal Skills and Techniques*, by Sandra Willetts. Hilary Apfelstadt. October 2002, page 86.
- 71.0528 *Berlioz*, by Hugh McDonald. Lewis Gordon, reviewer. November 2002, page 107.
- 71.0529 *The Music of Berlioz*, by Julian Rushton. Lewis Gordon, reviewer. November 2002, page 108.
- 71.0530 *Amy Beach, Passionate Victorian: The Life and Work of An American Composer 1867-1944*, by Adrienne Fried Block. Nancy Fleming, reviewer. December 2002, page 87.
- 71.0531 *Conducting the Music, Not the Musicians*, by Jerry Nowak and Henry Nowak. Nancy Fleming, reviewer. December 2002, page 88.
- 71.0532 *Choral Composition: A Handbook for Choral Composers, Arrangers, Conductors, and Singers*, by Robert Stephen Hines. Donald Callen Freed, reviewer. February 2003, page 67.
- 71.0533 *Exploring Twentieth-Century Vocal Music: A Practical Guide to Intonation in Performance and Repertoire*, by Sharon Mabry. Donald Callen Freed, reviewer. February 2003, page 68.
- 71.0534 *The Complete Guide to Teaching Vocal Jazz*, by Steve Zegree. Michael Bultman, reviewer. March 2003, page 105.
- 71.0535 *Strategies for Teaching Junior High & Middle School Male Singers: Master Teachers Speak*, by Terry J. Barham. Vicki J. Schaeffer, reviewer. April 2003, page 61.
- 71.0536 *How to Be a Successful Choir Director*, by John Bertalot. Vicki J. Schaeffer, reviewer. April 2003, page 61.
- 71.0537 *In Their Own Words: Canadian Choral Conductors*, Holly Higgins Jonas, editor. Patrick K. Freer, reviewer. April 2003, page 62.

- 71.0538 *From Studio to Stage: Repertoire for the Voice*, by Barbara Doscher and John Nix. Donald Callen Freed, reviewer. May 2003, page 57.
- 71.0539 *A Spectrum of Voices: Prominent American Voice Teachers Discuss the Teaching of Singing*, by Elizabeth Blades-Zeller. Donald Callen Freed, reviewer. August 2003, page 49.
- 71.0540 *Choral Music: A Research and Information Guide*, by Avery T. Sharp and Michael Floyd. Patrick K. Freer, reviewer. August 2003, page 50.
- 71.0541 *Sound Advice: Becoming a Better Children's Choir Conductor*, by Jean Ashworth Bartle. Patrick K. Freer, reviewer. August 2003, page 51.
- 71.0542 *Palestrina and the German Romantic Imagination*, by James Garratt. Lewis W. Gordon, reviewer. August 2003, page 52.
- 71.0543 *Playing with History: The Historical Approach to Musical Performance*, by John Butt. Lewis W. Gordon, reviewer. August 2003, page 53.
- 71.0544 *The Modern Singing Master: Essays in Honor of Cornelius Reid*, by Ariel Bybee and James E. Ford. Donald Callen Freed, reviewer. September 2003, page 53.
- 71.0545 *Let Mount Zion Rejoice! Music in the African-American Church*, by James Abbington. Patrick D. McCoy, reviewer. September 2003, page 54.
- 71.0546 *Choral Music in the 20th Century*, by Nick Strimple. Tim Sharp, reviewer. October 2003, page 67.
- 71.0547 *Percy Grainger*, by Wilfrid Mellers. Lewis W. Gordon, reviewer. November 2003, page 73.
- 71.0548 *Mahler and His World*, Karen Painter, editor. Lewis W. Gordon, reviewer. November 2003, page 74.
- 71.0549 *A Good Quire of Voices: The Provision of Choral Music at St George's Chapel, Windsor Castle, and Eton College, c. 1640-1733*, by Keri Dexter. Louis Welcher, reviewer. November 2003, page 75.
- 71.0550 *The Cambridge Companion to the Musical*, by William A. Everett and Paul R. Laird. Donald Callen Freed, reviewer. February 2004, page 73.
- 71.0551 *Write All These Down*, by Joseph Kerman. Louis Welcher, reviewer. February 2004, page 73.
- 71.0552 *Choral Conducting: Philosophy and Practice*, by Colin Durrant. Patrick K. Freer, reviewer. February 2004, page 75.
- 71.0553 *Music Engraving Today: The Art and Practice of Typesetting*, by Stephen Powell. Stephanie Standerfer, reviewer. March 2004, page 61.

- 71.0554 *Choir Director Basics*, by Oliver Douberly. Lewis W. Gordon, reviewer. April 2004, page 69.
- 71.0555 *Singer's Liturgical Latin*, by Robert S. Hines. Lewis W. Gordon, reviewer. April 2004, page 69.
- 71.0556 *Britten on Music*. Paul Kildea, editor. Kurt Runestad, reviewer. April 2004, page 70.
- 71.0557 *The Musician's Spirit: Connecting to Others Through Story*, by James Jordan. Thomas R. Vozzella, reviewer. April 2004, page 71.
- 71.0558 *Directing the Choral Music Program* by Kenneth Phillips. Donald Callen Freed, reviewer. May 2004, page 59.
See also 71.0559.
- 71.0559 *Directing the Choral Music Program* by Kenneth Phillips. Patrick K. Freer, reviewer. May 2004, page 60.
See also 71.0558.
- 71.0560 *Charles Villiers Stanford: Man and Musician*, by Jeremy Dibble. Stephen Town, reviewer. May 2004, page 62.
See also 71.0561.
- 71.0561 *Charles Villiers Stanford*, by Paul Rodmell. Stephen Town, reviewer. May 2004, page 62.
While this review does examine the text (as well as the book listed in 71.0560) it is significant enough to be considered an article on Stanford in its own right.
- 71.0562 *Elgar's Oratorio's: The Creation of an Epic Narrative*, by Charles Edward McGuire. Stephen Town, reviewer. August 2004, page 81.
- 71.0563 *Parry's Creative Process*, by Michael Allia. Stephen Town, reviewer. August 2004, page 85.
- 71.0564 *Transforming Music Education*, by Estelle R. Jorgensen. Donald Callen Freed, reviewer. September 2004, page 69.
- 71.0565 *Vaughan Williams Essays*, Bryon Adams and Robin Wells, editors. Tim Sharp, reviewer. September 2004, page 70.
- 71.0566 *The English Musical Renaissance and the Press 1850-1914: Watchmen of Music*, by Meirion Hughes. Stephen Town, reviewer. October 2004, page 71.
- 71.0567 *Take Up the Song: Building a Community of Heart and Soul and Voice*, Frank A. Farris and Mary Ager, editors. Stephen Town, reviewer. October 2004, page 76.
- 71.0568 *Schoenberg and His World*, Walter Frisch, editor. Ian Coleman, reviewer. November 2004, page 97.
- 71.0569 *Dies Irae: A Guide to Requiem Music*, by Robert Chase. R. Paul Drummond, reviewer. December

2004, page 97.

71.0570 *Teaching Music with Technology (2nd edition)*, by Thomas E. Rudolph. R. Paul Drummond, reviewer. December 2004, page 98.

71.0571 *Chorus Confidential*, by William Dehning. Brian Lanier, reviewer. February 2005, page 121.

71.0572 *A Handbook for Beginning Choral Educators*, by Walter Lamble. Patrick K. Freer, reviewer. February 2005, page 123.

71.0573 *Solutions for Singers*, by Richard Miller. Donald Callen Freed, reviewer. February 2005, page 124.

71.0574 *Shaping Sound Musicians (An Innovative Approach to Teaching Comprehensive Musicianship Through Performance)*, by Patricia O'Toole. Aimee Beckmann-Collier, reviewer. March 2005, page 59.

71.0575 *Selected Writings of John Findlay Williamson*, by Joseph G. Beck. Louis Welcher, reviewer. March 2005, page 60.

71.0576 *Choir of the World: The New Zealand National Youth Choir 1979-1999*, by Simon Tipping. Kurt Runestad, reviewer. April 2005, page 65.

71.0577 *Music Ministry: A Guidebook*, Donald Clark Measles, editor. Donald Callen Freed, reviewer. May 2005, page 81.

71.0578 *Teaching Music Through Performance in Choir, Volume 1*, Heather J. Buchanan and Matthew W. Mehaffey, editors. Stephen Town, reviewer. July 2005, page 65.

71.0579 *Creating the Special World: A Collection of Lectures* by Weston H. Noble, edited by Steven M. Demorest. Stephen Town, reviewer. July 2005, page 67.

71.0580 *Evoking Sound: The Choral Warm-Up/Methods Procedures, Planning and Core Vocal Exercises*, by James Jordan. Stephen Town, reviewer. July 2005, page 68.

71.0581 *The Choral Singer's Survival Guide*, by Tony Thornton. Donald Callen Freed, reviewer. August 2005, page 57.

71.0582 *Understanding French Verse: A Guide for Singers*, by David Hunter. Pamela Shannon, reviewer. September 2005, page 75.

71.0583 *The Singing Book*, by Meribeth Bunch & Cynthia Vaughn. Pamela Shannon, reviewer. September 2005, page 75.

71.0584 *Dictionary of Music Education: A Handbook of Terminology*, by Mark C. Ely and Amy Rashkin. Ernest Woodruff, reviewer. October 2005, page 91.

71.0585 *J.S. Bach: The Complete Cantatas*, Translated by Richard Stokes. Peter J. Durow, reviewer. December 2005, page 81.

71.0586 *The Choral Director's Guide to Sanity and Success: How to Develop a Flourishing Middle School/Junior High School Choral Program*, by Randy Pagel with Linda Spevacek. Neal Woodruff, reviewer. March 2006, page 99.

71.0587 *Bach's Mass in B minor*, by George Stauffer. Peter J. Durow, reviewer. March 2006, page 100.

71.0588 *Components of Vocal Blend*, by Gerald Eskelin. Neal Woodruff, reviewer. March 2006, page 101. See also 71.0589.

71.0589 "Letter to the Editor," by Gerald Eskelin. June 2006, page 33. The author states that the review written about his book, *Components of Vocal Blend* (71.0588), "cries out for correction."

71.0590 *Mastering the Art of Performance: A Primer for Musicians*, by Stewart Gordon. Donald Callen Freed, reviewer. June 2006, page 103.

71.0591 *Worry Early: The Life of Brock McElheran* by Nelly Maude Case. Lyn (Paul) Schenbeck, reviewer. July 2006, page 61.

71.0592 *Case Studies in Music Education* by Frank Abrahams and Paul D. Head. Stephen Town, reviewer. July 2006, page 62.

71.0593 *Handbook for the Beginning Music Teacher* by Colleen M. Conway and Thomas M. Hodgman. Stephen Town, reviewer. July 2006, page 64.

71.0594 *Researching the Song: A Lexicon* by Shirlee Emmons and Wilbur Wakins Lewis. Donald Callen Freed, reviewer. July 2006, page 65.

71.0595 *Everyday Wisdom for Inspired Teaching* by Tim Lautzenheiser. Stephen Town, reviewer. July 2006, page 64.

71.0596 *Performing Brahms: Early Evidence of Performance Style*, Michael Musgrave and Bernard D. Sherman, editors. Stephen Town, reviewer. July 2006, page 66.

71.0597 *Precision Conducting: Achieving Choral Blend and Balance* by Tim Sharp. Stephen Town, reviewer. August 2006, page 79.

71.0598 *Precision Conducting: Seven Disciplines for Excellence in Conducting* by Tim Sharp. Stephen Town, reviewer. August 2006, page 81.

71.0599 *The St. Louis Jesuits: Thirty Years*, Mike Gale, editor. Stephen Town, reviewer. August 2006, page 83.

- 71.0600 *Thine the Amen: Essays on Lutheran Church Music in Honor of Carl Schalk*, Carlos Messerli, editor. Stephen Town, reviewer. August 2006, page 83.
- 71.0601 *Young People's Concerts* by Leonard Bernstein. Gregory M. Pysh, reviewer. August 2006, page 85.
- 71.0602 *The Cambridge Companion to Conducting*, José Antonio Bowen, editor. Stephen Town, reviewer. September 2006, page 73.
- 71.0603 *Who Needs Classical Music?* By Julian Johnson. Gregory M. Pysh, reviewer. October 2006, page 83.
- 71.0604 *Hogey's Journey: A Memoir* by Eph Ely. R. Andrew Crane, reviewer. October 2006, page 84 and March 2007, page 90.
- 71.0605 *Vocal Apparitions: The Attraction of Cinema to Opera*, by Michal Grover-Frieflander. Donald Callen Freed, reviewer. October 2006, page 85.
- 71.0606 *Strategies for Teaching Junior High and Middle School Male Singers: Master Teachers Speak*, by Terry J. Barham. Sheri Neill, reviewer. November 2006, page 129.
- 71.0607 *The Choral Director's Guide to Sanity and Success*, by Randy Pagel and Linda Spevacek. Marilyn Thomas Bernard, reviewer. November 2006, page 129.
- 71.0608 *Benjamin Britten: The Spiritual Dimension*, by Graham Elliott. Gregory M. Pysh, reviewer. December 2006, page 97.
- 71.0609 *Singing in Style: A Guide to Vocal Performance Practices*, by Martha Elliott. Nancy Plum, reviewer. December 2006, page 98.
- 71.0610 *The Price of Assimilation: Felix Mendelssohn and the Nineteenth-Century Anti-Semantic Tradition*, by Jeffrey S. Sposato. Michael Murphy, reviewer. December 2006, page 99.
- 71.0611 *Face to Face with Orchestra and Chorus: A Handbook for Choral Conductors* (second expanded edition), by Don V. Moses, Robert W. Demaree and Allen F. Ohmes. Patrick K. Freer, reviewer. February 2007, page 89.
- 71.0612 *By the Book*, by Rob Monath. Donald Callen Freed, reviewer. February 2007, page 90.
- 71.0613 *Choral Masterworks: A Listener's Guide*, by Michael Steinberg. Joe C. Pendleton. February 2007, page 92.
- 71.0614 *Ear Training Immersion Exercises for Choirs*, by James Jordan and Marilyn Shenenberger. Peter J. Durow, reviewer. March 2007, page 89.
- 71.0615 *Prescriptions for Choral Excellence*, by Shirlee Emmons and Constance Chase. R. Andrew Crane,

reviewer. March 2007, page 91.

71.0616 *Choral Pedagogy* (second edition), by Brenda Smith and Robert T. Sataloff. Patrick K. Freer, reviewer. April 2007, page 73.

See also 71.0460.

71.0617 *Practicing Successfully: A Masterclass in the Musical Art*, by Elizabeth A.H. Green. Gregory M. Pysh, reviewer. April 2007, page 74.

71.0618 *Bach*, by Malcolm Boyd. Gregory M. Pysh, reviewer. April 2007, page 75.

71.0619 *The Grove Book of Operas* (second edition), Stanley Sadie, editor. Anthony Olson, reviewer. May 2007, page 65.

71.0620 *Mozart*. Julian Rushton. Jonathan Ng, reviewer. May 2007, page 66.

71.0621 *Beyond the Baton: What Every Conductor Needs to Know*, by Diane Wittry. Sean Burton, reviewer. May 2007, page 67.

71.0622 *Teaching Music through Performance in Choir, Volume II*, edited by Heather J. Buchanan and Matthew W. Mehaffey. Stephen Town, reviewer. July 2007, page 57.

71.0623 *Composers on Composing for Choir*, edited by Tom Wine. Stephen Town, reviewer. August 2007, page 63.

71.0624 *Ancient Song Recovered: The Life and Music of Veijo Tormis*, by Mimi S. Daitz. Harriet Simons, reviewer. August 2007, page 66.

71.0625 *The Musician's Walk: An Ethical Labyrinth*, by James Jordan. Stephen Town, reviewer. August 2007, page 67.

71.0626 *The Choral Director's Cookbook: Insights and Inspired Recipes for Beginners and Experts*, edited by Alan Gumm. Stephen Town, reviewer. September 2007, page 59.

See also 71.0635.

71.0627 *Choral Charisma: Singing with Expression*, by Tom Carter. Stephen Town, reviewer. September 2007, page 59.

71.0628 *Evoking Sound: The Choral Rehearsal, Volume One: Techniques and Procedures*, by James Jordan. Stephen Town, reviewer. September 2007, page 62.

71.0629 *Charles Faulkner Bryan: His Life and Music*, by Carolyn Livingston. Kurt Runestad, reviewer. September 2007, page 67.

71.0630 *Malcolm Arnold: Rogue Genius*, by Anthony Meredith and Paul Harris. Stephen Town, reviewer. October 2007, page 63.

71.0631 *Singing with Your Whole Self: The Feldenkrais Method and Voice*, by Samuel H. Nelson and Elizabeth Blades-Zeller. Donald Callen Freed, reviewer. October 2007, page 65.

71.0632 *Choral Masterworks from Bach to Britten: Reflections of a Conductor*, by Robert J. Summer. Sean Burton, reviewer. October 2007, page 67.

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71.0633 *Gerald Finzi: His Life and Music*, by Diana McVeagh. Stephen Town, reviewer. November 2007, page 61.

71.0634 *Choral Masterworks from Bach to Britten: Reflections of a Conductor*, by Robert J. Summer. Kurt Runestad, reviewer. November 2007, page 63.

See also 71.0632.

71.0635 *The Choral Director's Cookbook: Insights and Inspired Recipes for Beginners and Experts*, Alan Gumm, editor. Vance D. Wolverton, reviewer. November 2007, page 64.

See also 71.0626.

71.0636 *Hearing Bach's Passions*, by Daniel R. Melamed. Steven Grives, reviewer. December 2007, page 85.

71.0637 *Historical Dictionary of Sacred Music*, by Joseph P. Swain. Christopher Jackson, reviewer. December 2007, page 86.

71.0638 *A Concise History of Western Music*, by Paul Griffiths. Jonathan Ng, reviewer. December 2007, page 88.

71.0639 *Chorus and Community*, edited by Karen Ahlquist. Thomas Lloyd, reviewer. February 2008, page 91.

71.0640 *The Versatile Vocalist: Singing Authentically in Contrasting Styles and Idioms*, by Rachel Lebon. Donald Callen Freed, reviewer. February 2008, page 94.

71.0641 *Fred Waring and the Pennsylvanians*, by Virginia Waring. Christopher Jackson, reviewer. February 2008, page 95.

71.0642 *Music and Theology*, by Don E. Sailors. Steven R. Gibson, reviewer. March 2008, page 79.

71.0643 *With a Voice of Singing: Essays on Children, Choirs and Music in the Church in Honor of Ronald A. Nelson*, by Zebulon M. Highben and Kristina M. Langlois. Sandra Billy, reviewer. March 2008, page 80.

71.0644 *The Versatile Vocalist: Singing Authentically in Contrasting Styles and Idioms*, by Rachel Lebon. Donald Callen Freed, reviewer. April 2008, page 67.

71.0645 *Music in the Western World: A History in Documents*, selected and annotated by Piero Weiss and Richard Taruskin. Donald Callen Freed, reviewer. April 2008, page 68.

71.0646 *The Naked Voice: A Wholistic Approach to Singing*, by W. Stephen Smith. Elizabeth Stanley, reviewer. April 2008, page 70.

71.0647 *Beyond Singing; Blueprint for the Exceptional Choral Program*, by Stan McGill and Elizabeth Volk. Stephen Town, reviewer. August 2008, page 79.

71.0648 *The Conductor as Leader: Principles of Leadership Applied to Life on the Podium*, by Ramona M. Wis. Stephen Town, reviewer. August 2008, page 81.

71.0649 *The Robert Shaw Reader*, edited by Robert Blocker. Ian Loeppky, reviewer. September 2008, page 85.

71.0650 *Evoking Sound: The Choral Rehearsal, Volume Two: Inward Bound/Philosophy and Score Preparation*, by James Jordan. Stephen Town, reviewer. September 2008, page 86.

71.0651 *Edmund Rubbra: Symphonist*, by Leo Black. Stephen Town, reviewer. September 2008, page 86.

71.0652 *The Music of Lennox Berkeley*, by Peter Dickenson. Stephen Town, reviewer. September 2008, page 91.

71.0653 *The School Music Program: Philosophy Planning, Organization and Teaching*, edited by Michelle Holt and James Jordan. Stephen Town, reviewer. October 2008, page 95.

71.0654 *The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life* (tenth edition), by Parker J. Palmer. Stephen Town, reviewer. October 2008, page 99.

71.0655 *O Clap Your Hands: A Musical Tour of Sacred Choral Works*, by Gordon Giles. Stephen Town, reviewer. October 2008, page 101.
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71.0656 *O Clap Your Hands: A Musical Tour of Sacred Choral Works*, by Gordon Giles. Steven R. Gibson, reviewer. October 2008, page 103.
See also 71.655.

71.0657 *The Singer's Ego: Finding Balance Between Music and Life*, by Lynn Eustis. Stephen Town, reviewer. November 2008, page 85.

71.0658 *Singing: The First Art*, by Dan H. Marek. Donald Callen Freed, reviewer. November 2008, page 88.

71.0659 *Bassini's The Art of Singing*, by Stephen F. Austin. Donald Callen Freed, reviewer. November 2008, page 88.

- 71.0660 *Securing Baritone, Bass-Baritone and Bass Voices*, by Richard Miller. Michael Hix, reviewer. November 2008, page 90.
- 71.0661 *The Joy of Music*, by Leonard Bernstein. Steven Grives, reviewer. December 2008, page 69.
- 71.0662 *The Birth of the Orchestra: History of an Institution, 1650-1815*, by John Spitzer and Neal Zaslaw. Dennis Malfatti, reviewer. December 2008, page 70.
- 71.0663 *The Perfect Rehearsal*, by Timothy Seelig. Lyn Schenbeck, reviewer. December 2008, page 73.
- 71.0664 *Hall Johnson: His Life, His Spirit, and His Music*, by Eugene Thamon Simpson. Donald Callen Freed, reviewer. February 2009, page 83.
- 71.0665 *Neurosciences in Music Pedagogy*, edited by Wilfried Gruhn and Francis H. Rauscher. Jo-Anne van der Vat-Chromy, reviewer. February 2009, page 84.
- 71.0666 *This is Your Brain on Music: The Science of a Human Obsession*, by Daniel J. Levitin. Vance D. Wolverton, reviewer. February 2009, page 88.
- 71.0667 *The Vocal Instrument*, by Sharon L Radionoff. Donald Callen Freed, reviewer. March 2009, page 87.
- 71.0668 *A Life in Music: Conversations with Sir David Willcocks and Friends*, edited by William Owen. Elliot Jones, reviewer. March 2009, page 88.
- 71.0669 *John Stainer: A Life in Music*, by Jeremy Dibble. Stephen Town, reviewer. August 2009, page 65.
- 71.0670 *Foundations of Choral Conducting*, by Kevin Fenton. David Holdhusen, reviewer. August 2009, page 67.
- 71.0671 *The Music of the Moravian Church in America*, edited by Nola Knouse. Tim Sharp, reviewer. August 2009, page 68.
- 71.0672 *What Every Singer Needs to Know About the Body*, by Melissa Malde, Maryjean Allen and Kurt-Alexander Zeiler. Donald Callen Freed, reviewer. September 2009, page 71.
- 71.0673 *Ivor Gurney and Marian Scott: Song of Pain and Beauty*, by Pamela Blevins. Stephen Town, reviewer. September 2009, page 72.
- 71.0674 *Music, Thought and Feeling: Understanding the Psychology of Music*, by William Forde Thompson. Mark Shapiro, reviewer. September 2009, page 75.
- 71.0675 *Tenor: History of a Voice*, by John Potter. Donald Callen Freed, reviewer. October 2009, page 67.

- 71.0676 *The Worlds of Johann Sebastian Bach*, edited by Raymond Erickson. Gregory Pysh, reviewer. October 2009, page 68.
- 71.0677 *The Clock of the Years: A Gerald and Joy Finzi Anthology*, edited by Rolf Jordan. Stephen Town, reviewer. October 2009, page 68.
- 71.0678 *Way Over in Beulah Lan': Understanding and Performing the Negro Spiritual*, by André Thomas. Thomas Lloyd, reviewer. November 2009, page 71.
- 71.0679 *Bax: A Composer and His Times*, by Lewis Woodbridge. Stephen Town, reviewer. November 2009, page 74.
- 71.0680 *The Innumerable Dance: The Life and Work of William Alwyn*, by Adrian Wright. Stephen Town, reviewer. November 2009, page 77.
- 71.0681 *Creating Artistry through Choral Excellence*, by Henry Leck with Flossie Jordan. Robert Jones, reviewer. February 2010, page 69.
- 71.0682 *Wisdom, Wit and Will: Women Choral Conductors and Their Art*, edited by Joan Catoni Conlon. Anna Hamre, reviewer. February 2010, page 70.
- 71.0683 *The Great Transformation of Musical Taste*, by William Weber. Ian Loepky, reviewer. February 2010, page 73.
- 71.0684 *Choral Conducting and the Construction of Meaning: Gesture, Voice, Identity*, by Liz Garnett. Nancy Plum, reviewer. March 2010, page 59.
- 71.0685 *Maestro: A Surprising Story about Leading through Listening*, by Roger Nierenberg. Daniel S. Clark, reviewer. March 2010, page 61.
- 71.0686 *Deepening Musical Performance through Movement*, by Alexandra Pierce. Ian Loepky, reviewer. March 2010, page 62.
- 71.0687 *Bach and the Meanings of Counterpoint*, by David Yearsley. Dennis Malfatti, reviewer. March 2010, page 63.
- 71.0688 *Corybantic Conversations: Imagined Encounters between Dalcroze, Kodály, Laban, Mason, Orff, Seashore, and Suzuki*, by Edwin E. Gordon. Vincent C. Bates, reviewer. March 2010, page 68.
- 71.0689 *The Unaccompanied Choral Music of Pierre Villette: A Conductor's Analysis*, by Sean M. Burton. Donald Callen Freed, reviewer. April 2010, page 77.
- 71.0690 *Purcell: An Extraordinary Life*, by Bruce Wood. Donald Callen Freed, reviewer. April 2010, page 77.
- 71.0691 *The Choral Challenge: Practical Paths to Solving Problems*, by Michael Kemp. Vance D.

Wolverton, reviewer. April 2010, page 78.

71.0692 *Young Choristers, 650–1700: Studies in Medieval and Renaissance Music* 7, edited by Susan Boynton and Eric Rice. Kathleen Sewright, reviewer. May 2010, page 53.

71.0693 *From Serra to Sancho: Music and Pageantry in the California Missions*, by Craig H. Russell. Louis Welcher, reviewer. May 2010, page 55.

71.0694 *Dialogues, Volume I (Morten Lauridsen, Paul Salamunovich and James Jordan): Musical Conversations between Composers and Conductors*, by Morten Lauridsen and James Jordan. Ian Coleman, reviewer. May 2010, page 57.

71.0695 *The Finale Projects (The New Approach to Learning Finale)*, by Tom Carruth. Ian Coleman, reviewer. June-July 2010, page 59.

71.0696 *Gregorian Chant: A Guide to the History and Liturgy*, by Don Daniel Saulnier and Mary Berry. Kevin Zakresky, reviewer. June-July 2010, page 60.

71.0697 *Scores to Settle: Stories of the Struggle to Create Great Music*, by Norman Gilliland. Kevin Zakresky, reviewer. June-July 2010, page 62.

71.0698 *Elgar: An Extraordinary Life*, by J.P.E. Harper-Scott. Donald Callen Freed, reviewer. August 2010, page 61.

71.0699 *Mozart*, by Julian Rushton. Dennis Malfatti, reviewer. August 2010, page 61.

71.0700 *The Choir*, by Tone Bianca Dahl. Conan Castle, reviewer. October 2010, page 67.

71.0701 *My Father Helmuth Rilling*, by Sara Maria Rilling. Ian Loeppky, reviewer. October 2010, page 69.

71.0702 *It's All About Hymn: Essays on Reclaiming Sacred and Traditional Music in Worship*, by Donn LeVie, Jr. Kathleen Sewright, reviewer. October 2010, page 71.

71.0703 *New Aldeburgh Anthology*, by Ariane Bankes and Jonathan Reekie. Stephen Town, reviewer. November 2010, page 87.

71.0704 *Samuel Wesley: The Man and His Music*, by Philip Olleson. Stephen Town, reviewer. November 2010, page 87.

71.0705 *William Walton: Music of Fire*, by Stephen Lloyd. Stephen Town, reviewer. November 2010, page 87.

71.0706 *Conversations with Joseph Flummerfelt: Thoughts on Conducting, Music, and Musicians*, by Donald Nally. Elliot Jones, reviewer. November 2010, page 89.

- 71.0707 *Choral Repertoire*, by Dennis Shrock. Ian Loeppky, reviewer. November 2010, page 91.
- 71.0708 “*Tell Them We are Singing for Jesus:*” *The Original Fisk Jubilee Singers and Christian Reconstruction, 1871-78*, by Toni P. Anderson. Wayne L. Wold, reviewer. December 2010, page 63.
- 71.0709 *Music and Vital Congregations: A Practical Guide for Clergy*, by William Bradley Roberts. Barry L. Bobb, reviewer. December 2010, page 65.
- 71.0710 *Sacred Christmas Music: The Stories Behind the Most Beloved Songs of Devotion*, by Ronald M. Clancy. Kathleen Sewright, reviewer. December 2010, page 66.
- 71.0711 *Toward the Center: The Art of Being for Musicians, Actors, Dancers, and Teachers*, by James Jordan and Nova Thomas. Donald Callen Freed, reviewer. February 2011, page 93.
- 71.0712 *Sibelius*, by Andrew Barnett. Steven Grives, reviewer. February 2011, page 94.
- 71.0713 *Bach’s Choral Music: A Listener’s Guide*, by Gordon Jones. Barry L. Bobb, reviewer. February 2011, page 95.
- 71.0714 *The Masses of Joseph Haydn*, by Robert Demaree and Don V Moses. Lawrence Schenbeck, reviewer. March 2011, page 51.
- 71.0715 *Fanny Hensel: The Other Mendelssohn* by R. Larry Todd. Donald Callen Freed, reviewer. March 2011, page 52.
- 71.0716 *Handbook for the Music Mentor* by Colleen M. Conway and Michael V. Smith. Vance D. Wolverton, reviewer. March 2011, page 53.
- 71.0717 *Progressive Sight Singing* (second edition) by Carol Krueger. Daniel Scott Clark, reviewer. April 2011, page 71.
- 71.0718 *Voice Works: A “How To” Owners Manual for Vocal Students and Teachers* by Henry A. Alviani. Donald Callen Freed, reviewer. May 2011, page 65.
- 71.0719 *Music and the Wesleys*, edited by Nicholas Temperley and Stephen Banfield. Stephen Town, reviewer. September 2011, page 55.
- 71.0720 *The Choir and How to Direct It*, by Pavel Chesnokov. Translated by John C. Rommereim. Tim Sharp, reviewer. September 2011, page 57.
- 71.0721 *The Choir and How to Direct It*, by Pavel Chesnokov. Translated by John C. Rommereim. Ian Loeppky, reviewer. September 2011, page 62.
- 71.0722 *A Handbook to Twentieth-Century Musical Sketches*, edited by Patricia Hall and Friedemann Sallis. Stephen Town, reviewer. October 2011, page 57.

- 71.0723 *Monuments of Russian Sacred Music: Alexandre Gretchaninoff Collected Sacred Choral Works*, edited by Vladimir Morosan. Ian Loepky, reviewer. October 2011, page 60.
- 71.0724 *Mentoring in the Ensemble Arts: Helping Others Find Their Voice*, by Tim Sharp. Stephen Town, reviewer. October 2011, page 61.
- 71.0725 *Teaching Music through Performance in Choir, Volume III*, edited by Heather J. Buchanan and Matthew W. Mehaffey. Stephen Town, reviewer. November 2011, page 59.
- 71.0726 *Teaching Music through Performance in Middle School Choir*, edited by Frank Abrahams and Paul D. Head. Stephen Town, reviewer. November 2011, page 61.
- 71.0727 *The Wow Factor: How to Create It, Inspire It, and Achieve It*, by Steve Zegree. David Rentz, reviewer. November 2011, page 64.
- 71.0728 *Vaughan Williams and the Symphony* by Lionel Pike. Stephen Town, reviewer. December 2011, page 61.
- 71.0729 *The Revised Grail Psalms: A Liturgical Psalter*. Stephen Town, reviewer. December 2011, page 62.
- 71.0730 *Letters of Vaughan Williams 1895-1958*, edited by Hugh Cobbe. Stephen Town, reviewer. December 2011, page 65.
- 71.0731 *Conducting Choirs. Volume 1: The Promising Conductor – A Practical Guide for Beginning Choral Conductors. Volume 2: Music for Classroom Use – A Comprehensive Collection of Musical Examples Including Performance CD for Practice and Study. Volume 3: The Practicing Conductor – An Exploration of Advanced Topics Relevant to Working Choral Conductors*, by David P. DeVenney. Vance D. Wolverton, reviewer. February 2012, page 57.
- 71.0732 *Evoking Sound: Fundamentals of Choral Conducting* (second edition), by James Jordan. Ian Loepky, reviewer. February 2012, page 61.
- 71.0733 *Hans von Bülow: A Life and Times*, by Alan Walker. Nelly Matova, reviewer. February 2012, page 61.
- 71.0734 *The Student Voice (An Introduction to Developing the Singing Voice)*, by Colin Baldy. Randall Wolfe, reviewer. March 2012, page 61.
- 71.0735 *The Solo Singer in the Choral Setting*, by Margaret Olson. Donald Callen Freed, reviewer. March 2012, page 62.
- 71.0736 *Becoming a Choral Music Teacher (A Field Experience Workbook)*, by Patrice Madura Ward-Steinman. Randall Wolfe, reviewer. March 2012, page 64.

- 71.0737 *Inside the Elementary School Chorus: Instructional Techniques for the Non-Select Children's Chorus*, by Patricia Bourne. Gregory M. Pysh, reviewer. April 2012, page 75.
- 71.0738 *Educating Young Singers*, by Mary Goettze, Angela Broecker, and Ruth Boskhoff. Gregory M. Pysh, reviewer. April 2012, page 76.
- 71.0739 *Choral Music in the Nineteenth Century*, by Nick Strimple. David Rentz, reviewer. April 2012, page 78.
- 71.0740 *Jean Cras: Polymath of Music and Letters*, by Paul-André Bempéchat. Donald Callen Freed, reviewer. June-July 2012, page 61.
See also 71.0743
- 71.0741 *Songs in Their Heads: Music and Its Meaning in Children's Lives (Second Edition)*, by Patricia Shehan Campbell. Eva Floyd, reviewer. June-July 2012, page 62.
- 71.0742 *The Musician's Breath: The Role of Breathing in Human Expression*, by James Jordan with Mark Moliterno and Nova Thomas. Sandra A. Howard, reviewer. June-July 2012, page 64.
- 71.0743 "Editor's Note," by Stephen Town. September 2012, page 75.
Errata from the book review of *Jean Cras: Polymath of Music and Letters* (71.0740).
- 71.0744 *The Art & Science of Planning a Choral Concert*, by Barbara Harlow. John C. Hughes, reviewer. September 2012, page 75.
- 71.0745 *The Reformation in Rhyme: Sternhold, Hopkins, and the English Metrical Psalter 1547-1603*, by Beth Quitslund. Stephen Town, reviewer. September 2012, page 75.
- 71.0746 *The Madrigal: A Research and Information Guide*, by Susan Lewis Hammond. Brian Lanier, reviewer. November 2012, page 81.
- 71.0747 *Bible & Music: Influences of the Old Testament on Western Music*, by Max Stern. Ian Loeppky, reviewer. November 2012, page 82.
- 71.0748 *Changing Lives: Gustavo Dudamel, El Sistema and the Transformative Power of Music*, by Tricia Tunstall. Ian Loeppky, reviewer. November 2012, page 84.
- 71.0749 *A Place in the Choir*, by John Jacobson. Donald Callen Freed, reviewer. February 2013, page 69.
- 71.0750 *Rehearse! A Guide and Card Pack to Improve Choral Teaching through Self-Evaluation*, by James Jordan. Eva Floyd, reviewer. February 2013, page 70.
- 71.0751 *Mendelssohn and the Organ*, by William A. Little. Anthony Olson, reviewer. February 2013, page 71.
- 71.0752 *An Imperishable Heritage: British Choral Music from Parry to Dyson. A Study of Selected Works*,

by Stephen Town. Tim Sharp, reviewer. April 2013, page 77.

71.0753 *The Composer's Craft: A Practical Guide for Students and Teachers*, by Blake Henson and Gerald Custer. Carroll Gonzo, reviewer. April 2013, page 78.

71.0754 *The Sources of Beneventan Chant*, by Thomas Forrest Kelly. Kathleen Sewright, reviewer. June/July 2013, page 51.

71.0755 *Ricardo Muti: An Autobiography. First the Music, Then the Words*, by Ricardo Muti. Gregory Pysh, reviewer. June/July 2013, page 52.

71.0756 *Performance Practices in the Classical Era as Related by Primary Sources and as Illustrated in the Music of W.A. Mozart and Joseph Haydn*, by Dennis Shrock. Vance D. Wolverton, reviewer. June/July 2013, page 53.

71.0757 *Yoga for Singing: A Developmental Tool for Technique and Performance*, by Judith E. Carman. Pamela Shannon, reviewer. August 2013, page 75.

71.0758 *A Guide to Ospedali Research*, by Jane L. Baldauf and Joan Whittemore. Joan Catoni Conlon, reviewer. August 2013, page 75.

71.0759 *Conducting Women's Choirs: Strategies for Success*, by Debra Spurgeon. Carroll Gonzo, reviewer. August 2013, page 80.

71.0760 *Choral Music: Methods and Materials (second edition)*, by Barbara A. Brinson and Stephen M. Demorest. Mark Munson, reviewer. September 2013, page 65.

71.0761 *From the Stage to the Studio: Musicians become Great Teachers*, by Cornelia Watkins and Laurie Scott. Donald Callen Freed, reviewer. September 2013, page 66.

71.0762 *A History of Singing*, by John Potter and Neil Sorrell. Pamela Shannon, reviewer. September 2013, page 69.

71.0763 *Fifth Avenue Famous: The Extraordinary Story of Music at St. Patrick's Cathedral*, by Salvatore Basile. Nelly Matova, reviewer. October 2013, page 53.

71.0764 *The Choral Music of Benjamin Britten: A Conductor's Guide*, by Richard Cox. Zach Vreeman, reviewer. October 2013, page 54.

71.0765 *Mozart's Requiem: Reception, Work, Completion*, by Simon P. Keefe. Elliot Jones, reviewer. October 2013, page 58.

71.0766 *Visions of Excellence: A Dialog with the Finest Directors from the Barbershop Harmony Society*, by Joe Cerutti. Scott W. Dorsey, reviewer. November 2013, page 53.

71.0767 *The Use of the International Phonetic Alphabet in the Choral Rehearsal*, Duane Richard Karna,

editor. Ryan Kelly, reviewer. November 2013, page 54.

71.0768 *Renaissance Music for the Choral Conductor: A Practical Guide*, by Robert J. Summer. Hilary Apfelstadt, reviewer. November 2013, page 56.

71.0769 *Thomas Beecham: An Obsession with Music*, by John Lucas. Nelly Matova, reviewer. February 2014, page 73.

71.0770 *The Performing Life: A Singer's Guide to Survival*, by Sharon Mabry. Donald Callen Freed, reviewer. February 2014, page 75.

71.0771 *Benjamin Britten: A Life for Music*, by Neil Powell. Ian Loeppky, reviewer. February 2014, page 77.

71.0772 *Note Grouping: A Method for Achieving Expression and Style in Musical Performance* by James Morgan Thurmond. John C. Hughes, reviewer. March 2014, page 65.

71.0773 *Conscience of a Profession: Howard Swan, Choral Director and Teacher*, Charles Fowler, editor. John C. Hughes, reviewer. March 2014, page 67.

71.0774 *A Matter of Choice: Interpreting Choral Music*, by William Dehning. Peter J. Durow, reviewer. April 2014, page 83.

71.0775 *The Musician's Trust*, by James Jordan and James Whitbourn. Donald Callen Freed, reviewer. April 2014, page 84.

71.0776 *Classroom Management in the Music Classroom: "Pin-drop Quiet Classes and Rehearsals,"* by David Newell. Ian Loeppky, reviewer. April 2014, page 86.

71.0777 *Choral Vocal Technique – Evoking Sound: The Choral Warm-Up*, by Sabine Horstmann. Ian Loeppky, reviewer. May 2014, page 71.

71.0778 *Mozart's Requiem: Reception, Work, Completion*, by Simon P. Keefe. Nathan Windt, reviewer. May 2014, page 71.

71.0779 *Bel Canto: A Performer's Guide*, by Robert Toft. Donald Callen Freed, reviewer. May 2014, page 73.

71.0800 *A Heinrich Schütz Reader: Letters and Documents in Translation*, by Gregory S. Johnston. John P. Rakes, reviewer. August 2014, page 81.

71.0801 *Performance Practices in the Baroque Era*, by Dennis Shrock. Brian Lanier, reviewer. August 2014, page 82.

71.0802 *Vocal Techniques: A Guide for Conductors, Teachers, and Singers*, by Julia Davids and Stephen LaTour. Donald Callen Freed, reviewer. October 2014, page 89.

- 71.0803 *Bach: Music in the Castle of Heaven*, by John Eliot Gardiner. John C. Hughes, reviewer. October 2014, page 90.
- 71.0804 *The Owner's Manual to the Voice: A Guide for Singers and Other Professional Voice Users*, by Rachael Gates, L. Arick Forrest, and Kerrie Obert. Donald Callen Freed, reviewer. October 2014, page 92.
- 71.0805 *Collaboration in the Ensemble Arts: Working and Playing Well with Others*, by Tim Sharp. Stephen Town, reviewer. November 2014, page 69.
- 71.0806 *Music Across the Senses: Singing, Learning, and Making Meaning*, by Jody L. Kerchner. Ian Loeppky, reviewer. November 2014, page 70.
- 71.0807 *The Answering Voice: The Beginning of Counterpoint*, by Alice Parker. Ian Loeppky, reviewer. November 2014, page 71.
- 71.0808 *The Art of Grafted Song: Citation and Allusion in the Age of Machaut*, by Yolanda Plumley. Kathleen Sewright, reviewer. March 2015, page 61.
- 71.0809 *The Singer's Guide to Complete Health*, edited by Anthony F. Jahn. Donald Callen Freed, reviewer. March 2015, page 63.
- 71.0810 *Rivals or a Team? Clergy-Musician Relationships in the Twenty-First Century*, by Eileen Guenther. Gregory M. Pysh, reviewer. March 2015, page 64.
- 71.0811 *Deep River: The Life and Music of Robert Shaw*, by Keith C. Burris. Nelly Matova, reviewer. May 2015, page 73.
- 71.0812 *Nineteenth-Century Choral Music*, edited by Donna M. Di Grazia. Melinda O'Neal, reviewer. May 2015, page 74.
- 71.0813 *From Words to Music: A User's Guide to Text for Choral Musicians* by Gerald Custer and Blake Henson. R. Douglas Helvering, reviewer. May 2015, page 78.
- 71.0814 *Vocal Improvisation Games for Singers and Choral Groups*, by Jeffrey Agrell and Patrice Madura Ward-Steinman. Janice Vlachos, reviewer. June/July 2015, page 65.
- 71.0815 *A Day for Dancing! The Life and Music of Lloyd Pfautsch*, by Kenneth W. Hart. Tim Sharp, reviewer. June/July 2015, page 67.
- 71.0816 *A Dictionary for the Modern Singer*, by Matthew Hoch. Donald Callen Freed, reviewer. June/July 2015, page 68.
- 71.0817 *Music in 1853: The Biography of a Year*, by Hugh Macdonald. Melinda O'Neal, reviewer. August 2015, page 77.

- 71.0818 *Inside the Offertory: Aspects of Chronology and Transmission*, by Rebecca Maloy. Kathleen Sewright, reviewer. October 2015, page 99.
- 71.0819 *Choral Masterpieces: Major and Minor*, by Nicolas Tarling. Gregory M. Pysh, reviewer. October 2015, page 101.
- 71.0820 *Camerata: A Guide to Organizing and Directing Small Choruses*, by Arthur Wenk. Jennifer Adam, reviewer. November 2015, page 93.
- 71.0821 *Discovering Chant: Teaching Musicianship and Human Sensibilities through Chant*, by James Jordan and James Whitbourn. Nelly Matova, reviewer. November 2015, page 94.
- 71.0822 *Compelling Choral Concerts: Thirteen Creative Programs with Narration*, by Linda Crabtree Powell. Ian Loeppky, reviewer. November 2015, page 96.
- 71.0823 *The Essentials of Beautiful Singing: A Three-Step Kinesthetic Approach*, by Karen Tillotson Bauer. Jennifer Adam, reviewer. December 2015, page 101.
- 71.0824 *The Dresden Manuscripts: Unearthing an 18th-Century Musical Genius*, by David Wilson. Jameson Marvin, reviewer. December 2015, page 103.
- 71.0825 *Managing Music Ministry: Beyond Notes and Chords*, by Stephen Petrunak and Randall R. Phillips. Gregory M. Pysh, reviewer. December 2015, page 105.
- 71.0826 *The Singing Book (3rd Edition)*, by Meribeth Dayme and Cynthia Vaughn. Ian Loeppky, reviewer. February 2016, page 87.
- 71.0827 *The Cambridge Companion*, edited by Alain Frogley and Aidan J. Thompson. Stephen Town, reviewer. February 2016, page 88.
- 71.0828 *Playing Before the Lord*, by Calvin R. Stappert and William B. Eerdmans. Gregory M. Pysh, reviewer. February 2016, page 91.
- 71.0829 *Choral Singing and Healthy Vocal Production*, by David M Howard and Tunbridge Wells. Brenda Smith, reviewer. March 2016, page 73.
- 71.0830 *Leonard Bernstein and His Young People's Concerts*, by Alicia Kopfstein-Penk. Donald Callen Freed, reviewer. March 2016, page 74.
- 71.0831 *Sir George Dyson: His Life and Music*, by Paul Spicer. Stephen Town, reviewer. March 2016, page 76.
- 71.0832 *The Cambridge Companion to Duke Ellington*, edited by Edward Green. Dennis Tucker, reviewer. April 2016, page 85.
- 71.0833 *Capturing Music: The Story of Notation*, by Thomas Forrest Kelly. Stephen Town, reviewer. April

2016, page 88.

71.0834 *George Frideric Handel: A Life with Friends*, by Ellen T. Harris. S. Timothy Glasscock, reviewer. October 2016, page 77.

71.0835 *A Different Voice, A Different Song: Reclaiming Community through the Natural Voice and World Song*, by Caroline Bithell. Lisa Mullinger, reviewer. October 2016, page 78.

71.0836 *Lighting a Candle: The Writings and Wisdom of Elaine Brown*, compiled and edited by Sonya Garfinkle, James Jordan, and Janet Yamron. Donald Callen Freed, reviewer. October 2016, page 80.

71.0837 *Bach's Major Vocal Works: Music, Drama, Liturgy*, by Markus Rathey. Brian C. Murray, reviewer. December 2016, page 79.

71.0838 *Hearing Bach's Passions, Updated Edition*, by Daniel R. Melamed Gregory M. Pysh, reviewer. December 2016, page 80.

71.0839 *Directing the Choral Music Program* (2nd edition), by Kenneth H. Phillips. Alan Davis, reviewer. December 2016, page 82.

71.0840 *New Songs of Celebration Render: Congregational Song in the Twenty-First Century*, edited by C. Michael Hawn. Stephen Town, reviewer. April 2017, page 63.

71.0841 *From Words to Music: A User's Guide to Text for Choral Musicians*, by Blake Henson and Gerald Custer. Ian Loeppky, reviewer. April 2017, page 66.

71.0842 *With Passionate Voice: Re-creative Singing in Sixteenth-Century England and Italy*, by Robert Toft. Zachary Vreeman, reviewer. April 2017, page 67.

71.0843 *Growing Musicians: Teaching Music in Middle School and Beyond*, by Bridget Sweet. John Devorick, reviewer. May 2017, page 73.

71.0844 *Memories of Choirs and Cloisters: Fifty Years of Music*, by A. Herbert Brewer. Ian Loeppky, reviewer. May 2017, page 74.

71.0845 *Settle the Score: Performer's Analysis for the Classical Singer*, by Kevin Skelton. Stephen Town, reviewer. May 2017, page 75.

71.0846 *The Chilbury Ladies' Choir*, by Jennifer Ryan. Gregory M. Pysh, reviewer. May 2017, page 77.

71.0847 *Innovative Warm-ups for the Volunteer Choir: Creative Concepts to Improve Choral Sound (Director's Edition)*, by Michael Kemp. Donald Callen Freed, reviewer. August 2017, page 67.

71.0848 *Benigno Zerafa and the Neapolitan Galant Style*, by Frederick Aquilina. Brian C. Murray, reviewer. August 2017, page 67.

- 71.0849 *Singing and Wellbeing: Ancient Wisdom, Modern Proof*, by Kay Norton. William F. Tell, reviewer. August 2017, page 69.
- 71.0850 *The Creative Choir: A Holistic Approach to Working with Singers*, by James Nelson Graham. Susan Wilkes, reviewer. August 2017, page 70.
- 71.0851 *Handel's Messiah: Warm-ups for Successful Performance*, by Jason Paulk & Ryan Kelly. Joey Martin, reviewer. September 2017, page 75.
- 71.0852 *Believe Your Ears: Life of a Lyric Composer*, by Kirke Mechem. Gregory Pysh, reviewer. September 2017, page 76.
- 71.0853 *The Composer's Craft: A Practical Guide for Students and Teachers*, by Blake Hanson & Gerald Custer. Alan Davis, reviewer. September 2017, page 78.
- 71.0854 *A History of Western Choral Music, Vols. I and II*, by Chester L. Alwes. Ian Loepky, reviewer. November 2017, page 77.
- 71.0855 *Orff Schulwerk: Reflections and Directions*, edited by Cecilia Chu Wang and D. Gregory Springer. Darla Meek, reviewer. November 2017, page 80.
- 71.0856 *Voice Secrets: One Hundred Performance Strategies for the Advanced Singer*, by Matthew Hoch and Linda Lister Lanham. Donald Callen Freed, reviewer. February 2018, page 81.
- 71.0857 *Conducting Technique Etudes: Laban-Based Etudes for Class or Individual Practice*, by James Jordan with exercises by Blake Henson and Gerald Custer. Donald Callen Freed, reviewer. February 2018, page 82.
- 71.0858 *A Conductor's Guide to Choral/Orchestral Repertoire*, by Dennis Shrock and James Moyer. Gregory Pysh, reviewer. February 2018, page 83.
- 71.0859 *Habits of a Successful Choir Director*, by Eric Wilkinson and Scott Rush. Chris M. Marple, reviewer. April 2018, page 79.
- 71.0860 *Inside the Choral Rehearsal*, by Jason Vodicka and James Jordan. Alan Davis, reviewer. April 2018, page 80.
- 71.0861 *Teaching Music through Performance in Choir, Volume 4*, edited by Jo-Michael Scheibe. Alan Davis, reviewer. April 2018, page 81.
- 71.0862 *Take It to the Bridge: Unlocking the Great Songs Inside You*, by Steve Dawson and Mark Caro. Donald Callen Freed, reviewer. May 2018, page 77.
- 71.0863 *The Oxford Handbook of Choral Pedagogy*, edited by Frank Abrahams. Alan Davis, reviewer. May 2018, page 78.

71.0864 *The Supernatural Voice: A History of High Male Singing*, by Simon Ravens. John P. Rakes, reviewer. May 2018, page 80.

71.0865 *Deep River: The Life and Music of Robert Shaw*, by Keith C. Burris. Donald Callen Freed, reviewer. December 2018, page 75.

71.0866 *The Oxford Handbook of Choral Pedagogy*, edited by Frank Abrahams and Paul D. Head. Alan Davis, reviewer. December 2018, page 76.

71.0867 *America's Choral Ambassador: John Finlley Williamson*, by Joseph G. Beck. Gregory M. Pysh, reviewer. December 2018, page 78.

71.0868 *A Practical Guide to Choral Conducting*, by Harold Rosenbaum. Alan Davis, reviewer. April 2019, page 73.

71.0869 *Arranging: A Beginner's Guide*, by Blake Henson and Gerald Custer. John P. Rakes, reviewer. April 2019, page 74.

71.0870 *Choral Monuments*, by Dennis Schrock. Gregory M. Pysh, reviewer. April 2019, page 74.

71.0871 *The Confident Choir*, by Michael Bonshor. Nathan Reiff, reviewer. April 2019, page 76.

71.0872 *Libby Larsen: Composing an American Life*, by Denise Von Glahn. Donald Callen Freed, reviewer. June-July 2019, page 87.

71.0873 *Latin Pronunciations for Singers: A Comprehensive Guide to the Classical, Italian, German, English, French, and Franco-Flemish Pronunciations of Latin*, by Sri Silva. Ryan Kelly, reviewer. June-July 2019, page 88.

71.0874 *The Anatomy of Tone: Applying the Voice Science to Choral Ensemble Pedagogy*, by James Jordan, Sean McCarther, and Kathy Kessler Price. Alan Davis, reviewer. June-July 2019, page 89.

71.0875 *Literature for Teaching: A Guide for Choosing Solo Vocal Repertoire from a Developmental Perspective*, by Christopher Arneson and Lauren Athey-Janka. Nathan Reiff, reviewer. October 2019, page 87.

71.0876 *Music, Education, and Diversity: Bridging Cultures and Communities*, by Patricia S. Campbell. Sarah J. Bartolome, reviewer. October 2019, page 88.

71.0877 *The Free Voice: A Guide to Natural Singing (50th Anniversary Edition)* by Cornelius L. Reid. Donald Callen Freed, reviewer. October 2019, page 90.

71.0878 *Leipzig After Bach: Church & Concert Life in a German City*, by Jeffrey S. Sposato. Angelica Dunsavage, reviewer. December 2019, page 83.

71.0879 *Emotion in Choral Singing: Reading between the Notes*, by Jameson Marvin. Jerry Blackstone, reviewer. December 2019, page 84.

- 71.0880 *Rehearsing the Choir*, by Stephen Sieck. Gregory M. Pysh, reviewer. December 2019, page 87.
- 71.0881 *A Spectrum of Voices: Prominent American Voice Teachers Discuss the Teaching of Singing*, by Elizabeth L. Blades. Gregory M. Pysh, reviewer. March 2020, page 79.
- 71.0882 *In Their Own Words: Slave Life and the Power of Spirituals*, by Eileen Guenther. Donald Callen Freed, reviewer. March 2020, page 80.
- 71.0883 *Innovations in the Ensemble Arts: Sustaining Creativity*,” by Tim Sharp. Ian Loeppky, reviewer. March 2020, page 82.
- 71.0884 *Knowing the Score: A Comprehensive Approach to Analysis*, by Robert Quebbeman. Ian Loeppky, reviewer. June-July 2020, page 81.
- 71.0885 *Igniting Choral Rehearsals with Efficiency, Artistry, and Motivation*, by Michael Kemps. Alan Davis, reviewer. June-July 2020, page 82.
- 71.0886 *Sacred Choral Music Repertoire: Insights for Conductors*, by Tim Sharp. Philip Copeland, reviewer. June-July 2020, page 84.
- 71.0887 *Joan Yakkey: Her Children’s Choir Legacy in Florance, Italy*, by Ann Guadino. Simon Carrington, reviewer. November 2020, page 75.
- 71.0888 *A Choral Legacy*, by Ann Guadino. Simon Carrington, reviewer. November 2020, page 75.
- 71.0889 *Beethoven Essays*, by Maynard Solomon. Gregory M. Pysh, reviewer. November 2020, page 76.
- 71.0890 *So You Want to Sing for a Lifetime*, by Brenda Smith. Donald Callen Freed, reviewer. November 2020, page 78.
- 71.0891 *R. Murray Schafer: A Creative Life*, by L. Brett Scott. Ian Loeppky, reviewer. May 2021, page 73.
- 71.0892 *Palestrina for All: Unwrapping, Singing, Celebrating*, by Jonathan Boswell. Ian Loeppky, reviewer. May 2021, page 74.
- 71.0893 *Experiencing Berlioz: A Listener’s Companion*, by Melinda P. O’Neal. Margaret Boudreaux, reviewer. May 2021, page 76.
- 71.0894 *Education, Music, and the Lives of Undergraduates*, by Roger Mantie and Brent C. Talbot. William Sauerland, reviewer. September 2021, page 67.
- 71.0895 *Relevance in the Choral Art: A Pathway to Connections*, edited by Tim Sharp. Gregory Pysh, reviewer. September 2021, page 68.

71.0896 *Bedřich Smetana: Myth, Music, and Propaganda*, by Kelly St. Pierce. Donald Callen Freed, reviewer. September 2021, page 70.

71.0897 *Managing Stress in Music Education: Routes to Wellness and Vitality*, by H. Christian Bernhard. Hilary Apfelstadt, reviewer. October 2021, page 45.

71.0898 *Tallis* by Kerry McCarthy. Gregory M. Pysh, reviewer. February 2022, page 57.

71.0899 *A Discourse in French Lyric Diction*, by Deborah Williamson. Donald Callen Freed, reviewer. February 2022, page 57.

71.0900 *Warm Up the Choir: 22 Complete Warm-Up Routines*, by Bertrand Gröger. CJ Madsen, reviewer (sic). February 2022, page 60.

71.0901 *The Cyril Scott Companion: Unity in Diversity*, edited by Desmond Scott, Lewis Foreman, and Lesle De'Ath. Donald Callen Freed, reviewer. February 2022, page 62.

71.0902 *A Choral Director's Guide to Instrumental Conducting*, by Michael Kemp. Ian Loeppky, reviewer. March-April 2022, page 67.

71.0903 *Giving Voice to My Music*, by David Wordsworth. Gregory M. Pysh, reviewer. March-April 2022, page 68.

71.0904 *Resonance: The Art of the Choral Music Educator – Pedagogy, Methods, and Materials for Tomorrow's Outstanding Music Teachers*, by Christopher W. Peterson. Gregory M. Pysh, reviewer. March-April 2022, page 70.

71.0905 *In Pursuit of Musical Excellence: Essays on Musicality*, John Yarrington. Terre Johnson, reviewer. June-July 2022, page 77.

71.0906 *Teaching with Heart: Tools for Addressing Societal Change through Music*, by Jason Max Ferdinand. Ian Loeppky, reviewer. June-July 2022, page 78.

71.0907 *The Mindful Musician: Finding a Healthy Balance*, by Jaclyn M. Normandie. Gregory M. Pysh, reviewer. June-July 2022, page 80.

71.0908 *Undergraduate Research in Music*, by Gregory Young and Jenny Olin Shanahan. Bryan E. Nichols, reviewer. June-July 2022, page 81.

72. RECORDING REVIEWS

72.0021 *David Fanshawe: African Sanctus*. The Ambrosian Singers; John McCarthy, conductor. Arthur Lawrence, reviewer. September 1978, page 37.

72.0022 *Music of Holy Week and Easter*. The Choir of St. Ignatius Church; Harold Chaney, conductor. Arthur Lawrence, reviewer. October 1978, page 33.

Includes works by Jachet de Berchem, William Byrd, Marc-Antoine Charpentier, Giovanni Croce, Andrea Gabrieli, Orlando di Lassus, Jacob Obrecht, Giovanni Palestrina, and Tomás Luís Victoria.

72.0023 *Johann Nepomuk David: Motetten von Tod und Ewigkeit*. Kantorei of the Martin Luther Church; Gerd Witte, conductor. Raymond Weidner, reviewer. November 1984, page 32.

72.0024 *O Täler weit, O Höhen*. The Berlin Mozart Choir; Reinhard Stollreiter, conductor. Raymond Weidner, reviewer. November 1984, page 32.

Includes works by Johannes Brahms, Antonin Dvorák, Englebert Humperdinck, Johann Karl Loewe, Felix Mendelssohn, and Robert Schumann.

72.0025 *J.S. Bach: Magnificat*. The Bach Ensemble; Joshua Rifkin, conductor. Raymond Weidner, reviewer. May 1985, page 40.

72.0026 *Dunstable: Motets*. The Hilliard Ensemble; Paul Hillier, conductor. Raymond Weidner, reviewer. May 1985, page 41.

72.0027 *Fauré: Requiem*. Cambridge Singers/Members of the City of London Sinfonia; John Rutter, conductor. Raymond Weidner, reviewer. December 1985, page 31.

72.0028 *English Choral Music*. St. Cecilia Singers; Andrew Millington, conductor. Raymond Weidner, reviewer. December 1985, page 31.

Includes works of Benjamin Britten, Edward Elgar, Gerald Finzi, Herbert Howells, John Ireland, Charles Parry, Michael Tippett, Ralph Vaughan Williams, and William Walton.

72.0029 *Of a Rose I Sing: Choral Music by Arnold Bax*. The BBC Northern Singers; Stephen Wilkinson, conductor. Raymond Weidner, reviewer. December 1985, page 32.

72.0030 *Serenade in Harmony*. The Elmer Iseler Singers/The Netherlands Chamber Choir; Elmer Iseler, conductor. Raymond Weidner, reviewer. December 1985, page 32.

Includes works by Johannes Brahms, Frank Martin, Richard Strauss, and Healey Willan.

72.0031 *Tomás Luís de Victoria: Ave Maris Stella, O Quam Gloriosum*. Westminster Cathedral Choir; David Hill, conductor. Raymond Weidner, reviewer. December 1985, page 33.

72.0032 *J.S. Bach: Mass in B Minor*. Taverner Consort and Taverner Players; Andrew Parrott, conductor. Raymond Weidner, reviewer. May 1986, page 37.

72.0033 *Charpentier: "O" Antiphons of Advent and Song of the Nativity*. Ensemble vocal et instrumental "les arts florissants;" William Christie, conductor. Raymond Weidner, reviewer. May 1986, page 37.

72.0034 *To Catch a Christmas Star: Christmas with Roger Wagner*. Roger Wagner Chorale; Roger Wagner, conductor. Richard J. Bloesch, reviewer. September 1988, page 34.

Includes works by Hector Berlioz, Benjamin Britten, and Ralph Vaughan Williams.

72.0035 *Sergei Rachmaninov: All-Night Vigil ("Vespers"), op.37* (1915). Robert Shaw Festival Singers; Robert Shaw, conductor (Telarc CD 80172). The Choral Arts Society of Washington; Mstislav Rostropovich, conductor (Erato CD NUM 75319, Cassette MCE 75319). The USSR Ministry of Culture Chamber Choir; Valeri Polyansky, conductor (Melodiya 1987 CD MEL 1000). The Leningrad M. I. Glinka Choir; Vladislav Chernushenko, conductor (Melodiya 1986 OLY CD 247). Vladimir Morosan, reviewer. August 1993, page 53.

This review compares several recordings of the same composition.

72.0036 *Joseph Jongen: Mass, op. 130*. Brussels Choral Society and Ensemble de Cuivres Luc Capouillez; Tom Cunningham, conductor. Richard J. Bloesch, reviewer. October 1993, page 55.

This recording also includes Caesar Franck, *Prière*, op. 20; Jules Van Nuffel, two motets from *Cantica ad laudes vespertinas*, and Flor Peeters, *Entrata festiva*, op. 93.

72.0037 *Jules Van Nuffel: Psalms and Te Deum*. Choir of the Malines Cathedral, Mixed Choir Alauda, Chamber Choir Euryanthe, and "The Art of Brass" (brass ensemble); Johan Van Bouwelen, conductor. Richard J. Bloesch, reviewer. October 1993, page 55.

72.0038 *Joseph-Guy Ropartz: Requiem; Psalm 129 (De Profundis); Messe Breve*. Choeur Regional Vittoria d'Ile de France and Ensemble Instrumental Jean-Walter Audoli; Michel Piquemal, conductor. Richard J. Bloesch, reviewer. October 1993, page 55.

72.0039 *Gilbert Amy: Missa cum júbilo*. The BBC Singers, Orchestre de Paris; Peter Eötvös, conductor. Richard J. Bloesch, reviewer. October 1993, page 56.

72.0040 *Arthur Honegger: Le roi David*. The Chorale Philippe Caillard, instrumental ensemble; Charles Dutoit, conductor (Erato 2292-45800-2). The Choeur du Festival de Saint-Denis and the Orchestre National de Lille; Jean-Claude Casedeus, conductor (EMI Classics CDC 7-54793-2). The Prague Philharmonic Chorus, the Kühn Children's Chorus, and the Czech Philharmonic Orchestra; Serge Baudo, conductor (Supraphon 60CO-1412-13). Richard J. Bloesch, reviewer. November 1993, page 59.

This review compares several recordings of the same composition. See also 72.0049.

72.0041 *An American Collection*. The Sixteen; Harry Christophers, conductor. James Hejduk, reviewer. December 1993, page 57.

Includes Samuel Barber, *Agnus Dei* and *Reincarnations*; Irving Fine, *The Hour Glass*; Steve Reich, *Clapping Music*; Leonard Bernstein, *Choruses from "The Lark"*; Aaron Copland, *Four Motets*; and David Del Tredici, "Acrostic Song" from *Final Alice*.

72.0042 *Benjamin Britten: Britten's Choral Music*. London Sinfonietta Chorus and Voices, Choristers of St. Paul's Cathedral; Terry Edwards, conductor. James Hejduk, reviewer. December 1993, page 57.

Includes *A.M.D.G.*; *A Boy was Born*, Op. 3; *Hymn to St. Cecilia*; and *A Shepherd's Carol*.

72.0043 *Constant Lambert: The Rio Grande; Summer's Last Will and Testament*. The Chorus of Opera North, the Leeds Festival Chorus, English Northern Philharmonia; David Lloyd-Jones, conductor. Richard J. Bloesch, reviewer. February 1994, page 43.

72.0044 *Howard Hanson: The Lament of Beowulf*. Seattle Symphony Chorale, Seattle Symphony Orchestra; Gerald Schwartz, conductor. Richard J. Bloesch, reviewer. February 1994, page 43.

72.0045 *Felix Mendelssohn: Deutsche Chormusik der Romantik*. Kammerchor Stuttgart and Ensemble '76. Frieder Bernius, conductor. Richard J. Bloesch, reviewer. March 1994, page 53.

Includes *Hymne "Hör mein Bitten"*; *Kyrie c-Moll*; *Geistliches Lied "Lass, O Herr, mich Hilfe finden,"* op. 96, no. 1; *Hora est*; *Magnificat "Mein Herz erhebet Gott,"* op. 69, no. 3; *Salve Regina*; and *Canticum Simeonis "Herr nun Lässest du deinen Diener in Frieden Fahren,"* op. 69, no. 1.

72.0046 *Die Berliner Singakademie*. Berliner Singakademie, Staatskapelle Berlin; Dietrich Knothe, conductor. Richard J. Bloesch, reviewer. March 1994, page 53.

Includes Johann Friedrich Reichardt, *Milton's Morgengesang*; Carl Friedrich Zelter, *Johanna Sebus*; and Felix Mendelssohn, *Magnificat*.

72.0047 *The Sound of St. John's*. Choir of St. John's College, Cambridge; George Guest, conductor. James Hejduk, reviewer. April 1994, page 43.

Includes works by Michael Tippett, Herbert Howells, Robin Orr, Jean Langlais, and Alun Hoddinott.

72.0048 *English Anthems*. Choir of Kings College, Cambridge; Stephen Cleobury, conductor. James Hejduk, reviewer. April 1994, page 43.

Includes works by Charles Wood, Edgar Bainton, John Ireland, William Harris, Bernard Naylor, Herbert Howells, William Walton, Lennox Berkeley, Benjamin Britten, Kenneth Leighton, Jonathan Harvey, Judith Weir, and Nicholas Maw.

72.0049 *Florent Schmitt: Psaume XLVII, op. 38*. Chœurs de l'O.R.T.F., Orchestre Nationale de l'O.R.T.F.; Jean Martinon, conductor. *Albert Roussel Psaume LXXX, op. 37*. Chorale Stéphanie Calliat, Orchestre de Paris; Serge Baudo, conductor. *Florent Schmitt: Psaume 47, op. 38*; *La Tragedie de Salomé, op.50*. Orchestre Philharmonique et Chœurs de Radio France; Marek Janowski, conductor. Richard J. Bloesch, reviewer. May 1994, page 74. DISC.

This review includes a correction to the evaluation of *Arthur Honegger: Le roi David* (72.0040), and an update of discography material in "Compact Disc Reviews," (19.11).

72.0050 "*Prince of Music*," *G.P. Palestrina*. Gloriae Dei Cantores; Elizabeth Patterson, conductor. Lyn Schenbeck, reviewer. August 1994, page 61.

Includes *Missa descendit angelus Domini*, *Missa beatae Mariae Virginis II*, *Motets Super flumina Babylonis*, *Ad Te levavi oculos meos*, *Sicut cervus*, and *Jubilate Deo*.

72.0051 *Palestrina Masses*. The Tallis Scholars; Peter Phillips, conductor. Lyn Schenbeck, reviewer. August 1994, page 61.

Includes plainchant *Assumpta est Maria in caelum*, motet *Assumpta est Maria in caelum*, *Missa assumpta est Maria in caelum*, motet *Sicut lilium inter spinas*, and *Missa sicut lilium inter spinas*.

72.0052 *Christmas in Rome*. Gabrieli Consort and Players; Paul McCreech, conductor. Lyn Schenbeck, reviewer. August 1994, page 62.

Includes Palestrina's *Missa hodie Christus natus est*, and motets by Palestrina, Josquin, Victoria, Mazzocchi, Carissimi, and Frescobaldi.

72.0053 *G.P. Palestrina: The Song of Songs (Motecta ex Cantico Canticorum)*. The Cambridge Singers; John Rutter, conductor. Timothy Mount, reviewer. August 1994, page 63.

72.0054 *Ralph Vaughan Williams: Sancta civitas and Dona nobis pacem*. Choristers of St. Paul's Cathedral, London Symphony Chorus, London Symphony Orchestra; Richard Hickox, conductor. Richard J. Bloesch, reviewer. September 1994, page 61.

72.0055 *Modeste Mussorgsky: Boris Godunov*. The Chevy Case Elementary School Chorus, the Oratorio Society of Washington, the Choral Arts Society of Washington, and the National Symphony Orchestra; Mistlav Rostropovich, conductor. Barbara Tagg, reviewer. September 1994, page 62.

72.0056 *Elektra Women's Choir*. Elektra Women's Choir; Morna Edmundson and Diane Loomer, conductors. Leslie Guelker-Cone, reviewer. September 1994, page 63.
Includes choral music for women's voices by von Bingen, Duruflé, Holst, Tavener, Tormis, and others.

72.0057 *Orphei Drängar Male Chorus Highlights with the Swedish Radio Symphony Orchestra*. Orphei Drängar Male Chorus and the Swedish Radio Symphony Orchestra; Eric Ericson, conductor. Stan Engebretson, reviewer. September 1994, page 64.
Includes Milhaud *Psaume 121*, and Barber *A Stopwatch and an Ordnance Map*.

72.0058 *Roland de Lassus: Lagrime di San Pietro (The Tears of Saint Peter)*. Ensemble Vocal Européen; Philippe Herreweghe, conductor. Richard J. Bloesch, reviewer. October 1994, page 49.

72.0059 *A Feast of Praise: Choral Music of Randall Thompson*. The Philadelphia Chorus/Voces Novae et Antiquae with the Choir of Central Baptist Church; Robert A. M. Ross, conductor. Lee Hinson, reviewer. October 1994, page 51.
Includes *Alleluia*, *Antiphon*, *Bitter-Sweet*, *A Feast of Praise*, *Felices ter*, *Frostiana*, *Glory to God in the Highest*, *The Lord is My Shepherd*, *The Mirror of St. Anne*, and *Pueri Hebraeorum*.

72.0060 *On Yoolis Night (Medieval Carols and Motets)*. Anonymous 4. James Hejduk, reviewer. November 1994, page 47.
See also 72.0188.

72.0061 *Masters in This Hall (Christmas Music for Men's Voices)*. Washington Men's Camerata; Thomas Beveridge, conductor. Vance D. Wolverton, reviewer. November 1994, page 47.

72.0062 *Friedrich Kiel: Der Stern von Bethlehem, op. 83; 6 Motetten, op. 82*. Choir of St. Hedwigs-Kathedrale, Radio-Symphonie-Orchester; Roland Bader, conductor. James L. Queen, reviewer. November 1994, page 49.

72.0063 *Christmas: What Cheer!* Gloriæ Dei Cantores; Elizabeth C. Patterson, conductor. James L. Queen, reviewer. November 1994, page 50.

72.0064 *Carols from Trinity*. The Choir of Trinity College-Cambridge; Richard Marlow, conductor. Deborah A. Smith, reviewer. November 1994, page 51.

72.0065 *News of Great Joy*. His Majestie's Clerkes; Anne Heider, conductor. Thomas E. Miller, reviewer. November 1994, page 52.

72.0066 *Music from the Eton Choirbook*. The Sixteen; Harry Christophers, conductor. Frank S. Albinder, reviewer. December 1994, page 60.

Includes works by Browne, Cornysh, Davey, Lambe, and Wylkynson.

72.0067 *The Rose and the Ostrich Feather: Music from the Eton Choirbook Volume I*. The Sixteen; Harry Christophers, conductor. Frank S. Albinder, reviewer. December 1994, page 60.

Includes works by Browne, Cornysh, Fayrfax, Hygons, and Turges.

72.0068 *The Crown of Thorns: Music from the Eton Choirbook Volume II*. The Sixteen; Harry Christophers, conductor. Frank S. Albinder, reviewer. December 1994, page 60.

Includes works by Browne, Cornysh, and Davey.

72.0069 *The Pillars of Eternity: Music from the Eton Choirbook Volume III*. The Sixteen; Harry Christophers, conductor. Frank S. Albinder, reviewer. December 1994, page 60.

Includes works by Cornysh, Davey, Lambe, and Wylkynson.

72.0070 *The Flower of All Virginity: Music from the Eton Choirbook Volume IV*. The Sixteen; Harry Christophers, conductor. Frank S. Albinder, reviewer. December 1994, page 60.

Includes works by Browne, Fayrfax, Kellyk, and Nesbett.

72.0071 *Walton Choral Works*. Christ Church Cathedral; Stephen Darlington, conductor. Allan Bevan, reviewer. December 1994, page 61.

Includes *A Litany*, *Missa brevis*, *Set Me as a Seal upon Thine Heart*, *Antiphon*, *Chichester Service*, *Jubilate Deo*, *Make We Joy Now in This Fest*, *All This Time*, *What Cheer?*, *Where Does the Uttered Music Go?*, *The Twelve*, and *King Herod and the Cock*.

72.0072 *William Duckworth: Southern Harmony*. The Gregg Smith Singers, The Rooke Chapel Choir of Bucknell; Gregg Smith, conductor. Allen L. Borton, reviewer. December 1994, page 62.

72.0073 *Roger Sessions: When Lilacs Last in the Dooryard Bloom'd*. Tanglewood Festival Chorus, Boston Symphony Orchestra; Seiji Ozawa, conductor. Allan Bevan, reviewer. February 1995, page 43.

72.0074 *An American Collage: Music for Solo Voice and Chorus*. The Rooke Chapel Choir of Bucknell; William Payn, conductor. Thomas Lloyd, reviewer. February 1995, page 43.

Includes works by Copland, Duckworth, and others.

72.0075 *Gloria: Sacred Choral Works*. Elmer Iseler Singers; Elmer Iseler conductor. Frank Albinder, reviewer. February 1995, page 45.

Includes works by Duruflé, Milhaud, Poulenc, Messiaen, and others.

72.0076 *Christmas Day in the Morning*. Cambridge Singers, City of London Sinfonia; John Rutter, conductor. Larry Stukenholtz, reviewer. February 1995, page 46.

Includes works by Rutter, Tavener, Vaughan Williams, Warlock, Willcocks, and Willan.

72.0077 *Leo Sowerby: An American Master of Sacred Song*. Gloriæ Dei Cantores; Elizabeth C. Patterson, conductor. Richard J. Bloesch, reviewer. March 1995, page 59.

72.0078 *Leo Sowerby: Forsaken of Man*. William Ferris Chorale; William Ferris, conductor. Richard J. Bloesch, reviewer. March 1995, page 59.

72.0079 *Igor Stravinsky: Oedipus Rex*. Shinulai Male Choir, Saito Kinen Orchestra; Seiji Ozawa, conductor. James F. Hejduk, reviewer. March 1995, page 60.

72.0080 *Igor Stravinsky: Oedipus Rex*. The London Philharmonic Choir, The London Philharmonic; Franz Wesler-Möst, conductor. James F. Hejduk, reviewer. March 1995, page 60.

72.0081 *Igor Stravinsky: Les Noces and "Russian Village Wedding Songs"*. The Pokrovsky Ensemble; Dmitri Pokrovsky, conductor. James F. Hejduk, reviewer. March 1995, page 60.

72.0082 *Igor Stravinsky: The Composer, Volume II*. The Gregg Smith Singers, and the Orchestra of St. Luke's; Gregg Smith, conductor. James F. Hejduk, reviewer. March 1995, page 61.
Includes *Les Noces*, *Russian Peasant Choruses*, *Pater noster*, *Ave Maria*, *Credo*.

72.0083 *Henryk Mikolaj Górecki: Beatus vir, Op. 38; Totus tuus, Op. 60; Old Polish Music*. Prague Philharmonic Choir, Czech Philharmonic Orchestra; John Nelson, conductor. James F. Hejduk, reviewer. April 1995, page 67.

72.0084 *To Orpheus*. The New York Virtuoso Singers; Harold Rosenbaum, conductor. Weyburn Wasson, reviewer. April 1995, page 67.
Includes works by Henze, Schuman, Dallapiccola, and others.

72.0085 *Hector Berlioz: Messe solennelle*. Monteverdi Choir, Orchestre Revolutionnaire et Romantique; John Eliot Gardner, conductor. Thomas Lloyd, reviewer. May 1995, page 77.

72.0086 *Music to Hear*. Vancouver Chamber Choir; John Washburn, conductor. Weyburn Wasson, reviewer. May 1995, page 79.
Includes works by Beethoven, Janequin, Mozart, Schubert, de Sermisy, and others.

72.0087 *Louis Spohr: Messe, op. 54; Drei Psalmen, op. 85*. Rundfunkchor Berlin; Michael Gläser and Dietrich Knothe, conductors. Richard J. Bloesch, reviewer. May 1995, page 81.

72.0088 *Henry Purcell: Royal and Ceremonial Odes*. The King's Consort; Robert King, conductor. Sven Hansell, reviewer. August 1995, page 61.

72.0089 *Henry Purcell: Hail Bright Cecilia! and Who Can From Joy Refrain?*. Choir of New College, Oxford; Edward Higginbottom, conductor. Sven Hansell, reviewer. August 1995, page 61.

72.0090 *Henry Purcell: King Arthur*. The English Consort and Choir; Trevor Pinnock, conductor.

Weyburn Wasson, reviewer. August 1995, page 62.

72.0091 *Henry Purcell: The Complete Anthems and Services*. Choir of New College, Oxford; Edward Higginbottom, conductor. Lyn Schenbeck, reviewer. August 1995, page 64.

72.0092 *Carl Orff: Carmina Burana*. New Philharmonia Chorus and Orchestra, Wandsworth School Boys' Choir; Rafael Frübeck de Burgos, conductor. James Hejduk, reviewer. September 1995, page 61.

72.0093 *Carl Orff: Carmina Burana*. Berlin Philharmonic, Shinyukai Choir, Knaben des Staats- und Domchores Berlin; Seiji Ozawa, conductor. James Hejduk, reviewer. September 1995, page 61.

72.0094 *Carl Orff: Carmina Burana*. London Philharmonic, London Philharmonic Chorus, The Choristers of the Cathedral and Abbey Church of St. Alban; Franz Welsler-Möst, conductor. James Hejduk, reviewer. September 1995, page 61.

72.0095 *Carl Orff: Carmina Burana*. San Francisco Symphony, San Francisco Symphony Chorus, San Francisco Girls' Chorus, San Francisco Boys' Chorus; Herbert Blomstedt, conductor. James Hejduk, reviewer. September 1995, page 61.

72.0096 *Carl Orff: Carmina Burana*. Saint Louis Symphony Orchestra and Chorus; Leonard Slatkin, conductor. James Hejduk, reviewer. September 1995, page 61.

72.0097 *A Banquet of Voices: Music for Multiple Choirs*. The Cambridge Singers; John Rutter, conductor. Sharon Davis Gratto, reviewer. September 1995, page 63.
Includes works by Allergri, Bach, Brahms, Caldara, Guerrero, Mendelssohn, Scheidt, and Tallis.

72.0098 *Bonhoeffer-Triptychon*. Dresden Chamber Choir; Hans-Christoph, conductor. Sharon Davis Gratto, reviewer. September 1995, page 64.
Includes works by Berlinski, Helmschrott, and Zimmermann.

72.0099 *Sacred and Profane*. Cambridge University Chamber Choir; Timothy Brown, conductor. James Hejduk, reviewer. October 1995, page 53.
Includes works by Barber, Bax, Britten, Finzi, Howells, and Vaughan Williams.

72.0100 *[Untitled]*. The Finzi Singers; Paul Spicer, conductor. James Hejduk, reviewer. October 1995, page 54.
Includes works by Moeran and Warlock (Heseltine).

72.0101 *[Untitled]*. The Finzi Singers; Paul Spicer, conductor. James Hejduk, reviewer. October 1995, page 55.
Includes works by Howells and Stevens.

72.0102 *Canticum novum*. The Girl Choristers, the Boy Choristers, and the Lay Vicars of Salisbury Cathedral; Richard Seal, conductor. James Hejduk, reviewer. October 1995, page 56.
Includes works by Britten, Gardner, Howells, Parry, Poulenc, others.

72.0103 *Veni creator*. Prague Philharmonic Choir; Pavel Kühn, conductor. James F. Hejduk, reviewer. November 1995, page 60.

Includes works by Penderecki, Poulenc, Reger, Strauss, and Schoenberg.

72.0104 *Sacred Music from Spain*. Coro de la RTV Esañola, Escolania de Nuestra Señora del Buen Retiro, Orquesta sinfónica de la RTV Esañola; Igor Markevitch, conductor. James F. Hejduk, reviewer. November 1995, page 61.

Includes works by Esplá, Ferrer, Mompou, and Victoria.

72.0105 *Adeste Fideles: Christmas Music from Westminster Cathedral*. The Choir of Westminster Cathedral; James O'Donnell, conductor. Weyburn Wasson, reviewer. December 1995, page 59.

72.0106 *Michael Praetorius: Mass for Christmas Morning*. Gabrieli Consort, Gabrieli Players, Boys' Choir and Congregational Choir of Roskilde Cathedral; Paul McCreech, conductor. Richard J. Bloesch, reviewer. December 1995, page 59.

72.0107 *Franz Joseph Haydn: The Creation*. Atlanta Symphony Orchestra and Chamber Chorus; Robert Shaw, conductor. Wes Janzen, reviewer. December 1995, page 60.

72.0108 *Promised Land (Songs of America): Music for Male Voices*. Male Ensemble Northwest. Jerry Weseley Harris, reviewer. February 1996, page 41.

72.0109 *Anton Bruckner: Mass in E-Minor*. Kammerchor Stuttgart, Deutsche Bläserphilharmonie; Frieder Bernius, conductor. Mark A. Henderson, reviewer. February 1996, page 41.

Includes four Bruckner motet settings.

72.0110 *Horatio Parker: Hora novissima*. The Abendmusik Chorus, the Nebraska Wesleyan University Choir, Nebraska Chamber Orchestra; John Levick, conductor. Scott W. Dorsey, reviewer. February 1996, page 43.

72.0111 *John Knowles Paine: Mass in D*. Saint Louis Symphony Chorus, Saint Louis Symphony Orchestra; Gunther Schuller, conductor. Thomas Miller, reviewer. March 1996, page 43.

72.0112 *Franz Joseph Haydn: Lord Nelson Mass, Hob XXII, no. 11*. Slovakia Philharmonic Orchestra and Chorus; Paul Freeman, conductor. Allen L. Borton, reviewer. March 1996, page 44.

72.0113 *Elliott Carter: Orchestra Songs and Complete Choral Music*. The Gregg Smith singers, the Men of the Long Island Symphonic Choral Association, The Columbia University Men's Glee Club; Gregg Smith, conductor. Frank Albinder, reviewer. March 1996, page 44.

72.0114 *The Glory of Palestrina*. Elmer Isler Singers; Elmer Isler, conductor. Frank Albinder, reviewer. March 1996, page 45.

72.0115 *Fern Hill: American Choral Music*. Kansas City Chorale; Charles Bruffy, conductor. Weyburn Wasson, reviewer. April 1996, page 63.

Includes works by Barber, Belmont, Mulholland, Parker, Spencer, Wilberg and others.

72.0116 *With Heart and Voice*. The Trinity Choir; Brian Jones, conductor. Sharon Davis Gratto, reviewer. April 1996, page 63.

Includes works by Britten, Christiansen, Dawson, Franck, Parker, Stanford, Vaughan Williams, and others.

72.0117 *New Cantatas and Madrigals*. New Calliope Singers, The New York Coronet and Sacbut Ensemble; Peter Schubert, conductor. Sharon Davis Gratto, reviewer. April 1996, page 64.

Includes works by Babbitt, Druckman, Wright, and others.

72.0118 *Holy Radiant Light: The Sacred Songs of Russia*. Gloriæ Dei Cantores; Elizabeth Patterson, conductor. Sharon Davis Gratto, reviewer. April 1996, page 64.

Includes works by Bortniansky, Chesnokov, Glinka, Rachmaninov, Sviridov, Tchaikovsky, and others.

72.0119 *Wolfgang Amadeus Mozart [Choral Works I]*. Arnold Schoenberg Choir, Concentus Musicus Wien; Nicholas Harnoncourt, conductor. Richard J. Bloesch, reviewer. May 1996, page 65.

72.0120 *Wolfgang Amadeus Mozart [Choral Works II]*. Arnold Schoenberg Choir, Concentus Musicus Wien; Nicholas Harnoncourt, conductor. Richard J. Bloesch, reviewer. May 1996, page 65.

72.0121 *Alan Hovhaness: Magnificat*. The Choirs and Orchestra of St. John's Cathedral, Denver; Donald Pearson, conductor. Vance D. Wolverton, reviewer. May 1996, page 67.

72.0122 *Alan Hovhaness: Magnificat*. Louisville Orchestra, University of Louisville Choir; Robert Whitney, conductor. Vance D. Wolverton, reviewer. May 1996, page 67.

72.0123 *Charles V. Stanford and Herbert Howells: I Will Lift up Mine Eyes*. The Cambridge Singers; John Rutter, conductor. Nancy Plum, reviewer. August 1996, page 47.

72.0124 *Exsultate Jubilate: Sacred Choruses of Daniel Pinkham*. Belmont Chorale; Sherry Hill Kelly, conductor. Gregory Shepherd, reviewer. August 1996, page 47.

72.0125 *J.S. Bach: Mass in F Major, BWV 233*. Gächinger Kantorei Stuttgart, Franz Liszt Kammerorchester Budapest; Helmuth Rilling, conductor. Gregory Shepherd, reviewer. August 1996, page 48.

72.0126 *J.S. Bach: Mass in A Major, BWV 234*. Gächinger Kantorei Stuttgart, Bach Collegium Stuttgart; Helmuth Rilling, conductor. Gregory Shepherd, reviewer. August 1996, page 48.

72.0127 *American Journey: Poetry and Song in the Twentieth Century*. New Amsterdam Singers; Clara Longstreth, conductor. Scott W. Dorsey, reviewer. August 1996, page 48.

72.0128 *Yamim Noraim: Music for Rosh Hashannah and Yom Kippur*. Hebrew Union College Choir; Samuel Adler, conductor. Nick Strimple, reviewer. September 1996, page 57.

72.0129 *Sir John Stainer: The Crucifixion*. Choir of St. Peterborough Cathedral; Stanley Vann, conductor. Scott W. Dorsey, reviewer. September 1996, page 58.

- 72.0130 *Tenebrae of Good Friday*. Monastic Choir of the Abbey of St. Peter Solesmes; Dom Jean Claire, director. D. Martin Jenni, reviewer. September 1996, page 60.
- 72.0131 *Immortel Grégorien*. Various choirs. D. Martin Jenni, reviewer. September 1996, page 60.
- 72.0132 *Eternal Chant*. Various choirs. D. Martin Jenni, reviewer. September 1996, page 60.
- 72.0133 *Evocation of the Spirit*. Robert Shaw Festival Singers; Robert Shaw, conductor. Douglas Bachorik, Jr., reviewer. October 1996, page 59.
- 72.0134 *December Stillness*. Dale Warland Singers; Dale Warland, conductor. Douglas Bachorik, Jr., reviewer. October 1996, page 59.
- 72.0135 *Ikos*. Choir of King's College Cambridge; Stephen Cleobury, conductor. Douglas Bachorik, Jr., reviewer. October 1996, page 59.
- 72.0136 *Arvo Pärt: Te Deum*. Estonian Philharmonic Chamber Choir; Tonu Kaljuste, conductor. Douglas Bachorik, Jr., reviewer. October 1996, page 59.
- 72.0137 *Johannes Ockeghem: Missa prolationum*. The Clerks' Group; Edward Wickham, conductor. Michael Eckert, reviewer. October 1996, page 60.
- 72.0138 *Johann Sebastian Bach: Complete Cantatas, Volume I*. Amsterdam Baroque Orchestra and Choir; Ton Koopman, conductor. Brian Breeding, reviewer. October 1996, page 61.
- 72.0139 *Maurice Duruflé: The Duruflé Album*. Voices of Ascension Orchestra and Chorus; Dennis Keene, conductor. David Otis Castonguay, reviewer. October 1996, page 62.
- 72.0140 *Missa bell' Amfrtrit altera: Sacred Music from Venice and Rome*. The Sixteen; Harry Christophers, conductor. David Otis Castonguay, reviewer. October 1996, page 63.
- 72.0141 *Masters of English Church Music: Music of William Byrd, Charles Stanford, Herbert Howells*. The Cambridge Singers; John Rutter, conductor. Lyn Schenbeck, reviewer. November 1996, page 65.
- 72.0142 *Treasures of English Church Music: Forty Anthems and Motets*. The Cambridge Singers; John Rutter, conductor. Lyn Schenbeck, reviewer. November 1996, page 66.
- 72.0143 *Apear and Inspire*. Robert Shaw Festival Singers; Robert Shaw, conductor. James Hejduk, reviewer. November 1996, page 66.
- 72.0144 *Antonio Vivaldi: Gloria in D, RV 589*. The Sixteen, Harry Christophers, conductor. James Hejduk, reviewer. November 1996, page 67.
- 72.0145 *Johann Sebastian Bach: Magnificat in D Major, BWV 243*. The Sixteen, Harry Christophers, conductor. James Hejduk, reviewer. November 1996, page 67.

- 72.0146 *Antonio Caldara: Stabat Mater*. The Sixteen, Harry Christophers, conductor. James Hejduk, reviewer. November 1996, page 67.
- 72.0147 *Imant Raminsh: Songs of the Lights*. Vancouver Chamber Choir; Jon Washburn, conductor. Deborah A. Smith, reviewer. November 1996, page 68.
- 72.0148 *Contemporary Choral Music: Volume 1*. Stockholm Chamber Choir, Swedish Radio Choir; Eric Ericson, Conductor. Weyburn Wasson, reviewer. December 1996, page 51.
- 72.0149 *Benjamin Britten: The Company of Heaven*. London Philharmonic Choir, English Chamber Orchestra; Philip Brunelle, conductor. John Duffy, reviewer. December 1996, page 51.
- 72.0150 *Johannes Brahms: Sacred Choral Music*. RIAS-Kammerchor; Marcus Creed, conductor. John Duffy, reviewer. December 1996, page 52.
- 72.0151 *Antonín Dvorák: Stabat Mater, op. 58*. Oregon Bach Festival Choir and Orchestra; Helmuth Rilling, conductor. Eric deLora, reviewer. December 1996, page 53.
- 72.0152 *Béla Bartók: Cantata profana; The Wooden Prince*. Chicago Symphony Orchestra and Chorus; Pierre Boulez, conductor. Timothy Brown, reviewer. February 1997, page 40.
- 72.0153 *Joonas Kokkonen: Requiem*. The Academic Choral Society; Ulf Söderblom, conductor. Jeffrey Sandborg, reviewer. February 1997, page 40.
- 72.0154 *Joonas Kokkonen: Requiem*. Savonlinna Opera Festival Choir; Ulf Söderblom, conductor. Jeffrey Sandborg, reviewer. February 1997, page 40.
- 72.0155 *Johann Sebastian Bach: The Six Motets*. Vancouver Chamber Choir; Jon Washburn, conductor. Scott W. Dorsey, reviewer. February 1997, page 42.
- 72.0156 *Johann Sebastian Bach: Die Motetten*. Gächinger Kantorei Stuttgart; Helmuth Rilling, conductor. Scott W. Dorsey, reviewer. February 1997, page 42.
- 72.0157 *Healey Willan: An Apostrophe to the Heavenly Host; The Great O Antiphons of Advent*. Vancouver Chamber Choir; Jon Washburn, conductor. Bart Bradfield, reviewer. March 1997, page 52.
- 72.0158 *Healey Willan: Missae Breves Nos. 4 and 11*. The Choirs of the Church of St. Mary Magdalene; Robert Hunter Bell, conductor. Bart Bradfield, reviewer. March 1997, page 52.
- 72.0159 *All Creation Rejoices: English Cathedral Choral Music*. Princeton Singers; John Bertalot, conductor. Kenneth Klaus, reviewer. March 1997, page 53.
- 72.0160 *Christlife*. Monks of New Melleray Abbey; John Zay, conductor. Martin Jenni, reviewer. March 1997, page 54.

- 72.0161 *Monastic Chants in the High Desert*. Monks of Christ in the Desert. Martin Jenni, reviewer. March 1997, page 54.
- 72.0162 *The Times of Day*. The Turtle Creek Chorale; Timothy Seelig, conductor. Deborah A. Smith, reviewer. March 1997, page 57.
- 72.0163 *Tour '93: Melody, Rhythm, and Harmony*. Bulgarian Women's Choir; Vania Moneva, conductor. Deborah A. Smith, reviewer. March 1997, page 57.
- 72.0164 *The Romantic Mass*. Saint Clement's Choir; Richard Conte, conductor. David Otis Castonguay, reviewer. April 1997, page 57.
- 72.0165 *Ludwig van Beethoven: Christus am Ölberge, Messe C-Dur*. Gächinger Kantorei Stuttgart; Helmuth Rilling, conductor. David Otis Castonguay, reviewer. April 1997, page 58.
- 72.0166 *Witness, Volume II*. Ensemble Singers, Chorus of the Plymouth Music Series of Minnesota; Philip Brunelle, conductor. Weyburn Wasson, reviewer. April 1997, page 59.
- 72.0167 *Litany: Arvo Pärt*. Estonian Philharmonic Chamber Choir; Tonu Kaljuste, conductor. Lyn Schenbeck, reviewer. May 1997, page 79
- 72.0168 *Celestial Litanies*. Various choirs. Lyn Schenbeck, reviewer. May 1997, page 79
- 72.0169 *Louis Vierne: Messe solennelle, Op. 16*. The Independent Choir; Joseph Schreiber, conductor. Lyn Schenbeck, reviewer. May 1997, page 80.
- 72.0170 *Franz Schubert: Lazarus, or The Celebration of the Resurrection, Sacred Drama in Three Acts*. Gächinger Kantorei Stuttgart; Helmuth Rilling, conductor. James Hejduk, reviewer. August 1997, page 43.
- 72.0171 *Ludwig van Beethoven: Mass in C Major*. Corydon Singers; Matthew Best, conductor. Doug Bachorik, Jr., reviewer. August 1997, page 44.
- 72.0172 *Heilig! Sacred Motets of Mendelssohn and Brahms*. Gloriae Dei Cantores; Elizabeth Patterson, conductor. Doug Bachorik, Jr., reviewer. August 1997, page 45.
- 72.0173 *Francesco Cavalli: Vespro della beata Vergine*. Concerto Palatino; Bruce Dickey and Charles Toet, conductors. Sven Hansell, reviewer. August 1997, page 46.
- 72.0174 *Morten Lauridsen: The Complete Choral Cycles*. Choral Cross-Ties; Bruce Browne, conductor. James Hejduk, reviewer. August 1997, page 46.
- 72.0175 *Howells: Choral Works*. The Finzi Singers; Paul Spicer, conductor. Doug Bachorik, Jr., reviewer. August 1997, page 47.
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72.0177 *Johannes Brahms: Warum ist das Licht gegeben.* Kammerchor Stuttgart; Frieder Bernius, conductor. Chester L. Alwes, reviewer. September 1997, page 47.

72.0178 *Johannes Brahms: Lieder und Gesänge.* RIAS-Kammerchor; Marcus Creed, conductor. Chester L. Alwes, reviewer. September 1997, page 49.

72.0179 *Johannes Brahms: Lieder und Romanzen.* Arnold Schoenberg Chor; Erwin Ortner, conductor. Chester L. Alwes, reviewer. September 1997, page 49.

72.0180 *Johannes Brahms: Ein deutsches Requiem, op. 45.* Chorus Musicus Köln; Christoph Sperring, conductor. Richard J. Bloesch, reviewer. September 1997, page 51.

72.0181 *Johannes Brahms: Ein deutsches Requiem, op. 45.* Collegium Vocale; Philippe Herreweghe, conductor. Richard J. Bloesch, reviewer. September 1997, page 51.

72.0182 *Divine Grandure.* The New York Concert Singers; Judith Clurman, conductor. David Stein, reviewer. October 1997, page 43.

72.0183 *Motets: J.S. Bach.* RAIS Kammerchor; René Jacobs, conductor. David Stein, reviewer. October 1997, page 44.

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72.0185 *Johannes Ockeghem: Missa de plus en plus.* The Tallis Scholars; Peter Phillips, conductor. Michael Eckert, reviewer. October 1997, page 46.

72.0186 *Johannes Ockeghem: Missa de plus en plus.* The Clerks' Group; Edward Wickham, conductor. Michael Eckert, reviewer. October 1997, page 46.

72.0187 *Blue Wheat: A Harvest of American Folk Songs.* The Dale Warland Singers; Dale Warland, conductor. Art Dyck, reviewer. November 1997, page 53.

72.0188 *On Yoolis Night: Medieval Carols and Motets.* Anonymous 4. D. Martin Jenni, reviewer. November 1997, page 54.
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72.0189 *The Lilly and the Lamb: Chant and Polyphony from Medieval England.* Anonymous 4. D. Martin Jenni, reviewer. November 1997, page 54.

72.0190 *A Star in the East: Medieval Hungarian Christman Music.* Anonymous 4. D. Martin Jenni, reviewer. November 1997, page 54.

72.0191 *[Untitled].* Choir of Westminster Cathedral and the Hyperion Chorus of Baritones; James O'Donnell, conductor. Weyburn Wasson, reviewer. November 1997, page 56.

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72.0192 *Arvo Pärt: De Profundis*. Theatre of Voices; Paul Hillier, conductor. Doug Bachorik, Jr., reviewer. December 1997, page 57.

72.0193 *Classic Electra*. Electra Women's Choir: Morna Edmundson and Diane Loomer, conductors. Wendy Payton, reviewer. December 1997, page 58.

72.0194 *Monk and the Abbess: Music of Hildegard von Bingen and Meredith Monk*. Musica Sacra; Richard Westenberg, conductor. Robert Demaree, reviewer. December 1997, page 58.

72.0195 *Over the Sea to Skye: Folk Songs from Around the World*. Washington Men's Camerata; Thomas Beveridge, conductor. Robert Demaree, reviewer. December 1997, page 60.

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72.0197 *Celebration of the Spirit*. The Choir of Clare College, Cambridge; Timothy Brown, conductor. Mark M. Ring, reviewer. February 1998, page 55.

72.0198 *Manuel Cardoso: Missa miserere mihi Domine*. Ensemble Vocal Européen; Philippe Herreweghe, director. Matthew Faerber, reviewer. February 1998, page 56.

72.0199 *Sounding Joy: The Sacred Music From the Last Decades of the 20th Century*. American Repertoire Singers; Leo Nestor, conductor. Vernon E. Huff, reviewer. February 1998, page 56.

72.0200 *John Sheppard: The Western Wynde Mass and Other Sacred Choral Music*. The Sixteen; Harry Christophers, director. David Stein, reviewer. February 1998, page 58.

72.0201 *Anton Bruckner: Mass No. 2 in e minor, Te Deum*. Gächinger Kantorei Stuttgart; Helmuth Rilling, conductor. Mark M. Ring, reviewer. April 1998, page 63.

72.0202 *God's Trombones*. Gloriæ Dei Cantores; Elizabeth Patterson, conductor. Caroline Cepin Benser, reviewer. April 1998, page 63.

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72.0203 *Alun Hoddinott: Dives and Lazarus*. Welsh National Opera Chorus; Sir Charles Groves, conductor. Arthur P. Dyck, reviewer. April 1998, page 64.

72.0204 *Sergi Rachmaninoff: Vespers*. The Russian Chamber Chorus and the Voskreseniye Choir of Moscow. Gerald Neufeld, reviewer. May 1998, page 73.

72.0205 *Schubert: Masses*. James Hejduk, reviewer. May 1998, page 74.

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72.0206 *Johann Hermann Schein: Israelis Brünnlein and Les Fountains d'Israel*. Ensemble Vocal

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72.0207 *Gustav Holst: Seven Partsongs, a Choral Fantasy, A Dirge for Two Veterans, Ode to Death.* London Symphony Chorus, The Joyful Company of Singers; Richard Hickox, conductor. Richard Bloesch, reviewer. August 1998, page 54.

72.0208 *Spirit of God Unleashed. The Choral Music of Richard Proulx: A Retrospective.* The Cathedral Singers; Richard Proulx, conductor. Steven R. Gibson, reviewer. August 1998, page 55.

72.0209 *Giuseppe Verdi: Messa da Requiem.* Monteverdi Choir; John Elliot Gardiner, conductor. Robert Montemorra Marvin, reviewer. September 1998, page 53.

72.0210 *Giuseppe Verdi: Messa da Requiem.* London Symphony Chorus; Richard Hickox, conductor. Robert Montemorra Marvin, reviewer. September 1998, page 53.

72.0211 *Giuseppe Verdi: Messa da Requiem.* Chicago Symphony Orchestra Chorus; Daniel Barenboim, conductor. Robert Montemorra Marvin, reviewer. September 1998, page 53.

72.0212 *Giuseppe Verdi: Messa da Requiem.* Orféon Donostiarra; Michel Plasson, conductor. Robert Montemorra Marvin, reviewer. September 1998, page 53.

72.0213 *Choral Music A Cappella.* Allmänna Sungen; Cecilia Rydinger Alin, conductor. Weyburn Wasson, reviewer. October 1998, page 57.

72.0214 *Lars-Erik Larsson: Förklädd Gud.* Amadei Kammerkör; John Erik Eleby, conductor, and Svenska Kammarorkestern; Petter Sundkvist, conductor. Weyburn Wasson, reviewer. October 1998, page 57.

72.0215 *CRUX: 20th-Century Choral Music.* Grex Vocalis; Carl Hogset, conductor. Weyburn Wasson, reviewer. October 1998, page 58.

72.0216 *Uppsala Domkyrkokör.* Uppsala Cathedral Choir; Milke Falck, conductor. Weyburn Wasson, reviewer. October 1998, page 59.

72.0217 *This Worldes Joie.* Gloriae Dei Cantores; Elizabeth Patterson, conductor. Linda A. Sharp, reviewer. November 1998, page 59.

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72.0219 *J.S. Bach: Geschwinde, ihr wirbelnden Winde BWV 201.* Gächinger Kantorei; Helmuth Rilling, conductor. Linda A. Sharp, reviewer. November 1998, page 61.

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72.0224 *Felix Mendelssohn: Elijah*. Gächinger Kantorei; Helmuth Rilling, conductor. Robert Montemorra Marvin, reviewer. February 1999, page 85.

72.0225 *Felix Mendelssohn: Elijah*. Atlanta Symphony Orchestra Chorus; Robert Shaw, conductor. Robert Montemorra Marvin, reviewer. February 1999, page 85.

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72.0234 *J.S. Bach: Mass in B Minor*. The Choir of the King's Consort, Tölzer Knabenchor; Robert King, conductor. Lyn Schenbeck, reviewer. May 1999, page 73.

72.0235 *Camilleri: Choral Works*. The Joyful Company of Singers; Peter Broadbent, conductor. Matthew Faerber, reviewer. August 1999, page 53.

72.0236 *Charles Wuorinen: Mass for the Restoration of St. Luke in the Fields*. Minnesota Orchestra and Chorale, New York Virtuoso Singers; Edo de Waart, conductor. David Bohn, reviewer. August 1999, page 53.

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72.0239 *George Frederic Handel: Messiah*. Gabrieli Consort; Paul McCreech, conductor. Leonard Ratzlaff, reviewer. September 1999, page 55.

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72.0249 *Orlando di Lasso: Lagrime di San Pietro*. Ensemble Vocal Européen; Philippe Herreweghe, conductor. John Duffy, reviewer. February 2000, page 65.
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72.0250 *Orlando di Lasso: Lagrime di San Pietro*. Huelgas Ensemble; Paul Van Nevel, conductor. John

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72.0255 *A Vaughan Williams Hymnal*. The Choir of Trinity College, Cambridge; Richard Marlow, conductor. Ann Hoge, reviewer. March 2000, page 62.

72.0256 *The Mask*. The New York Concert Singers; Judith Clurman, conductor. Hank Dahlman, reviewer. March 2000, page 64.

72.0257 "Letter to the Editor," by Paul Hillier. April 2000, page 4.
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- 72.0271 *Johann Sebastian Bach: Peace Be with You*. Gloræ Dei Cantores; Elizabeth C. Patterson, conductor. Paul Satre, reviewer. November 2000, page 73.
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- 72.0334 *Hört der Engel helle Lieder*. St. Andresa Kantorei Hildesheim; Bernhard Römer, conductor. Ronald Burrichter, reviewer. November 2003, page 79.
- 72.0335 *Lux Aeterna - for 10-16 Voices*. Kammerchor Stuttgart; Frieder Bernius, conductor. Richard Bloesch, reviewer. December 2003, page 75.
- 72.0336 *In Rehearsal with John Elliot Gardiner and the English Baroque Soloists and Monteverdi Choir, Cantata BWV 63: Christen Ätzet Diesen Tag, by Johann Sebastian Bach* (DVD). David Castleberry, reviewer. December 2003, page 76.
- 72.0337 *Cantata Hodie: Sing Forth This Day!* Bach Choir of Pittsburgh, Bach Chamber Choir; Brady Allred, conductor. Steven R. Gibson, reviewer. December 2003, page 78.
- 72.0338 *Felix Mendelssohn Bartholdy: Christus, Kirchenwerke III*. Kammerchor Stuttgart; Frieder Bernius, conductor. Vicki Stroehrer, reviewer. February 2004, page 79.
- 72.0339 *Monteverdi: Madrigali guerrieri ed amorosi*. Concerto Vocale; René Jacobs, conductor. David Castleberry, reviewer. February 2004, page 80.
- 72.0340 *J.S. Bach: St. Matthew Passion*. Collegium Vocale Gent; Phillip Herreweghe, conductor. David Castleberry, reviewer. March 2004, page 65.

72.0341 *J.S. Bach: St. Matthew Passion*. Arnold Schoenberg Choir; Nicholas Harnoncourt, conductor. Mark Dirksen, reviewer. March 2004, page 66.

72.0342 *Island of Hope*. New Amsterdam Singers; Clara Longstreth, conductor. Scott R. Buchanan, reviewer. March 2004, page 68.

72.0343 *Love Songs*. Woodley Ensemble; Frank Albinder, conductor. Scott R. Buchanan, reviewer. April 2004, page 77.

Accompanying this review is a list of recordings nominated for the Best Choral Performance Grammy award.

72.0344 *Brahms: Warum ist das Licht gegeben*. Chamber Choir of Stuttgart (Kammerchor Stuttgart); Frieder Bernius, conductor. Brenda Smith, reviewer. April 2004, page 78.

72.0345 *Words of the Angel*. Trio Mediaeval. Vicki Stroeher, reviewer. May 2004, page 75.

72.0346 *Soir, dit-elle*. Trio Mediaeval. Vicki Stroeher, reviewer. May 2004, page 75.

72.0347 *Dominick Argento: Walden Pond*. Dale Warland Singers. David Castleberry, reviewer. May 2004, page 76.

72.0348 *Guillaume de Machaut Motets*. The Hilliard Ensemble. Vicki Stroeher, reviewer. August 2004, page 77.

72.0349 *Villancicos y Danzas Criollas de la Iberia Antigua al Nuevo Mundo 1550-1750*. La Capella Reial de Catalunya; Jordi Savall, conductor. Lawrence Schenbeck, reviewer. August 2004, page 78.

72.0350 *Hear My Prayer*. Voices of Ascension; Dennis Keene, conductor. David Castleberry, reviewer. September 2004, page 75.

72.0351 *J.S. Bach – Weihnachts-Oratorium (Christmas Oratorio)*. The Sixteen; Harry Christophers, conductor. Mark Dirksen, reviewer. September 2004, page 76.

72.0352 *Johann Sebastian Bach: Cantatas Vols. 1-24*. Bach Collegium Japan; Masaaki Suzuki, conductor. Lawrence Schenbeck, reviewer. September 2004, page 76.

72.0353 *Shakespeare in Song*. Phoenix Bach Choir; Charles Bruffy, conductor. Scott R. Buchanan, reviewer. October 2004, page 85.

72.0354 *What a Mighty God*. VocalEssence Ensemble Singers and Chorus; Philip Brunelle, conductor. Angela Batey, reviewer. October 2004, page 86.

72.0355 *Songs of Angels*. The Choir of Magdalen College, Oxford; Bill Ives, conductor. Louis Welcher, reviewer. October 2004, page 87.

72.0356 *Schoenberg: Gurrelieder, Chamber Symphonies Nos. 1 & 2*. Radio-Sinfone-Orchester Frankfurt,

Boston Symphony Orchestra; Seiji Ozawa, conductor. David Castleberry, reviewer. November 2004, page 103.

72.0357 *Schoenberg: Gurrelieder, Chamber Symphony No. 1*. Chor der St. Hedwigs-Kathedrale Berlin, Deutsches Symphony-Orchester Berlin; Ricardo Chailly, conductor. David Castleberry, reviewer. November 2004, page 103.

72.0358 *Schoenberg: Die Jakobsleiter, Feiede auf Erden*. Rundfunkchor Berlin, Deutsches Symphony-Orchester Berlin; Kent Nagano, conductor. Richard Bloesch, reviewer. November 2004, page 105.

72.0359 *Prism: The Choral Artistry of Gloriae Dei Cantores*. Gloriae Dei Cantores; Elizabeth C. Patterson, conductor. Angela Batey, reviewer. December 2004, page 104.

72.0360 *A Christmas Present from The Caroling Company*. The Caroling Company; Diane Burt, director. Steven R. Gibson, reviewer. December 2004, page 104.

72.0361 *Franz Joseph Haydn: Mass in F Major, Mass in C Major*. The Choir of Trinity Church, Wall Street; Owen Burdick, conductor. Louis Welcher, reviewer. December 2004, page 104.
See also 72.0366.

72.0362 *Accentus: Transcriptions*. Choeur de Chambre Accentus; Laurence Equilbey, conductor. Richard J. Bloesch, reviewer. February 2005, page 116.
This review is written as a companion to 43.131.

72.0363 *Johannes Brahms: Ein Deutsches Requiem, Op. 45*. Choeur de Chambre Accentus; Laurence Equilbey, conductor. Beverly Taylor, reviewer. February 2005, page 116.
This review is written as a companion to 43.131.

72.0364 *Poulenc: Messa en Sol, Litanies a la Vierge noire, Motets*. Choeur de Chambre Accentus; Laurence Equilbey, conductor. Vicki Stroehner, reviewer. February 2005, page 117.
This review is written as a companion to 43.131.

72.0365 *Pascal Dusapin Requiem[s]*. Choeur de Chambre Accentus; Laurence Equilbey, conductor. David Castleberry, reviewer. February 2005, page 118.
This review is written as a companion to 43.131.

72.0366 “Letter to the Editor,” by Joseph Gregorio. March 2005, page 5.
The author is critical of the way in which Haydn’s name is represented in a recording review (72.0361).

72.0367 “Desert Island Choral Classics: A Challenge to Our Readers,” by David Castleberry. April 2005, page 69.
The author asks readers to “submit your list of five recordings that have influenced you most, that have helped shape your experience with choral music in a meaningful way.” Five selections “to get the conversation started” are included. A subsequent list is published in July 2005, page 73.

72.0368 *Gottfried August Homilius: Motets*. Kammerchor Stuttgart; Frieder Bernius, conductor. David

Castleberry, reviewer. May 2005, page 85.

72.0369 *La Jeune France*. The Sixteen; Harry Christophers, conductor. Vicki Stroehel, reviewer. May 2005, page 86.

72.0370 *The Robert Shaw Legacy*. Cleveland Orchestra Choruses; Robert Shaw, conductor. Lawrence Schenbeck, reviewer. July 2005, page 71.

72.0371 *Sea Change: The Choral Music of Richard Rodney Bennett*. The Cambridge Singers; John Rutter, conductor. David Castleberry, reviewer. July 2005, page 72.

72.0372 *Eskil Hemberg: Choral Works*. Various choirs and conductors. David Castleberry, reviewer. August 2005, page 59.

72.0373 *COR: Traditional Irish Songs*. Celtic Ayres & Cor Na Nog RTE; Blanaid Murphy, conductor. David Castleberry, reviewer. August 2005, page 60

72.0374 *Georg Philipp Telemann. Ein Feste Burg: Vokal und Instrumental Musik*. Reinhold Friedrich Vocalensemble Raseatt; Holger Speck, conductor. Vicki Stroehel, reviewer. September 2005, page 79.

72.0375 *The National Youth Choir of Great Britain World Tour, 1996, 1999, 2003*. National Youth Choir; Mike Brewer, conductor. Donald Metz, reviewer. September 2005, page 80.

72.0376 *Comfort and Joy: Volume II*. Cantus. David Castleberry, reviewer. November 2005, page 105.

72.0377 *Arvo Pärt: A Tribute*. Estonian Philharmonic Chamber Choir, the Pro Arte Singers; Paul Hillier, conductor. David Castleberry, reviewer. November 2005, page 105.

72.0378 *Barber Agnus Dei: An American Collection*. The Sixteen; Harry Christophers, conductor. David Castleberry, reviewer. November 2005, page 106.

72.0379 *Arvo Pärt: 24 Preludes for a Fugue (DVD)*. David Castleberry, reviewer. March 2006, page 105.

72.0380 *Thea Musgrave: Choral Works*. The New York Virtuoso Singers; Harry Rosenbaum, conductor. Vicki Stroehel, reviewer. March 2006, page 106.

72.0381 *Mahler Symphony No. 2*. San Francisco Symphony & Chorus; Michael Tilson Thomas, conductor. David Castleberry, reviewer. May 2006, page 99.

72.0382 *Easter Oratorio*. Birmingham Bach Choir; Paul Spicer, conductor. Mark Dirksen, reviewer. May 2006, page 101.

72.0383 *Mozart: Messe en ut mineur (K.427/417a)*. Accentus; Laurence Equilbey, conductor. Timothy Newton, reviewer. August 2006, page 87.

72.0384 *Mozart: Great Mass in C Minor (K.427/417a)*. Gabrieli Consort; Paul McCreesh, conductor.

Timothy Newton, reviewer. August 2006, page 87.

72.0385 *W.A. Mozart: Mass in C Minor (K.427/417a)*. Gächingen Cantorei, Bach Collegium Stuttgart; Helmuth Rilling, conductor. Timothy Newton, reviewer. August 2006, page 89.

72.0386 *W.A. Mozart: Requiem (K.626); Mass in C Minor (K.427/417a)*. Monteverdi Choir and English Baroque Soloists; John Eliot Gardner, conductor. Lawrence Schenbeck, reviewer. August 2006, page 91.

72.0387 *Eric Whitacre: Cloudburst and Other Choral Works*. Polyphony; Stephen Layton, conductor. David Castleberry, reviewer. September 2006, page 81.

72.0388 *Baltic Voices 3*. Estonian Philharmonic Chamber Choir; Paul Hillier, conductor. Lawrence Schenbeck, reviewer. September 2006, page 82.

72.0389 *Long Walk to Freedom*. Ladysmith Black Mambazo; Joseph Shabalala, conductor. Lawrence Schenbeck, reviewer. September 2006, page 84.

72.0390 *Stanford: Songs of the Sea; Songs of the Fleet; The Revenge*. BBC National Chorus; Richard Hickox, conductor. Lawrence Schenbeck, reviewer. October 2006, page 89.

72.0391 *Wondrous Love*. Choir of St. Ignatius; Kent Trittle, conductor. Allen Clements, reviewer. October 2006, page 90.

72.0392 *Tarik O'Regan: Voices*. Choir of Clare College, Cambridge; Timothy Brown, conductor. James L. Queen, reviewer. October 2006, page 92.

72.0393 *Joy and Gladness*. Gloriae Dei Cantores; Elizabeth Patterson, conductor. Allen Clements, reviewer. October 2006, page 92.

72.0394 *Ralph Vaughan Williams: Mass in G Minor; Works by Duruflé, Tavener, et. al.* Atlanta Symphony Orchestra Chamber Chorus; Norman Mackenzie, conductor. Philip Barnes, reviewer. November 2006, page 133.

72.0395 *Ralph Vaughan Williams: Mass in G Minor and other Works; Judith Bingham: Mass*. Westminster Cathedral Choir; Martin Baker, conductor. Philip Barnes, reviewer. November 2006, page 133.

72.0396 *Britten: A Ceremony of Carols; Old European Christmas Carols*. Boni Pueri Czech Boys Choir; Jakub Martinec, conductor. Richard A. A. Larraga, reviewer. November 2006, page 134.

72.0397 *Success for Adolescent Singers: Unlocking the Potential in Middle School Choirs*, (DVD) with Patrick K. Freer. Lyn Schenbeck, reviewer. November 2006, page 135.

72.0398 *Sound in Spirit: Modern, Medieval and Multicultural Sacred Choral Works*. Chanticleer; Joseph Jennings, conductor. Hank Dahlman, reviewer. November 2006, page 136.

72.0399 *Johann Sebastian Bach: Weihnachtsoratorium (BWV 248)*. Choir and Orchestra of the Netherlands

Bach Society; Jos van Veldhoven, conductor. Richard A. A. Larraga, reviewer. December 2006, page 101.

72.0400 *Johann Sebastian Bach: Weihnachtsoratorium (BWV 248)*. Tölzer Knabenchor; Nikolaus Harnoncourt, conductor. Richard A. A. Larraga, reviewer. December 2006, page 101.

72.0401 *Johann Sebastian Bach: Weihnachtsoratorium (BWV 248)*. Monteverdi Choir; Sir John Eliot Gardner, conductor. Richard A. A. Larraga, reviewer. December 2006, page 101.

72.0402 *Monteverdi: Vespers*. The Choir of the King's Consort; Robert King, conductor. Joan Catoni Conlon, reviewer. December 2006, page 103.

72.0403 *Celebremos el Niño: Christmas Delights from the Mexican Baroque*. The Rose Ensemble; Jordan Sramek, conductor. Richard A. A. Larraga, reviewer. December 2006, page 105.

72.0404 *Celebrating Sacred Rhythms*. The Choral Arts Society of Washington; Joseph Holt, conductor. Richard A. A. Larraga, reviewer. December 2006, page 105.

72.0405 *What Child is This?* Chorus Angelicus; Paul Halley, conductor. Lawrence Schenbeck, reviewer. December 2006, page 106.

72.0406 *A New Joy: Orthodox Christmas Music*. Estonian Philharmonic Chamber Choir; Paul Hillier, conductor. Lawrence Schenbeck, reviewer. December 2006, page 106.

72.0407 *Hymn to Potatoes and Other Choral Masterpieces from A Prairie Home Companion*. VocalEssence Ensemble Singers; Philip Brunelle, conductor. Lawrence Schenbeck, reviewer. December 2006, page 106.

72.0408 *The Wonder of Christmas*. Mormon Tabernacle Choir; Craig Jessop, conductor. Lawrence Schenbeck, reviewer. December 2006, page 106.

72.0409 *Sibelius: Kullervo, Op. 7*. Atlanta Symphony Orchestra and Chorus; Robert Spano, conductor. Stephen Kingsbury, reviewer. February 2007, page 95.

72.0410 *Sibelius: Works for Mixed Choir*. Jubilate Choir a cappella; Astrid Riska, conductor. Lawrence Schenbeck, reviewer. February 2007, page 96.

72.0411 *Sibelius: Works for Female Choir*. Jubilate Choir a cappella; Astrid Riska, conductor. Lawrence Schenbeck, reviewer. February 2007, page 96.

72.0412 *Sibelius: Complete Songs for Male Voice Choir a cappella*. Helsinki University Male Choir; Matti Hyökki, conductor. Lawrence Schenbeck, reviewer. February 2007, page 96.

72.0413 *Johannes Brahms: Ein deutsches Requiem; Geistliches Lied (op. 30)*. Vasari Singers; Jeremy Backhouse, conductor. Hank Dahlman, reviewer. February 2007, page 97.

72.0414 *Finnissy: Maldon & Other Choral Works*. Exaudi; James Weeks, conductor. Rich Brunner,

reviewer. February 2007, page 98.

72.0415 *Paradisi portas: Music from 17th-Century Portugal*. The Choir of the Queen's College, Cambridge; Owen Rees, conductor. Les Myers, reviewer. February 2007, page 98.

72.0416 *Edward Elgar: The Dream of Gerontius*, London Symphony Orchestra & Chorus. Sir Colin Davis, conductor. Coreen Duffy, reviewer. March 2007, page 97.

72.0417 *Malcolm Williamson: Choral Music*. Joyful Company of Singers; Peter Broadbent, conductor. Philip Barnes, reviewer. March 2007, page 98.

72.0418 *Georg Friedrich Händel: Messiah, HWV 56*. Choir of Clare College; René Jacobs, conductor. Richard A. A. Larraga, reviewer. March 2007, page 98.

72.0419 *George Frideric Handel: Messiah, HWV 56*. Choir of New College, Oxford; Edward Higgenbottom, conductor. Richard A. A. Larraga, reviewer. March 2007, page 98.

72.0420 *Bolivian Baroque, Vol. 2*. Arakaendar Bolivia Choir; Ashley Solomon, conductor. Vicente Chavarria, reviewer. March 2007, page 100.

72.0421 *Stravinsky: Les Noces, Mass, Cantata*. RIAS Kammerchor; Daniel Reuss, conductor. Lawrence Schenbeck, reviewer. March 2007, page 102.

72.0422 *Stravinsky: Symphony of Psalms, Mass, Cantata, Other Works*. Joly Chorale, Gregg Smith Singers; Robert Craft conductor. Lawrence Schenbeck, reviewer. March 2007, page 102.

72.0423 *Handel: Messiah*. Arnold Schoenberg Choir; Nickolas Harnoncourt, conductor. Frank DeWald, reviewer. April 2007, page 79.

72.0424 *Pierre Villette: Motets*. Holst Singers; Stephen Layton, conductor. Sean Burton, reviewer. April 2007, page 80.

72.0425 *Green and Pleasant Land*. Opus Angelicanum. Philip Barnes, reviewer. April 2007, page 80.

72.0426 *The Journey*. Opus Angelicanum. Philip Barnes, reviewer. April 2007, page 80.

72.0427 *Rosa das Rosas (Cantigas de Santa Maria and Other Spiritual Songs for the Virgin)*. The Rose Ensemble; Jordan Sramek, conductor. Frank DeWald, reviewer. April 2007, page 82.

72.0428 *Carl Heinrich Graun: Te Deum, Motets*. Basler Madrigalsten; Fritz Naf, conductor. Stephen Kingsbury, reviewer. April 2007, page 83.

72.0429 *Music for Compline*. Stile Antico. James L. Queen, reviewer. May 2007, page 71.

72.0430 *J.S. Bach: Missae Breves (BWV 233-236)*. Publick Musick; Thomas Folan, conductor. Eric Johnson, reviewer. May 2007, page 71.

- 72.0431 *Antonio Vivaldi: Dixit Dominus*. Körnerscher Sing-Verein Dresden; Peter Kopp, conductor. Kirk Aamot, reviewer. May 2007, page 73.
- 72.0432 *The WITNESS Collection*. VocalEssence Ensemble Singers; Philip Brunelle, conductor. Brian Burns, reviewer. May 2007, page 74.
- 72.0433 *Morten Lauridsen: Nocturnes*. Polyphony, Britten Symphonia; Stephen Layton, conductor. Allen Clements, reviewer. June 2007, page 63.
- 72.0434 *Georg Philipp Telemann: Komm Geist des Herrn* (late cantatas). Kammerchor Meichaelstein, Telemannisches Collegium; Ludger Rémy, conductor. James D. Moyer, reviewer. June 2007, page 64.
- 72.0435 *Berlioz: Te Deum, op.22. Mozart: Kyrie in D. Minor, K.341*. Staatskapelle Dresden, various choirs; Sir Colin Davis, conductor. Tobin Sparfeld, reviewer. June 2007, page 65.
- 72.0436 *Burton: Choral Music*. Wells Cathedral Choir; Matthew Owens, conductor. Philip Barnes, reviewer. June 2007, page 66.
- 72.0437 *Eternal Rest: Mäntyärvi, Ticheli, Martin, Clausen*. Phoenix Bach Choir; Charles Bruffy, conductor. Rich Brunner, reviewer. June 2007, page 67.
- 72.0438 *Penderecki: Symphony No. 7 "Seven Gates of Heaven."* Warsaw National Philharmonic Choir; Antoni Wit, conductor. Rich Brunner, reviewer. June 2007, page 68.
- 72.0439 *There Lies the Home*. Cantus; Erick Lichte, conductor. Brian Burns, reviewer. July 2007, page 61.
- 72.0440 *Robert Schumann: An die Sterne*. Orpheus Vokalensemble; Gary Graden, conductor. Richard Bloesch, reviewer. July 2007, page 61.
- 72.0441 *Robert Schumann: Habet acht!* Neue Detmolder Liedertafel; Thorsten Roth, conductor. Richard Bloesch, reviewer. July 2007, page 61.
- 72.0442 *David Bednail: Hail Gladdening Light and other Choral Works*. Wells Cathedral Choir; Matthew Owens, conductor. Philip Barnes, reviewer. July 2007, page 63.
- 72.0443 *Mahler: Symphony No. 2 in C Minor ("Resurrection")*. Hungarian Radio Choir; Iván Fischer, conductor. Lawrence Schenbeck, reviewer. July 2007, page 64.
- 72.0444 *Mahler: Symphony No. 8 in E-flat Major ("Symphony of a Thousand")*. Warsaw National Philharmonic Choir; Antoni Wit, conductor. Lawrence Schenbeck, reviewer. July 2007, page 64.
- 72.0445 *Beethoven: Symphony No.9 in D Minor, op.125*. Minnesota Orchestra and Chorale; Osmo Vänskä, conductor. Lawrence Schenbeck, reviewer. July 2007, page 64.

72.0446 *Juan Gutiérrez de Padilla: Sun of Justice*. Los Angeles Chamber Singers' Cappella; Peter Rutenberg, conductor. Brian Burns, reviewer. September 2007, page 71.

72.0447 *G.F. Handel: Alexander's Feast or the Power of Music, HWV 75; J.S. Bach: "Alles mit Gott und nichts ohn' ihn," BWV 1127*. Handel Choir of Baltimore; Daniel Abraham, conductor. C. Leonard Raybon, reviewer. September 2007, page 71.

72.0448 *Felix Mendelssohn-Bartholdy: Paulus, Op.36*. Kammerchor Stuttgart; Frieder Bernius, conductor. Bob Chambers, reviewer. September 2007, page 73.

72.0449 *Transcriptions 2*. Accentus; Laurence Equilbey, conductor. Dean Luethi, reviewer. September 2007, page 74.

72.0450 *Terry Riley: In C (1964)*. Ars Nova Copenhagen; Paul Hillier, conductor. Lawrence Schenbeck, reviewer. September 2007, page 75.

72.0451 *Handel: Tobit*. Junge Kantori; Joachim Carols Martini, conductor. Vicente Chavarria, reviewer. October 2007, page 71.

72.0452 *The Feast of St. Edward, King and Confessor at Westminster Abbey*. Choir of Westminster Abbey; James O'Donnell, conductor. Philip Barnes, reviewer. October 2007, page 72.

72.0453 *Gregorio Allegri: Miserere; Palestrina: Missa Pape Marcelli, et.al.* The Tallis Scholars; Peter Philips, conductor. Kristin Kane, reviewer. October 2007, page 74.

72.0454 *Johann Michael Haydn: Requiem in Bb Major MH 838; Wolfgang Amadeus Mozart: Short Sacred Works*. Kammerchor Saarbrücken; Georg Grün, conductor. James L. Queen, reviewer. October 2007, page 74.

72.0455 *David Pohle: Wie der Hirsch schreyet; Musica sacra*. L'arpa Festanta; Rien Voskuilen, conductor. Kristin Kane, reviewer. November 2007, page 72.

72.0456 *Joseph Jongen: Messa en l'honneur du Saint-Sacrement, Op.130; Floor Peeters: Missa Festiva, Op.62*. Choir of St. John's College, Cambridge; David Hill, conductor. Jeffrey M. Alban, reviewer. November 2007, page 72.

72.0457 *Florent Schmitt: Psaume XLVII, op.38; Suite sans spirit de suite, Op.89; La tragédie de Salomé, Op.50*. Chorus of Wales; Christine Buffle, conductor. Richard Bloesch, reviewer. December 2007, page 91.

72.0458 *Pierre de Manchicourt: Missa Cuidez vous que Dieu nous faille*. The Brabant Ensemble; Stephen Rich, conductor. Rich Brunner, reviewer. December 2007, page 92.

72.0459 *Samuel Scheidt: The Great Sacred Concertos*. La Cappella Ducale, Musica Fiata; Roland Wilson, conductor. Christopher Jackson, reviewer. December 2007, page 93.

- 72.0460 *Beautiful Star*. Schola Cantorum on Hudson; Deborah Simkin King, conductor. Vicente Chavarria, reviewer. December 2007, page 95.
- 72.0461 *Taverner & Tudor Music I: The Western Wind*. Ars Nova Copenhagen; Paul Hillier, conductor. Amanda Lippert, reviewer. December 2007, page 96.
- 72.0462 *Lux Aurumque*. The Dale Warland Singers; Dale Warland, conductor. Steven R. Gibson, reviewer. February 2008, page 99.
- 72.0463 *Franz Schubert: Choral Works*. Kammerchor Stuttgart; Frieder Bernius, conductor. Robert Gehrenbeck, reviewer. February 2008, page 99.
- 72.0464 *Johann Sebastian Bach: Motetten*, The Hilliard Ensemble. Bryson Mortensen, reviewer. February 2008, page 101.
- 72.0465 *Robert Fountain: The Bach Motets*. University of Wisconsin-Madison Concert Choirs; Robert Fountain, conductor. Eric Johnson, reviewer. February 2008, page 101.
- 72.0466 *Deep River: The Performance Encores of Robert Fountain*. University of Wisconsin-Madison Concert Choirs; Robert Fountain, conductor. Eric Johnson, reviewer. February 2008, page 101.
- 72.0467 *In the Bleak Midwinter*. University of Wisconsin-Madison Concert Choirs; Robert Fountain, conductor. Eric Johnson, reviewer. February 2008, page 101.
- 72.0468 *J.S. Bach: Missa Breves*. Cantus Cöln; Konrad Junghänel, conductor. Frank DeWald, reviewer. March 2008, page 85.
- 72.0469 *Georg Schumann: Jerusalem, du hochgebaute Stadt and other works*. The Purcell Singers; Mark Ford, conductor. Philip Barnes, reviewer. March 2008, page 85.
- 72.0470 *Heinrich Schütz: Opus ultimum*. Collegium Vocale Gent; Phillipe Herreweghe, conductor. Rich Brunner, reviewer. March 2008, page 86.
- 72.0471 *Giovanni Pierluigi da Palestrina: Lamentations*. The Choir of Westminster Cathedral; Martin Baker, conductor. Kristin Kane, reviewer. March 2008, page 87.
- 72.0472 *Karlheinz Stockhausen: Stimmung*. Theatre of Voices; Paul Hillier, conductor. Rich Brunner, reviewer. March 2008, page 88.
- 72.0473 *Johann Adolf Hasse: Requiem in E-Flat, Miserere in D Minor*. Dresden Kammerchor; Hans-Christoph Radermann, conductor. Bryson Mortensen, reviewer. May 2008, page 109.
- 72.0474 *Johann Adolf Hasse: Missa ultima in G Minor*. Sächsisches Vocalensemble; Ludwig Güttler, conductor. Bryson Mortensen, reviewer. May 2008, page 109.
- 72.0475 *Full of Wills! Music by Arthur Wills*. Boys of Ely Cathedral Choir; Paul Trepte, conductor. Philip

Barnes, reviewer. May 2008, page 110.

72.0476 *Every Matter Under Heaven: An American Oratorio*. Spiritual Renaissance Concert Choir; Lee Johnson, conductor. Alan Denney, reviewer. May 2008, page 111.

72.0477 *Monteverdi: Il Sesto Libro de Madrigali*. Concerto Italiano; Rinaldo Alessandrini, conductor. Lawrence Schenbeck, reviewer. May 2008, page 112.

72.0478 *Monteverdi: Madrigali Guerrieri et Amorosì*. Concerto Italiano; Rinaldo Alessandrini, conductor. Lawrence Schenbeck, reviewer. May 2008, page 112.

72.0479 *The Full Monteverdi*. (Film). I Fagiolini; Robert Hollingsworth, conductor. Lawrence Schenbeck, reviewer. May 2008, page 112.

72.0480 *Cantus*. Cantus; Erick Lichte, conductor. Vicente Chavarria, reviewer. June-July 2008, page 77.

72.0481 *Haydn: Die Schöpfung (The Creation)*. Les Arts Florissants; William Christie, conductor. Vicente Chavarria, reviewer. June-July 2008, page 77.

72.0482 *Frank Martin: Le Vin Herbé*. RIAS Kammerchor & Scharoun-Ensemble; Daniel Reuss, conductor. Daniel Roihl, reviewer. June-July 2008, page 78.

72.0483 *Handel: Solomon*. Winchester Cathedral Choir; Nicholas McGegan, conductor. Frank DeWald, reviewer. June-July 2008, page 79.

72.0484 *Handel: Solomon*. RIAS Kammerchor; Daniel Reuss, conductor. Frank DeWald, reviewer. June-July 2008, page 79.

72.0485 *Bach: Mass in B Minor [BWV 232]*. Bach Collegium Japan; Masaaki Suzuki, conductor. Lawrence Schenbeck, reviewer. June-July 2008, page 80.

72.0486 *Tallis Scholars Sing William Byrd*. The Tallis Scholars; Peter Philips, conductor. Rich Brunner, reviewer. August 2008, page 91.

72.0487 *Mozart: Requiem K626*. London Symphony Orchestra and Chorus; Sir Colin Davis, conductor. Brian Katona, reviewer. August 2008, page 91.

72.0488 *Mozart: Requiem K626*. Symphonie Orchester & Chor des Schwedischen Rundfunks; Manfred Honeck, conductor. Brian Katona, reviewer. August 2008, page 91.

72.0489 *Dietrich Buxtehude: Membra Jesu nostri*. Dresdner Kammerchor; Hans-Christian Rademann, conductor. Tobin Sparfeld, reviewer. August 2008, page 93.

72.0490 *Dietrich Buxtehude: Dein edles Herz der Liebe Thron*. Capella Angelica Lautten Campagney; Wolfgang Katschner, conductor. Tobin Sparfeld, reviewer. August 2008, page 93.

- 72.0491 *Dietrich Buxtehude: Alles, was ihr tut.* Ensemble 76 Stuttgart, Mottenchor Stuttgart; Günter Graulich, conductor. Tobin Sparfeld, reviewer. August 2008, page 93.
- 72.0492 *Dietrich Buxtehude: In dulci jubilo.* Vocalensemble Rattstatt, Les Favorites; Holger Speck, conductor. Tobin Sparfeld, reviewer. August 2008, page 93.
- 72.0493 *David Briggs: Requiem; Organ Concerto, Ave Maria.* Euphony; Richard Tanner, conductor. Steven R. Gibson, reviewer. August 2008, page 95.
- 72.0494 *Johann Michael Haydn: Vocal and Instrumental Works.* Ex Tempore, Academia Palatina, Marcolini Quartett; Florian Heyerick, conductor. John Petzet, reviewer. August 2008, page 95.
- 72.0495 *I Sing the Birth.* New York Polyphony. Richard Bloesch, reviewer. September 2008, page 101.
- 72.0496 *I Saw Three Ships: Christmas Music from Gloucester Cathedral.* Gloucester Cathedral Choir; Andrew Nethsingha, conductor. James L. Queen, reviewer. September 2008, page 101.
- 72.0497 *Ralph Vaughan Williams: Hodie; Fantasia on Christmas Carols.* Guildford Choral Society, St. Catherine's School Middle Chamber Choir; Hilary Davan Wetton, conductor. James L. Queen, reviewer. September 2008, page 102.
- 72.0498 *Noël nouvelet.* Vasari Singers; Jeremy Backhouse, conductor. Natasia Sexton, reviewer. September 2008, page 103.
- 72.0499 *Joyous Day! Songs of Christmas Arranged by Barlow Bradford.* Utah Chamber Artists; Barlow Bradford, conductor. Steven R. Gibson, reviewer. September 2008, page 103.
- 72.0500 *Spirit of the Season.* Mormon Tabernacle Choir; Craig Jessop, conductor. Roger G. Miller, reviewer. September 2008, page 104.
- 72.0501 *Snowcarols: Christmas Music by William Ferris.* William Ferris Chorale; Paul French, conductor. Robert Strusinski, reviewer. September 2008, page 104.
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72.0672 *Tune thy Musicke to thy Heart*. Stile Antico. Kathryn Kelly Longo, reviewer. June/July 2013,

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72.0680 *Alfred Schnittke: Zwölf Bußverse; Stimmen der Natur*. SWR Vokalensemble Stuttgart; Marcus Creed, conductor. Anne Lyman, reviewer. September 2013, page 73.

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72.0701 *EndBeginning*. New York Polyphony. Cameron F. Labarr, reviewer. March 2014, page 69.

72.0702 *John Ireland: My Song is Love. Unknown: Church Music*. Lincoln Cathedral Choir; Aric Prentice, conductor. John C. Hughes, reviewer. March 2014, page 70.

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72.0724 *Einojuhani Rautavaara: Kainuu/Works for Mixed Choir.* Estonian Philharmonic Chamber Choir; Timo Nuoranne, conductor. Vance Wolverton, reviewer. December 2014, page 75.

72.0725 *Vivit! Choral Works of Max Reger and Rudolph Tobias.* Estonian Philharmonic Chamber Choir; Daniel Reuss, conductor. David Puderbaugh, reviewer. December 2014, page 77.

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72.0733 *Someone New.* Chanticleer. Nelly Matova, reviewer. March 2015, page 54.

72.0734 *Leonhard Lechner. Mein süße Freud auf Erden: Sacred Choral Music.* Athesinus Consort Berlin;

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72.0735 *Alonso Lobo: Misas "Prudentes virgins, "Beati Dei Genitrix".* La Grande Chapelle; Albert Recasens, conductor. Brenda J. Mohr, reviewer. March, 2015, page 56.

72.0736 *Joseph Haydn: Lord Nelson Mass, Symphony No. 102.* Boston Baroque; Martin Pearlman, conductor. Stephen Bent, reviewer. March 2015, page 56.

72.0737 *Palestrina: Cantica Salomonis.* Palestrina Ensemble Munich; Venanz Schubert, conductor. Nathan Windt, reviewer. March 2015, page 57.

72.0738 *Seraphic Fire.* Seraphic Fire. Johann Jacob Van Niekerk, reviewer. March 2015, page 58.

72.0739 "The Inspiration of Music and Film: *Boychoir* Brings Singing to the Big Screen," by Nancy Plum. April 2015, page 65.

This review of the motion picture includes discussion of actor Dustin Hoffman's preparation to portray a choral director.

72.0740 *Wondrous Cross: Sacred Choral Music by Alan Bullard.* Chapel Choir of Selwyn College, Cambridge; Sarah McDonald, conductor. Thomas Lerew, reviewer. May 2015, page 81.

72.0741 *James MacMillan: Alpha and Omega.* Cappella Nova; James MacMillan & Alan Tavener, conductors. Jacob Finkle, reviewer. May 2015, page 81.

72.0742 *Bach: Cantatas, Volume 54. Cantatas 14, 100, 197, 197a.* Bach Collegium Japan; Masaaki Suzuki, conductor. Ryan Ellis, reviewer. May 2015, page 82.

72.0743 *Bach: Matthäus-Passion.* Chor des Bayerischen Rundfunks; Peter Dijkstra, conductor. Nathan Windt, reviewer. May 2015, page 82.

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72.0747 *Louis Vierne, Jean Langlais: Messe solennelle.* Choir of Southwell Minster; Paul Hale, conductor. Steven R. Gibson, reviewer. May 2015, page 8.

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72.0758 *Terra Tremuit (La Lerra A Tremblé)*. Studio de Musique Ancienne de Montreal: Christopher Jackson, conductor. Rich Brunner, reviewer. September 2015, page 74.

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72.0760 *Il Trionfo di Dori (Venezia 1592)* Gruppo Vocale Àrsi & Tèsi: Tony Corradini, conductor. Gabriel Fanelli, reviewer. September 2015, page 76.

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- 72.0824 *Buxtehude and his Circle*. Theatre of Voices: Paul Hillier, conductor. Brad Pierson, reviewer. February 2018, page 90.
- 72.0825 *Deo: Johnathan Harvey*: The Choir of St. John's College, Cambridge, Andrew Nethsingha conductor. Elisabeth Cherland, reviewer. February 2018, page 93.

- 72.0826 *Facing West: Choral Music of Conrad Susa and David Conte*. Cappella SF Chamber Choir: Ragnar Bohlin, conductor. Gerrit S.C. Scheepers, reviewer. February 2018, page 94.
- 72.0827 *soft blink of amber light* (sic). Houston Chamber Choir: Robert Simpson, conductor. Meg Stohlmann, reviewer. February 2018, page 95.
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- 72.0829 *Francesco Durante: Requiem Mass in C minor, Organ Concerto in B flat major*. Christ Church Cathedral Choir: Stephen Darlington, conductor. John C. Hughes, reviewer. April 2018, page 85.
- 72.0830 *Gavin Bryars: The Fifth Century*. The Crossing: Donald Nally, conductor. Anna O'Connell, reviewer. April 2018, page 86.
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- 72.0832 *Orff: Trionfi*. Rundfunkchor Leipzig: Herbert Kegel, conductor. John Guarente, reviewer. April 2018, page 89.
- 72.0833 *Francis Poulenc: Choral Works*. The Sixteen: Harry Christophers, conductor. Tobin Sparfeld, reviewer. April 2018, page 90.
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- 72.0835 *Pierre de Manchicourt: Missa Reges terrae*. The Choir of St. Lukes in the Fields: David Shuler, conductor. Laura Wiebe, reviewer. August 2018, page 78.
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- 72.0840 *Lux Memoriaque: Light and Remembrance*. Harmonia Sacra: Peter Leech, conductor. Laura Wiebe, reviewer. November 2018, page 73.
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72.0842 *Saint Louis Firsts*. Saint Louis Chamber Chorus: Philip Barnes, conductor. Alan Denney, reviewer. November 2018, page 76.

72.0843 *The Road Home*. Santa Fe Desert Chorale: Joshua Habermann, conductor. Nelly Matova, reviewer. November 2018, page 78.

72.0844 *Choral Music for Christmas: Bach Zelenka, Mendelssohn, Heinichen, Saint-Saëns*. Various choirs. David Puderbaugh, reviewer. December 2018, page 81.

72.0845 *Carl Heinrich Graun: Uns ist ein Kind geboren (Weihnachtsoratorium)*. Arcis-Vocalisten München: Thomas Gropper, conductor. C. Michael Porter, reviewer. December 2018, page 81.

72.0846 *Marvelous Light: Choral Works of Ben Ponniah*. The Chapel Choir of Selwin College: Sarah MacDonald, conductor. Steven R. Gibson, reviewer. December 2018, page 83.

72.0847 *Crossing Over*. Skylark: Matthew Guard, conductor. Timothy Workman Fort, reviewer. December 2018, page 84.

72.0848 *Songs of Peace and Praise: Choral Music from Queens College*. The New York Virtuoso Singers: Harold Rosenbaum, conductor. Queens College Choir and Vocal Ensemble: Bright Sheng and James John, conductors. Jeffrey Stern, reviewer. December 2018, page 86.

72.0849 *Ēriks Ešņvalds: The Doors of Heaven*. Portland State Chamber Choir: Ethan Sperry, conductor. Tobin Sparfeld, reviewer. May 2019, page 83.

72.0850 *Ecstatic Songs*. mirabai [sic]: Sandra Snow, conductor. Joshua Palkki, reviewer. May 2019, page 84.

72.0851 *Provenance*. Kinnara Ensemble: J. D. Burnett, conductor. Nathan Zullinger, reviewer. May 2019, page 84.

72.0852 *David Bednall: Sudden Light*. Epiphoni Consort: Tim Reader, conductor. Philip Barnes, reviewer. May 2019, page 86.

72.0853 *Bach: Du treuer Gott, Leipzig Cantatas 101 – 115 – 103*. Collegium Vocal Gent: Philippe Herrweghe, conductor. John Guarante, reviewer. August 2019, page 81.

72.0854 *Chorus Gloriosus*. Erik Westberg Vocal Ensemble: Erik Westberg, conductor. Alan Denney, reviewer. August 2019, page 82.

72.0855 *My Father's House: Philip Stopford Choral Works*. Truro Cathedral Choir: Christopher Gray, conductor. Philip Barnes, reviewer. August 2019, page 83.

72.0856 *Marcin Mielczewski: Deus in nomine tuo, Benedicto at claritas, Missa O gloriosa Domina*. The

Sixteen: Eamonn, conductor. Nathan Windt, reviewer. August 2019, page 84.

72.0857 *Slava! Stravinsky, Bartók, Kodály, Bárdos, Penderecki, Lukaszewski*. La Maîtrise de Toulous: Mark Opstad, conductor. C. Michael Porter, reviewer. August 2019, page 85.

72.0858 *Ludwig von Beethoven: Missa Solemnis Op.123* Kammerchor Stuttgart: Frieder Bernius, conductor. Bob Chambers, reviewer. October 2019, page 93.

72.0859 *Luigi Cherubini: Requiem in c minor*. Kammerchor der Frauenkirche Dresden: Matthias Grünert, conductor. Tobin Sparfeld, reviewer. October 2019, page 94.

72.0860 *Impermanence*. Lorelei Ensemble: Beth Willer, conductor. Nathan Windt, reviewer. October 2019, page 95.

72.0861 *Alexander Kastalsky: Memory Eternal (1917)*. The Clarion Choir: Steven Fox, conductor. Nelly Matova, reviewer. October 2019, page 97.

72.0862 *Touched by the Strings*. Orpheus Vokalensemble: Michael Alber, conductor. Alan Denney, reviewer. October 2019, page 98.

72.0863 *Paul Moravec: The Blizzard Voices*. New England Conservatory Choir and Chamber Singers: Gil Rose, conductor. Laura Wiebe, reviewer. December 2019, page 89.

72.0864 *Love is come again (sic): Music for the Springhead Easter Play*. Monteverdi Choir: John Eliot Gardner, conductor. C. Michael Porter, reviewer. December 2019, page 90.

72.0865 *Saint Louis Classics*. Saint Louis Chamber Chorus: Philip Barnes, conductor. Tobin Sparfeld, reviewer. December 2019, page 92.

72.0866 *Winter's Night*. Skylark Vocal Ensemble: Mathew Guard, conductor. David Rentz, reviewer. December 2019, page 94.

72.0867 *A Black Birch in Winter: American and Estonian Choral Music*. Voces Musicales: David Puderbaugh, conductor. Philip Barnes, reviewer. December 2019, page 95.

72.0868 *American Reflections: 20th and 21st Century Choral Music*. St. Charles Singers: Jeffrey Hunt, conductor. Nathan Windt, reviewer. September 2020, page 75.

72.0869 *Seasons of Life and Landscape*. Canadian Chamber Choir: Joel Tranquilla, conductor. Jo Wasicek, reviewer. September 2020, page 76.

72.0870 *Kurt Sander: Divine Liturgy of St. John Chrysostom*. PaTRAM (sic) Institute Singers: Peter Jermihov, conductor. Luke Duroc-Danner, reviewer. September 2020, page 77.

72.0871 *Infusion*. Jazzchor Freiburg: Bertrand Groger, conductor. Joslyn Thomas, reviewer. September 2020, page 78.

72.0872 *Songs of the Questioner*. The Same Stream: James Jordan, conductor. Gerrit S.C. Scheepers, reviewer. September 2020, page 79.

72.0873 *A New England Requiem: Sacred Choral Music by Scott Perkins*. Da Capo Choir: Brett Alan Judson, conductor. Gabriel Fanelli, reviewer. February 2021, page 75.

72.0874 *J.S. Bach: Johannes-Passion, BWV 245*. Gaechinger Cantorey: Hans-Christoph Rademann, conductor. C. Michael Porter, reviewer. February 2021, page 75.

72.0875 *Peter-Anthony Togni: Sea Dreams*. Luminous Voices: Timothy Shantz, conductor. Nelly Matova, reviewer. February 2021, page 78.

72.0876 *Sleeper's Prayer: Choral Music from North America*. Choir of Merton College: Benjamin Nicholas, conductor. David Rentz, reviewer. February 2021, page 78.

72.0877 *Finding Harmony*. The King's Singers. Philip Barnes, reviewer. June-July 2021, page 77.

72.0878 *Vexilla Regis: A Sequence of Music from Palm Sunday to Holy Saturday*. The Choir of Westminster Cathedral: Martin Baker, conductor. Vicente Chavarría, reviewer. June-July 2021, page 77.

72.0879 *Stabat Mater, Arvo Pärt*. Gloriam Dei Cantores: Richard K. Pugsley, conductor. Nathan Windt, reviewer. June-July 2021, page 79.

72.0880 *Here I Stand*. iSing (sic) Silicon Valley Girlchoir: Jennah Delp-Somers and Shane Troll, conductors. Alan Denney, reviewer. June-July 2021, page 80.

72.0881 *Messe da Pacem: Music of Pierre Villette, Yves Castagnet, & Maurice Ravel*. The Choir of Royal Holloway: Rupert Gough, conductor. John Guarente, reviewer. February 2022, page 65.

72.0882 . . . *wo die Zitronen blühn* (sic). figure humaine kammerchor (sic): Denis Rouger, conductor. Nathan Windt, reviewer. February 2022, page 66.

72.0883 *The Road Home*. Santa Fe Desert Chorale: Joshua Habermann, conductor. Philip Barnes, reviewer. February 2022, page 68.

73. MUSIC CRITICISM

73.01 "Program Notes: Myriad Benefits for Audience and Choir," by Michelle L. Henry. December 2002, page 53.

An introduction to writing program notes.

73.02 "Letter to the Editor," by Phillip Brunelle. March 2004, page 5.

The author adds additional information to a choral review.

73.03 “The Decline of the American Tune Book,” by David W. Music. August 2017, page 8.
 “This article traces the principal factors that resulted in the decline of the tune book in the United States and opened the way for other choral music formats that ultimately became standard in the twentieth century.”

73.04 “Reviewing the Los Angeles Master Chorale’s Performance of Reena Esmails *TaReKiTA* (sic): Setting the New Standard for Indian-Inspired Choral Performance,” by Geetha Somayajula. August 2021, page 65.

74. CHORAL ACTIVITIES IN THE U.S.A. & ABROAD

74.053 “Politics or Music: The Training of a Soviet Choral Conductor,” by Alexander Rom and Larry D. Wyatt. November 1978, page 5.

A first-hand account of choral music education in the Soviet Union.

74.054 “The Choral Scene in China 1979: An Observation,” by William Ermev. December 1979, page 5.
 The author recounts experiences and observations from a 1979 concert tour through the People’s Republic of China.

74.055 “China 1979: An Observation,” by Joan Blume. December 1979, page 7.

A brief article documenting the author’s experiences from a 1979 concert tour of the People’s Republic of China.

74.056 “The Choral Scene in Japan: Some Observations,” by David Larson. October 1980, page 21.

The author shares insights from his extended activities in Japan. Includes a discussion of seven Japanese choral ensembles.

74.057 “Music in China Today,” by David Larson. November 1980, page 13.

Various elements of musical culture in the People’s Republic of China are examined, including the central conservatory, professional choruses and orchestras, and the state of Chinese choral musical education.

74.058 “International Choral Festivals Held in U.S.,” by James R. Bjorge, William E. Schnell and Harriet Ziegenhals. September 1982, page 17.

This article features a trio of reports from international choral festivals at Lincoln Center in New York and Orchestra Hall in Chicago.

74.059 “International Federation for Choral Music.” April 1983, page 29.

A brief report on this newly-formed professional choral association.

74.060 “People-To-People National Youth Chorale Returns from Successful Far East Concert Tour,” by Morris Hayes. December 1983, page 9.

The author reports on the ensemble’s tour of the People’s Republic of China, the Republic of China (Taiwan) and South Korea.

74.061 “ACDA’s Singing Ambassadors: A report on the 1984 National Student Chorale,” by Russell Mathis. October 1984, page 11.

The ensemble's concert tour to the People's Republic of China is discussed.

74.062 "ASIA CANTAT in Nagano: An Observation." by Conan Castle. December 1984, page 21.
A report of activities at "the first choral festival in the orient."

74.063 "Expanding Cultural Awareness and Musicianship," by Joan Catoni Conlon. February 1985, page 9
The author discusses her experiences from a year spent teaching in India. Includes an examination of elements of the Indian music education process.

74.064 "The Llangollen International Musical Eisteddfod," by Rod Walker. February 1985, page 23.
A report of the 1984 choral festival held in Wales.

74.065 "Have You Tried. . . ." by Charles Thomley. March 1985, page 3.
An examination of the organization of government-sanctioned "Choral Music Week" in Wisconsin.

74.066 "Choral Music in the People's Republic of China Society," by Gershom Ma (Ma Go-Shun). May 1985, page 31.
The author discusses, from first-hand experience, the history of choral singing in China.

74.067 "On Tour with Rilling Behind the Iron Curtain," by Charles K. Smith. August 1986, page 28.
Reflections and observations from the author's 13-day trip with the Gächinger Kantorei and the Bach Collegium Stuttgart through Czechoslovakia, Poland, East Germany and the Soviet Union. Includes a limited interview with conductor Helmuth Rilling. See also 74.069.

74.068 "Choral Music in West Germany. Travel to Four Cities: Köln, Stuttgart, Hamburg, West Berlin." by James Fudge. October 1986, page 15. BIB.
This article reports findings from interviews with forty-two European musicians, on such matters as musical and educational development, rehearsal techniques, literature, group structure, and audition requirements.

74.069 "Letter to the Editor," by Leona Greenlaw. November 1986, page 3.
Written in response to "On Tour with Rilling Behind the Iron Curtain" (74.067), the author takes exception to comments made concerning Poland as a tour destination.

74.070 "Choral Music in Japan," by Anthony J. Palmer. November 1986, page 15.
An examination of two Japanese choral festivals.

74.071 "Europa Cantat 9," by John W. Williams. April 1987, page 27.
A report on the 11-day choral festival co-sponsored by the European Federation of Young Choirs and the International Federation for Choral Music.

74.072 "ACDA Gives a Boost to New Association of British Choral Conductors," by Catherine R. Melhorn. April 1987, page 30.
An account of the first Convention of British Choral Conductors.

74.073 "From Scheidt to Buxtehude: German Music in the 17th Century," by Larry Wolz. October 1987, page 23.

Activities at the Wellesley College International Festival Conference are examined.

74.074 "Worldwide Symposium on Choral Music," by Jeanyne B. Slettom. March 1988, page 23.
A commentary from the first conference of the International Federation for Choral Music.

74.075 "Choirs Gather from Around the World for Missoula's First International Choral Festival," by Katheryn D. Hubbell. April 1988, page 21.
A report on the activities and choirs at the festival held in Missoula, Montana.

74.076 "International Choral Director's Convention in Israel," by Dennis Shrock. May 1988, page 21.
This commentary includes a list of music festivals in Israel and a roster of Israeli tour contacts.

74.077 "The New Age in Soviet Life," by John W. Williams. August 1988, page 30.
A first-hand account of the Moscow Chamber Choir's open concert forum broadcast throughout Russia on USSR State Television.

74.078 "German-American Choral Directors Exchange," by Robert J. Russell. November 1988, page 13.
A report of the observations of twenty-four American choral conductors during a two week junket to Germany, co-sponsored by Arbeitskreis Musik in der Jugend and the American Choral Directors Association.

74.079 "Llangollen International Musical Eisteddfod: An Adjudicator's View," by Conan Castle. April 1989, page 37.
A commentary on the competitive festival, held annually in Wales.

74.080 "The International Olympic Choral Festival: A Report from Seoul," by Bradley Ellingboe. May 1989, page 25.
A brief account of the festival, which was "sanctioned by the International Federation for Choral Music."

74.081 "A Report on the Second World Symposium on Choral Music," by Earl Rivers. February 1991, page 48.
A discussion of sessions and concerts at the conference held in Stockholm. See also 74.083.

74.082 "Sing Singapore: A Nation's Search for Choral Excellence," by Sharon J. Paul. April 1990, page 35.
An introduction to choral activities in Singapore, based on the author's experiences teaching and performing in that culture.

74.083 "A Report on the Second World Symposium on Choral Music," by Lynne Bradley and Kathryn Luhring. March 1991, page 51.
This article, a companion to 74.081, discusses the observations of the authors on the meeting held in Estonia.

74.084 "The 1993 World Symposium on Choral Music: An Experience to Remember," by Mary Alice Stollak. December 1993, page 29.
A report on the global choral conference held in Vancouver, Canada. Includes commentary from several American conductors. See also 74.085.

74.085 "Letter to the Editor," by Morna Edmundson. March 1994, page 5.

A positive response to "The 1993 World Symposium on Choral Music: An Experience to Remember" (74.084).

74.086 "The Seventeenth Annual Conference of CHORUS AMERICA: A Firsthand Report," by Tom Hall. November 1994, page 17.

The 1994 convention of this organization, devoted to professional choral ensembles, is reviewed.

74.087 "Report on CHORUS AMERICA's Eighteenth Annual Conference," by Peter Bagley. October 1995, page 43.

A review of this organization's 1995 convention.

74.088 "World Church Music Symposium, January 1996," by Tim Sharp. November 1996, page 57.

A review of the conference held in England.

74.089 "A Report on CHORUS AMERICA'S Nineteenth Annual Conference," by John Alexander. December 1996, page 23.

A report on this organization's 1996 convention.

74.090 "A Report on CHORUS AMERICA'S Twentieth Annual Conference," by Earl Rivers. November 1997, page 25.

A report on this organization's 1997 convention.

74.091 "Breaking the Silence: Choral Music of the Baltic Republics. Part One - Estonia," by Vance D. Wolverton. February 1998, page 21.

"After presenting a brief history of the country, this article discusses the folk song tradition and the Baltic tradition of organizing huge open-air choral festivals." Continued in 74.092 and 74.093. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, and 43.135.

74.092 "Breaking the Silence: Choral Music of the Baltic Republics. Part Two - Latvia," by Vance D. Wolverton. April 1998, page 37.

A continuation of 74.091. Continued in 74.093. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, and 43.135.

74.093 "Breaking the Silence: Choral Music of the Baltic Republics. Part Three - Lithuania," by Vance D. Wolverton. May 1998, page 23.

A continuation of 74.091 and 7.092. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, and 43.135.

74.094 "Sharing Traditions: A Glance at Canada's *Podium* '98," by Victoria Meredith. November 1998, page 21.

A report on the ninth biennial conference of the Association of Canadian Choral Conductors.

74.095 "Siberian Choral Music," by Tatiana Korotkof. February 1999, page 41.

An introduction to choral music activities in the Russian region of Siberia.

- 74.096 "108 New Ambassadors to Vietnam," by André Thomas. September 1999, page 49.
The author relates experiences from a choir tour to Southeast Asia.
- 74.097 "Reflections on the 23rd Annual Conference of Chorus America," by Barbara Tagg. October 2000, page 29.
A report on conference events and concerts.
- 74.098 "Global Voices in Song: A College-Public School Partnership," by Sharon Davis Gratto with Janis McCauley, and Robert Natter. March 2001, page 23.
A discussion of a project designed to expose students to "world choral music, especially music beyond the Western European tradition."
- 74.099 "A Celebration of American Choral Music: Past, Present, and Future," by Barbara Tagg and Linda Ferreira. March 2003, page 7.
An introduction to the March 2003 issue of the *Choral Journal*, focusing upon the choral art in the United States.
- 74.100 "Fourteen Conductors Speak About American Choral Music," by Barbara Tagg and Linda Ferreira. March 2003, page 9.
The authors solicit the opinions and experience of select conductors on a variety of topics concerning choral music in the United States. Includes comments from Charles Bruffy, Philip Brunelle, Edith Copley, Tom Hall, Joseph Jennings, Ann Howard Jones, Jerry McCoy, Earl Rivers, Kathy Salzman Romey, Gregg Smith, Dale Warland, Judith Willoughby, Duain Wolfe and Larry Wyatt.
- 74.101 "Letter to the Editor, by Richard Stanislaw. May 2003, page 5.
Writing in response to the March 2003 American music edition of the *Choral Journal*, the author suggests additional research into the singing school of colonial New England.
- 74.102 "Letter to the Editor," by David Maze. May 2005, page 5.
The author recommends development of a regular *Choral Journal* column listing U.S. choir's concert tours abroad and offers his town in Switzerland as an attractive destination.
- 74.103 "*The Chorus (Les Choristes)*: A Runaway Hit Film from France Opens in the United States," by David Castleberry. December 2004, page 101.
Though published under the banner of the compact disc review column, this article offers a detailed discussion of the motion picture and includes an interview with the film's director, Christophe Barratier.
- 74.104 "(Choir Tour Photo Album, Part 1.)" February 2005, page 30.
An album of photographs from various choir tours of ensembles in rehearsal, concert, and enjoying the fun of travel. Continued in also 74.106.
- 74.105 "Choral Pioneers: Cultural Exchange with Shipibo Villagers in Peru," by Luanne Clark Crosby. February 2005, page 48.
The author, an experienced world traveler, shares insights and experience from a concert tour to South America. Includes information on repertoire, concert logistics, and "the first *Choral Journal* article ever to

be accompanied by a photo of a live anaconda.”

74.106 “(Choir Tour Photo Album, Part 2.)” February 2005, page 78.

This album, a continuation of 74.104, contains photographs from various choir tours of ensembles in rehearsal, concert, and enjoying the fun of travel.

74.107 “Internationalizing Your Education,” by Jeffrey Carter. April 2006, page 67.

The author suggests ways for music education students to gain experience and insight from foreign travel.

74.108 “Twentieth Century Nigerian Composers,” by Godwin Sadoh. April 2007, page 32.

“A diachronic discourse of Nigerian choral composers and their craft reveals a systematic and gradual transformation of the musical style and its tonal language.”

74.109 “Some Thoughts about International Choral Competition,” by Brenda Fauls. March 2008, page 18.

An examination of many of the factors and challenges to be evaluated when considering performance in an overseas choral festival or competition.

74.110 “The Music Profile Classes of Sweden: Enriching a Nation’s Choral Heritage,” by Mark Munson. April 2008, page 28.

“This article identifies a large music profile school in Stockholm that serves as a model, discusses a typical program that has been established in a smaller community, and describes possible application of the Swedish music profile model in American schools.”

74.111 “Choral Music Meets its Audience,” by Ian Loeppky. October 2008, page 4.

Reporting on the events of the eighth World Symposium on Choral Music, the author details “several discernable currents that ran thorough most if not all of the performances, [trends that] point to a desire to seek fresh and creative ways of engaging the listener.”

74.112 “How Choral Music Saved a Nation: The 1947 Estonian National Song Festival and the Song Festivals of Estonia’s Soviet Occupation,” by David Puderbaugh. October 2008, page 28. BIB.

“This article is a description of the Estonian National Song Festivals and how they contributed to the eventual realization of Estonia’s independence.” See also 74.113.

74.113 “Letter to the Editor,” by Jim Hejduk. December 2008, page 7.

The author responds to “How Choral Music Saved a Nation: The 1947 Estonian National Song Festival and the Song Festivals of Estonia’s Soviet Occupation” (74.112) and shares his experience from the 1990 World Choral Symposium.

74.114 “The American International Festival: A New Festival Concept in Partnership between ACDA and Interkultur,” by Christian Ljunggren. May 2010, page 6.

An introduction to two international festivals planned for St. Louis and Reno.

74.115 “World Choir Games 2012: Insight into the Philosophy of the Games and Why Cincinnati Was Chosen,” by Robyn Lana. January 2011, page 6.

An introduction to the history of the event and a discussion of the host city.

74.116 “The ACDA International Conductor’s Exchange Program: Making Our World Smaller Through Global Artistic Dialogue,” by David Puderbaugh. April 2011, page 56, May 2011, page 60.
An introduction to the rejuvenated program that will provide global sharing opportunities for conductors.

74.117 “The ACDA Vienna Symposium (1968-1977),” by Marvin E. Latimer, Jr. May 2011, page 26.
“This article seeks to chronicle ACDA’s ten year sponsorship of the Institute of European Studies and the Vienna Symposium and to speculate about the symposium’s impact on the choral art in the second half of the twentieth century.”

74.118 “Choral Music in the White House,” by Donald Trott. June-July 2012, page 8.
“Choral performances have taken place in many of the administrations since the early 1800s. The White House is a living museum and a stage for presenting the best in American art. The important work of our nation unfolds in this mansion, and so does the culture through various performances, exhibits and presentations.” See also 74.119, 74.120, and 74.121.

74.119 “Choral Music in the White House: An Afterword,” by Donald Oglesby. June-July 2012, page 18.
A companion to 74.118, the article features comments on the arts and choral music from President Barack Obama, and former Presidents Jimmy Carter, George H.W. Bush, and Bill Clinton, and former and First Lady Rosaline Carter.

74.120 “Letter to the Editor,” by Tom Vozzella. September 2012, page 7.
Writing in response to “Choral Music in the White House” (74.118), the author provides a detailed discussion of an additional choral performance in the executive mansion.

74.121 “Errata: Choral Music in the White House.” September 2012, page 15.
This sidebar provides accreditation for photos contained in the article “Choral Music in the White House” (74.118).

74.122 “American Classical Music Hall of Fame Announces its 2012 Inductees,” by Carroll Gonzo. December 2012, page 5.
An introduction to this “organization dedicated to honoring and celebrating the many facets of American classical music.” The class of 2012 includes choral conductor Dale Warland.

74.123 “Choral Symposium 2012: Building Cultural Bridges in the Twenty-First Century,” by José Rivera. April 2013, page 69.
A report on the ACDA International Conductors Exchange Program (ICEP) between the United States and Cuba, and the corresponding five-day choral symposium held in Havana.

74.124 “International Conductors Exchange Program: Building Bridges to China,” by T. J. Harper. January 2014, page 7.
A discussion of the program designed to “create connections and forge stronger relations between [the United States] and the rest of the world.” Includes an introduction to the conductors chosen for the 2014 program.

74.125 “Building Bridges with China: An Overview of the 2014 International Conductors Exchange

Program,” by T. J. Harper. December 2014, page 40.

A series of vignettes on the experiences of those U.S. conductors who participated in the exchange program.

74.126 “The 2015 International Conductors Exchange Program: Körsamarbete Med Sverige (Choral Connections with Sweden),” by T. J. Harper and Fred Sjöberg. March 2015, page 30.

An introduction to those conductors participating in the exchange program.

74.127 “America Cantat: A History in Brief,” by Oscar Escalada. April 2015, page 41.

An examination of the America Cantat festival. See also 74.128.

74.128 “Correction.” June/July 2015, page 5.

This brief commentary corrects errata contained in “America Cantat: A History in Brief” (74.127).

74.129 “To Russia with Song,” by Thomas R. Vozzella. December 2015, page 81.

The author reports on the events of a five-day master-class during the Patriarch Tikhon Russian American Music Institute.

74.130 “The 2016 ACDA International Conductors Exchange Program: Choral Connections with the Republic of Korea (Land of the Morning Calm),” by T.J. Harper. February 2016, page 64.

This introduction to the 2016 program includes biographies of the conductors chosen for the exchange.

74.131 “The Islands of the Bahamas: Home of America Cantat 8,” by Shena Newton. August 2016, page 14.

A promotional commentary for America Cantat 8.

74.132 “Choral Symphonic Music from Latin America,” by Christan Grasses. August 2016, page 22. REP.

This article examines “compositions written by Latin American authors for choirs and symphonic ensembles.”

74.133 “Social Integration and Choral Music: The Work of the Fundación Schola Cantorum de Venezuela and its Program *Build by Singing*,” by María Guinand. August 2016, page 32.

The foundation’s musical and social activities are examined.

74.134 “The Story of the Songbridge,” by Kari Ala-Pöllänen. August 2016, page 65.

An introduction to this non-competitive choral event.

74.135 “Music in Paradise: Learning the Rhythm of Bahamian Culture,” by Christy Lee. August 2016, page 69.

A commentary of a U.S. conductor who taught for two years in the Caribbean.

74.136 “Choral Connections with Sweden,” by Kimberly Dunn Adams. November 2016, page 47.

A reflection upon the 2015 International Conductors Exchange Program.

74.137 “Celebrating the Music of the Americas: Reflecting on America Cantat 8,” by Adrian Archer. December 2016, page 75.

A review of the event.

- 74.138 “Intergroup Contact Theory and Choir,” by Ryan Luhrs. February 2017, page 30.
The author discusses ways in which societal and political challenges may be mitigated through choral music.
- 74.139 “A Voice for Peace,” by Kevin Fenton. February 2017, page 34.
The author discusses a concert tour to Kenya.
- 74.140 “The ACDA International Conductors Exchange Program: ICEP of the Americas,” by T.J. Harper. February 2017, page 81.
An introduction to participants selected for the 2016 program.
- 74.141 “Going Global with Song: Building Bridges of Mutual Respect and Understanding,” by Roberta R. King. April 2017, page 59.
The author shares highlights from her career teaching in Kenya.
- 74.142 Soli Deo Gloria: A Survey of Musical Observances of the 500th Anniversary of the Protestant Reformation,” by Terre Johnson. December 2017, page 72.
An introduction to various celebrations commemorating the pivotal event of 1517. (See also 51.152)
- 74.143 “The 2018 ACDA International Conductors Exchange Program with Kenya,” by T.J. Harper. February 2018, page 62.
An introduction to participants selected for the 2018 program.
- 74.144 “The 2018 Symposium on Choral Singing Conference Report,” by Patrick K. Freer. December 2018, page 49.
A review of the activities featured at this inaugural event.
- 74.145 “2019 International Conductors Exchange Program: South Africa,” by Michael J. Barrett and T.J. Harper. June-July 2019, page 71.
An introduction to participants selected for the 2019 program.
- 74.146 “Castle of Light: A Snapshot of Latvian Choral Music as the Nation Turns 100,” by Mark Grizzard. October 2019, page 51. BIB.
A review of a choral festival held in the summer of 2018. See also 74.147.
- 74.147 “Letter to the Editor,” by Vance Wolverton. December 2019, page 6.
The author responds enthusiastically to “Castle of Light: A Snapshot of Latvian Choral Music as the Nation Turns 100” (74.146).
- 74.148 “People and the Land: A Theme of Our Time,” by Christine Argyle. March 2020, page 6.
A report on a symposium.
- 74.149 “The Big Sing: New Zealand Youth Choral Phenomenon,” by Peter Watts. March 2020, page 37.
A report on a symposium.
- 74.150 “Te Matatini: The Many Faces of Kapa Haka,” by Keriata Royal-Taeo. March 2020, page 47.

An introduction to Māori performing arts.

74.151 “A Summary: Singing – What Can We do in a Pandemic?” by Amanda Bumgarner. August 2020, page 46.

A review of webinar discussions held between representatives from the National Association of Teachers of Singing, the American Choral Directors Association, Chorus America, the Barbershop Harmony Society, and the Performing Arts Medical Association concerning singing during a health crisis. See also 74.156.

74.152 “Are You Zoomed Out? Dealing with Zoom Fatigue in the Virtual Classroom,” by Jamila L. McWhirter. September 2020, page 41.

The much over-used virtual meeting technology called “Zoom” is evaluated, with admonitions for limiting its use.

74.153 “2020 Symposium on Research in Choral Singing Conference Report,” by Patrick K. Freer. September 2020, page 52.

A report of the virtual gathering.

74.154 “The Virtual Choir as Collaboration,” by Janet Galvan and Matthew Clauhs. October 2020, page 8.

A discussion of techniques employed during the health crisis of 2020. See also 74.158.

74.155 “Lessons from Summer Camp,” by Joy Hirokawa. October 2020, page 53.

A discussion of techniques employed during the health crisis of 2020 based upon a format suggested in “Choral Village: An Immersive Experience to Build Cultural Sensitivity and Empathy,” (67.190). See also 74.158.

74.156 “A Webinar Summary: Preliminary Study Results on the Safety of Singing,” by Amanda Bumgarner. October 2020, page 65.

This article continues the discussion begun in “A Summary: Singing – What Can We do in a Pandemic?” (74.151)

74.157 “Defining the Virtual Choir,” by Cole Bendall. December 2020, page 69.

A discussion of techniques employed during the health crisis of 2020.

74.158 “Letter to the Editor,” by Sue Fay Allen. January 2021, page 7.

Writing enthusiastically in response to the October 2020 issue of the Choral Journal, the author mentions specifically “The Virtual Choir as Collaboration” (74.154) and “Lessons from Summer Camp” (74.155).

74.159 “COVID and the Choral Educator: Preparedness, Perceptions, Attitudes, and a Way Forward,” by Scott Rieker and Irene Apanovitch-Leites. February 2021, page 46.

A discussion of information gathered during the health crisis of 2020.

74.160 “International Conductors Exchange Program to Sweden: Building Bridges through Choral Connections,” by Joshua Habermann and Jeremy D. Jones. May 2021, page 16.

A review of the experience gained from the 2015 exchange program.

74.161 “ACDA Connecting with the World Webinar Series: A Living Online Resource,” by Tim Sharp. May 2021, page 30.

A review of virtual distance exchanges.

74.162 “ACDA Costa Rica: Breaking Boundaries in Central America,” by Josué Ramírez Palmer and David Ramírez. May 2021, page 37.

A review of the experience gained from the seminar. See also 74.163.

74.163 “Letter to the Editor,” by Jeanne Cutting Crowley. August 2021, page 7.

Writing in response to “ACDA Costa Rica: Breaking Boundaries in Central America” (74.162), the author provides additional insights about Costa Rica’s National University.

74.164 “ICEP Relaunches,” by Sara Durkin, Derrick Fox, Scott Glysson, Paul Hondorp, Rebecca Kenneally Vincent Oakes, and Julie Yu. May 2022, page 69.

A reintroduction to ACDA’s International Conductor Exchange Program.

75. TEXTS

75.001 “Roman Catholic Liturgical Books and the Choral Director,” by Gordon Paine. May 1980, page 17. BIB.

The author discusses the use of pre-Vatican II liturgical books for the choral director, including locating chants, identifying liturgical function of a Latin text, and providing English translations. Includes a glossary. See also 75.002

75.002 “Letter to the Editor,” by Robert J. Batastini. September 1980, page 2.

The author writes in response to “Roman Catholic Liturgical Books and the Choral Director” (75.001), and clarifies the availability of resources listed in the article.

75.003 “Raising Sensitivity to Human Values in Choral Texts,” by Eugene Thamon Simpson. December 1983, page 15.

This brief commentary addresses the issue of racially derogatory texts in choral music. Includes an example of modified text which maintains its effect without the use of racial slurs.

75.004 “French Prosody and Musical Settings: Considerations for Interpretation,” by John W. Hugo. November 1989, page 27.

An examination of the interplay between poetic and musical elements in a texted choral work as it relates to interpretation. The author focuses upon French choral literature as an example.

75.005 “Musica Practica,” by Nina Gilbert. April 1990, page 43.

This article addresses the subject of difficult or problematic texts, “texts that were once innocent, but have become awkward or offensive.” Solutions are offered from a variety of sources.

75.006 “Remember the Riddle?” by Carolyn Jennings. February 1991, page 31.

A discussion of inclusive language as it relates to the choral art.

75.007 “Musical Pride and Textual Prejudice: The Expressivity of Language in Choral Music,” by John Dickson. September 1993, page 9.

An extensive discussion of the relationship of text to music. See also 75.009.

75.008 “What Makes a Good Text?” by Jean Janzen. September 1993, page 33.

The author, a poet and creative writing teacher, asks three questions when evaluating a text: Is it memorable, is it true, and is it beautiful? See also 75.009.

75.009 “Letter to the Editor,” by Leslie Guelker-Cone. November 1993, page 4.

The author responds positively to the contents of the September 1993 issue of the *Choral Journal*, particularly those articles addressing text in choral music, “Musical Pride and Textual Prejudice: The Expressivity of Language in Choral Music” (75.007) and “What Makes a Good Text?” (75.008).

75.010 “Biblical Imagery in Julia Ward Howe’s *Battle Hymn of the Republic*,” by Robert J. Ward. December 1993, page 25.

The author examines the text of this well-known Civil War-era work.

75.011 “Carmina Burana: The Poetry of Wandering Scholars and Wayward Clerics,” by R. Gordon Goodrum. September 1995, page 9.

An overview of the Medieval poems from which Carl Orff drew the texts for *Carmina Burana*.

75.012 “The Lyric of the African American Spiritual: The Meaning Behind the Words,” by Marvin V. Curtis. August 1996, page 15.

A discussion of the underlying meaning of images and Biblical terms used in the African American spiritual, and their roots in West African religious beliefs. See also 75.013.

75.013 “Letter to the Editor,” by David Maze. November 1996, page 4.

Writing in response to “The Lyric of the African American Spiritual: The Meaning Behind the Words” (75.012), the author suggests the topic be made into a PBS documentary.

75.014 “Text Setting and Symbolism in Thea Musgrave’s *Rorate coeli*,” by Anna Hamre. March 1999, page 23.

An analysis of the work.

75.015 “Carlisle Floyd’s Text Settings in His Works for Chorus,” by Teresa S. Coffman. March 1999, page 37.

An evaluation of the composer’s treatment of text in his music.

75.016 “James Weldon Johnson and the Poetry of *God’s Trombones*,” by Jack Sacher. August 1999, page 25.

A discussion of the poetry set to music by Gordon Myers.

75.017 “Benjamin Britten’s Poetic Alterations,” by Andrew Thomas Kuster. February 2000, page 9.

The author discusses changes made by the composer to selected poetry, specifically those set in *A Hymn to the Virgin*, *Rejoice in the Lamb*, and *War Requiem*.

75.018 “Finding the Poet’s Voice: Strategies for Collective Interpretation of Choral Text,” by Lyn Schenbeck. March 2000, page 9.

The author suggests that a complete understanding of a work’s text is the first step toward a successful choral performance. See also 75.020.

75.019 “Rachmaninoff’s Kolokola and the Change of Poetic Meaning in Translation,” by Andrew Thomas Kuster. March 2000, page 39.

An examination of the challenges facing translators of poetry.

75.020 “Letter to the Editor,” Alice Parker. May 2000, page 4.

The author questions several points in “Finding the Poet’s Voice: Strategies for Collective Interpretation of Choral Text” (75.018).

75.021 “Provoking Meaning: Some Thoughts about Choral Hermeneutics,” by Gerald Custer. November 2001, page 25.

The author discusses a methodical approach to text as a way to improve choral sound.

75.022 “The Text Trap,” by Kirke Mechem. November 2003, page 23.

The author discusses the challenges associated with balancing textual and musical concerns for both the conductor and the composer. See also 75.023.

75.023 “Letter to the Editor,” by Richard Bansemer. January 2004, page 6.

Writing in support of “The Text Trap” (75.022), the author suggests that “librettists, however, may be put on the defensive.”

75.024 “Phonetic Fun and Frolic: Alliteration in Elizabethan Part Songs,” by Chris White. April 2004, page 29.

An introduction to the wordplay common to secular music of the Renaissance.

75.025 “I Never Saw Another Butterfly: Choral Settings of Children’s Poems from Terezin,” by Rachel Rensink-Hoff. August 2005, page 6.

An introduction to the dramatic and tragic events that took place in the Czechoslovakian town and the rich cultural treasure that arose amid the destruction. Includes discussion of music by Robert Convery, Charles Davidson, Joel Hardyk, and Aaron Rosenthal.

75.026 “The Song in Emily Dickinson’s Poems and a Review of Selected Choral Settings of Her Poetry,” by Susan Davenport Stewart. September 2006, page 9. REP.

“The purpose of this article is to review Dickinson’s background, the characteristics in her poetry that attract composers, and select settings of her poetry that can be grouped together either as a portion of a concert or as a complete program.” This article is misattributed to Susan Davenport Smith.

75.027 “Creation, Culture and the Music of the Spheres,” by Donald Paul Hustad. March 2007, page 22. BIB.

An ambitious discussion of the history of the role of music in the church through the whole of Christendom, from musical comments in the Book of Genesis through the present day.

75.028 “Teaching Choral Literature with Foreign Language Texts,” by Carolyn Welch. April 2007, page 59.

An introduction to the basic process for rehearsing music in a language other than one’s own.

75.029 “Sarah Teasdale at 125: Her Lyric Poetry Still Inspires Lovely Music,” by Natasia Sexton Cain. November 2009, page 8. REP.

“As a context for understanding how each composer captures Teasdale’s voice, the article will first discuss influences affecting the poet’s style followed by a brief description of that style. Following the article is an appendix that recommends twenty choral octavos based on Teasdale’s poetry.”

75.030 “Factors in Teaching Foreign Language Choral Music to Students,” by Stephen Sieck. October 2013, page 24.

Based on a study of performances at ACDA conferences, the author evaluates the frequency with which choral music with non-English texts are programmed.

75.031 “The Influence of the *Kalevala* on Contemporary Finnish Choral Music,” by Joshua Palkki. November 2013, page 34.

“This article contains an exploration of the origins of *runo* singing, the compilation of the *Kalevala*, and the influences both have had on the compositional style of several Finnish composers.”

75.032 “Musical Settings of War Texts in Two Twentieth-Century British Choral Works (Part 1),” by William Skoog. February 2014, page 8.

“A careful study of these works reveals how music breathes disturbing life into poignant poetry mixed with traditional texts of the Roman Catholic Church in a way that illumines both.” This article focuses upon Ralph Vaughan Williams’s *Dona Nobis Pacem*. Continued in 75.035. See also 75.037, 75.038, 75.039, and 75.042.

75.033 “Langston Hughes’s Touch of Faith,” by Richard Stanislaw. February 2014, page 59.

A brief assessment of the poetry by the American writer.

75.034 “A Star-Spangled Bicentennial: A Conversation,” by Jerry Blackstone, Mark Clague, and Andrew Thomas Kuster. April 2014, page 6.

A history of the U.S. National Anthem in celebration of the work’s bicentennial. See also 75.040.

75.035 “Musical Settings of War Texts in Two Twentieth-Century British Choral Works (Part 2),” by William Skoog. April 2014, page 32. BIB.

This article, a continuation of 75.032, provides an analysis of Benjamin Britten’s *War Requiem*. See also 75.037, 75.038, 75.039, and 75.042.

75.036 “Fashioning Compelling Stories: Enriching the Choral Singer’s Experience Through Compelling Narrative Exploration,” by Philip E. Silvey. May 2014, page 6.

“This article will outline the role text plays in the art of choral music, demonstrate the potential for storytelling latent in many texts, and introduce practical guidelines for enabling singers to bring these stories to life.” See also 43.185.

75.037 “Letter FROM the Editor,” by Amanda Bumgarner. June-July, page 6.

Writing in response to the commentaries written as a result of “Musical Settings of War Texts in Two Twentieth-Century British Choral Works” (75.032 and 75.035) the author suggests that conductors use the occasion of this scholarly exchange “as an opportunity to engage in music-text analysis as these two choral scholars have done, and take a second or even third look at the article with new perspective.” See also 75.038, 75.039, and 75.042.

75.038 “Letter to the Editor,” by Thomas More Scott. June-July, page 6.

In this commentary on the article “Musical Settings of War Texts in Two Twentieth-Century British Choral Works” (75.032 and 75.035), the writer shares his “concerns about the factual analysis.” See also 75.037, 75.039, and 75.042.

75.039 “Response from the Author,” by William Skoog. June-July 2014, page 7.

The author of “Musical Settings of War Texts in Two Twentieth-Century British Choral Works” (75.032 and 75.035) replies to concerns raised in a “Letter to the Editor (75.038). See also 75.037 and 75.042.

75.040 “Letter to the Editor,” by Edward Green. August 2014, page 7.

Writing in response to “A Star-Spangled Bicentennial: A Conversation” (75.034), the author calls additional attention to the poetry of the national anthem. He also refers to his own article, “The Principle of Chromatic Saturation in the Late Choral Music of Mozart and Haydn” (2.0442).

75.041 “Letter to the Editor,” by Terry Crull, August 2014, page 7.

The author comments upon both the two-part article, “Musical Settings of War Texts in Two Twentieth-Century British Choral Works,” (75.032 and 75.035) and “Cuban Choral Music: Historical Development and Modern Influences” (2.0577).

75.042 “From the Editor,” by Amanda Bumgarner. August 2014, page 7.

The editor of the *Choral Journal* comments upon pointed published exchanges concerning the two-part article, “Musical Settings of War Texts in Two Twentieth-Century British Choral Works,” (75.032 and 75.035). See also 75.037, 75.038, 75.039, and 75.041.

75.043 “The Star-Spangled Banner as a Poem,” by Eli Siegel with an introduction by Edward Green. November 2014, page 28.

A line-by-line examination of the poetry of the United States’ national anthem. See also 75.044.

75.044 “Letter to the Editor,” by Alan Shapiro. March 2015, page 7.

A positive response to “The Star-Spangled Banner as a Poem” (75.043).

75.045 “Decoding the Secrets of the Psalms,” by Joshua R. Jacobson. February 2016, page 20. BIB.

The author seeks to answer several questions about the Psalms. “Where and when did they originate? Who composed them? How were they performed? And how might the answers to these questions inform our contemporary performance practice?”

75.046 “What Language Shall I Borrow?” by Daniel A. Mahraun. May 2016, page 8.

This article examines the value of singing works in English, and offers “performance suggestions based on the demands of a translation.” See also 75.047 and 75.048.

75.047 “Letter to the Editor,” by Jean Cottel. August 2016, page 6.
Writing in response to “What Language Shall I Borrow?” (75.046), the writer shares a counter point of view from the singer’s perspective. See also 75.048

75.048 “Letter to the Editor,” by Stan McDaniel. August 2016, page 6.
The author comments upon “What Language Shall I Borrow?” (75.046), insisting that the decision on use of original language versus translation depends upon the circumstances of the performance. See also 75.047.

75.049 “Getting Comfortable with Germanic Latin: When to Use it and Why,” by Matthew Hoch. November 2016, page 53.
The author provides an introduction to this seldom-used form of Latin pronunciation.

75.050 “The Latin Problem: How Much Does a Singer Really Need to Know?” by Leslie De’Ath. December 2016, page 20. BIB.
An evaluation of various methods for pronouncing Latin.

75.051 “Examining Choral Music with a Rhetorical Perspective: A Practical Guide,” by Gary Seighman. November-December, page 20.
“This article will provide examples of how to decode compositional elements in [the] repertoire of the [Renaissance and Baroque] through a rhetorical perspective and offer another tool for its interpretation.”

76. NOTATION OLD AND NEW

76.01 “Ephraim Amus Africa Sings: Notation and Performance Practice,” by Felicia Sandler. November 2019, page 28.
“In this article I will explore the evolution of Amu’s notational practice.”

77. OLD MANUSCRIPTS AND EARLY EDITIONS

No Entries.

78. ACCOMPANIMENT

78.01 “Accompanying Your Choir with the Hammered Dulcimer,” by Lucille Reiley. September 2002, page 29.
“This article includes discussions about the dulcimer, some common playing techniques, performers repertoire resources and rehearsal [techniques].”

78.02 “Accompaniment Aids: Friend or Foe?” by Nancy Cox. February 2003, page 63.
The author criticizes the rampant use of pre-recorded accompaniments.

78.03 “Choosing an Accompanist for a Children’s Choir,” by Annarine Röscher, Heinrich Van Der Mescht and Caroline Van Niekirk. December 2003, page 43.

“This article guides the conductor in choosing the best possible accompanist for a children’s choir. It presents aspects such as the required skills, knowledge, personality, and abilities of such an accompanist.”

78.04 “Working with Accompanists,” by Angela Batey. June 2006, page 99.

This article outlines the conductor’s responsibilities to the accompanist and the qualifications of “a great choral accompanist.”

78.05 “From the Bench: Facilitating Collaborative Support from the Choral Accompanist,” by Kayla Liechty Paulk. August 2012, page 8.

The author discusses ways in which “collaborative pianists can use their myriad foundational skills to significantly enhance the creative learning process in the choral rehearsal.” See also 78.06.

78.06 “Letter to the Editor,” by Randall Wolfe. October 2012, page 7.

While the author offers general praise for the article, “From the Bench: Facilitating Collaborative Support from the Choral Accompanist” (78.05), he points to an ever greater issue concerning the treatment of pianists: the lack of adequate financial compensation for their services.

78.07 “Forming Your Chorus’s Very Own Orchestra: The Mentors Model,” by Anthony Antolini. February 2013, page 26.

The article demonstrates “that choral directors can form their own orchestras to accompany their ensembles and work with instrumentalists without going over budget while providing their choristers with a rich rehearsal atmosphere and increased audience size in concerts.” See also 43.179.