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CHORAL JOURNAL

ANTON BRUCKNER
200TH ANNIVERSARY YEAR

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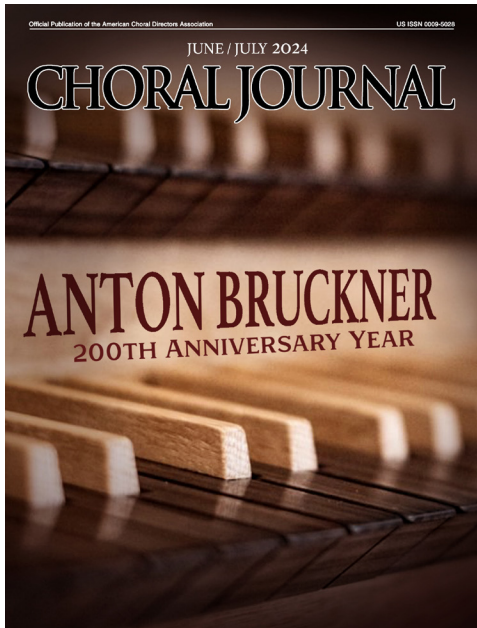
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ADVOCACY STATEMENT

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

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

From the Executive Director



Robyn Hilger

The Next Generation of Choral Directors are in Your Classrooms Today!

Ask any choral director why they became a music educator and very quickly you'll realize one of the top answers is almost always a story about a great teacher. Why, then, don't we spend more time as choral educators intentionally directing students into music education? Has your school ever held a career fair? Was "music educator" on the list of careers to explore? It should be!

Encouraging students to consider a future in choral education is a vital task for all of us. Here are some strategies you can utilize to foster an interest in music education in your classroom starting today:

Lead by Example: Demonstrate the passion and joy in teaching to inspire students to explore music education. By showcasing enthusiasm for the choral profession, you can ignite curiosity and excitement in your students. Many students do not even know that music education is a career or how to even get started pursuing this career path.

Highlight the Rewards: Sharing personal anecdotes about the impact teachers can have on students' lives, the joy of witnessing musical growth, and the satisfaction of contributing to artistic development can help students envision themselves in similar roles. Did you know that there is nearly 100% job placement for music teachers? According to a recent survey by NFHS*, 85% of music educators are excited about the future of their programs.

Expose Students to Various Career Paths: Introduce students to teaching at different levels, private instruction, conducting, and other careers like music therapy and arts administration. Presenting these options broadens students' perspectives and encourages them to explore diverse avenues. Students are highly influenced by their families. Help parents and guardians see music education as a viable career option for their child.

Provide Mentorship and Guidance: Offering one-on-one conversations, assisting with college applications, and providing advice on navigating the path to a music education career can help students feel supported and empowered. Allowing students to mentor peers, lead rehearsals, or organize events instills a sense of responsibility and ownership, fostering their interest in music education. Students as young as fifth grade should start to be exposed to different career paths. Make sure music education is one of them!

By employing these strategies, choral directors can effectively encourage your students to consider pursuing careers in music education. Want more information and resources? Check out www.TeachMusic.org, a resource developed by a coalition of partners to address the teacher shortage in music education.

* National Federation of High School Associations
<https://artsadvocacy.nfhs.org/music-dashboards/>

From the President



David Fryling

Summer is on the horizon! And for many of us in the world of choral music making and teaching, this means we can exert a bit more power over our schedules (instead of the other way around).

Having even a little more time for leisure this time of year is a wonderful privilege. It is something to be deeply thankful for—and, I would submit, nothing

to be embarrassed by.

I chose the term “leisure” deliberately. We often hear “leisure” and “free time” used interchangeably, but they’re not quite the same thing. Free time is our unscheduled time—it’s open, flexible, and ours to use as we please. It’s also rather unstructured and doesn’t necessarily have a specific goal.

Leisure, on the other hand, is a more intentional use of that free time. It is about engaging in activities that we enjoy and find fulfilling. Leisure is the time we spend on activities that bring us joy, relaxation, and maybe even a sense of accomplishment. Unlike free time, which tends to be more passive, leisure is an active choice to make the most of our “time off.”

In fact, the Greek word “scholē,” from which we derive our word “school,” literally translates to “leisure.” To the ancient Greek, “leisure” was rest from physical work. This time was spent in lecture, rhetorical exercise, and philosophical discussion—work that focused on building up the mind and spirit. Ironically, the modern conception of education has for decades been moving away from its original meaning, so focused are we on training the next generation of productive (read: working) members of society. But bettering ourselves is, and always was, the purpose of “leisure.”

We are happy that part of your leisure time this summer includes thumbing through this journal (and perhaps catching up with recent issues that flew right past your desk during the hectic apex of the season). We also hope that you’ll treat yourself to some important leisure time at an upcoming ACDA-sponsored summer conference.

You can use the QR code to take you to the ACDA Chapters & Regions page; from there you can choose a region to explore and see what each state is offering. You can also find a list of state events in each weekly ACDA email newsletter. It’s a great excuse for a leisure-filled summer road trip!



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Amanda Bumgarner

Our June/July issue features three articles on Austrian composer Anton Bruckner in honor of the 200th anniversary of his birth on September 4, 1824. Two of the articles are reprinted from the September 1996 issue of *Choral Journal*, which celebrated the 100th year of his death (1896). William Weinert has updated his article for 2024, presenting a detailed discussion of Bruckner's *Mass in F Minor* and comparing eight contrasting editions of the work—adding four since the original 1996 publication. Readers interested in this composer might also enjoy the following article from the *Choral Journal* archives:

Andrea Harrantdt, “Bruckner and the Liedertafel Tradition: His Secular Music for Male Voices,” *Choral Journal* (December 1996): 15-21.

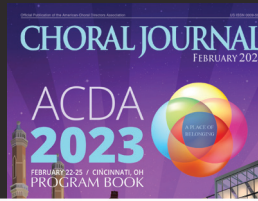
I hope you will take a moment to read “A Unique Perspective” from Arnold Harris, the music director at the Perkins School for the Blind in Massachusetts. He shares from his experience working with singers who have varying levels of low vision and blindness. If you have or know someone who has worked with students with unique needs, we would love to include your perspective in a future issue.

This issue also includes an article for our Rehearsal Break column on movement in choral performance. The *Choral Journal* Rehearsal Break column is intended as a place for shorter, practical articles on a wide range of topics that are applicable to our readership. If you have an idea for a future issue, reach out to me at abumgarner@acda.org or email the incoming column editor, Jennifer Rodgers, at rodgersj@iastate.edu.

For anyone interested in contributing to the work of *Choral Journal*, there are several opportunities available. The Research Report column is searching for an editor, and applications are due by June 1. You can find more information on page 41. There will be two openings for a *Choral Journal* editorial board member for terms starting in January 2025. Applications are due by August 1; more information is available on the next page.

Finally, I would like to thank Scott Dorsey for his continued work on the *Choral Journal* index. The volume 64 installment is printed in this issue and will be added to the main index, which is available at acda.org/choraljournal on the left sidebar. This invaluable resource includes all articles in the archives and will assist you in locating previous Journal content.

I invite you to consider how you might contribute to *Choral Journal* in the coming year and earn a place in next year's volume 65 index. We accept submissions at any time and welcome the chance to discuss an article idea with you. If you have any questions, direct them to: abumgarner@acda.org.



Call for *Choral Journal* Editorial Board Members

There will be two openings on the *Choral Journal* Editorial Board for terms starting in January 2025. *Choral Journal* Editorial Board members are volunteers recommended for a four-year term and may be reappointed once, for a maximum of eight years. Members are responsible for reviewing article submissions while offering input and suggestions for the workings of *Choral Journal*. Members are not responsible for line editing, rewriting, or proofing.

Criteria

Editorial Board members should have strong research skills and a wide range of knowledge on a variety of topics related to choral music. *Choral Journal* encourages a diverse pool of applicants.

Applications should have completed at minimum a master's degree and have a history of scholarly publication. Preference is given to those who have worked on a dissertation committee or assisted with scholarly writing.

For the current call, preference will be given to applicants with specific expertise and interest in the following areas: choral repertoire of the Baroque, Renaissance, and Classical Eras; musics, cultures, and traditions outside of the United States; history and theory; musicology; and conducting technique and movement modalities.

A letter of application and resume are due by August 1, 2024, to Amanda Bumgarner, ACDA Publications Editor, abumgarner@acda.org.



Bruckner's *Mass in F Minor* Culmination of the Symphonic Mass

WILLIAM WEINERT



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The decade between 1864 and 1874 witnessed the composition of several of the most significant large-scale sacred works of the Romantic period: Brahms's *Ein deutsches Requiem* (1868), Verdi's *Requiem* (1874), and Bruckner's three mature masses (1864-68). The Brahms and Verdi works have become staples of the choral/orchestral repertoire. However, despite recent efforts, more widespread study and performance of the mature choral-orchestral works of Anton Bruckner are long overdue in the United States. The *Mass in F Minor* (sometimes known as "the Great") is the last, the most extended, and the finest of Bruckner's masses, and it occupies a significant place both in the evolution of Bruckner's mature style and in the development of the symphonic mass in the Romantic period.

This article was originally published in the *Choral Journal* in September 1996 and included an overview of four versions of the mass. The author has updated the text for 2024—the two hundredth anniversary year of the composer's birth—and it will present an overview of Bruckner's mass settings, a more detailed discussion of the *Mass in F Minor*, and a comparison of the eight contrasting editions of the work that have been published to date.

Bruckner's Masses

Bruckner's seven masses, seven other extended sacred works for chorus and orchestra, and more than three dozen motets constitute a body of sacred music larger and more varied than that of almost any other major composer of his day. The first half of Bruckner's compositional life was occupied almost entirely with writing music for the church. Two important factors influenced his sacred output during these years. First, from his early youth through his student days in Linz, he had often heard the classical masses of Mozart, Franz Joseph Haydn, and Michael Haydn, music which was still very much alive in Austrian churches thirty years after the deaths of the Haydns.¹ Bruckner was also interested in older traditions of music for the Roman rite: Renaissance polyphony and plainsong. These traditions influenced not only his early liturgi-

cal works but also his mature masses and symphonies of the 1860s. His interest and skill in polyphonic technique were refined during his years of compositional study with Simon Sechter (1855-61), years during which Sechter permitted Bruckner no composing at all except for his counterpoint assignments.²

Bruckner's completed masses are listed in Table 1. Two short masses for small performance forces date from the early 1840s. Two important transitional works (the *Requiem* and *Missa solemnis* in B^b minor) employ more extended structures and demonstrate a higher level of craftsmanship. The three final masses of the 1860s constitute the first full flowering of Bruckner's genius and his first masterpieces in any genre.

The *Mass in D Minor* exhibits several features found in masses of the Classical period. In the Gloria and Credo, the opening words are not set to music and re-

Table 1. Bruckner's Masses

Title	Date	Vocal Forces	Instrumental Forces
Mass in C	1842	Alto solo (no chorus)	Two horns, organ
<i>Choralmesse</i> in F	1844	SATB	None
Requiem in D minor	1848-49 (Rev 1854, 1894)	SATB soli SATB chorus	Orchestra, organ
<i>Missa solemnis</i> in B ^b minor	1854	SATB soli SATB chorus	Orchestra, organ
Mass No. 1 in D minor	1864 (Rev 1876, 1881-82)	SATB soli SATB chorus	Orchestra, organ
Mass No. 2 in E minor	1866 (Rev 1876, 1882)	SSAATTBB chorus	Woodwinds, brass
Mass No. 3 in F minor	1867-68 (Rev 1872, 1876-77, 1881, 1890-93)	SATB soli SATB chorus	Orchestra, organ

Culmination of the Symphonic Mass

quire a chanted intonation in performance. These two movements are set in several clearly defined sections with contrasting keys and tempos, after the fashion of the Viennese Classical mass. The Gloria (but not the Credo) ends with a fugue, following the Classical period convention. Bruckner also employs the classical technique of recapitulating previous material in the Agnus Dei of this mass, but in a striking way. He reintroduces both themes and accompanimental material from all the previous movements—a technique he was to use to excellent effect in the finales of most of his symphonies. In other ways, Bruckner moves beyond the Classical tradition. He frequently explores unusual and distant key relationships, and he begins to employ the extended ostinatos, pedal points, and brass fanfares that are trademarks of his symphonies.

The *Mass in E Minor* (1866) stands apart from Bruckner's other mass settings in its scoring for eight-part chorus and wind ensemble, and in its conscious imitation of Renaissance counterpoint. This latter feature reflects the influence of the Cecilian Society, a group of nineteenth-century Catholic musicians and clerics who attempted to rid church music of operatic and symphonic tendencies, and to reinstate a style based on the music of Palestrina. Bruckner never officially joined the Cecilian Society, but clearly showed his sympathy with their interest in historical traditions of Catholic liturgical music, and their rejection of more modern and operatic styles in church. Bruckner not only displays a mastery of Renaissance contrapuntal style in the *Mass in E Minor*, but also infuses it with a sense of drama through harmonic tension and large-scale formal design. His Sanctus specifically pays homage to Palestrina by quoting the first section of the Sanctus of Palestrina's *Missa brevis*.

The *Mass in F Minor*: Style and Structure

Bruckner's final mass, the *Mass in F Minor*, was written between September 1867 and September 1868, immediately following his nervous breakdown in the summer of 1867. The work was commissioned by the Vienna Hofburgkapelle (Imperial Court Chapel) after the successful Vienna premiere of the *Mass in D Minor*

in February 1867. The year-long work on the *Mass in F Minor* came between the composition of his first two symphonies in 1866 and 1869. This period, an important personal and professional turning point, marked Bruckner's final year as cathedral organist in Linz before his move to Vienna in 1868. According to Hans Redlich, the *Mass in F Minor* was "conceived as a work to introduce the composer Bruckner as a mature artistic personality to musical Vienna."³

After the dress rehearsal for the first performance of the *Mass in F Minor* in 1872, Bruckner's admirer Johann Herbeck said, "I now know only two masses: this one and Beethoven's *Solemnis*."⁴ Bruckner's mass uses instrumental and vocal scoring almost identical to Beethoven's *Missa solemnis*, and both works are rooted in the symphonic masses of Haydn, albeit expanded in scope in their technical demands. Furthermore, the masses of Haydn, Beethoven, and Bruckner are closely tied to each composer's symphonic writing.⁵

The subdued opening of the Kyrie on an octave F in the low strings resembles not only the beginning of Bruckner's earlier *Mass in D Minor* but also the opening passages of nearly all of Bruckner's symphonies.⁶ The Kyrie begins with a descending scale from F to C, later accompanied by its inversion at the first entry of the chorus (Figure 1). The movement evolves as a three-part ABA form, reflecting the structure of the Kyrie text. After an initial series of climbing homophonic choral statements, the central "Christe" section features exchanges between the chorus and soprano and bass soloists (reminiscent of the exchanges in the first movement of Beethoven's *Missa solemnis*), as well as the addition of an ornate violin solo obbligato. The return



Figure 1. Anton Bruckner, *Mass in F Minor*, "Kyrie."

of the Kyrie text is extended to more than twice the length of the first Kyrie section. The same two soloists enter with echoes of the “Christe” exchanges, and the movement builds to a prolonged climax on C^b Major. This passage contains several trademark features of Bruckner’s mature symphonic style: the prolongation of a single harmony for an entire eight-measure period, the use of simultaneous ostinato figures to animate a static harmony, and the prolongation of the most distant harmonic pole (the chord a tritone away from the tonic). The masterfully constructed coda opens with fourteen measures of essentially unaccompanied choral writing that modulate from C^b securely back to the tonic (Figure 2). The movement ends on the same pianissimo octave F with which it began.⁷

In both the Gloria and Credo, Bruckner builds extended structures in C Major based on chant-related themes (Figure 3 on the next page). The remarkably similar openings of these movements resemble inversions of the opening Kyrie motive. Both movements outline sonata forms and end with brilliant fugues.

Hans Redlich points out that the Gloria’s surprisingly angular and chromatic fugue subject (Figure 4a on the next page) derives from the opening phrase of the movement (Figure 4b on the next page), featuring its ascending major thirds (x) and the chromatic coloration (y) heard at its harmonic climax.⁸ This fugue of 108 measures is a compositional *tour de force*, repeatedly exploring the inversion of the subject, passing through several sequential stretto passages, and culminating in an augmentation of the subject in thirds.

The Credo is even larger in scale than the Gloria. The slow central portion, which shifts between E Major and E^b Major, is especially effective, with its tenor aria (“Et incarnatus est”) accompanied by interwoven solo violin and viola obbligato lines. The “Crucifixus” for bass soloist and chorus cadences in E^b and is followed by an unprepared shift to an open-fifth, E-B, at the Allegro preceding “Et resurrexit.” Bruckner unifies this expansive movement through repetitions of fanfares and ostinatos developed from string motives at the outset of the movement. He again uses the move-

The image shows two systems of musical notation for the Kyrie section of Anton Bruckner's Mass in F Minor. The first system, starting at measure 121, features vocal parts (Soprano and Tenor) and an orchestral accompaniment. The vocal lines are marked *pp* and the lyrics are "Ky - ri - e e - lei - son". The second system, starting at measure 130, continues the vocal and orchestral parts. The vocal lines are marked *f*, *ff*, and *p*, and the lyrics are "e - lei - son, Ky - ri - e e - le - i - son, e - le - i - son". The orchestral parts provide harmonic support with various textures and dynamics.

Figure 2. Anton Bruckner, *Mass in F Minor*, “Kyrie.”

Culmination of the Symphonic Mass

ment's opening theme as the subject for the final fugue at "Et vitam venturi saeculi. Amen." Although somewhat shorter than the fugue in the Gloria, this one also includes ingenious use of inversion and stretto, and ends with a majestic unison choral statement of the subject in augmentation (Figure 5). Bruckner creates a striking effect in this fugue by interjecting four chords, each repeating the word "credo," between entries of

the subject.

The brief Sanctus and Osanna follow standard Viennese Classical mass conventions. The more expansive Benedictus, however, illustrates the connection between the *F Minor Mass* and Bruckner's emerging symphonies. The theme of the bass solo entry (mm. 22-26) is quoted twice (in the same key) in the slow movement of his *Symphony No. 2*.⁹ Furthermore, as in

Figure 3. Anton Bruckner, *Mass in F Minor*, Openings of "Gloria" and "Credo."

Figure 4 a - b. Anton Bruckner, *Mass in F Minor*, Opening of "Gloria" and fugue subject.

Figure 5. Anton Bruckner, *Mass in F Minor*, "Credo."

the slow movements of Symphonies No. 2, 3, and 5, the Benedictus takes shape from the alternation and interplay of two contrasting lyrical themes (Figure 6). The first theme is set forth in the orchestral introduction and at the entry of the voices. It leads to a second brief theme, consisting of ascending and descending scales, sequenced and developed in mm. 41-74. The return of the first theme in m. 75 is interrupted by the second, scalar theme in m. 92. The music seems to dissolve away as ever shorter phrases from the two themes alternate to the end of the movement. Finally, the coda

presents alternating one-measure fragments of the two themes, gradually working toward a harmonic link with the repeat of the “Osanna.”

In the manner of the D minor and E minor masses and his later symphonies, Bruckner closes this work with a cumulative finale in which materials from all the previous movements appear in various combinations and transformations. The Agnus Dei opens with a melody passed from violins to flute to cellos that reproduces the rhythm of the opening theme of the Sanctus, while inverting its pitch material (Figure 7). At the same

Figure 6. Anton Bruckner, *Mass in F Minor*, “Benedictus” themes.

Figure 7. Anton Bruckner, *Mass in F Minor*.
Opening themes of “Sanctus” and “Agnus Dei.”

time, the combination of short ascending and descending scale fragments in F minor throughout the *Agnus Dei*'s first section strongly echoes the opening of the *Kyrie*. With the establishment of F major ("dona nobis pacem"), Bruckner further recapitulates the *Kyrie*. Woodwinds state the initial *Kyrie* choral theme as the chorus recalls the descending octave leaps first sung by the soloists at the "Christe." These unison downward leaps evolve into a climactic unison restatement of the *Gloria*'s fugue subject in C, followed immediately by the initial theme of the *Credo* in F in the oboes. The work dies away with mirror images of motives from the *Kyrie* and the oboe's final hushed statement of the initial *Kyrie* theme.

Versions and Editions

Bruckner's tendency to revise his music repeatedly and then to subject it to further changes by others is well known. The pattern of revision with this mass is similar to that which took place with the symphonies. First, Bruckner himself made a series of revisions and refinements over a number of years; then, in the 1890s, well-meaning friends and associates carried out further revisions and reorchestrations, sometimes with the composer's tentative acceptance, but other times unbeknownst to him. These highly questionable versions became the basis for the first published editions and for all early performances for several decades. In 1927 the International Bruckner Society began an effort to distinguish Bruckner's own final authentic versions of his major works from the published versions that were not authorized by the composer. As further sources have gradually come to light over the past 100 years, the International Bruckner Society has produced several newer editions of the various versions of the symphonies, as well as the masses, and further editions have appeared from other publishers as well.

Bruckner's own revisions of the *Mass in F Minor* began almost immediately after its completion in 1868, even before its first performance in 1872.¹⁰ He made further minor changes datable to 1876, 1877, 1881, 1883, and 1893. During 1890-93, conductor Josef Schalk independently prepared a major revision for the work's first concert performance in 1893; this was

the basis for the work's first publication in 1894. This revision was made without Bruckner's approval, and he strongly objected to Schalk's changes.

There have been eight published versions of the *Mass* in F. These are discussed in chronological order:

I. Josef Schalk, ed. (Doblinger, [1894]). Full score and parts are available through Universal; corresponding vocal scores available through Universal (UE 2901, piano reduction by Schalk) and Peters (No. 3845, piano reduction by Kurt Soldan). Available on IMSLP.

Bruckner, and perhaps others, conducted the *Mass* a number of times at the Imperial Court Chapel in Vienna for liturgical services starting in 1872. However, the first concert performance of the work was conducted by Josef Schalk in 1893. While the earliest printed versions of the Bruckner symphonies are almost entirely out of circulation, one can still obtain performing materials for the first printed version of this mass, edited and revised by Schalk.

Opinions on the work of Josef Schalk and his brother Franz (later music director of the Vienna State Opera) vary widely. Most modern scholars reject the extensive changes that the brothers and other collaborators made in preparing the first printed editions of Bruckner's music, which were occasionally (as in this case) not approved by the composer. However, the Schalk brothers were among the most important early promoters of Bruckner's music, and their efforts succeeded in increasing Bruckner's popularity. Leopold Nowak comes to Josef Schalk's defense, citing his "glowing admiration for Bruckner" and lauding him as the "indefatigable champion of Bruckner's cause."¹¹ Although Schalk's efforts won a much wider audience for this mass in 1893 and resulted in its first publication, his revisions coincided with a major falling-out with Bruckner.

While the Schalk arrangement can be seen today mainly as a historical curiosity, several aspects of it are worthy of mention. The extensive revisions in the orchestration tend to thicken what is often a surprisingly transparent use of the orchestra in Bruckner's original version. Schalk expands Bruckner's two horns to four, and adds wind instruments liberally to the texture in

many places, probably to fulfill the function of the organ for concert performances where no organ would be available. Bruckner's 1881 score contains a handful of cues for organ, but it is unclear exactly where or what the organ should be playing, as no organ part written by Bruckner survives.

Schalk's dozens of changes in the dynamics and tempos of the vocal lines have the earmarks of a conductor's performance decisions. They tend to emphasize important thematic material, to reinforce natural phrase inflections, to exaggerate dynamic contrasts, and to specify slight tempo changes. Schalk's dynamics for the fugues in the Gloria and Credo can be seen as an effective conductor's interpretation of a score. While Bruckner, like Brahms and many other composers, almost always marks all voices at the same *forte* dynamic level in his fugues, Schalk often marks the fugue subjects *forte* and *fortissimo* and all the accompanying material at lower levels. A conductor who seeks to clarify the structure of these fugues would do well to consult Schalk's markings.

One additional factor may also explain why Schalk added so many dynamic markings. According to Nowak, the Imperial Court Chapel Choir consisted of a choir of only eighteen voices and a small orchestra (presumably with organ), and the work was apparently performed there with these modest forces in the chapel's cramped organ loft at least seven times between 1873 and 1885.¹² But for his concert performance in 1893, Schalk enlarged the orchestra, added occasional choral divisi, and made many other additions to the score. The performing forces for this highly successful concert were the combined choruses of the Vienna Wagner Society and the Academic Choral Society with an augmented version of Eduard Strauss's dance orchestra.¹³ Whereas the smaller, professional Court Chapel might have been able to adequately interpret the work under Bruckner's own direction without many detailed markings, Schalk's larger non-professional forces, perhaps with fewer rehearsals, might have benefitted greatly from his detailed interpretive markings.

II. Josef V. Wöss, ed. (Universal/Eulenberg, 1924). A revision of the Schalk edition, published with an organ part created by Siegfried Ochs. Score available on IMSLP.

Essentially a duplication of Schalk's version of 1894, and also published by Universal, this edition was published with an organ part created by the noted Berlin conductor Siegfried Ochs, founder of the highly regarded Philharmonic Chorus of Berlin. Bruckner had asked Ochs to perform the Mass in 1895, and specified several details about how the organ should be used to reinforce climaxes—but again, by the time of Bruckner's death in 1896 there was no written or published organ part. Ochs did not perform the work until 1915, and based on Bruckner's advice, he created an organ part, which was published with the 1924 Wöss edition. The organ part itself does not appear in the Wöss score, but brackets show where the organ enters and exits the texture. This version, then, is a strange but useful hybrid; it presents Schalk's score, likely created for performances where no organ was available, but also provides Ochs's organ part—apparently the only organ part ever created for the piece.

It should be noted that this hybrid of Schalk's expanded wind section, along with the organ part by Ochs, was what was heard in Siegfried Ochs's important 1915 Berlin performance—likely the first performance of the work outside Austria or Hungary. Schalk's edition was used, as it was the only available version at that time.

A score of the mass from Ochs's own collection, now housed at the Sibley Library of the Eastman School of Music, contains dozens of further small changes in orchestration (written in red) to provide doubling of the first few notes of choral entries. This indicates both the rather loose attitude of conductors in this period toward altering orchestration and also that Ochs's renowned Philharmonic Chorus of Berlin seemed to need help in securing many entries.

III. Robert Haas, ed. Bruckner Sämtliche Werke, vol. 14 (International Bruckner Society, 1944 and 1952). Full score (A 2581), vocal score (K 06122),

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and orchestral parts are reprinted by Kalmus,¹⁴ and a corresponding vocal score is available from Breitkopf & Härtel (No. 5758, piano reduction by Fritz Geiller).

This is the first critical edition of the work and replicates Bruckner's version of 1881, with a few additions from 1883. No critical report was published with this edition.

IV. Leopold Nowak, ed. *Bruckner Sämtliche Werke*, vol. 18 (International Bruckner Society, 1960). Performing materials are available through the publisher. Full score and orchestral parts also are available through Peters (BR 14).

This second edition published by the International Bruckner Society is largely a reprint of the Haas edition, but makes use of sources from 1893 discovered during the 1950s that were not available to Haas. This purports to represent Bruckner's final thoughts on the piece from 1893. As with the Haas version, no critical report was published with this edition.

V. Hans Redlich, ed. (London: Eulenberg, 1967). This miniature score is the basis for the performance materials published by Kalmus.

Redlich's score essentially duplicates Haas (the 1881/1883 version) in the Eulenberg miniature score series, of which Redlich was the main editor. In an often acrimonious preface, he refuses to acknowledge the authenticity of the materials used by Nowak, since they were not shared with him, and since Nowak published no critical report on his sources.

VI. Paul Hawkshaw, ed. *Bruckner Sämtliche Werke*, vol. 18 (revised). (International Bruckner Society, 2005).

This is yet a third version published by the International Bruckner Society, included in the Collected Works of Bruckner. This differs from its predecessors

in two major ways. First, it is accompanied by an extensive critical report, comparing all the variants from the manuscript and printed scores and parts consulted. Second, it presents the 1893 thoughts of Bruckner, as well as readings from the 1883 version, as options in both the score and orchestral parts. In addition to many small changes between 1883 and 1893, Bruckner made major changes in the violin and viola solo lines in the middle of the Credo ("Et incarnatus est"). The 1883 version of this section is presented as an appendix.

VII. Rüdiger Böhnhöft, ed. (C. F. Peters, 2006). Performing materials are available through the publisher.

Böhnhöft's edition presents the 1893 version—Bruckner's final thoughts—without any of Schalk's changes, essentially duplicating the Hawkshaw edition. In addition, this edition again makes available the organ part constructed by Siegfried Ochs with its set of orchestral parts, although the score itself indicates only a few places where the organ would play, according to Bruckner's marking of "Org." under the double bass line.

VIII. Felix Loy, ed. (Carus, 2023). Performance materials available through the publisher.

Loy's edition, prepared in time for Bruckner's bicentennial year, is also based on the 1893 version. Loy acknowledges Bruckner's intention that the organ should play, but in the absence of an organ part by Bruckner himself, no organ part appears with the Carus edition.

Choosing an Edition

Faced with this tangled web of choices, any conductor might well simply choose to program a different work! Fortunately, the situation can be simplified somewhat. First, the good news: Bruckner made virtually no changes in any of the vocal parts of the mass after his first version of 1868. (The only small change was the removal of a soprano solo passage in mm. 487-

508 of the Credo; this somewhat florid passage was apparently deemed too difficult and transferred to the woodwinds.) This means that all published vocal scores agree, excepting the two Schalk versions published by Universal, where Josef Schalk altered some of Bruckner's vocal lines, in addition to many other changes.

The situation is more complicated regarding the orchestral materials. Schalk's 1894 edition/arrangement adapts a piece that was intended to be performed with organ for concert venues without an organ. The long list of important works where arrangements similarly substitute winds for organ (and vice versa) includes the Haydn *Lord Nelson Mass*, the Fauré and Duruflé *Requiem*s, Lili Boulanger's *Psalm 130 (Du fond de l'abîme)* and Bernstein's *Chichester Psalms*. Schalk's version goes beyond reorchestration in many ways, however, and it drew specific objection from Bruckner, especially when it was published instead of Bruckner's own final version. Still, it might be considered for large choruses and orchestras in spaces with no organ, as long as it is acknowledged as an arrangement that includes substantial material that was not written by Bruckner. In any case, conductors would benefit from studying its extensive interpretive markings, in an effort to enter the world of a conductor from the 1890s. Wöss (1924) essentially duplicates Schalk, but with indications for where the organ part might enter, according to the part constructed by Siegfried Ochs in 1915.

The Haas (1944) and Redlich (1967) editions present identical, definitive scores of Bruckner's version from 1881-1883—a picture of Bruckner's performances of the work at an intermediate stage of development. Although no organ part appears in these editions, performances during this period would have probably taken place in churches with an organ as part of the orchestra. The Kalmus reprint of performance materials for this version are by far the least expensive option. They do not represent either Bruckner's "original" version or his final version, but they do represent the version he performed frequently during the 1870s and 1880s.

Nowak (1960) seems to present Bruckner's final thoughts on the Mass from 1893, but has been superseded in the Bruckner Collected Works by Hawkshaw's nearly identical 2005 revision, accompanied by a critical report. All versions published since 2005 (Börnhöft,

Hawkshaw, and Loy) offer Bruckner's own final version from 1893 (as distinct from what Schalk performed in the same year).

Use of the Organ

The organ was an integral part of Bruckner's sound world. He was renowned as an organist and especially as an improviser during his early career at the Linz Cathedral, and later served as organist at the court of Emperor Franz Josef I in Vienna. Despite this, he left only a very small body of organ music, much of it in sketch form. It is likely that Bruckner improvised an organ part for the *Mass in F Minor* and never wrote it down. As with another work from 1868, the Brahms *Ein deutsches Requiem*, the participation of an organ (*ad libitum*) was assumed if one was available. Any listener who has heard works like the Brahms *Requiem* or Mendelssohn's *Elijah* both with and without organ can attest to the tremendous difference the organ makes in the overall sonority.


If using an organ is an option, a conductor should be sure to avoid the Schalk version, and preferably opt for one of the last three editions mentioned previously. The organ part from the Börnhöft/Peters edition can be obtained, and one could consult the brackets in the Wöss edition on IMSLP, which indicate where the organ will play, or mark this by comparing the organ part with the score. If no organ is available, one of the three most recent editions, all from Bruckner's 1893 version, would still provide the best option. Although the 1893 version stems from early performances with organ, the absence of an organ part by Bruckner implies that he would have approved of performances of this version without organ.

Place in History

Bruckner's *Mass in F Minor* stands as his most significant sacred work and a monument of nineteenth-century repertoire. Although justifiably compared with Beethoven's *Missa Solemnis*, its vocal challenges are not nearly as daunting, and it definitely deserves a place alongside works like the Brahms *Ein deutsches Requiem* and the Verdi *Requiem*. The dizzying array of available

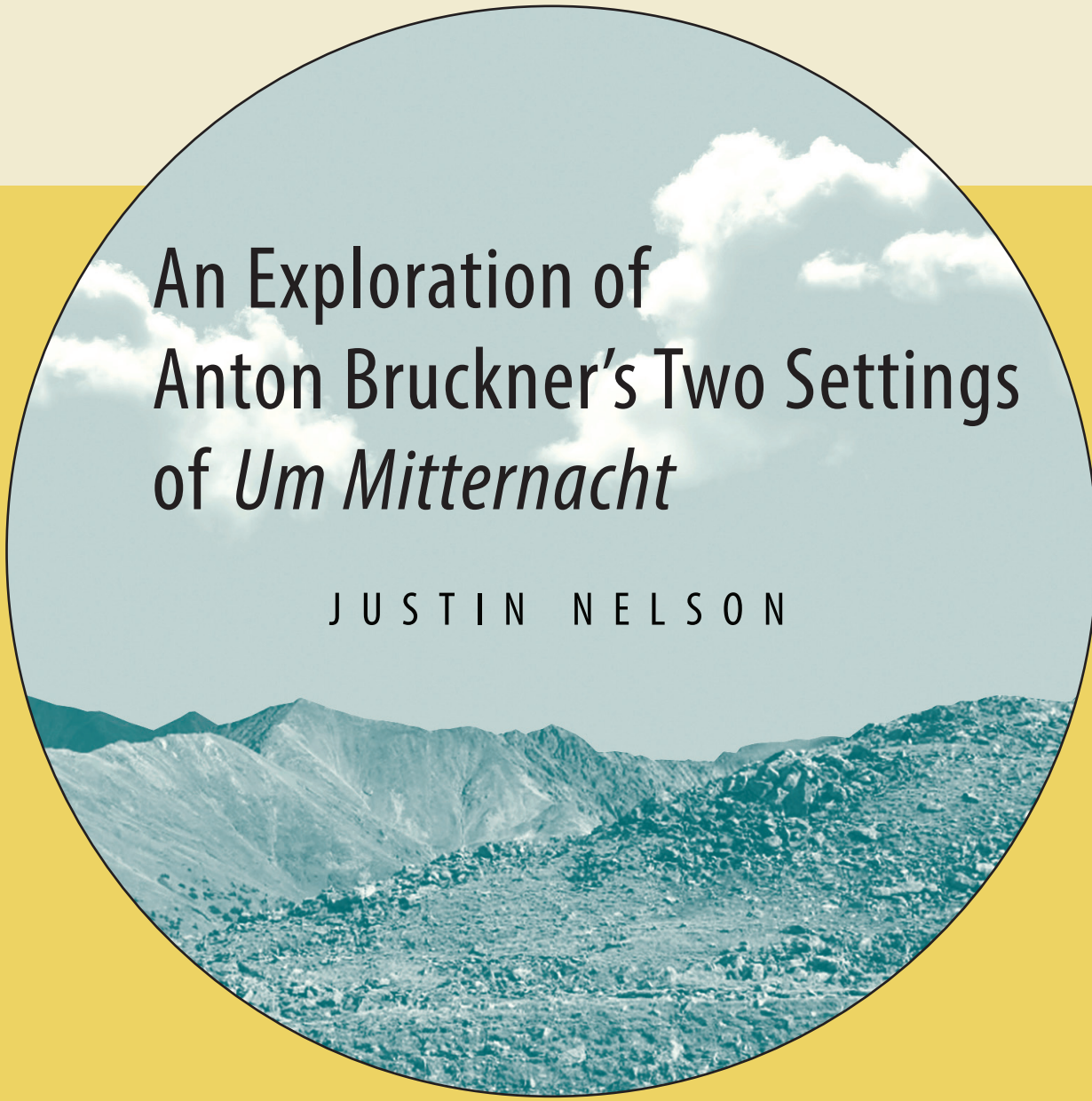
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versions provide several options for performance, but fortunately each of the twenty-first-century editions provide a solid basis for a performance that Bruckner would have sanctioned.

An interesting pair of transformations in the 1790s and the 1860s frame the history of the symphonic mass. In the 1790s, Haydn abandoned the writing of highly successful symphonies to turn his attention to the development of the orchestral mass. His final six masses (1796-1802) were the first to experiment with a highly developed symphonic approach to sacred music. Seventy years later, the evolution of Bruckner's music followed a similar path, but in reverse. Rooted in the traditions of Haydn's church music, Bruckner's last three masses are expansive and highly organized works that gave rise to his mature symphonies. His *Mass in F Minor*, one of the last significant masses written in the symphonic tradition, stands at the final juncture between mass and symphony. 

NOTES

- ¹ Hans-Hubert Schönzeler, *Bruckner* (London: Calder and Boyars, 1970), 18, 22. It is interesting to note that masses and motets by Bruckner were performed regularly with those of Franz Joseph and Michael Haydn from 1896 to 1917 in services at the Vienna Imperial Court Chapel. See Theophil Antonicek, *Anton Bruckner und die Wiener Hofmusikkapelle* (Graz: Akademische Druck- und Verlagsanstalt, 1979), 142-43.
- ² Deryck Cooke, "Bruckner, Anton," *New Grove Dictionary of Music and Musicians*, 1980.
- ³ Anton Bruckner, *Mass in F Minor*, Hans Redlich, ed. (London: Eulenberg, [1968]), 35.
- ⁴ Schönzeler, 60. After the first performance, the work also received favorable comment from music critic Eduard Hanslick and Brahms, as well as from Franz Liszt.
- ⁵ Although no specific evidence suggests Bruckner's conscious imitation of Beethoven's *Missa solemnis*, Bruckner's studies with Otto Kitzler (1861-63) included a thorough examination of a wide range of Beethoven's music, in addition to music of Liszt and Wagner (Cooke, 354).
- ⁶ The opening character of these extended works of the mature Bruckner can be traced to the influence of Beethoven's *Ninth Symphony*, which Bruckner first heard in 1866. Robert Simpson, *The Essence of Bruckner* (Philadelphia: Chilton, 1968), 20.
- ⁷ Bruckner quotes this modulatory passage in the Finale of his *Symphony No. 2* (mm. 200-209 and 547-56). For an extended discussion of quotations from the *Mass in F Minor* in the *Symphony No. 2*, see Timothy L. Jackson, "Bruckner's Metrical Numbers," *Nineteenth Century Music* 14 (Fall 1990): 101-31.
- ⁸ Redlich, 31.
- ⁹ Anton Bruckner, *Symphony No. 2*, ed. Robert Haas (Vienna: Musikwissenschaftlicher Verlag der Internationalen Bruckner-Gesellschaft, 1938), Adagio, mm. 137-42 and 180-85.
- ¹⁰ Redlich (pp. 33-39) offers the most complete English-language summary of the work's transformations.
- ¹¹ Leopold Nowak, ed., *Bruckner Sämtliche Werke*, vol. 18 (Vienna: Musikwissenschaftlicher Verlag der Internationalen Bruckner-Gesellschaft, 1960), preface; Anton Bruckner, *Te Deum*, *Bruckner Sämtliche Werke*, vol. 19, preface.
- ¹² Nowak, 2. See also Antonicek, 142-43.
- ¹³ Theodor Helm, concert review, *Deutsche Zeitung*, March 24, 1893, quoted in Thomas Leibnitz, *Die Brüder Schalk und Anton Bruckner* (Tutzing: Schneider, 1988), 176-77.
- ¹⁴ The Kalmus reprint materials include full score, vocal score, and instrumental parts using plates from Haas's edition but without crediting his editorial work.



An Exploration of
Anton Bruckner's Two Settings
of *Um Mitternacht*

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September 4, 2024, marks the two hundredth anniversary of the birth of Austrian composer Anton Bruckner (1824-1896), who is well known for his symphonies and sacred Latin motets such as *Locus iste* and *Os justi*. In addition to these often-performed sacred works, Bruckner composed almost forty secular part-songs for Germanic male singing societies known as Liedertafel (literally “song table”). These pieces are rarely performed and little has been written about them. Only two articles regarding Bruckner’s secular part-songs have been published in the *Choral Journal*.¹ Two gems from Bruckner’s compositional output are his settings of *Um Mitternacht*. This article is a conductor’s guide for these settings, discussing the poetry, formal structure, and harmonic and linear analysis of these works with the hope of serving as an introduction to Bruckner’s part-songs written for tenor-bass choirs.²

Cataloged as WAB 89 and 90, Bruckner’s settings of *Um Mitternacht* use text written by Robert Eduard Prutz (1816-1872).³ The first setting (WAB 89) was written in 1864 for the Linz ensemble Sängerbund. Composed for TTBB choir and alto soloist, this accompanied piece premiered on December 11, 1864, with Bruckner conducting. Due to the supportive piano accompaniment and ranges for all choral parts, WAB 89 is an appropriate choice for programming by amateur and educational ensembles. Bruckner wrote the second setting (WAB 90) in 1886 for a concert featuring his *Liedertafel* compositions performed by the ensemble Frohsinn.⁴ This later setting is much more appropriate for professional ensembles because of the challenging vocal ranges, lack of instrumental support, and harmonic complexity. Both settings demonstrate Bruckner’s ability to interpret text as musical sound by employing frequent shifts in the tonal centers, extended chromaticism, and a soloist. The full poem is printed in Table 1.

An Exploration of Bruckner's Two Settings of "Um Mitternacht"

The German poet, professor, and literary historian Robert Eduard Prutz created a scene filled with significant melancholy juxtaposed with comfort and rebirth.⁶ The poem consists of four stanzas in iambic tetrameter⁷ and describes a "wondrous tone" that is from a "dear Mother's mouth/A friendly comforting song." According to the poet, this song has the power to remove anguish and return joy to life that Prutz compares to the return of spring. The return of joy, much like the return of the warm sunshine of spring, sprouts new joys and rejuvenates the weary soul. However, the poet does not entirely understand the "wondrous tone," and can only interpret it as if it were a song from his childhood—with child-like faith. The first and last stanzas describe the "wondrous tone," while the inner stanzas describe the effect the tone has on those who hear it.

WAB 89

Formal Analysis

Bruckner set Prutz's text as a three-part form (ABA'), wherein the two A sections (Stanzas One and Four) serve as bookends for an extended B section. The B section

utilizes an alto soloist, a "Schubertian piano arpeggio accompaniment," and an unexpected shift to E major.⁸ The combination of these elements adds emphasis to this section. Interestingly, in this setting for TTBB choir, Bruckner chose to use a female soloist. Prutz describes the "wondrous tone" as if it emerges from "a dear mother's mouth." The alto solo is representative of the mother, perhaps even Bruckner's own. Bruckner enjoyed a very close relationship with his mother, who was reputed to be a talented singer.⁹ It is possible he imagined his own deceased loved one singing Prutz's text as he composed.

Bruckner adds yet another layer of emphasis to Stanza Three by setting the entire stanza as unaccompanied. In this composition, Bruckner honors Prutz's poetic form, in which the outer stanzas (A and A' sections) are descriptions of the tone. In contrast, the inner stanzas (B and B' sections) describes the "wondrous tone's" effect on the listener.

Harmonic Analysis

Um Mitternacht moves through several tonal centers (see Table 2), and these harmonic shifts are closely

Table 1. Poem

Um Mitternacht, in ernster Stunde,
Tönt oft ein wundersamer Klang.
'Sist wie aus liebem Muttermunde
Ein freundlich tröstender Gesang.

In süßen, unbelauschten Tränen
Löst er des Herzens bange Pein,
Und alles unmutvolle Sehnen
Und allen Kummer wiegt er ein.

Als käm' der Mai des Lebens wieder,
Regt sich's im Herzen wunderbar:
Da quillen Töne, keimen Lieder,
Da wird die Seele jung und klar.

So tönet oft das stille Läuten,
Doch ich versteh' die Weise nie,
Und nur mitunter möcht' ich's deuten,
Als wär's der Kindheit Melodie.

At midnight, in the first hour
Resounds often a wondrous tone.
'Tis like out of dear Mother's mouth
A friendly comforting song.

In sweet, un-overheard tear
Releases it the heart's fearful anguish,
And all discontented longing
And all sorrow weighs it in.

As if would come the May of life again,
Stirs it in the heart wonderfully:
There pour out tones, germinate songs,
There becomes the soul young and lucid.

Thus resounds often that quiet ringing,
Yet I understand the manner never,
And only now and again would I it interpret,
As if it were childhood's melody.⁵

Table 2. *Um Mitternacht* (WAB 89), Formal Analysis and Key Centers

	Measure	Key Center	German Text	English Translation
Stanza One				
A	1	F minor	Um Mitternacht, in ernster Stunde,	At midnight, in the first hour
	7	Transition to A ^b Major	Tönt oft ein wundersamer Klang.	Resounds often a wondrous tone.
	11	A ^b Major	'Sist wie aus liebem Muttermunde	'Tis like out of dear Mother's mouth
	14	E ^b Major	Ein freundlich tröstender Gesang.	A friendly comforting song.
Stanza Two				
B	19	E Major	In süßen, unbelauschten Tränen	In sweet, un-overheard tears
	20	E Major	Löst er des Herzens bange Pein,	Releases it the heart's fearful anguish,
	23	E Major	Und alles unmutvolle Sehnen	And all discontented longing
	24	Transition to F Major	Und allen Kummer wiegt er ein.	And all sorrow weighs it in.
Stanza Three				
B'	27	F Major	Als käm' der Mai des Lebens wieder,	As if would come the May of life again,
	29	F Major	Regt sich's im Herzen wunderbar:	Stirs it in the heart wonderfully:
	31	A Major	Da quillen Töne, keimen Lieder,	There pour out tones, germinate songs,
	33	A Major	Da wird die Seele jung und klar.	There becomes the soul young and lucid.
Stanza Four				
A'	35	F Mmajor	So tönet oft das stille Läuten,	Thus resounds often that quiet ringing,
	41	Transition to A ^b Major	Doch ich versteh' die Weise nie,	Yet I understand the manner never
	47	A ^b Major	Und nur mitunter möcht' ich's deuten,	And only now and again would I it interpret,
	49	F Major	Als wär's der Kindheit Melodie.	As if it were childhood's melody.

An Exploration of Bruckner's Two Settings of "Um Mitternacht"

related to the text. The A section begins in F minor, and the A' section begins and ends in the parallel major, F Major. The parallel keys in the outer A sections provide harmonic bookends for the B section and honors the poem's structure in which the first and last stanzas are related.

The shift between m. 18 in E^b Major and m. 19 in E Major is unexpected. Bruckner employs a conclusive Perfect Authentic Cadence in the choir (mm. 16 and 17), which affirms the key of E^b Major. The PAC occurs again, this time in the piano part (mm. 17 and 18), and reaffirms the key of E^b Major. The shift to E Major gives the listener aural indication that they are in a new place tonally and mentally. A descending stepwise movement in m. 18 facilitates the semitone shift to E Major, which describes the poem's setting and the "wondrous tone," and is facilitated by a descending stepwise movement in m. 18. The expected A^b that ends this descent is respelled as G[#] and becomes the $\hat{3}$ of the new and unexpected tonic chord, E. The shift from E^b to E ushers us into a new section in the poetic narrative describing the effect of the "wondrous tone" and the transportation into a new realm where healing can occur.

Bruckner also uses tonal ambiguity in two phrases to illuminate the text's meaning. Both harmonic progressions are identical, alluding to the otherworldly nature of the text. The first phrase from Stanza One describes the "wondrous tone," and Bruckner uses this progression to provide the aural "wonder" (Figure 1). The harmonies in mm. 8-10 provide a brief moment of tonal uncertainty, adding a feeling of awe to this text. In mm. 41-46 (Figure 2), Bruckner uses the same harmonic progression to set the words "Doch ich versteh' die Weise nie" [Yet I understand the manner never]. Through a brief moment of tonic instability and ambiguity, Bruckner uses music to illustrate Prutz's words, for the poet does not understand the manner of the healing song, and likewise, the musician cannot identify the tonic. This progression functions due to the stepwise nature of the bass voice as well as the chromatic shifts in the other voices. Thus, this progression depends on the linear resolution of tones through voice leading and not traditional harmonic functions. Most of the tonal shifts demonstrate a more traditional relationship between tonal centers: third-relationships (as in the shift between F and A^b in the fourth stanza) or relationships built on tonic/dominant functions (as seen in the shift

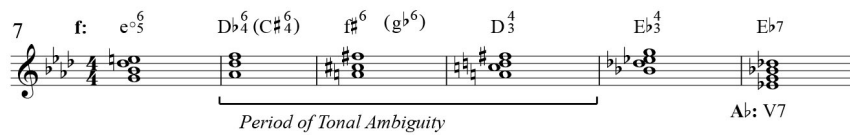


Figure 1. Anton Bruckner, *Um Mitternacht* (WAB 89), mm. 7–12.
Harmonic Reduction

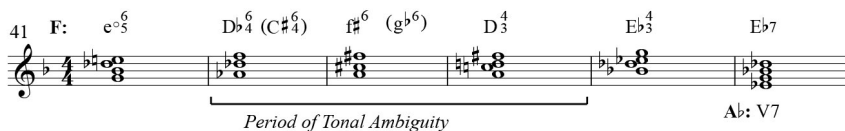


Figure 2. Anton Bruckner, *Um Mitternacht* (WAB 89), mm. 41–46.
Harmonic Reduction

from A^b to E^b in the first stanza). Therefore, in the context of this song, the semitone shift from E^b to E is indeed a remarkable occurrence.

The setting of the final two lines of the poem (mm. 47-56), “Und nur mitunter möcht’ ich’s deuten, / Als wär’s das Kindheit Melodie” [And only now and again would I it interpret / As if it were childhood’s melody], becomes more diatonic, resembling the simplicity of a childhood song. This section confirms the key of F Major with its repeated tonic chords in mm. 53-56 and the authentic cadence in mm. 52 and 53 (vii^{o4/2}—I). By confirming the key of F Major—the parallel key of F minor—we see the poet coming full circle, delivered from pain and melancholy to peace and contentment.

Linear Analysis

Bruckner repeats the A section in the setting of the fourth stanza, reusing much of the melodic material. The A section returns as F Major instead of F minor, suggesting that the midnight, often seen as a metaphor for those times in life that seem dark or confusing, has past. Through the power of this “friendly comforting song,” life has returned like “the May of life,” and the soul has been healed and is returned to youth.

Bruckner also uses the singing range of the choir to create aural allusions to his interpretation of the text.

In mm. 13 and 14, he uses a high range for the first tenors when setting the text, “Sist wie aus liebem Muttermunde / Ein Freundlich tröstender Gesang” [Tis like out of dear Mother’s mouth / A friendly comforting song]. The Tenor I part lies in a range typically sung by altos. The highest note of the phrase, G₄, is used on “Muttermunde” and “tröstender”: mother and comfort—an association Bruckner understood. Bruckner uses both pitch and range, by having the tenors sing in a range that a mother would most likely use to sing a lullaby to a child, to connect these words. Measures 47-50 are similar, with Bruckner setting “Und nur mitunter möcht’ ich’s deuten / Als wär’s der Kindheit Melodie” [And only now and again would I it interpret / as if it were childhood’s melody].

Bruckner uses non-chord tones, primarily passing tones, in the accompaniment of the A and A’ sections (Figure 3). The use of these non-chord tones in Stanza One is aurally descriptive of the angst felt at the beginning of the song, during the metaphorical “midnight.” The return of these non-chord tones in the A’ section is different. Due to the shift in the modality of the A material from F minor into F major, these non-chord tones are not as dramatic as they once were and suggest that even though there has been healing, the scars of pain never completely fade.

The image displays a musical score for the piano accompaniment of Anton Bruckner's 'Um Mitternacht' (WAB 89), measures 1-7. The score is written in 4/4 time and F minor. The upper staff (treble clef) contains the melodic line with four non-chord tones (PT) marked above it, each enclosed in a box. The lower staff (bass clef) contains the harmonic accompaniment. Chords are labeled below the bass staff: f: i, i, i, i, V7/iv, iv6/4, and vii°6/5. Performance markings include 'pp' (pianissimo) at the beginning, 'f' (forte) at measure 2, 'sempre' (sempre) at measure 3, 'non molto cresc.' (non molto crescendo) at measure 6, and 'sempre legato' (sempre legato) at measure 7. The number '5' is written above the first measure of the second system.

Figure 3. Anton Bruckner, *Um Mitternacht* (WAB 89), mm. 1–7.
Non-chord tones

The texture of this piece also demonstrates Bruckner's interpretation of Prutz's words. In the first stanza the texture consists of three layers: bass line (often in pedal tones), moving eighth-note accompaniment, and unison choral writing. The B section, beginning at m. 19, uses the addition of the alto soloist, "Schubertian" accompaniment, and unison choral writing. The alto soloist presents the text and the choir responds using the same words—aurally depicting the mother hearing the song and the child hearing it. Finally in the B' section, beginning at m. 27, Bruckner expands the texture to include four-part choral writing with an alto soloist now responding to the text the choir sings. We hear the blooming of spring and the renewal of life through this sound expansion. The only time prior to m. 27 that Bruckner utilizes four-part writing is in mm. 13-17—"Sist wie aus liebem Muttermunde / Ein Freundlich tröstender Gesang" [Tis like out of dear Mother's mouth / A friendly comforting song]. This prior four-part writing foreshadows the expansion offered at m. 27, wherein the text describes the song the mother offers and the rejuvenation it provides.

WAB 90

Formal Analysis

Bruckner's second setting of *Um Mitternacht* (WAB 90) is also in a three-part form (ABA') (Table 3). WAB 90 contains almost twice the number of measures as his previous setting. In this work, the A and A' sections are expanded, and the B section is condensed. Bruckner creates this expansion by repeating selected texts and using more tonal shifts in the A and A' sections. The A section repeats two verses of the first stanza "*ein wundersamer klang*" [wonderful tone] and "*ein Freundlich tröstender Gesang*" [a friendly comforting song]. The A' section, which is the longest of the piece, focuses on the repetition of the text "*der Kindheit Melodie*" [childhood's melody]. By expanding the A and A' sections by the use of these repetitions, Bruckner draws attention to the "tone" and the "friendly comfort" this "childhood melody" will bring. Whereas in WAB 89, Bruckner was much more focused on the B section (Stanzas 2 and 3).

The setting of the first and fourth stanzas are around forty measures in length. In contrast, the entire B sec-

tion, containing the second and third stanzas, is only twenty-six measures long. This setting utilizes a tenor soloist to deliver Prutz's text in the B section as the choir hums (*Brummstimme*). Unlike WAB 89, the soloist does not continue into the A' section and does not, because of the choice of the tenor voice for the soloist, represent a mother-like figure. In this setting, the tenor voice represents the song that brings healing while the choir adds an ethereal nature to the B section with a humming accompaniment.

Harmonic Analysis

Both settings begin in F minor and end in F major, and both times Bruckner employs harmonic shifts to illustrate the text. One example of this in WAB 90 is the shift from F minor to G^b major, the key of the Neapolitan, in mm. 4 and 5. This move into G^b major is the aural equivalent of a black-and-white movie suddenly becoming fully colorized. Achieved through stepwise downward movement in the Bass I part, Bruckner creates a new tonal world that ushers in the "wondrous tone."

Another point of harmonic interest occurs in mm. 11-16. In this short section, Bruckner deceives the ear by using both common-tone shifts (mm. 11-12 and mm. 13-14) as well as deceptive cadences (mm. 12-13 and mm. 14-15) (Figure 4 on page 26)). In the melodic line, Bruckner uses an expected $\hat{5}-\hat{1}$ relationship. However, Bruckner harmonizes the expected tonic note in a new key, creating a deceptive harmonic and melodic shift as the $\hat{1}$ becomes the $\hat{3}$ of a new chord in a new key. These shifts illuminate the mystery of the "*wundersamer Klang*" [wondrous tone]. The relationship between these tonal centers also creates a feeling of wonder and unsteadiness (Figure 4 on page 26). By alternating between a semitone shift and a shift between keys having a third relationship, the effect is one of uneven shifting, much like walking up stairs when there is an inconsistent rise between steps (Table 4 on page 26)). Bruckner uses an identical progression in mm. 69-74 to depict the playfulness of childhood melody "*Als wär's der Kindheit melodie*" [As if it were childhood's melody]. These shifts in tonality also link the idea of the "wondrous tone" with "childhood." Perhaps Bruckner feels that only as children can we experience and understand the "wondrous" tone. The return of the tone brings new

Table 3. *Um Mitternacht* (WAB 90), Formal Analysis and Key Centers

	Measure	Key Center	German Text	English Translation
A			Stanza One	
	1	F minor	Um Mitternacht, in ernster Stunde,	At midnight, in the first hour
	5	G ^b Major	Tönt oft ein wundersamer Klang.	Resounds often a wondrous tone.
	12	G Major	wundersamer	wondrous
	13	E ^b Major	wundersamer	wondrous
	14	D Major	wundersamer Klang	wondrous tone
	15	B ^b Major	wundersamer Klang	wondrous tone
	18	F Major	wundersamer Klang	wondrous tone
	21	D ^b Major	'Sist wie aus liebem Muttermunde/ Ein freundlich tröstender Gesang.	'Tis like out of dear Mother's mouth/ A friendly comforting song.
B			Stanza Two	
	31	A ^b Major	In süßen, unbelauschten Tränen/ Löst er des Herzens bange Pein,	In sweet, un-overheard tears/ Releases is the heart's fearful anguish,
	39	B ^b Major	Und alles unmutvolle Sehnen/ Und allen Kummer wiegt er ein.	And all discontented longing/ And all sorrow weighs it in.
			Stanza Three	
	47	C Major	Als käm der Mai des Lebens wieder/ Regt sich's im Herzen wunderbar:	As if would come the May of life again, Stirs in the heart wonderfully:
	50	C [#] Major	Da quillen Töne, keimen Lieder, Da Wird die Seele jung und klar	There pour out tones, germinate songs, There becomes the soul young and lucid.
A'			Stanza Four	
	58	F Major	So tönet oft das stille Läuten,	Thus resounds often that quiet ringing,
	63	G ^b Major	Doch ich versteh' die Weise nie./Und nur mitunter möcht' ich's deuten,/Als wär's der Kindheit	Yet I understand the manner never./And only now and again would I it interpret,/As if it were childhood's
	70	G Major	der Kindheit	childhood's
	71	E ^b Major	der Kindheit	childhood's
	72	D Major	der Kindheit Melodie.	childhood's melody.
	73	B ^b Major	Als wär's der Kindheit,	As if it were childhood's
	75	F Major	der Kindheit Melodie.	childhood's melody.

An Exploration of Bruckner's Two Settings of "Um Mitternacht"

life, new energy, and restoration, much like the rejuvenation which comes with the return of spring.

Linear Analysis

This setting of *Um Mitternacht* is similar to the first in many ways. Both use non-chord tones, such as chromatic passing tones and common tones between chordal shifts. However, in WAB 90, Bruckner uses melodic

material to build sequences and sequence-like passages to illustrate the text.

In mm. 50-58, Bruckner uses a melodic sequence to set the text "da quillen Töne, keimen Lieder" [There pour out tones, germinate songs]. Bruckner uses this melodic sequence to illustrate the words by allowing the melody to ascend with each reiteration (Figure 5). This repeated ascent depicts a plant growing toward the sun and, finally, blooming as the phrase ends on the text "da wird die Seele jung und klar" [There becomes the soul young and lucid].

In one example, found in mm. 11-14 in the Tenor I part, Bruckner twice uses a sequence-like descending pattern (Figure 6 on the next page) to set the word "wundersamer" [wonderful]. The first seven notes are in this pattern of whole and half-steps: H-W-H-H-W-W. However, the second set of seven notes are in a different pattern: W-W-H-H-W-W. This difference of descending scalar patterns, in addition to the previously discussed harmonic shifts in this section, reinforces the

Table 4. *Um Mitternacht*, mm. 11-16, Key Relationships

G ^b → G (Semitone Shift)
G → E ^b (Third Relationship)
E ^b → D (Semitone Shift)
D → E ^b (Third Relationship)
B ^b → F (V-I Relationship)

CTM = Common Tone Modulation
DC = Deceptive Cadence

Figure 4. Anton Bruckner, *Um Mitternacht* (WAB 90), mm. 11–16. Melodic and Harmonic Shifts

Figure 5. Anton Bruckner, *Um Mitternacht* (WAB 90), mm. 50–57. Melodic Sequence

feeling of uncertainty as the line descends and adds to the feeling of “wonder.” Bruckner repeats these four measures again in the A' section (mm. 69-72) when setting the word “*Kindheit*” [childhood’s], adding to the feeling of child-like playfulness in this section.

In Alexander Reuter’s edition of WAB 90, he has included the following note regarding the Tenor II part in m. 91, “Different notes in manuscripts: D[♯] and D^b.”¹⁰ However, a manuscript in the composer’s hand dated 1886 shows the note as D[♯].¹¹ The use of D[♯] confirms the key of F major and allows m. 91 to have a similar pattern of intervals as m. 92.

Conclusion

Bruckner’s two settings of Robert Prutz’s words use harmonic and melodic devices to illustrate the text and provide focus on certain phrases. Both settings are three-part forms. In WAB 89, however, the rather unexpected shift to E major from F minor draws the focus on the extended B section, and the healing and rebirth that this mystical song offers. Bruckner also illustrates the idea of the mother by using an alto soloist who delivers the song that comes “from a dear mother’s mouth.” In contrast, WAB 90 shows Bruckner focusing more on extended A sections, primarily describing the resounding music.

When considering why this shift of focus may have occurred, bear in mind that more than twenty years passed between his first setting of this text and the second. Bruckner first set Prutz’s poem in 1864, only four years after his beloved mother’s death. According to Watson, “[Bruckner] was greatly upset by her death and regretted that she had never joined him in Linz as he had frequently urged.”¹³ So when composing the

first setting, Bruckner was still grieving. When he approached the same text in 1886, the pain of loss was not as present as before, allowing him to interpret the text differently.

Both settings of Prutz’s text demonstrate Bruckner’s mastery of poetic interpretation. These settings also illustrate his uncanny ability to use musical elements such as form, harmony, and melody to create aural tapestries that inform listeners and performers of his interpretation of the text. WAB 89 is the most appropriate for most university-level TTBB choirs with its reliance on more unison singing and supportive piano accompaniment. It also requires an alto who is comfortable in the lower part of their voice. With its lack of instrumental support, highly chromatic writing, and shifts in tonal centers, WAB 90 is more appropriate for professional TTBB ensembles with the time and ability to prepare this difficult piece.¹⁴


At the present time there are no commercially available editions produced by major publishing companies of Bruckner’s secular male part-songs for TTBB ensemble. The original settings of WAB 89 and 90 are available online at International Music Score Library Project (www.imslp.org).¹⁵ German publisher Carus-Verlag recently issued a collection of sixteen Bruckner male part-songs arranged for SATB ensemble by various arrangers, offering these works to mixed-voiced ensembles.¹⁶

A few commercial recordings of *Um Mitternacht* are available on most music streaming services. Of note, Thomas Kerbland, the Männerchorvereinigung of the Anton Bruckner Private University in Linz, produced two volumes of recordings of Bruckner’s male part-songs. Released in 2012, Volume One, titled *Anton Bruckner: Männerchöre*, contains *Um Mitternacht* (WAB 89).



Figure 6. Anton Bruckner, *Um Mitternacht* (WAB 90), mm. 11–14.
Linear Analysis

The album *Bruckner: Männerchöre, Vol. 2 (Live)*, released in 2014, contains *Um Mitternacht* (WAB 90).

Bruckner composed many part-songs for Liedertafel ensembles.¹⁷ While many are without accompaniment, several use wind instruments in various ensembles or full orchestra, such as the cantata *Helgoland* (WAB 71). WAB 57, *Der Abendzauber*, even employs three yodelers, tenor or baritone solo, four horns, and TTBB choir. Choristers and audiences will find Bruckner's offerings as worthy additions to the well-established canon of Romantic part-songs usually populated with works by Brahms, Schubert, and Mendelssohn. Bruckner's secular output, with both small-scale and large-scale works, is substantial, and conductors would do well to explore and program these pieces. 

NOTES

¹ Timothy Albrecht, "Anton Bruckner and the Liedertafel Movement," *Choral Journal* 22, no. 1 (1980): 10-19; Andrea Harrandt, "Bruckner and the Liedertafel Traditions: His Secular Music for Male Voices," *Choral Journal* 37, no. 5 (December 1996): 15-21.

² Taken from chapter six of the author's DMA dissertation: Justin Nelson, "Songs in the Night: Selected Male Part-songs of Anton Bruckner" (DMA diss., Texas Tech University, 2019).

³ In his works for TTBB choir, Bruckner only repeated texts in one other composition, *Der Abendhimmel*, with settings in 1862 and 1864.

⁴ Sängerbund and Frohsinn were rival Liedertafel ensembles.

⁵ All translations are by Alec Cattell, Ph.D., Assistant Professor of Practice, Humanities, and Applied Linguistics at Texas Tech University.

⁶ Richard R. Ruppel, *Gottfried Keller and His Critics: A Case Study in Scholarly Criticism* (Columbia, SC: Camden House, 1998), 33.

⁷ Iambic tetrameter is characterized by four short-long syllabic sequences per line.

⁸ A. Crawford Howie, "Bruckner and secular vocal music," in *The Cambridge Companion to Bruckner*, ed. John Williamson (New York: Cambridge University Press, 2004), 69.

⁹ H. F. Redlich, *Bruckner and Mahler: The Master Musicians*, ed. Eric Blom (London: J. M. Dent and Sons, Limited,

1955), 3.

¹⁰ One might argue that Bruckner's relationship with his mother was the most important relationship he ever had with a member of the opposite sex.

¹¹ Anton Bruckner, "Um Mitternacht WAB 90," ed. Alexander Reuter, 2016, accessed February 6, 2019, International Music Scores Library Project.

¹² Anton Bruckner, "Um Mitternacht WAB 89" (Manuscript: 1886), accessed June 5, 2023, International Music Scores Library Project.

¹³ Derek Watson, *Bruckner: The Master Musicians*, ed. Stanley Sadie (New York: Schirmer Books: 1996), 15.

¹⁴ When preparing for the premiere of WAB 90, the conductor requested that Bruckner allow the piece to be accompanied by harp due to the difficulty the ensemble was having with tuning. Bruckner agreed to the request.

¹⁵ Anton Bruckner, "Um Mitternacht WAB 89," ed. Viktor Keldorfer (Vienna: Universal Edition, 1911), accessed February 6, 2019, International Music Scores Library Project; Anton Bruckner, "Um Mitternacht WAB 90," ed. Alexander Reuter, 2016, accessed February 6, 2019, International Music Scores Library Project.

¹⁶ Anton Bruckner, "Secular Choral Music," ed. Simon Hasley and Jan Schumacher (Stuttgart, Carus-Verlag, 2023), accessed Aug. 27, 2023.

¹⁷ Harrandt, "Bruckner," 17. This includes a listing of Bruckner's secular compositions for TTBB ensemble and the needed performing forces.

In Memoriam

Gretchen Carnes Watt 1973–2024



Gretchen Carnes Watt passed away peacefully surrounded by her family on January 21, 2024, after a four-year battle with colon cancer. She attended college at John Brown University and the University of Arkansas, where she completed her degree in music education. After graduating from college, she began her career as the assistant choral director for South West Jr High, under Rhonda Hawley, and Central Jr High, under her lifelong mentor, Geneva Powers. Gretchen eventually became the director of choral music at Central Jr High, staying for twenty-six years.

She was a stellar musician and conductor, and an angelic singer whose voice touched the souls of many. Outside of her time in the classroom, Gretchen used her talents to make music elsewhere by becoming the R&R Chair for Middle School/Jr. High Choirs for Southwestern ACDA; director of the ACO Children's Choir, singing with both the ACO Chorus and The SONA Singers; and teaching nu-

merous piano and voice students. She had a gift for bringing music to life and inspiring her students to reach new heights. Her dedication to teaching was extraordinary, and she had a profound impact on the lives of countless students over the years.

Beyond her musical talents, Gretchen was a loving mother and a dear friend to many. She had a heart of gold and always went above and beyond to help others. Her kindness and generosity knew no bounds, and she touched the lives of everyone she encountered. Throughout her health challenges, Gretchen remained driven by her faith in the Lord, replying on her deep Christian faith to continue to embrace positivity—one of her trademark qualities. The legacy Gretchen leaves behind is one of love, passion, and unwavering dedication. Her influence will continue to resonate in the hearts and minds of the students she taught and the colleagues she worked with.



The Motets of Anton Bruckner

R O N A L D L . M I L L E R

Editor's note: This article is a reprint from *Choral Journal*, September 1996. Readers can find performing editions of the pieces discussed in this article online at the Choral Public Domain Library (CPDL) and the International Music Score Library Project (IMSLP).

The major composers of the nineteenth century devoted scant attention to the motet genre. Anton Bruckner and Johannes Brahms are perhaps the best-known composers to produce a significant number of short sacred works for unaccompanied chorus. Taking the motets of J. S. Bach as his model, the Protestant Brahms wrote seven motets on German texts. Bruckner, on the other hand, took Italian composer Giovanni Pierluigi da Palestrina's style as his model and composed thirty-four motets, all settings of Latin texts. The present study surveys the major influences on Bruckner's choral output and analyzes several representative motets in an attempt to spark interest in the performance of these neglected miniatures.

Bruckner as Singer and Choral Conductor

In 1837, Bruckner's mother enrolled her thirteen-year-old son in the monastery school of St. Florian. There Anton took his place as a chorister until his voice changed after three years. His second opportunity to perform as a singer came in 1845, soon after Bruckner returned to St. Florian Abbey as a teaching assistant, when he sang first bass in a male quartet. In 1855, Bruckner moved to Linz to assume the position of cathedral organist. He joined the male choral society Liedertafel Frohsinn, where he participated as singer and librarian for several years. In November 1860, Bruckner was invited to become conductor of the Liedertafel Frohsinn, and he approached the new responsibility with determined effort, anxious to prove himself as a choirmaster. His priorities as a choral conductor centered on such aspects as clear enunciation, proper phrasing, and, especially, dynamic contrast. He soon built a reputation for demanding extremely quiet pianissimo passages.¹

The composer benefited greatly from his work as a choral conductor. The experience offered him an opportunity to experiment with writing for chorus. One of his miniature masterpieces for choir—the seven-part *Ave Maria*—was composed for the Liedertafel Frohsinn. For the choir's anniversary performance on May 10, 1868, the composer wrote *Inueni David*, a motet for four-voice male chorus and trombones.² As a conductor Bruckner was also able to make significant contacts with other important musical figures such as Franz Liszt, who became a supporter, and Eduard Hanslick, who after some initial support became the composer's nemesis.³

Bruckner and the Cecilian Movement

One of the central features of the Romantic movement was an interest in the past. Leading Roman Catholic church musicians initiated efforts to revive early liturgical music, hoping to reform the nineteenth-century style, which they viewed as theatrical and ostentatious. Karl Proske (1794-1861), choirmaster of the cathedral at Regensburg, became an influential figure in the initial stages of what came to be called the Cecilian Movement. Originating in 1869 as the Allgemeiner Deutscher Cäcilien-Verein (the Cecilian Society of Germany), the society adopted three tenets: 1) sixteenth-century polyphony, particularly that of Palestrina, represented the ideal church style; 2) Gregorian chant should be fundamental to Catholic music; and 3) the concert style exemplified in the masses of Haydn was unsuitable for use in the church.

The Cecilians wished to encourage the composition of polyphonic choral music for the church, either a cappella or accompanied only by organ. To provide models illustrating this ideal, Cecilians began to research manuscripts and publish editions of the Renaissance masters. Volumes of Palestrina's complete works appeared as early as 1862.

Upon arriving at St. Florian Abbey in 1845, Bruckner was introduced to Cecilian ideals through the choirmaster Ignaz Traumihler. The two soon became friends, and Bruckner later dedicated two motets to Traumihler: the four-voice *Ave Maria* (1856) and *Os justi* (1879). In the latter work, set in the Lydian mode and in a polyphonic style, Bruckner clearly adopts Cecilian principles. As he stated in a letter to Traumihler, "I should be very pleased if you found pleasure in the piece. It is written without sharp or flat, without the chord of the seventh, without a six-four chord or chordal combinations of four or five simultaneous notes."⁴ As if to emphasize his mastery of the old style, Bruckner ends *Os justi* with harmonized chant followed by an "alleluja" in unison plainchant. The motets *Locus iste* (1869) and *Tota pulchra es Maria* (1878) also reflect Cecilian principles. In 1885, Franz Xavier Witt, president of the Allgemeiner Deutscher Cäcilien-Verein, printed Bruckner's three-stanza hymn *Pange lingua* (composed in 1868) in the Cecilian periodical *Musica sacra*.

The question is often raised as to whether Bruckner was a Cecilian. Though no recorded statements indicate that he actually supported the society, six motets as well as his *Mass in E Minor* conform to the society's restrictive principles of style to some degree. On the other hand, major sacred works such as his *Mass in F Minor*, *Te Deum*, and *Psalm 150*, which employ soloists and large orchestras, are concert works that exceed the stylistic limits acceptable to the Cecilians. In addition, as Bruckner explored the daring harmonies of Richard Wagner, he could not simultaneously emulate Palestrina's style. Thus, while Bruckner followed Cecilian ideals in a number of motets, in others his Romantic vocabulary emerged in a more characteristic manner.

Bruckner as a Man of Faith

Bruckner's parents, living in Upper Austria, instilled in him a firm faith in God and unquestioned loyalty to the Roman Catholic Church. Few composers lived more consistently above moral reproach; his dedication to a spiritual life was legendary. He prayed frequently before improvising on the organ, prior to composing, even in the midst of a classroom lecture. He noted in his diary the number of prayers said daily.⁵ He adopted the practice of J. S. Bach and other composers by signing his musical compositions with the letters "OAMDG"—*Omnia ad majorem Dei gloriam* (All to the greater glory of God).

An Overview of Bruckner's Motets

Anton Bruckner's thirty-four surviving motets originated over a period of almost sixty years. As a boy of twelve, he wrote a simple setting of the hymn *Pange lingua*, which was likely his earliest composition. His last small liturgical work, again a hymn (*Vexilla regis*), dates from 1892, when he was approaching age seventy. Each of Bruckner's motets fulfills a functional place in the Roman Catholic liturgy.⁶ In contrast to his masses and symphonies, the majority of Bruckner's motets were occasional pieces, composed for particular individuals or events.

Locus iste (SATB)

First performed on October 29, 1869, *Locus iste* was written for the dedication of a new chapel in Linz, honoring Father Otto Loidol, who was active at the Benedictine Monastery at Kremsünster.⁷ Liturgically the work is a gradual “For the Dedication of a Church.”

Locus iste is a masterpiece of serenity and simplicity, much in the same character as Mozart’s *Ave verum corpus*. As is typical of Bruckner’s motets, the music begins softly, goes through one or more climactic points, and arrives at a calm and quiet end. A ternary formal pattern is clearly laid out (A-B-A-coda). In this relatively easy work, a homophonic texture prevails; however, the basses anticipate the upper three voices in several phrases. Voice ranges are moderate, with the soprano reaching g^2 and the tenor rising only to e^1 . A chromatically descending tenor line (mm. 21-29) undergirds an artful setting of the repeated phrase, “irreprehensibilis est” (This place is blameless). Considering its availability in several editions and its modest technical demands, *Locus iste* must be considered the most accessible of Bruckner’s motets.

Pange lingua (SATB)

Bruckner obviously felt attracted to this thirteenth-century hymn by Thomas Aquinas, since he set it eight times. The hymn is included in the liturgy for the Feast of Corpus Christi. Bruckner’s 1868 setting includes three of the hymn’s six stanzas: “*Pange lingua gloriosi*” (stanza 1), “*Tantum ergo sacramentum*” (stanza 5), and “*Genitori, genitoque*” (stanza 6). Bruckner sets the three stanzas in strophic form followed by an “amen.” Each of the eight phrases is clearly delineated, ending with either a rest or fermata. The opening phrase evokes a medieval aura as a unison E unfolds slowly to an open fifth (echoing the Kyrie of his *Mass in E Minor*). Although the piece begins and ends very softly, expression is carefully indicated through contrasting dynamic levels noted for each phrase. In 1885, when this simple motet appeared in the Cecilian journal *Musica sacra*, editor Witt found Bruckner’s dissonance in the first measure of the “amen” too severe and changed the alto note to conform to the A minor chord.⁸

Vexilla regis (SATB)

Bruckner completed this, his last, motet on February 9, 1892. It was a gift to B. Deubler, who had succeeded Traumahler as choirmaster of St. Florian Abbey. Upon sending the score to Deubler, the composer wrote this brief note: “I have composed it following the dictates of a pure heart. May it find grace!”⁹ The motet, on a sixth-century text by Venantius Fortunatus, sets a Vesper hymn for Passion Sunday.

The three-stanza hymn is set strophically in a predominantly homorhythmic texture. Each stanza begins and ends softly, building to several forceful phrases. Despite an apparent Phrygian modality, the motet displays Bruckner’s modernity in several bold tonal shifts:

Phrase 1 Begins in E minor
(8 measures) Ends in G Major

Phrase 2 Begins in B minor
(7 measures) Ends in E Major

Phrase 3 Begins in A minor
(8 measures) Ends in F Major

Phrase 4 Begins in F Major
(12 measures) Ends in E minor (open fifth)

Ave Maria (SAATTBB)

This beautiful setting of the familiar Marian antiphon was first performed on May 12, 1861, by the Linz Liedertafel Froshinn with the composer conducting.¹⁰ The quiet opening contrasts high and low voicings—three-part women (mm. 1-10) and four-part men (mm. 11-16). Then Bruckner dramatically states the word “Jesus” three times with rising pitches and dynamic levels. (Several years later the composer recalled this passage in the “et resurrexit” of his *Mass in D Minor*.) At the text “Sancta Maria” (mm. 21-30), Bruckner displays his penchant for suspensions as he progresses from A Major to C Major. Octave leaps downward, an interval frequently found in his motets, appear at the phrase “mortis nostrae.” The motet closes with a soft plagal “amen.” The rich sonorities in *Ave Maria* evoke the style of Venetian polychoral motets.

The Motets of Anton Bruckner

Os justi (SSAATTBB)

Composed on July 18, 1879, the composer wrote *Os justi* for St. Florian Abbey and its choirmaster Ignaz Traumihler.¹¹ The Lydian modality is maintained throughout with not a single accidental suggesting major or minor. The piece exhibits a clear formal outline:

- A mm. 1-16
- B mm. 16-42
- A' mm. 42-65
- Coda mm. 65-70

The opening phrase begins very quietly with three identical chords. A few measures later the texture expands to eight voices ranging from F to a². The B section is a strict fugue based on an expansive subject that begins in the alto (Figure 1). Bruckner's closing presents harmonized chant on a static F-major chord followed by a unison chant on "alleluja." Although required if performed in a liturgical service, the "alleluja" is optional in a concert performance.

Tota pulchra es Maria (SATB, T solo, organ)

Bruckner wrote *Tota pulchra es Maria* in honor of Franz Josef Rudigier, who in 1878 celebrated his twenty-fifth year as bishop of the Linz diocese. The motet was first performed on June 4, 1878, in the Linz Cathedral.¹² The text is based on an antiphon for Vespers on the Feast of the Immaculate Conception. Although several scholars have speculated that the melody may be borrowed from plainsong, a chant tune has not been identified.

The most prominent feature of *Tota pulchra es Maria* is the antiphonal interplay between tenor soloist and

choir that occurs through m. 60, after which the choir alone states repeatedly the final phrase, "*intercede pro nobis ad Dominum Jesum Christum.*" Sparing use is made of the organ, which appears in only twelve of the motet's eighty measures. The voices divide into eight parts for one brief passage, the climactic phrase "*tu laetitia Israel*" (mm. 20-28).

Virga Jesse (SATB)

This gradual is for the feast of the Blessed Virgin Mary, and the subject is appropriate for Advent and Christmas. Although written on September 3, 1885, for Traumihler, the motet was not performed until several months later in a concert in Vienna directed by the composer.¹³ Highly dramatic, the music builds to several climaxes followed by fermatas (mm. 9-10; mm. 19-20; mm. 33-34; m. 51); yet, as is typical for Bruckner, the opening and the ending are subdued (*p* and *ppp*, respectively). *Virga Jesse* is laid out in two large sections. The second section (mm. 63-91) consists of an animated "alleluja" that makes use of spirited dotted rhythms (Figure 2 on the next page). Harmonically, Bruckner displays his penchant for progression by thirds: E minor to G Major (mm. 1-9); G minor to B^b Major (mm. 11-19); and B^b Major to G^b Major (mm. 21-23). The motet represents Bruckner at the pinnacle of his expressive powers. Both dynamically and harmonically the composition displays true mastery in projecting the emotional qualities contained in the text.

Afferentur regi (SATB, three trombones ad lib.)

This brief motet sets an offertory text based on Psalm 45:14-15. It was first performed on December 14, 1861,



Figure 1. Anton Bruckner, *Os justi*
Fugue Subject

at St. Florian Abbey.¹⁴ The composer later added three optional trombone parts to his original scoring for unaccompanied four-part choir.

The texture alternates between imitative and chordal writing. The trombones enter on the homophonic passages and reinforce the climax at the phrase, “*affertur tibi in laetitia*” (Figure 3 on the next page). The formal plan is as follows:

- A mm. 1-7
- A' mm. 8-15
- B mm. 16-24
- A" mm. 25-34
- Coda mm. 36-38

The melody places emphasis on intervals of the fifth, both ascending and descending, and octave leaps.

Christi facti est (SATE)

This Gradual for Mass on Maundy Thursday is taken from Philippians 2:8-9: “He humbled himself and became obedient to death—even death on a cross.” Bruckner set this text on three occasions: in 1844 as part of the *Messe für den Gründonnerstag* (Mass for

Maundy Thursday), in 1879 for eight voices with violins and trombones, and in 1884 for unaccompanied four-part chorus. The third setting was dedicated to Father Otto Loidol of the Kremsmünster Abbey.¹⁵

Harmonically this is Bruckner’s most adventuresome motet. In one particularly effective passage, parallel harmonies progress downward a full octave, with the altos adding interest through a chain of suspensions (Figure 4 on page 37). The melodic writing also challenges singers with chromatic passages, tri-tones, and a leap upward of a tenth in the alto (m. 53). Contrasting dynamic levels help to project a strong emotional effect, as in the *fff* climax at “*quod est super omne nomen*” (whose name is high above all others) and the *ppp* ending. The extreme subjectivity of this six-minute motet masterfully conveys Bruckner’s fervent religious spirit and deep-seated love of God.

Ecce sacerdos magnus (SSAATTBB, organ, three trombones)

Completed on April 20, 1885, this sumptuous motet was composed to commemorate the thousandth anniversary of the Roman Catholic diocese of Linz.¹⁶ It also may express Bruckner’s great joy in receiving critical

The musical score for Figure 2 shows four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in D major and 4/4 time. The lyrics are "Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,". The score includes dynamic markings such as *ff* and *fff*. The Soprano part begins with a *ff* marking. The Alto part begins with a *ff* marking. The Tenor part begins with a *ff* marking. The Bass part begins with a *fff* marking. The score is numbered 63 in the top left corner.

Figure 2. Anton Bruckner, *Virga Jesse*


acclaim for his Seventh Symphony, marking the composer's long-awaited recognition as a symphonic composer. In contrast to the restrained openings that characterize his other motets, here the music bursts forth on a dramatic *fortissimo* open fifth with full organ accompaniment. This relatively long work (approximately seven minutes) displays clear sectionalization:

- A mm. 1-9
- B mm. 9-22
- C mm. 23-39
- D mm. 40-63
- C mm. 64-80
- E mm. 81-88
- C mm. 89-105

Bruckner includes a ritornello (section C) that brings back the phrase “*Ideo jurejurando fecit illum Dominus crescere in plebem suam*” (swearing an oath to uphold him, God therefore in glory exalted him among the people). Its rhythmic vitality and bold harmonic progression (E Major—C minor—G Major—E^b minor—B^b Major—

F[#] minor—D Major—A Major—F Major—C Major) cause this refrain to be one of the most stirring passages in Bruckner's entire choral output (Figure 5 on the next page). Quite unexpectedly, between the exclamation Bruckner inserts the *Gloria Patri* as a unison chant (section E). Thus, Bruckner directly juxtaposes medieval and Romantic elements, reflecting the dualistic style of his music.

An Expression of Faith

From one point of view, Anton Bruckner lived his life as a displaced musician. As a teacher and composer, he circulated in the cultural milieu of Vienna; however, as a sincere Christian he lived a life dedicated to prayer, devotion to God, and intense loyalty to the Roman Catholic Church. Rather than patronizing members of the upper echelons of society, Bruckner sought out trusted friends among choirmasters and bishops. His sacred output stands as a unified and consistent musical expression of Christian faith. 

13

ff

S
af - fe - ren - tur ti - bi in lae - ti - ti - a

ff

A
af - fe - ren - tur ti - bi in lae - ti - ti - a

ff

T
af - fe - ren - tur ti - bi in lae - ti - ti - a

ff

B
af - fe - ren - tur ti - bi in lae - ti - ti - a

ff

Figure 3. Anton Bruckner, *Afferentur regi*

6

f *dim. sempre*

S o - be - di - ens, o - be - di - ens, o - be - di - ens

f *dim. sempre*

A o - be - di - ens

f *dim. sempre*

T o - be - di - ens, o - be - di - ens, o - be - di - ens

f *dim. sempre*

B o - be - di - ens

Figure 4. Anton Bruckner, *Christus factus est*

23

ff

S I - de - o ju - re - ju - ran - do, i - de - o ju - re - ju - ran - do, i - de - o ju - re - ju - ran - do

ff

A I - de - o ju - re - ju - ran - do, i - de - o ju - re - ju - ran - do, i - de - o ju - re - ju - ran - do

ff

T I - de - o ju - re - ju - ran - do, i - de - o ju - re - ju - ran - do, i - de - o ju - re - ju - ran - do

ff

B I - de - o ju - re - ju - ran - do, i - de - o ju - re - ju - ran - do, i - de - o ju - re - ju - ran - do

ff pleno

Figure 5. Anton Bruckner, *Ecce sacerdos magnus*

NOTES

¹ Theodore Albrecht, “Anton Bruckner and the Liedertafel Movement,” *American Choral Review* (January 1980): 12.

² Alan Crawford Howie, “The Sacred Music of Anton Bruckner” (Ph.D. diss., Victoria University of Manchester, United Kingdom, 1969), 230.

³ Albrecht, 19.

⁴ Letter from Anton Bruckner to Ignaz Trauimihler, July 25, 1879, quoted in H. F. Redlich, *Bruckner and Mahler* (London: J. M. Dent, 1963), 72.

⁵ Redlich, 48.

⁶ “Based on the chronology in Anton Bruckner: Sämtliche Werke, vol. 21, “Kleine Kirchenmusikwerke, 1835-

1892,” ed. Hans Bauernfeind and Leopold Nowak (Vienna: *Musikwissenschaftlicher Verlag der Internationalen Bruckner-Gesellschaft*, 1984), xvi-xvii.

⁷ Alan Crawford Howie, “The Sacred Music,” 228.

⁸ *Ibid.*, 229.

⁹ Quoted in Howie, 243.

¹⁰ Derek Watson, *Bruckner* (London: J. M. Dent, 1975), 142.

¹¹ *Ibid.*, 99.

¹² Alan Crawford Howie, “The Sacred Music,” 232.

¹³ *Ibid.*, 241.

¹⁴ *Ibid.*, 226.

¹⁵ *Ibid.*, 238.

¹⁶ Derek Watson, *Bruckner*, 104.

The Motets of Anton Bruckner: A Chronological Listing

Name	Key	Liturgical Function	Voicing	Date
<i>Pange lingua</i>	C Major	Hymn	SATB	c. 1836
<i>Libera me, Domine</i>	F Major	Responsory	SATB, organ	1844
<i>Asperges me</i>	F Major	Antiphon	SATB	c. 1844
<i>Christus factus est*</i>	F Major	Gradual	SATB	1844
<i>Dextra Domine*</i>	F Major	Offertory	SATB	1844
<i>Asperges me</i>	A minor	Antiphon	SATB, organ	1845
	F Major	Antiphon	SATB, organ	1845
<i>Tantum ergo</i>	D Major	Hymn	SATB	1845
	A Major	Hymn	SATB	1846
	B ^b Major	Hymn	SATB	1846
	A ^b Major	Hymn	SATB	1846
	E ^b Major	Hymn	SATB	1846
	C Major	Hymn	SATB	1846
	D Major	Hymn	SSATB	1846

<i>Libera me, Domine</i>	F Major	Responsory	SAATB, organ, 3 trombones	1854
<i>Tantum ergo</i>	B ^b Major	Hymn	SATB, 2 violins, clarini	c. 1854
<i>Ave Maria</i>	F Major	Antiphon	SATB, organ	1856
	F Major	Antiphon	SAATTBB	1861
<i>Afferentur regi</i>	F Major	Offertory	SATB, 3 trombones	1861
<i>Pange lingua</i>	E Phrygian	Hymn	SATB	1868
<i>Inveni David</i>	F minor	Offertory	TTBB, 4 trombones	1868
<i>Iam lucis orto sidere</i>	E minor	Hymn	SSBB	1868
<i>Locus iste</i>	C Major	Gradual	SATB	1869
<i>Christus factus est</i>	D minor	Gradual	SSAATTBB, 3 trombones, 2 violins	1873
<i>Tota pulchra es Maria</i>	A minor	Gradual	SSAATTBB, tenor solo, organ	1878
<i>Os justi</i>	F Lydian	Gradual	SSAATTBB	1879
<i>Ave Maria</i>	F Major	Antiphon	SATB, bass solo	1882
<i>Christus factus est</i>	D minor	Gradual	SATB	1884
<i>Salvum fac populum</i>	G Major	Antiphon	SATB, bass solo	1884
<i>Veni creator spiritus</i>	F Major	Hymn	Unison, organ	c. 1884
<i>Ecce sacerdos magnus</i>	A minor	Antiphon	SSAATTBB, organ, 3 trombones	1885
<i>Virga Jesse floruit</i>	E minor	Gradual	SATB	1885
<i>Ave regina caelorum</i>	A minor	Antiphon	Unison, organ	1886
<i>Vexilla regis</i>	E Phrygian	Hymn	SATB	1892

* included with the *Messe für den Gründonnerstag* (Mass for Maundy Thursday)



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- PDF abstract of the dissertation WITHOUT any material identifying the student, faculty, or institution.
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 - PDF page with contact information (full name, title, mailing address, email address, telephone number) for (1) the faculty member making the submission and (2) the dissertation author.
 - PDF of the complete dissertation WITHOUT any material identifying the student, faculty, or institution. The information can be removed or blacked out.
3. **The dissertation and all accompanying materials must be uploaded by June 10, 2024, noon CST. If one or more of these requirements is not met, the dissertation will be eliminated from consideration.**



Rehearsal Break

Incorporating Movement in Choral Performance: A Whole-Body Approach

by Chelsea Huber

Music, and specifically singing, has long been seen as a whole-body process. In 1921, Swiss music educator Émile Jaques-Dalcroze envisioned music education practices that reinforce the body as the “intermediary between sounds and thought.”¹ Nearly one hundred years later, music psychologist and educator Donald Hodges referred to music as a “vehicle for the integration of body, mind, and spirit.”² The consideration of body movement for choral singing is not new but often stops short of the performance stage. German musicologist Wilhelm Ehmann, in the text *Choral Directing* (1968), stated that choirs should view themselves as “fundamentally a choir in motion,” but then went on to say that nearly all movements in performance should be inward, reducing outward expression to a minimum.³ This seemingly outdated ideal still persists and can perpetuate Western European-centric aesthetics of choral performance, which simply no longer fits either the singers or the repertoire of twenty-first-century choral music education.

If movement is so intrinsic in choral singing and lauded as a pedagogical tool in rehearsal for both singers and conductors, then why should the movement stop when a choir has an audience? The answer to this question is intrinsically linked to culturally relevant teaching and the move away from the previously dominant para-

digim of Western art music. In addition to connecting with culturally relevant teaching practices, this article aims to combine both psychological and pedagogical considerations for the use of movement in choral performance in order to provide recommendations for choral educators looking to update their use of movement in performance.

Development of Valued Choral Aesthetics

The sacred, Western-European roots of American music education have consistently contributed to what is valued aesthetically in teaching and performance. Historically, even though other forms of music (such as Native American and African American music) existed in communities, these genres were not represented in schools, and Western art music formed the dominant perspective. When non-Western European folk songs began to appear in curricula, they were typically converted to Western music notation despite having aural origins and were taught with Western styles.⁴ Teaching and performing a variety of music, from a variety of cultural traditions, has become a crucial step for twenty-first-century teachers to reflect the backgrounds and strengths of students.⁵

Music educators today acknowledge progress while

recognizing that there is still more to be done. While professional organized events like the Tanglewood Symposia in 1967 and 2007 increased awareness for broadening the global horizons of music selections and pedagogy, the dominant culture of Western art music is still often regarded as superior, while everything else is “other.”⁶ Regarding both American K-12 schools and universities, a “Grand Canyon-like gap” persists between the formal discourse and the reality of music education.⁷ However, music education is slowly but steadily moving away from Western European aesthetics as a singular focus.⁸

In choral music education, visions of still, uniform choristers was considered the peak aesthetic. American composer and conductor Noble Cain’s *Choral Music and its Practice* (1942) even recommended that choirs sit down to perform, in part because standing may lead to involuntary movement, “causing the picture on the stage to move,” and because a seated chorus “cannot inject its personality with its physical freedom.”⁹ Over the next several decades, the rising prevalence of Dalcroze’s ideas of whole-body music education softened the view. Eurythmics, rhythm training through body movement, was combined with the areas of solfège and improvisation to form Dalcroze training, most commonly applied at first to singing instruction for young children.¹⁰ Since the 1950s and 1960s, the Dalcroze approach has been embraced by many choral directors, with a focus on helping students connect body awareness to both vocal technique and specific repertoire.¹¹ In complete opposition to Cain’s belief that singers don’t use their legs when singing, Dalcroze’s techniques are widely applied—to choral rehearsal, at least. Less attention appears to have been given to how these techniques could affect performance.


Swedish psychologist Patrik Juslin included movement as a mode of variability and expression in music performance in the GERM model: the M stands for “Movement Principles,” which recognizes “biological motion” as part of music, consisting of both intentional and non-intentional movement patterns.¹² Thus, potential movement that takes place during a choral performance could be divided into three categories: non-intentional movement from the physical process of singing, intentional but non-choreographed movement,

and intentional choreographed movement. This article will largely focus on the latter two intentional types.

Intentional Non-Choreographed Movement

Consideration of the psychological side of how movement could affect singers begins with non-choreographed, or “natural” movement. Natural movement can blur the lines between intentional and non-intentional movement, but here this movement will be considered as separate from the internal and external physical processes of singing. Non-choreographed movement in performance can be categorized by its relation to the social processes that occur during music performance: coordinating, collaborating, and communicating.¹³ These processes can occur among performers, or between performer and audience. In some ways, the “typical” Western European choral arrangement and expectations could restrict these social processes. Indeed, research on inter-singer communication in choirs is hard to find, but studies of string quartets and piano duos have found that nonverbal communication between performers provided a greater amount of coherence and flow.¹⁴

Solo singers frequently use upper-body movements to express emotion or narrative; in one study, solo singers of Western contemporary popular music frequently used antero-posterior movement, or leaning forward or backward, which aided in emotional expression and supported production of high volume and strength.¹⁵ Choral singers, when standing close together on risers, do not have the same freedom. In addition, while chamber music players use glances to communicate, choir members in the standard row formation are all facing the same direction: toward the conductor. Without a shift in arrangement, such as a semicircle, and more space in between singers, choirs are denied this collaborative and expressive angle. Even younger singers could, however, develop a habit of managing “regulatory gestures” to collaborate with fellow singers in performance while still maintaining connection to the music with or without a conductor.¹⁶ A cappella or vocal jazz singers demonstrate this, as they sing successfully without a conductor. Examples of cross-ensemble communication include popular music groups such as



Highline Vocal Jazz, Pentatonix, Lawrence the Band, or collegiate a cappella groups.

To begin encouraging natural movement and communication for singers on stage, directors may consider adjusting standing arrangements, allowing singers to face each other to better communicate, with more space in between each person. While performing in a full circle is not practical in most performance scenarios, a circular rehearsal arrangement can be slightly adjusted for a semicircle in performance. In addition, depending on the style of music, conductors may choose to further extend the potential for singers' collaboration and communication by removing themselves from the podium entirely, perhaps even participating as a singer themselves.

Ensemble singers, to some degree, are also communicating with the audience while they perform. Vision is a dominant sense, so the visual aspect of a performance provides crucial information about musicians' expressive intentions.¹⁷ In a study conducted where college students observed both instrumental and vocal chamber music performances, the visual element of performance, including expressive movement, communicated the performers' expressive intentions to the audience more than audio presentation alone.¹⁸ A similar study suggested that middle school students could more successfully tell the difference between expressive and non-expressive performances (both vocal and instrumental) when they watched a video of the performance.¹⁹

Ehmann's idea of internal movement can and should be used as a springboard for encouraging natural, non-choreographed movement that connects with the audience in performance. Some choirs have employed conducting-like upper body movements in performance, such as the St. Mary's International School Varsity Ensemble performance of Randall Johnson's *Benedictus*.²⁰ In *Teaching Choral Music* (1999), Don Collins proposes using the text as a starting point: "when choir members have internalized a text, appropriate movement is a result."²¹ Including the printed text and translation in program notes for a concert could further reinforce this audience connection. Although any one singer's movements should not draw singular attention, uniformity can be achieved if singers are able to communicate with each other and balance their expression. As a result,

Collins suggests that "listeners will enjoy both an aesthetic and an emotional experience."²² Communication with the audience goes both ways, as the visual or aural feedback of audience reactions can influence the performers as well.²³

In her 2020 *Choral Journal* article, Kathryn Briggs writes: "movement while singing creates muscle memory within the choir."²⁴ When choreographed movement is implemented with music, there may be an increased degree of internal physical synchronization, or "entrainment," among participants. "Physiological responses," as Donald Hodges describes, includes processes like heart rate, blood pressure, and respiration.²⁵ A 2013 study in *Frontiers of Psychology* suggested that unison singing led to biological synchronization of heart rate and respiration, which could be further enhanced by movement.²⁶ This could potentially have effects on the audience as well: while results were affected by how much attention the spectators paid to their own breathing, a 2015 study in *Frontiers of Human Neuroscience* suggests the feasibility of breath synchronization between dancers and spectators during a live performance.²⁷ Some of these drawn connections are hypotheses, but the area of physiological entrainment in choirs is an intriguing direction for future research.

Intentional Choreographed Movement

Choreographed movement in choral music is most frequently used outside of the typical Western European tradition, due in part to the more overt levels of expression used in non-Eurocentric genres such as show choir, gospel, or African choral music.²⁸ When implementing choreography with culturally diverse music, directors must be sure to consider the underlying culture, and connect with culture bearers to be sure that the movements are respectful, especially if modifications are needed.²⁹ Any choral performance should reflect the typical performance practices of the culture represented, resulting in a potential for many styles to be displayed within one concert program.

Two practical considerations for adding movement to choral performance that apply to choreography are the memorization of music and adaptations for singers with disabilities. Singers must memorize music to be able to

execute most upper body movement or body percussion. This sometimes means it is better to rehearse the music first and add movement later. Directors may also choose to teach music entirely by rote, especially if rote learning is aligned with the culture of the music. Music stands, while useful in rehearsal, block the visual effect of movement in performance and should only be used in certain cases when necessary. Singers with disabilities should be provided with multiple options of adapted movement. For example, upper body movement could be replaced with lower body movement, and vice versa; percussion instruments could be a viable substitute for body percussion.

The inclusion of show choirs in schools today is not as widespread as it was in the mid-twentieth century, and in the United States the prevalence of show choir varies widely by geographical area.³⁰ The show choir movement did, however, contribute to the advent of “choralography,” a term first coined by conductor Frank Pooler in the 1970s, which aims to make choreographed movement more accessible for singers. Choralography’s benefits have been considered for both singer and audience. Choralography consists of gestures based on the musical text, and promotes rhythmic accuracy, breath support, and a sense of cohesion and camaraderie among singers.³¹ In terms of the audience, choralography can provide an experience that is not only entertaining, but also educating. Sally Albrecht, a popular choralography clinician, recommends keeping movements simple, and focusing mostly on the possibilities of facial expression and upper-body movements to match the style of the music.³²

Genre Considerations for Movement

In the performance of gospel music, whole-body movement is fundamental. Types of movement can include unified swaying or rocking to the beat, turning, stepping, clapping, or an improvised combination of these that fits the tempo and style of the song.³³ Combined with facial expression, movement provides a feeling of celebration that is traditionally central to gospel music.³⁴ When teaching gospel to students for whom it may be a new style, providing performance examples can go a long way to help form a foundation for perfor-

mance. Gospel choirs at HBCUs such as the historic Fisk Jubilee Singers, the Morehouse College Glee Club, or the gospel choirs at Howard and Virginia State University, to name just a few of the many strong examples in the United States, are great places to start. Once singers are introduced to the gospel style, teachers should provide improvisatory opportunities with specific suggestions to avoid inappropriate movement.³⁵ Having singers help compose movements (with parameters) can also provide a valuable and culturally accurate experience.

African choral music, which has been arranged and implemented with great variety for choral ensembles in the United States, is intrinsically associated with dance, and in some traditions, the audience fully participates as well.³⁶ In specific styles like *ngoma* where music is sung and danced simultaneously, a great deal of physical space is needed to allow for freedom of movement.³⁷ Choral directors without adequate space may need to be creative to execute these styles, opting for auxiliary or even outdoor rehearsal spaces when necessary. If this is not possible, singers can still perform movement to a fulfilling effect while maintaining a limited physical plane, such as in the performances of *Ndikhokhele Bawo* by EXIGENCE, and *African Medley* by the Stellenbosch University Choir.³⁸

A greater degree of contemporary choral composers are including body percussion, a type of choreographed movement that creates an instrument in itself. Body percussion can be used to emulate specific atmospheric noises such as rain, to experiment with differences in timbre, or to create a specific visual design or tableau.³⁹ Often intertwining with improvisation and dance, body percussion is significant in the traditional and contemporary music of Africa, Slovenia, Japan, India, Indonesia, and more.⁴⁰ Performances by ensembles such as the Gondwana Choirs of Australia and the Vancouver Youth Choir provide a wealth of body percussion examples from a variety of cultures.


Movement from Rehearsal to Performance

Singers’ attitudes toward movement are important to the successful implementation of movement in rehearsal. In one study, students’ attitude survey responses suggested that they felt movement improved their alertness,

vocal technique, and expressiveness in rehearsal.⁴¹ This principle can be put toward movement in performance as well. Teachers should create a foundational rationale for how and why the movement fits with the repertoire and foster an open dialogue with singers about their enjoyment and perception of the movement's success. In addition, movement in rehearsal can "free up the singers," removing inhibitions and self-consciousness, and internalizing the music with freshness in the body.⁴² Cultivating trust is tantamount to involving movement of any kind with a choir, helping even the most cautious of singers feel comfortable and avoiding "calling out" any one singer.

Theres Hibbard's "BodySinging" method can be foundational in its view of the voice as "a natural integration of body, mind, and heart when expressing musical ideas and emotions."⁴³ Engaging students in both outward and inward responses to music can have valuable implications for when those students perform, engaging students in cognitive awareness of their bodies rather than the potentially intimidating concert surroundings. Instead of remaining mostly still in performance, singers can use Hibbard's suggestion of an "active, energized stance" as the foundation for intentional movement.⁴⁴

In an effectively expressive choral performance, the conductor should not be the only one moving. Singers should have the freedom to use movement as a tool for expression as well, in ways that accurately fit the music being performed. The implementation of movement in performance practice requires a re-thinking of Western European-based choral traditions. For example, singers need not stand in three straight rows onstage simply because of the traditional persistence of that particular "look." Even music that has been performed with rigidity for centuries can find new life with movement, such as in the 2019 performance of a 1727 Bach motet by the Aeolians of Oakwood University, featuring uninhibited but smooth movement that underlined the phrasing and articulation of the music.⁴⁵ Choral educators can call upon the needs, cultures, and strengths of their singers, communities, and the repertoire to create performance practices that are culturally responsive. Both natural and choreographed movement formed in this way can enhance the performance experience for both perform-

ers and spectators. Music's whole-body implications can have a place in both the choral classroom and on the stage. 

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NOTES

- ¹ Émile Jaques-Dalcroze, *Rhythm, Music, and Education*, trans. Harold Rubenstein (Cambridge, MA: The Dalcroze Society, Inc., 1921), 8.
- ² Donald Hodges, *Music in the Human Experience: An Introduction to Music Psychology*, 2nd ed. (New York: Routledge, 2020), 27.
- ³ Wilhelm Ehmann, *Choral Directing*, trans. George Wiebe (Minneapolis: Augsburg Publishing House, 1968), 78.
- ⁴ Patricia Campbell, *Music, Education, and Diversity: Bridging Cultures and Communities* (New York: Teachers College Press, 2018).
- ⁵ Constance McKoy and Vicki Lind, *Culturally Responsive Teaching in Music Education: From Understanding to Application*, 2nd ed. (New York: Routledge, Taylor & Francis Group, 2023).
- ⁶ Hyesoo Yoo, "Multicultural Choral Music Pedagogy Based on the Facets Model," *Music Educators Journal* 104, no. 1 (2017): 34–39.
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In Memoriam

Peter Bagley 1936–2024



Peter Bagley passed away on January 20, 2024, at the age of eighty-eight. He earned a bachelor's degree in music education at the Crane School of Music, SUNY Potsdam, and a master's and doctorate degree in choral conducting from Indiana University under Julius Herford. In 1957 he became the first Black teacher in the Greenwich, Connecticut, public school system. While teaching in Greenwich he also sang with the Collegiate Chorale in New York City, led by Robert Shaw. Peter became professor of music at SUNY New Paltz, where he taught for sixteen years, after which he was named director of choral activities at the University of Connecticut in 1984. He taught music there for nearly three decades.

One of the pieces he wrote for his middle school choir in Greenwich was a setting of the spiritual "Live-a-Humble," and it continues to be performed by many high school and university choirs. Dr. Bagley earned a reputation as someone who demanded excellence from his singers but was also kind and caring. A skilled mentor, for much of his career he was

in high demand around the world as a choral clinician and adjudicator. He was invited as guest conductor and choral clinician for numerous festivals throughout the country, including at least fourteen all-state choirs. His many engagements include conducting the Men's Honor Choir at the 2011 ACDA National Conference and the Men's Honor Choir at the 2000 ACDA Eastern Region Conference.

He was honored in 1990 by Connecticut ACDA as the Connecticut Choral Educator of the Year. Together with the University of Connecticut Festival Chorus and Orchestra, Peter made his Carnegie Hall debut in 1997 conducting Maurice Duruflé's *Requiem*. In April 2006 he received the University of Connecticut School of Fine Arts Lifetime Achievement Award, and in the following year he returned to his alma mater at the Crane School of Music to receive the Helen M. Hosmer Excellence in Teaching Award. In 2022, he received a Lifetime Achievement Award from Choral Arts New England.

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Call for Submissions for ACDA Publications

The ACDA publications staff and editorial boards are interested in receiving articles of interest to the choral profession. Submission highlights are below for the 3 ACDA publications. Email Amanda Bumgarner, ACDA Publications Editor, with questions abumgarner@acda.org.

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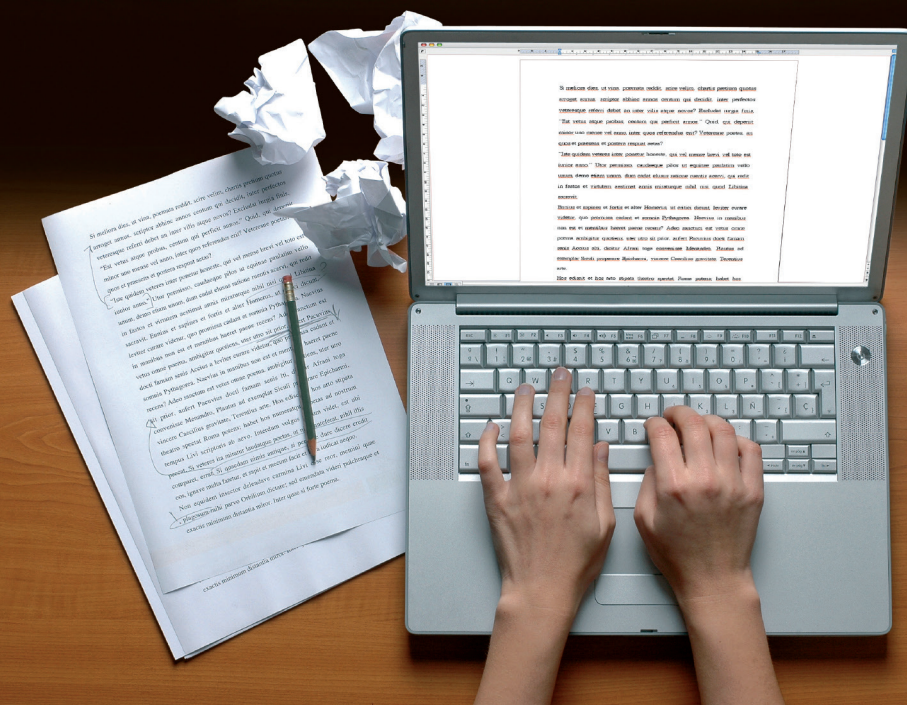
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INTERNATIONAL CONDUCTORS EXCHANGE PROGRAM PHILIPPINES 2025 October 17-27, 2025 CALL FOR APPLICATIONS

ACDA is pleased to announce the Philippines as the next partner for the International Conductors Exchange Program (ICEP). In 2024, six American and six Filipino conductors will be selected to participate in a bilateral, mutual exchange to take place in 2025. Conductors will be paired based on backgrounds and interests, and will visit each other's choral communities, sharing techniques, and learning best practices. Visits by the Filipino conductors will be centered around the 2025 ACDA National Conference (Dallas, Texas, March 19-22). U.S. conductors will host their counterparts in their local communities for region visits 3-5 days before or after the conference. In turn, American conductors will be hosted in the Philippines October 17-27.

ICEP is providing opportunities for the next generation of choral leaders to represent the United States as ambassadors to the world in the exchange of music, ideas, and cultures. Established in 2010 and coordinated by ACDA's International Activities Committee, the program has connected choral conductors in the United States with counterparts in Cuba, China, Sweden, South Korea, Argentina, Brazil, Costa Rica, Guatemala, Mexico, Uruguay, Kenya, South Africa, and Germany. Between 2012 and 2024, 75 American conductors have participated in the exchange program, hosting an international conductor and traveling abroad to observe and lead rehearsals and performances, present lectures and master classes, and take part in conferences and other activities.

ICEP OBJECTIVES

1) To create connections between leaders of the U.S. choral community and colleagues across the globe. 2) To forge stronger relationships between ACDA and choral associations around the world. 3) To raise the visibility and leadership role of ACDA in the global choral community.

Application Period: April 1- May 31, 2024

SELECTION CRITERIA - EMERGING CONDUCTOR

The Standing Committee for International Activities is charged with the selection of emerging leaders of the choral profession to represent the United States. The Committee has developed the following list of criteria:

1) Is a current member of ACDA, 2) Is an active choral conductor in a professional (remunerative) position, 3) Has completed at least a master's degree, 4) Leads choirs with a demonstrated level of excellence, 5) Exhibits a high level of human understanding, tact, and cross-cultural sensitivity, 6) Has a minimum of 3 years and a maximum of 20 years in the profession

Candidates may reflect a wide diversity of interests and accomplishments (church/synagogue, community/professional choir, primary/secondary/higher education). Participants must be available to travel for their residency October 17-27, 2025. For more information, and to apply, visit the following link. (Application deadline: May 31, 2024)

<https://acda.org/resources/ICEP>

A Unique Perspective: Directing Chorus at the Perkins School for the Blind

by Arnold Harris

The term “siloes” is often used to reflect the individual, and rather independent, work environment that chorus directors inhabit. It certainly is accurate in describing my own situation as music director of the Perkins School for the Blind in Watertown, Massachusetts. When I attend conferences such as the 2023 Massachusetts ACDA summer conference, I am always struck by how different my setting is from the other directors I meet. None of my students look at me for any cues, gestures, or any physical manifestation of musical direction, as is completely expected from other choral directors. Even so, there are many aspects of my work with the Perkins Chorus that I feel have much practical use for any chorus director, and I am hopeful some of the techniques and approaches I have used over my thirty-eight years of directing at Perkins can be of use to other directors in their own “silos.”

Background

The Perkins School for the Blind is the oldest school for the blind in the United States. It was founded in 1829 by John Dix Fisher and some other leading Bostonians as the New England Asylum for the Blind. Fisher became interested in the possibilities of educating American blind children after visiting the world’s first school for blind children, L’Institution Nationale des Jeunes Aveugles, in Paris, France.

Perkins has always been completely supportive of the music program—an acknowledgement that skill in music is not sight dependent, and understanding the

many positive educational benefits as well as the great benefits of social and societal integration that participation in music affords. I once took the chorus to sing at the Massachusetts State House at an official inauguration of some state officials. Looking out at the legislators sitting at their very old wooden desks, I realized that these were the same desks, in the same hall, where at some similar event in the 1840s, legislators sat listening to the singing students from Perkins. But that was then, and I want to tell you about what is happening now.

Music Programs

For over forty years, Massachusetts has had laws mandating that all children have a legal right to a free and appropriate public education. The student population at Perkins represents a wide mixture of a variety of physical and intellectual challenges, all in conjunction with varying levels of low vision and blindness. Most of the students participate in some of the wide variety of opportunities our music program offers. These include our performing ensemble groups of beginning and advanced chorus, and handbell or instrumental ensembles. Many also take part in individual lessons on piano, voice, percussion, guitar, or any band or orchestral instrument. If performance training is not appropriate, we have an active music therapy program.

Any student wishing to sing in the advanced chorus that I conduct must be able to sing with accurate pitch both individually and in holding a harmony note. The

audition process, as I will describe, is simple. Before auditioning, I make clear to the students that it is possible that they might not be “ready” for part singing at this point in their musical experience. I ask them to assure me that they would be able to handle that kind of assessment. If they feel that they could only accept “yes,” I won’t continue the audition. This serves a secondary purpose of presenting a scenario that might happen to them later in life, after Perkins, when out in the “real world.” Although my audition is not musically difficult for the student, it is an accurate way for me to determine a student’s pitch accuracy and vocal range. Since virtually none of the students have ever “auditioned” for a chorus, I don’t want to intimidate anyone or set up an anxious situation. If a student was in a chorus before, it was at a much more elementary level than the groups I conduct.

They need not prepare a solo in advance. The audition is composed solely of echoing an easy three-note melody at increasingly higher intervals. Students are asked to sing “la la la la” as I play C D E D C; then D E F E D; E F G F E... I then sing in harmony with them in thirds. This gives me concrete knowledge of their intonation abilities and also helps me determine their vocal range for the chorus’ SATB arranged music. This is all the musical information I need, gained through a non-stressful and hopefully fun musical moment.

Rehearsals

The techniques I use for introducing music theory concepts in rehearsals can be used by any chorus but are seen here through the lens of a non-sighted chorus. All teaching is done by rote and by the conductor’s voice. All cues for entrances, dynamics, articulations, and all other musical concepts are presented by me. I teach all lyrics by rote repetition, although I often make literary braille copies of the music for the students to read while learning. There exists a format for music in braille, but it is a very sophisticated system and is not practical for use in my setting. Thus, all learning is by rote. While all of these are concerns specific to my chorus, aspects of how I conduct warmups and rehearsals may be applicable to conductors in other settings.

As would be found in any other choral setting, rehearsals start with vocal warmups. However, I spe-

cifically build in explicit musical theory concepts into these vocal exercises. This is important because all my teaching focuses on maximizing the keen aural abilities of the students. I want to connect their excellent musical minds to all their vocal output. For example, one warmup that I use specifically focuses on identifying the intervals of perfect fifths and major and minor thirds. I start by saying, “This warmup will include the first five notes of a major scale,” which I play on the piano, “and will include isolating the perfect fifth between the top and bottom notes of any such phrase,” again played by me.

Starting on C, we sing “la la la la” as I play C D E F G, then I’ll announce “perfect fifth up and down” and play C G C as they sing along. The next step is to play a series of major and minor thirds as aural examples. Then, I ask them to sing, using “la,” C D E F G C, emphasizing the perfect fifth down to the tonic at the end. I will then announce “major chord” and play C E G as they sing, as always, with “la.” Immediately thereafter I call out “minor chord,” and again they sing as I play C E^b G. This process repeats, singing “la” as I play the same pattern in D^b Major, D Major, E^b Major, etc. I have found this to be a very powerful tool to develop “active listening while singing” skills. They need to be thinking about what sounds they are actually producing, rather than just performing the rote physical vocal exercise, creating the connection between their musical minds and their physical singing.

Another time I will do it in reverse, going down from G to C then performing chords downward, “major” G E C and “minor” G E^b C and continuing upwards, as just detailed. I constantly emphasize the importance of the third above the root in determining modality. I will point out that a major chord is built with a minor third, E G, on top of a major third C E, and the reverse is true for minor chords. This emphasizes the importance of the third in determining modality.

An auxiliary approach to incorporating scale theory into my vocal warmups is teaching how to build chords on each step of a major scale demonstrating and identifying the pattern of chords constructed: major, minor, minor, major, major, minor, diminished, major. Again, starting on C I’ll play, and they will sing a C Major scale (singing la) to establish what I call the “language” of C Major. Then we build and identify the chords of

each step. I identify the chords: “major” - C E G, minor - D F A, minor - E G B continuing through steps 4, 5, 6, 7 and the repetition of C Major. I then repeat the pattern, ascending by half steps singing the appropriate major, minor, or diminished chords up and down.

During these exercises, I continue to interject comments about the crucial importance of the third interval in major and minor modality. I often play a perfect fifth and ask if anyone can identify the modality of the “chord” that is played, with the answer of course being, it’s not a major or minor chord. Then, by playing a major or minor third above the root, it is apparent to their ears that the vital identifier of modality is the major or minor third.

Another approach to combining scale theory into my warmups is by identifying via singing and listening all the intervals from the root up to the next step of a major scale. Again, I always start by playing the scale first, then I’ll announce, “major second” and play C D; “major third” C E; “perfect fourth” C to F..

I also incorporate all the above exercises using minor scales at other times throughout the year. This allows me to introduce the concept of key signatures and of the nature of relative major and minor scales.

As an aside, although during warmups I have the students sing “la” during rehearsals, I will also demonstrate melodies using the “fixed do” system. This is more applicable to my groups, as they begin to identify “do” with any C they encounter, “re” with D, etc.

Exercises such as these combine to challenge and “warm up” both the voice and the brain. They have proven to be invaluable to the students in the chorus, helping them develop their musical theoretical knowledge in active conjunction with the physical act of singing.

Community Building


Being a member of the Perkins chorus enables the students to participate in and collaborate with many wonderful Boston area groups. Each year my chorus shares a rehearsal/performance with a chorus from a local high school. In addition, we have longstanding musical collaborative relationships with excellent Boston area organizations such as Chorus Pro Musica, Revels, Emmanuel Music, Vocal Revolution (a large

Barbershop chorus), and developing new relationships with Blue Heron, an internationally renowned early music ensemble and students from the Longy School of Music of Bard College. In addition, the chorus has been invited to sing the National Anthem at Boston Garden and Fenway Park before Celtics and Red Sox games! These have been thrilling experiences to sing in front of tens of thousands of people. Watch the chorus sing the National Anthem at a 2010 Boston Celtics game by using the QR code or visiting www.youtube.com/watch?v=qipRf5__ISk.



I have great respect for, and trust in, the aural and musical skills of my students. I keep those skills in mind in every aspect of choral work, from repertoire choice through rehearsal to performance. Hopefully some of the ideas and techniques I have presented will themselves be of use, or will lead you to create your own active ways to connect their own vocal warmups directly and consciously to music theory—all for the benefit of your ensemble members.

Conclusion

Let me end with one thought about the uniqueness of working with a blind chorus. Although the presence of an audience adds a natural excitement and focus between ensemble and director in a traditional choral performance, there is no “magic” of director/chorus interaction in my concerts. Once I count off the rhythm, I step aside and have no direct impact or influence on the proceedings. I have no ability to catch an individual’s or a section’s attention if they might be momentarily lost or confused. I enjoy the performances as an “audience member,” although a highly involved one. Every part of the performance has been built in during rehearsals, trusting their musical abilities to shine when they are “out there on their own.” 

Arnold Harris has been the music director at the Perkins School for the Blind since 1985. He is a composer (www.arnoldharrismusic.com) and the author of *Learn and Play Music Together*, a unified beginner band method.

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CAROLINE MALLONEE

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NELL SHAW COHEN

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- SSAATTBB, soloists; a cappella; English (Julia Margaret, Christina Rossetti, Wm. Morris)
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*** : Yes, me once more. This is the discovery part so bring all of your awesome alto power to this phrase, freely, and without syncing.

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Book Reviews

Gregory Pysh, editor
gregory.m.pysh@gmail.com

Sing Romantic Music Romantically: Nineteenth-Century Choral Performance Practices

David Friddle
Lexington Books, 2022
448 Pages
Hardback, \$125.00
eBook, \$44.50

Choral Treatises and Singing Societies in the Romantic Age

David Friddle
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It is impossible to review these two books without considering them in tandem. The author, David Friddle, is a conductor, educator, scholar, composer, and organist, and certainly proves his place as a commentator about nineteenth-century performance practice, also known as Historically Informed Practice (HIP). I shall give two separate reviews, with a summary at the end, although there will be some instances of crossover.

Sing Romantic Music Romantically

This work revolutionizes the approach to Romantic performance practice in choral music. It serves both as

a scholarly text as well as a user manual.

Not surprisingly, vibrato is the first subject of this review. There are audio recordings as part of the text of both orchestral music, conducted by Roger Norrington, and Anton Bruckner's *Mass in D Minor*, conducted by Deanna Lynn Joseph. In these performances one can hear the noticeable absence of continual vibrato. This is refreshing and clarifying and allows for more expressiveness. Friddle, going to nineteenth-century original sources, states: "one fact is plain: virtually every nineteenth-century source condemns continuous vibrato in both instrumental and vocal performance" (p. 7).

The author also discusses other Romantic expressive devices including articulation, ornamentation and its execution, portamento, phrasing, tempo, and rhetoric. In the final section on expressive devices, "Closing Thoughts," he states:

Perhaps the one overarching theme in this chapter is the desire by composers and commentators to move the listener. Again and again we hear that the goal is not to inspire their myriad notes, slurs, articulations, tempo indications—you get the idea—and inspire an emotional affect in the listener. As I have said, the zenith of performance is to bring tears to the eyes of a listener. It is true that to achieve that we must do more—much more—than simply sing the words or play the notes.

We absorb a choral or instrumental work, then re-create that in a way that is true to the composer and the era; we must also invest ourselves into the performance so that when the final pp chords are finished, the audience will sit there momentarily in silence.... What I believe is better for the audience, however, is a performance that stirs something deep inside them. They will boast to friends that a brilliant choir sang in perfect intonation, with perfect diction and with perfect finesse; but, in their mind's ear they will remember the parts that made them close their eyes and pray that the moment will never end. And that, I believe, makes worthwhile the effort and discipline needed to incorporate into your performances all or part of what has preceded this soliloquy. (p. 73-74)

This section is followed by an extensive discussion on pronunciation [Fridde's term]. He is correct that this subject could take on multiple volumes (indeed, this reviewer is reminded of diction workbooks, recordings, and studying multiple western European languages). These are covered, to be sure, but also Italianate Latin, Germanic Latin, and French Latin; African American and other regional American dialects; and European languages in their traditional forms, including Scandinavian. In the section on the UK, Cockney, Scottish, and Hiberno-English are also discussed. One assumes Russian, Greek, and other such languages are not discussed because of the weight of their alphabets, though there are sources available for the adventurous. Then there is a discussion of instruments of the Romantic period, including more unusual (ophicleide anyone?), orchestral and choral placement as well as acoustics

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of famous nineteenth-century halls, and some “semi”-final thoughts. One interesting item among many:

During the 1800s, choruses were almost always seated in front of, or to the sides of, the orchestra. Vocal soloists sometimes stood behind the conductor, facing the audience, while the conductor faced the orchestra. The construction of modern concert halls made these seating arrangements pretty much impossible. Notwithstanding that truth, we have also observed that balance problems are greatly recurred when singers are placed before the instrumentalists. (pp. 392-93)

The volume uses much in-depth quoted material, more so than usual, including the original languages of sources, which effectively document the material in both endnotes and a coded bibliography. This adds rather than detracts from scholarship, providing further justification for its premise.

This book has radical ideas about HIP in the Romantic era and shatters some of the myths of the last half-century. It also presents its ideas in one convenient volume for the seasoned, as well as beginning conductor, and is an example of the finest choral scholarship. It is highly recommended.

Choral Treatises and Singing Societies in the Romantic Age

This volume, while not necessarily designed to be a companion to *Sing Romantic Music Romantically*, is also a welcome addition to the literature about historically informed practice in the nineteenth century. As the title indicates, it is divided into two main sections: choral treatises, including training amateur choristers, classroom music pedagogy, and building community choruses; and singing societies, including their early days and the various regions of Europe and the United States. Preceding is a short section on Romanticism in music, followed by an afterword, bibliography, and index.

The section on musical romanticism features a short discussion about three nineteenth-century proponents:

Eduard Hanslick, Sir George Grove, and Hugo Riemann. Hanslick wrote of musical aesthetics in *On the Musically Beautiful* in 1854 and was constantly at war with Richard Wagner: “Music—so we are taught—cannot entertain the mind through concepts, as poetry can, nor can it entertain the eye through visible forms, as the visual arts can, and so it must have the profession of acting on man’s feelings” (pp. 6-7). Grove wrote a short essay that begins:

Romantic is a term which, in its antithesis Classical, has been borrowed by music from literature. But so delicate and incorporeal are the qualities of composition which both words describe in their application to music, and so arbitrary has been their use by different writers, that neither word is susceptible of very precise definition. (p. 11)

Riemann stated in the conclusion of a paragraph: “Romanticism is therefore always Sturm und Drang, while Classicism is enlightenment.” Hence, the nineteenth century was filled with sometimes contradictory positions on what is the aesthetic of music (p. 13).

Enter into the nineteenth century, the choral method book. We have many examples today, but these were new publications in the Romantic era. The goals of these methods were essentially twofold: teaching musical notation and dealing with other matters of music literacy. These books did not exist until the late eighteenth century. Among choral treatises were works by Nägeli, Pfeiffer, Pestalozzi, and others. Classroom music pedagogy includes works by John Spencer Curwen, Zoltán Kodály, and Lowell Mason, to name a few. There are also treatises on building community choruses and choral conducting. But most of the credit goes first to François-Joseph Fétis, according to Friddle.

The *Treatise on Singing and Choirs* (1837) was a landmark work; the author covers it extensively. It includes exercises still relevant today, especially exercises in three- and four-part harmony.

It is this new art we aim to teach here. This art can no longer be ignored or neglected in an era when the art of vocal music is worthy of the attention of the heads of musical institutions, chapel masters, directors

of theatrical and concert music, of the great popular schools of singing, and even of primary schools. It is clear vocal music will soon be an inseparable part of any elementary education system in civilized states.

The elements of choral singing are:

- Selection and classification of voices;
- The blending and the exercise of voices shall be in unison or octaves;
- Changes to sound in various nuances;
- The blending and the exercise of voices in harmony of multiple notes;
- The various accents of the voices;
- The accent in rhythm;
- The pronunciation and articulation;
- Simultaneous attack of rhythms;
- The attack has an error;
- The melodic phrasing;
- The harmonic phrasing;
- Rhythmic phrasing;
- The collective feeling;
- The animation. (p. 114-15)

This certainly sounds like the table of contents for most choral method books in the twenty-first century, give or take a few items, and it was written nearly two hundred years ago! Fétis goes on to elaborate on each of the points, providing exercises and musical examples.

The second major part of the book deals with the growth of singing societies in the nineteenth century. These societies, chiefly of amateur or community status, are responsible for bringing choral music more to the forefront in the nineteenth and twentieth centuries. Documentation indicates the growth of the first singing societies, some affiliated with orchestras, which are still present today. These include the Handel and Haydn

Society, Gewandhaus, the Oratorio Society of New York, and the Boston Symphony Orchestra. Again, the volume goes on to indicate the growth of various societies, in Europe, Great Britain, France, North America, Italy and Iberia, the Low Countries, Finland, and Scandinavia. Noted composers created new choral music for these ensembles, including but not limited to Mendelssohn, Schubert, Schumann, Wagner, and Liszt. The growth of arrangements of folk songs was also present in many traditions. But there is still an aura of mystery as to the sound these singers produced, although early twentieth-century recordings still indicate that constant choral vibrato was not used.

The amount of information in both books is voluminous, and the author is to be commended for his research methods, quotation from original sources with the original language in the end notes, and the scholarship evidenced in these two works. If followed, there should be some revised thinking in HIP of the Romantic period.

Donald Callen Freed
Omaha, NE

The Music Teacher's Guide to Engaging English Language Learners

Angela Ammerman

Forward by Patty and Olivia Shawish

191 pages, 2022

Paperback, \$21.95

In this anthology-like publication with textbook overtones, Angela Ammerman has compiled firsthand accounts from music teachers who share their experiences and strategies for working with English Language Learners in the music classroom. The simple statement of love for teaching music is echoed throughout the book, which will give the reader an engaging read with prose marked by cheerfulness on the part of each teacher who has written the chapter.

The Music Teacher's Guide has the dynamic of a music educator's professional development conference, with the content of each chapter having the nuances of workshop sessions. All categories of music education

are covered with a “something for everyone” inclusiveness for K-12 music educators, as well as one chapter including a profile of the life of a college-level applied piano professor. The book has a lean toward string education, as several of the contributors have involvement in string programs.

The reviewer encourages reading the entire book in order to appreciate the full spectrum of music instruction from various points of view: the ESOL teacher, general music, string education, band education, private studio, choral music education, ELL/SPED classes, and curriculum specifics such as mariachi and improvisation.

Heading each chapter is a music mission statement by the author, which includes a suitable amount of references for further reading, as well as helpful charts and figures that add depth of content. A unifying feature is “Bringing it Home,” designed to be a simple activity for teachers to reflect and to apply strategies with their own ELLs. Some suggestions in “Bringing it Home” are area specific, but most ideas are broad and applicable to all disciplines. For example, “Fostering a Healthy and Comfortable Environment, A Lesson as a Silent Film” is found in Chapter 9, which is focused on ELL/SPED students. The teacher is instructed to film a class, view the recording in silent mode, and to self-reflect, using the prompts in “Bringing it Home.”

Kristina Hamester authors Chapter 1, “Building Your Team: Getting to Know Your English as a Second Language Teacher.” Hamester, a former art instructor turned ESOL teacher, writes of the importance of music in the life of an EL as she offers the reader a look into the duties of an ESOL professional. General music teachers will be drawn to Chapters 2 and 6, which are focused specifically on general music and choral music education. In Chapter 2, “Playfulness and Curiosity: Creating a Safe Place for ELLs,” Essel Linton, who herself was an ELL student, discusses the many facets of general music: literacy, creative movement, exploration, creativity, and playing instruments using the Orff-Schulwerk approach to classroom music, including tips and suggestions on classroom procedure and management.

Chapter 6, “We Come from Many Lands, We Sing with One Voice” is devoted to choral music education.

With a combined dynamic of “if you can speak you can sing” and a social justice outlook, Jeanne Crowley supports the view that all children deserve to be included in the choir. Teachers are advised to be welcoming, positive, and get the student immediately involved in the music-making process. This chapter includes suggestions for classroom management and general instructional recommendations, as well as ideas for teaching music literacy via silent communication. The choral music teacher’s place in teaching English literacy concludes the chapter.

Chapters 5, 7, and 8 will be of interest to band directors who have ELLs in their programs. Chapter 5, “Empowering English Language Learners in Your Band Program,” is written by band director Monica Guido. Included is helpful advice about literacy, communication, building relationships, and how to approach ELL behaviors that are barriers, such as shutting down, missing concerts and not practicing at home. Chapter 7, “Modern Band: Transforming Lives through Music,” is written by Tony Souza, a former middle school band director. Souza explains students need to see themselves in the music they are experiencing, and empowerment in music class begins with making sound immediately, thus engaging the students in the process of music making.



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Dr. Charles Ciorba, the author of Chapter 8, “Let the Music do the Talking: Teaching Improvisation,” shares his experiences with ELLs using improvisation as a kind of level ground in the music classroom. The author uses the same foundation for interacting with ELLs as other music educators have in the book: communication, using translators, and making an effort to understand cultural differences. The remainder of the chapter is a simple but well-laid set of ingredients for teaching improvisation: tonal and rhythm patterns and pentatonic scales.

Chapters 12 and 13, “Reflections from a Retired Music Teacher” and “The Future of Music Education,” are authored by retired string educator Ida Steadman, and Han Sol Chang, a string music education major who experienced his school’s strings program as an ELL when first coming to the United States in 2006.

Steadman offers key ideas for building a program with a diverse population, which includes ELLs. The chapter opens and closes with the sage advice to: “Never let the passion that you have for music and teaching die. Use your individual creativity when teaching ELL students. Treat them all the same. Teach basics every day and never give out a free period.” (pp. 155 and 162)

Han Sol Chang, in an interview-style format, discusses his background and the challenges of transitioning into an American school as a third grader from South Korea. The author states it was frustrating to see his classmates clearly understand what was going on in class, and not being able to piece together what he was supposed to do. He became a self-confessed “troublemaker,” but seemingly by default. His advice to teachers of ELLs is to communicate in a variety of ways, separate from language. Being a part of a music ensemble played an important part in his assimilation into a new culture.

An environment that affects all teachers working with ELL populations is special education (SPED). Music teachers, especially classroom music teachers, can interact with hundreds of students a week, and within those numbers are SPED students. Chapter 9, “Cultivating Connections for ELL/SPED Students,” by Vivian Gonzales, covers the basics of ELL/SPED students and offers helpful suggestions on how to reach them. A highlight of this chapter is the tips and tricks chart, where music teachers will find as quick and realistic ideas to use in class.

A stand-alone offering, Chapter 10, “A Student’s Wonder: Studio Teaching,” by Dr. Linda Apple Monson, includes a category of teachers who may fall under the ELL radar: private teachers. The chapter is well organized and includes firsthand accounts of the interaction between the author and her students, including her international pupils. Creating and building a community within the private studio is focused on nurturing the person of the student in one’s studio.

Chapter topics include Preparing for Performance, Expanding Repertoire, The Language of Music, Advancing Musical Literacy and Understanding, and Recruiting International Students.

Chapter 11, “Dream Big and Go for It: Culturally Relevant Program Development,” by Marica Neel, is



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focused on ensemble experiences that reflect cultural heritage within a community. Neel, a veteran classroom music educator at the secondary level, takes the reader through the process of creating the Clark County School District Mariachi Program in Las Vegas, Nevada. The key steps of planting the concept of mariachi as an in-school program is laid out from “Beginnings” (how the concept came to be), to teaching training, recruitment, and finally “Serving Your Population” (connection to a heritage and sharing that heritage). Neel’s process of creating a culturally relevant ensemble experience could be easily applied to forming music ensembles to reflect the diverse population of a school.

The Music Teacher’s Guide to Engaging English Language Learners is a worthwhile read. Pre-service teachers will find the content useful as a way to prepare for their first jobs; novice teachers will benefit from the easy-to-access content and helpful hints to use immediately in their teaching. Finally, veteran teachers, who may have experienced many of the scenarios in the book, will not only have those validated, but will also find some new ideas as they continue to work with the everchanging and growing ELL population in the United States.

Marian S Schultz
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The Choral Journal: An Index to Volume Sixty-Four by Scott W. Dorsey



SUBJECT CLASSIFICATION

The classification numbers used below correspond to subject headings in all ACDA monographs utilizing bibliographic format, particularly *The Choral Journal: An Index to Volumes 1-18* (Monograph No. 3) by Gordon Paine, and *The Choral Journal: An Index to Volumes 19-32* (Monograph No. 7) by Scott W. Dorsey. Subject classifications with no entries for this volume year have been omitted from the listing. “BIB.” “DISC.” and REP.” are abbreviations for bibliography, discography and repertoire. A comprehensive index with appropriate annotations and cross-references of all *Choral Journal* articles from 1979 to 2023 is available to ACDA members online at www.acda.org.

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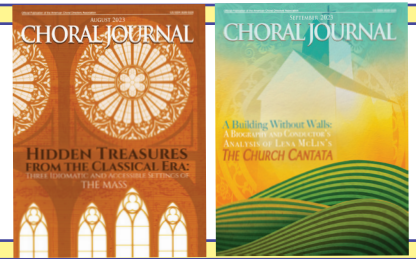
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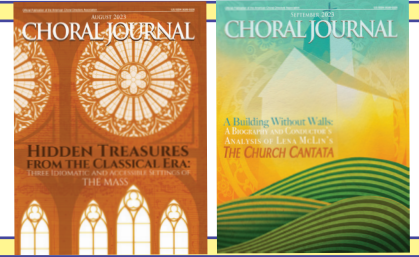
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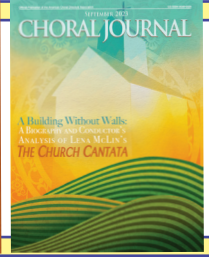
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