

OCTOBER 2022

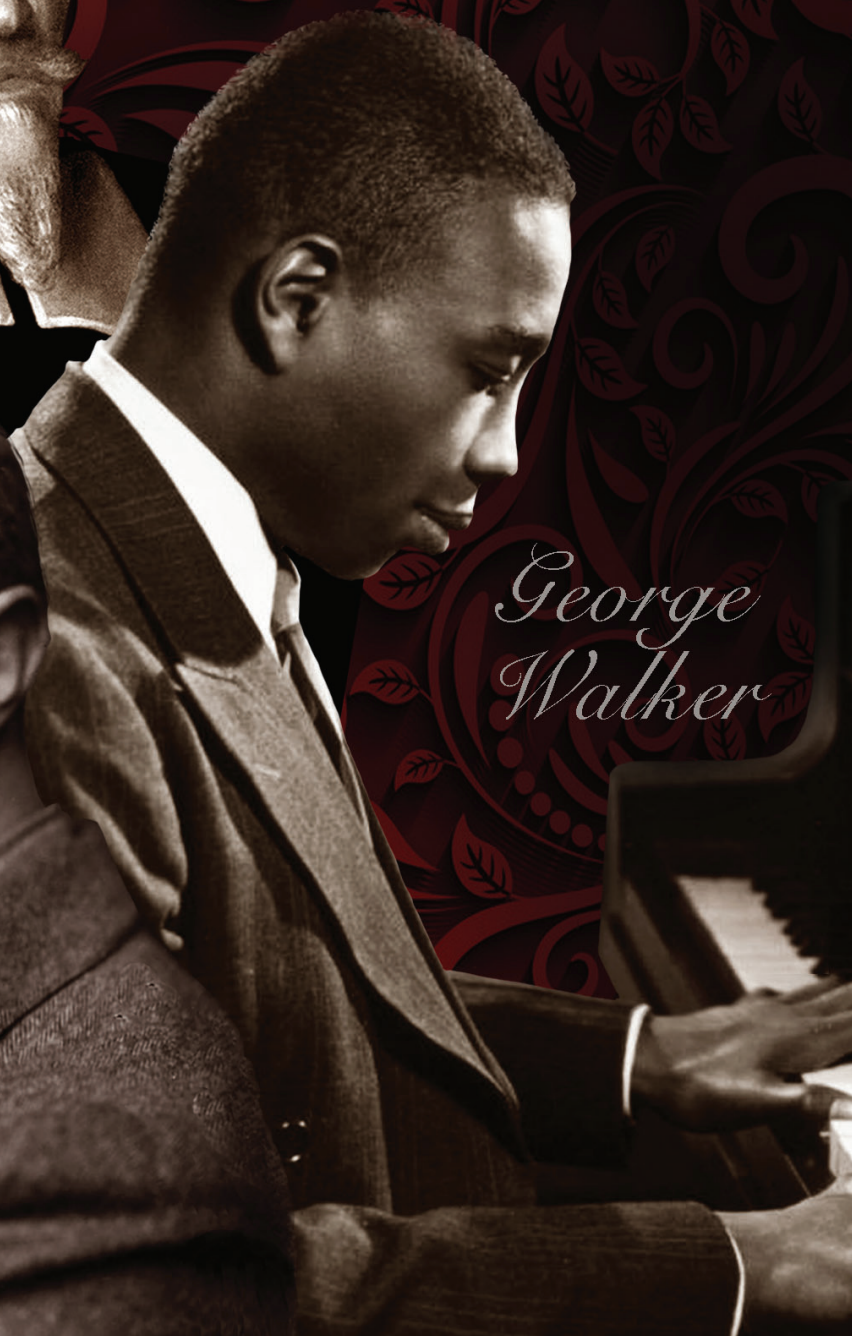
CHORAL JOURNAL

*Three
Composer
Anniversaries*

*Heinrich
Schütz*

*Ralph
Vaughan
Williams*

*George
Walker*





manhattan
concert
productions

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Adjudicators:

Dr. Heather Buchanan, Montclair State University
Jeffrey Cobb, Northwestern Michigan College
Lynne Rothrock, Luther College

MARCH 19 FERGUSON HALL, TAMPA

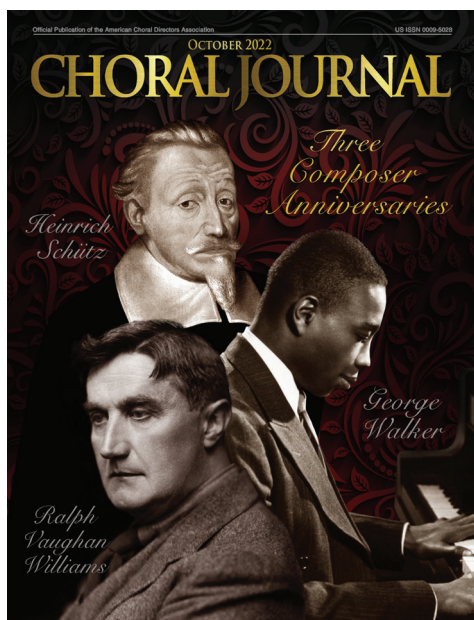
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Dr. Anthony Trecek-King, University of Hartford
Dr. Jefferson Johnson, University of Kentucky

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Adjudicators:

Dr. Joshua Oppenheim, Kansas State University
Dr. Jason Paulk, Eastern New Mexico University
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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

Our Role in Ending the Teacher Shortage

I made the decision to become a music educator in the sixth grade. In my very first article for the *Choral Journal*, I told you about my elementary music teacher, Kathlyn Reynolds. She is the first in a very long line of music educators who cultivated my passion for music, cast a vision for me to become a teacher, and supported me in getting there. Yes, my parents played a role. However, my parents were not key factors in my decision or ability to become a teacher. It was my music teachers who were most influential. In fact, my parents had absolutely no music knowledge or experience, and without the support of my music teachers, I would have never known how to traverse the vast space between my desire to be a teacher and actually being one.

The US Department of Education has had music listed as a teacher shortage area for 32 states since 2011. Rather than being a new conversation, it appears we have more than a decade of experience to tell us that we must do things differently if we are truly going to close this gap. It is a complex issue that encompasses everything from the financial burden of college to teacher pay scales to working conditions and resources to even simply being able to be admitted to a school of music. I can't address all these items in a single column, so I choose to start at the beginning: the decision to become a music teacher. The other issues are critical to an ultimate solution; however, there are some things that we can actually do today.

I have a background in college and career-readiness preparation for K-12 students, particularly students in historically marginalized and underrepresented communities. Something interesting happens when we seek to serve students and families in ways that meet their needs. We end up supporting all students and families in a better way. A rising tide lifts all boats. Just because a student comes from a middle-class or wealthy background does not mean that they are prepared to navigate the pathway to a career. And, as everyone reading this article knows, the pathway to a career in music (teaching or otherwise) is even more complicated than simple college admittance.

My mother just retired from being a school counselor and provided career guidance to many students over her years in the public school setting. She will be the first to tell you that there really is a specific expertise needed to be prepared for and capable of entering a school of music. We are in luck! We don't have to look very far to find the people with this knowledge, because it is us! In looking back

at my own teaching career, I fell significantly short in actively promoting the career viability of the teaching profession. Yes, I have a few students who have become music educators. However, it was not intentional, and I often wonder about the students who could have taken this path but did not because I was not aware of the role I could play in this decision and journey for them.

Music educators have unique advantages in almost every way when it comes to inspiring our future generation of choral directors. You see your students day after day, month after month, and often year after year. The relationships built through these hundreds of hours spent together are key to casting the vision of a teaching future for students. Additionally, you have developed the trust and confidence of the guardians of these students and, in many cases, spend more time with their children than they do in an average week. You should not underestimate the impact of the level of influence you wield with your students and their families.

Another advantage we have is that our medium is filled with engagement. While other subjects struggle with “real world application” and “project-based learning,” music educators almost know no other way to teach! You ARE preparing the next generation of music teachers every day and you may not even be aware of it. If you have a student leadership team, section leaders, peer-to-peer mentoring, you are already preparing students to be future choral educators. If you actively involve your students in evaluation of their performance, you are already preparing students to be future choral educators. If you have student conductors or student composers, you are already preparing students to be future choral educators.

With all of these things built into what we do every day, do you take an intentional approach to casting a vision for your students to be a music teacher? Do you say anything like, “You solved a really important challenge for us as the section leader today. This is exactly the kind of skills needed to be a choir director. Have you thought about that as a career?” I admit that I was never this intentional. If only I knew then what I know now! As you start your fall semester, give some consideration to the role you can play in encouraging your students to consider pursuing choral music education as a career choice. If every member in ACDA even had one student who made the decision to join the ranks, there would be 14,000 more music educators in our future. It will take work in every area to solve the teacher shortage issue, but maybe, just maybe, you have an opportunity to make your own contribution to the cause directly from your own classroom today. No one is a better advertisement for the wonderful life of the choral educator than you.



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

—ACDA Constitution and Bylaws

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From the President



André Thomas

Back to School, and it's Repertoire Time!

One of the most challenging things we do as choral directors is selecting a suitable repertoire. We've all been to reading sessions and found selections we like, but is that enough? If repertoire choices affect what the singers will learn from experiencing the repertoire, and if repertoire choices affect how successfully they may perform it, then the answer is clearly no! Each repertoire choice we make must be examined and questioned for its ability to meet the needs of both the presenting choir and our intended audience. We must ask of each selection...

- Is the selection attainable by the presenting choir?
- Does our chosen musical selection challenge the ensemble?
- Is the selected repertoire cohesive enough to make a concert program?
- Will this program appeal to both audience and performers?

Attainable—Is the selected music age-appropriate for the presenting choir, and is it vocally appropriate for the development of your singers?

Challenging—Because we predominately sing compositions with text, we have an excellent opportunity to introduce singers to great poetry through our musical selections. The selection of repertoire by its text offers the opportunity for expansion of awareness for both the choir and the audience through text that expresses today's issues such as diversity, equity, and inclusion (DEI).

Cohesive—Developing a theme for the concert helps present a unified feel to the program and can easily lend itself to a program that is also varied and appealing.

Appealing—When selecting repertoire, we often find ourselves choosing octavo length selections of approximately 3-5 minutes in length to create a program. To strengthen the program, consider programming an extended work, approximately 15 to 25 minutes in length. For example, program a *missa brevis* or a *cantata*. An extended-length work often allows collaboration with the band, orchestra, or a selected instrumental ensemble, increasing both singer and audience appeal.

ACDA Resources—ACDA is here to help you in making those choices. Resources available to you are: ACDA Chapters state meetings' reading sessions, Repertoire and Resources Committees vetted lists of repertoire suggestions, ACDA YouTube channel, ACDA Publications (*Choral Journal*, *ChorTeach*, *International Journal of Research in Choral Singing*), and Reviews of individual selections and recent recordings. All can assist when selecting repertoire. Many of our National Standard Committees have Facebook pages where repertoire assistance questions are predominant among the many posts. Please take advantage of your ACDA; we are here to help.

André J. Thomas

From the Editor



Amanda Bumgarner

This issue of *Choral Journal* features a special highlight of three composer anniversaries occurring in 2022: Heinrich Schütz, 350th anniversary of death; Ralph Vaughan Williams, 150th anniversary of birth; and George Walker, 100th anniversary of birth. Contact me at abumgarner@acda.org if you have suggestions for 2023/2024 composer and conductor anniversaries.

George Walker (1922-2018) was an American composer, pianist, and organist. In 1996 he received a Pulitzer Prize for Music for his work *Lilacs*, scored for soprano soloist and orchestra, and premiered by the Boston Symphony. He was inducted into the American Classical Music Hall of Fame in 2000. This article by Vinroy D. Brown is an introduction to his life and works, highlighting two compositions: *O Praise the Lord (Psalm 117)* and *Stars*.

Heinrich Schütz (1585-1672) was a German composer and organist. The author, Chester L. Alwes, writes in the introduction, "Schütz's lengthy career not only translates the Venetian polychoral style into German, but he also receives credit for the first German opera, the first German oratorio, and the elevation of text to a new vital role in German choral music."

Finally, Stephen Town contributes an article on lesser-known works of Ralph Vaughan Williams (1872-1958), an English composer whose works include operas, ballets, chamber music, secular and religious vocal pieces, and orchestral compositions. "This article will focus on the choral music and those compositions with an integral choral component, specifically a few of the lesser-known or infrequently-performed selections."

Our Research Report column features an article by Julia Shaw on pedagogical approaches that "prioritize and meaningfully build upon culturally diverse learners' ways of knowing about and engaging with music." This issue also includes a selection of book and choral reviews, including a reprint of book reviews from our summer issue of *ChorTeach*, which will be of particular interest to those working with K-12 students. If you are interested in contributing to the work of ACDA publications with book, choral, or CD reviews, reach out to me or directly to the column editors.

All the best to you as you transition into the fall semester, whether that is as a brand-new teacher, a seasoned conductor, a new retiree, a choral composer, or anything in between. We hope you find something in these pages to inspire, encourage, and assist you in your work.

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George Walker: His Story, His Song, His Legacy

Vinroy D. Brown, Jr.



Photograph by Frank Schramm

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The year 2022 marks the anniversary of several composers and musical works. As these historic moments are recalled, it is incumbent upon the greater choral community to elevate the names and music of our underrepresented artists. Among the celebrations is the 100th anniversary of the birth of George Walker, the first African American composer to win the Pulitzer Prize in Music. Over the course of his lifetime, George Walker produced a number of sacred and secular works, encompassing an extensive range of styles, for instruments and voice alike. The diversity of his musical voice is representative of the depth and breadth of music from the African American experience, and his work is worthy of exploration for his unique contribution to music of the twentieth century.

George Walker: His Story

Trailblazing American composer, pianist, and educator Dr. George Theophilus Walker was born on June 27, 1922, in Washington D.C. His father was a practicing physician who migrated to the United States from Jamaica, West Indies, and his mother was an educator. Walker began formal piano study at five years old. A studious learner, he graduated high school at age fourteen and was admitted to Oberlin Conservatory a year later, where he studied piano and organ, earning a Bachelor of Music degree (with honors) in 1941. Subsequent study included obtaining Artist Diplomas in Composition and Piano from the Curtis Institute—where he was the first African American graduate—and a Doctor of Musical Arts Degree from the Eastman School of Music.¹

Some of his first publications are the result of a relationship Walker cultivated with Paul Kapp at General Music Publishing Company. The publishing of his earlier works coupled with the support for its performance from Kapp led to the blossoming recognition of his work. The African American Music Opportunities Association offered the emerging composer the opportunities to have his compositions performed in Avery Fisher Hall to fair reviews.² This led to future performances of his work with the major orchestras on the East Coast. By the time of his 1996 Pulitzer Prize win, he had amassed a catalog of over fifty works for both vocal and instrumental forces.

He taught, most notably, at Rutgers University-Newark, where he served as distinguished professor and chair of music from 1962 to 1992. His time at Rutgers was not without opposition, facing discrimination from colleagues. With the university-wide policy that required professors to retire at age seventy, Dr. Walker ended his work in higher education in 1992. He would continue teaching privately and through visiting professorships and residencies around the world.

George Walker's compositional output includes over 100 works for a variety of ensembles in multiple styles. Walker's earliest music is for instrumental makeup and then expands to include voice. Listening to his instrumental work *Spatialis for Piano* brings to the forefront a clear use of twelve-tone writing. His monumental *Mass* is a complex work that has spanned some



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of his most virtuosic compositional output, including neo-romantic and classical tendencies, among other contemporary styles. The two settings presented in this survey are not representative of his complete compositional makeup but offer a survey of two small works.

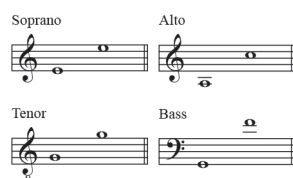
George Walker: His Song

O Praise the Lord (Psalm 117)

Publisher: Lauren Keiser Music Publishing

SATB a cappella

Time: 3 minutes



Walker penned *O Praise the Lord* for mixed chorus of four voices with incidental divisi and nine soloists. The text comes from the shortest psalm in the psalter and its entire text is used.

O praise the Lord, all ye nations: praise him,
all ye peoples.
For his merciful kindness is great toward us:
And the truth of the Lord endureth for ever.
Praise ye the Lord.

It is in ternary form with slight variation in the recapitulation. The first verse is homophonic, and the theme is clearly established by the full chorus using a perfect fourth-descending minor second-ascending second motif. The word “all” is always sung with moving eighth notes throughout the piece, which is representative of those [many people] who offer praise to God. In the first section the phrase is repeated four times—the first two iterations are homophonic between all parts; the subsequent two times are unique. The third restatement uses the tenor and bass voices singing open fifths and the treble voices entering four beats later with open fourths. The final iteration in the first section has homophonic singing at the octave.

Part two of the piece features two soprano, two alto, two tenor, and three bass soloists. Treble voices are imitative with variations of a new theme before the tenors and basses enter together with the basses singing the text at approximately half speed of the tenors. While the score specifies the number of soloists from each section, there are no more than two vocal parts in each voice and can realistically be performed with eight soloists. The end of the second

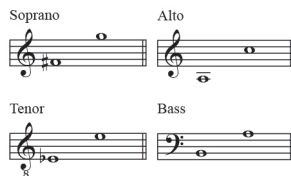
part is transitional with the full chorus offering five bars of the phrase “Praise ye the Lord.” The final section is similar to the opening section and shares an almost completely copied rhythmic makeup, though some parts are slightly varied. Similar to the five-bar ending of the second part, there is a five-bar ending that ends the piece, which in part is a response to the five bars before the third section.

Stars

Publisher: Lauren Keiser Music Publishing

SATB a cappella

Time: 2 minutes



With text penned by Susan D. Keeney, *Stars* offers musical language that is modern, contemplative, and



Photograph by Frank Schramm

intentional. The text reads:


I cannot always stand upon the peak and
touch the stars.
Sometimes the wind is thick with snow and
bleak,
And there are scars of sorrow that are long
since past.
How long they last, how long they last.

This unaccompanied song for mixed voices with incidental divisi opens with imitation—a frequent compositional device throughout this short work. The second and third lines of the text are sung by the treble voices as tenor and bass complete the former lines, and the final line is first stated by the tenor and bass with treble voices entering in canon as a response. Finally, the work ends with a retelling of the first line—unlike the polyphony stated in the beginning—now homophonic, and it is plaintive and attentive to the importance of the text. “*Stars* is the only choral work of Walker’s that maintains a consistent time signature of 3/4 throughout the entire piece and does not incorporate metrical shifts.”³

Stars is to be performed gently, as its opening markings indicate. There is a sense of ease that flows through the voices that expresses the humanity of mankind in an ever-reaching posture. While the poem mentions an attempt to touch the stars, Walker masterfully allows the stars to descend via cascading voices. One could possibly see this as a deliberate effort to bring that which can seem celestial down to earth. In two minutes, a short, largely tonal work offers its listeners a soundscape that brings the best of old and new musical styles, a unique characteristic of George Walker’s music. For one whose work is oftentimes known for its complexity, *Stars* offers a sophisticated yet attainable response.

George Walker: His Legacy

The music of George Walker is a beautiful joining of styles that provide a fulfilling experience for those who wish to present it. His choral music is best performed by mid-level and advanced ensembles, although there is output that gives amateur choirs the opportunity to experience a complete dive into this incredible music. As

our profession continues the work of bringing the music of underrepresented composers to our venues across the world, let us endeavor to ensure the musical voice of George Walker reverberates for years to come. 

Suggestions for Further Reading

Banfield, William. *Musical Landscapes in Color: Conversations with Black American Composers* (Boston: Scarecrow Press, 2003).

“Beyond Elijah Rock: The Non-Idiomatic Choral Music of Black Composers,” curated by Marques L.A. Garrett. www.mlagmusic.com/research/beyond-elijah-rock

De Lerma, Dominique-Renè. “The Choral Works of George Walker.” *American Choral Review*, USA 23/1 (1981): 1-30.

Frank J. Oteri. “George Walker: Concise and Precise,” NewMusicUSA (Sept 2017) <https://newmusicusa.org/nmbx/george-walker-concise-and-precise/>

Terry, Mickey. “An Interview with George Walker.” *Musical Quarterly* 84/3 (Fall 2000): 372-388.

Walker, George. *Reminiscences of an American Composer and Pianist* (Boston: Scarecrow Press, 2009).

NOTES

¹ Tom Huizenga, “George Walker, Trailblazing American Composer, Dies at 96.” NPR. NPR, August 24, 2018. <https://www.npr.org/sections/deceptivecadence/2018/08/24/641606061/george-walker-trailblazing-american-composer-dies-at-96>.

² George Walker, *Reminiscences of an American Composer and Pianist* (Boston: Scarecrow Press, 2009), 122-23.

³ Jeffrey L. Ames, “A Pioneering Twentieth Century African-American Musician: The Choral Works of George T. Walker” (Ph.D. diss., The Florida State University, 2005).

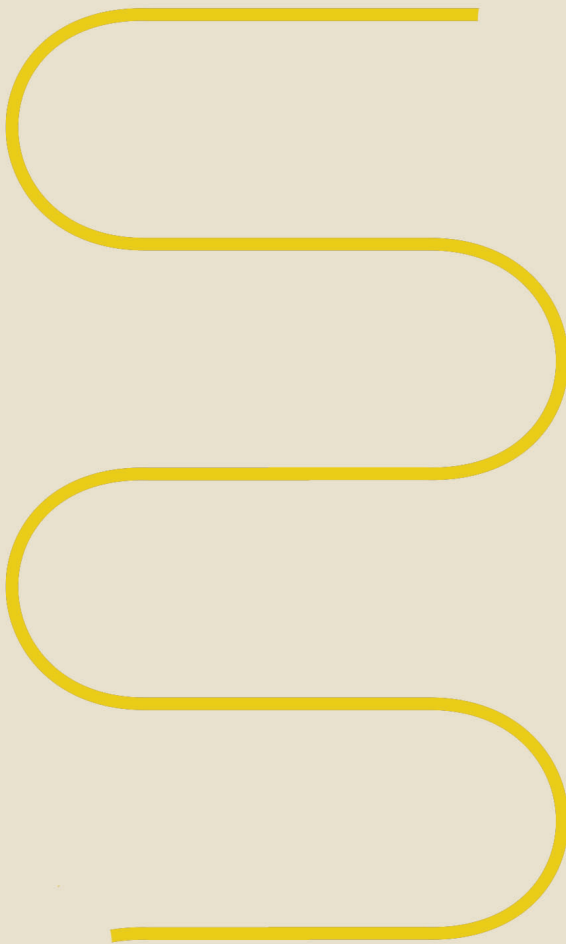
Selection of George Walker's Works for Voices, Lauren Keiser Music Publishing

Title	Instrumentation	Length
A Babe is Born	SATB chorus	5 minutes
And Wilt Thou Leave Me Thus	Baritone, piano	3 minutes
Blow, Blow Thou Winter Wind	SATB chorus	4 minutes
Emily Dickinson Songs	High voice, piano	8 minutes
Ev'ry Time I Feel de Spirit (Spiritual)	High voice, piano	4 minutes
Give Thanks Unto The Lord (Psalm 105)	SSA chorus, organ	5 minutes
Gloria in Memoriam	SSA chorus, organ	3 minutes
I Got a Letter from Jesus	Medium voice, piano	3 minutes
O Lord God of Hosts (Psalm 84)	SATB chorus, organ	5 minutes
Praise Ye The Lord (Psalm 148)	SATB chorus, organ	2 minutes
Psalm 121	SATB chorus, organ	7 minutes
Sing Unto the Lord (Psalm 96)	SATB a cappella chorus	3 minutes
Take, O Take Those Lips Away	Low voice	3 minutes
The Bereaved Maid (from Three Lyrics for Chorus)	SATB chorus	4 minutes
With This Small Key	SATB chorus	6 minutes



Heinrich Schütz (1585–1672): Choral Composer Extraordinaire

CHESTER L. ALWES



This article commemorates the 350th anniversary of the death of German composer Heinrich Schütz (Henricus Sagittarius¹) on November 6, 1672, and makes a humble plea for present-day choirs to rediscover his amazing choral music. General histories of music portray Schütz as the conduit whereby the marvels of the early Italian Baroque (primarily, the concerted, polychoral style associated with the Gabrieli and San Marco in Venice, and, later, the focus on smaller concertos intended for solo voices and continuo) make their way to Germany. Unlike his older colleague, Michael Praetorius (1571–1621), Schütz had the advantage of studying in Venice with Giovanni Gabrieli (ca. 1554/57–1612). Schütz's lengthy career not only translates the Venetian polychoral style into German (*Die Psalmen Davids*, 1619), but he also receives credit for the first German opera (*Dafne*, 1627 [lost]), the first German oratorio (*Die Auferstehungshistoria*, 1623), and the elevation of text to a new vital role in German choral music. In his novella, *The Meeting at Telgte*, Günther Grass has him making an uninvited appearance at a fictional meeting of German artists after the Thirty Years War to discuss if it were even possible to create viable art after that cultural catastrophe.

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Of Schütz's importance, Grass writes:

"Never, even in his incidental compositions, had he achieved the mediocrity required by Protestants for their daily use. He had provided neither his elector nor Christian of Denmark with anything more than the strictest minimum of courtly music.... When publishers insisted on additions conducive to works used in churches, such as the notation of the thorough bass, Schütz, in his prefaces, deplored these adjuncts and warned against their use, since, in his opinion, the basso continuo should never be anything but a rarely used expedient."²

Biographical Overview

Space does not allow a full rehearsal of Schütz's biography (which is readily available elsewhere).³ But several important waypoints in his journey deserve mention:

One

He was "discovered" by Landgrave Moritz of Hesse-Kassel during a 1598 overnight stop at the inn managed by Schütz's parents. Hearing Schütz's beautiful singing voice, Moritz offered him a free education at the Humanist Latin school he had founded in Kassel (the *Mauritzianum*). In return, Schütz would become a member of his Court's *Kapelle* under the tutelage of Georg Otto (c. 1550-1618). Despite parental misgivings, Schütz arrived in Dresden in 1599.

Two

To satisfy his parents, Schütz enrolled in the University of Marburg to study law. But Landgrave Moritz was so impressed with Schütz's potential that he traveled to Marburg and made Schütz an offer he couldn't refuse—fully underwritten study with the Venetian master Giovanni Gabrieli (1554/57–1612).⁴ In 1609, Schütz departed for Venice, where, despite Moritz's desire that he learn to compose polychoral concertos, he received from Gabrieli a thorough grounding in the "self-sufficient textures of Renaissance-style polyphony."⁵ After two years of study with Gabrieli, Schütz published his first major work, *Il Primo libro / de madri-*

gali / di Henrico Saggitaro / Allemano / in Venetia MDCXI (op. 1, 1611).⁶ Moritz decided to underwrite a third year of study with Gabrieli, one that ended with the master's death in 1612, whereupon Schütz returned to Hesse-Kassel to work off his indebtedness to Moritz.

Three

The benefits of Moritz's investment were short lived, for in 1614 Schütz was invited to Dresden to help his retiring *Kapellmeister* Rogier Michael (ca. 1553–1623) and his visiting helper "von Haus aus,"⁷ Michael Praetorius (1571–1621) in supplying music for the christening of Duke August, who later became the archbishop of Magdeburg. Given that the Saxon Elector, Johann Georg, was Moritz's political superior, the Landgrave was forced to acquiesce. Moritz would come to regret this submission bitterly: shortly after arriving in Dresden, Schütz was offered the post of *Kapellmeister* for the Saxon Electoral Chapel, a position that provoked a "not altogether seemly"⁸ exchange of letters between the Elector and Moritz, became permanent in 1617. During his first months in Dresden, Schütz was called upon to supply music not only for a state visit by Emperor Matthias and Archduke Rudolf of Austria but also for a three-day celebration of the centenary of the Reformation.⁹

Four

The following year marked the beginning of the seemingly endless Thirty Years War (1618–48), which brought devastation to most of Germany and imposed severe hardships, both financial and artistic, on Schütz's tenure.¹⁰ In 1619, Schütz finally published the lavish music Moritz anticipated from his study with Gabrieli, *Die Psalmen Davids sampt etlichen Moteten und Concerten*.¹¹

Five

In 1628, Schütz returned to Venice, where he met Claudio Monteverdi, Alessandro Grandi, and Ignazio Donati. Through them he discovered the small-voiced concerto, leading to his publication of *Symphoniae sacrae* I in 1629.¹²

Six

In February 1633, Crown Prince Christian of Den-

mark invited Schütz to Copenhagen to supervise the wedding music (October 5, 1634) for his daughter, Magdalena Sybilla.¹³ Soon after Schütz's arrival, King Christian IV appointed the musician as the court's Visiting Capellmeister (with a considerable stipend). After the death of his mother in February 1635, Schütz returned to Dresden, where, as he wrote in his Preface to the *Kleine geistliche Konzerte*, "Praiseworthy music has not only fallen into great decline through the constant perils of war...but in many places has ceased altogether, suffering the general ruin and disorder that results from unholy strife."¹⁴ On his return to Dresden, Schütz carried a letter from Christian IV to Johann Georg requesting that he might soon be permitted to return to Copenhagen "to complete the work that he has done with our *Kapel*."¹⁵

Seven

Dismayed by the continued decline in the court's music and aware of his advancing age, Schütz wrote to the Elector (June 21, 1645) seeking to retire, which Johann Georg denied. Due to this perceived snub, Schütz was frequently absent from Dresden, returning only on a full-time basis in early summer 1649. During this interim the Peace of Westphalia was signed (October 24, 1648).¹⁶ Another petition for retirement accompanied the presentation to the Elector of the third book of the *Symphoniae sacrae* (1650). This presentation (with the *Memorial* of 1651) was simply ignored. Johann Georg died in October 1656.

Eight

With the accession of Johann Georg II in 1657, Schütz finally achieved a degree of relief from his duties, having received the honorary title "Senior Kapellmeister" and permission to retire, even though still required to fulfill duties at court three or four times a year.¹⁷

Developing a Style

Of the foregoing list, the first four items are the most important. Schütz's discovery by Moritz led to his study with Gabrieli in Venice, an education in composition that grounded the young composer firmly in the lin-

ear, text-driven style of the Renaissance masters. This emphasis overrode (but did not supplant) the more contemporary, grander style of the polychoral concerto, the style that led Moritz to send Schütz there in the first place. His second Venetian sabbatical afforded Schütz the opportunity to study with the most progressive Italian vocal composers of the day: Claudio Monteverdi and Alessandro Grandi.

From them Schütz became proficient in the construction of what was an enhanced sacred type of monody. The modest forces used proved to be extremely important to Schütz during the increasing deprivations of the Thirty Years War. Far from being a concession to his limitations, the first two books of the *Symphoniae sacrae* and *Kleine geistliche Konzerte* forced Schütz to learn and embrace the rhetorical style that dominates his middle period. Gone were the resources that allowed composing grand, polychoral concertos. In their place, Schütz developed an expressive style dependent on rhetoric (a concept Gabrieli forced him to embrace in his book of madrigals). This dichotomy was by no means absolute; there is ample evidence that Schütz never forsook the grandeur of the Venetian school, but these works had to accommodate the declamatory style of the smaller vocal concertos, leading to a style that mixed the best elements of both disciplines.

Table 1 on the next page illustrates the realities of this stylistic synthesis, using three principal categories: works that are choral, works that are soloistic, and those in which these two elements are mixed.

Synopsis

The exclusively choral works are the *Cantiones sacrae* (1625), the *Geistliche Chor-Music* (1648), the small-textured liturgical pieces of the *Zwölf Geistliche Gesänge* (1657), and Schütz's "swan-song," the eight-part, double-choir settings of the massive Psalm 119, another setting of Psalm 100, and the sublime *Deutsches Magnificat*. With the notable exception of the *Musikalische Exequien*, the music Schütz published from 1628 to 1648 shows the most debilitating effects of the Thirty Years War and is exclusively soloistic.¹⁸

While this article focuses on two collections—the *Cantiones sacrae* and the *Geistliche Chor-Music*—it was the

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Table 1: Division of Schütz's Extant Published Works According to Vocal Forces Needed

<i>Italian Madrigals</i> , op. 1, SWV 1–19 (1612)	soloistic
<i>Die Psalmen Davids</i> , op. 2, SWV 22 – 47 (1619)	mixed
<i>Historia der Auferstehung</i> , op. 3, (1623)	soloistic and mixed
<i>Cantiones sacrae</i> , op. 4, SWV 53–93 (1625)	choral
<i>Becker Psalter</i> , op. 5, SWV 97–256 (1625)	soloistic and mixed
<i>Symphoniae sacrae I</i> , op. 6, SWV 257–276, (1629)	soloistic
<i>Musikalische Exequien</i> , op. 7, SWV 279–81 (ca.1634–35)	mixed
<i>Kleine geistliche Konzerte Erster Theil</i> , op. 8, SWV 282 – 305 (1636)	soloistic
<i>Kleine geistliche Konzerte Zweiter Theil</i> , op. 9, SWV 306–37 (1639)	soloistic
<i>Symphoniae sacrae II</i> , op. 10 SWV 341 - 367(1647)	soloistic
<i>Geistliche Chor-Music</i> , op. 11, SWV 369 - 397(1648)	choral
<i>Symphoniae sacrae III</i> , op. 12, SWV 398–418 (1650)	mixed
<i>Zwölf Geistliche Gesänge</i> , op. 13 SWV 420–31 (1657)	choral
Other Significant Works	
<i>Ps. 116: Das ist mir Lieb</i> (SSATB), SWV 51 (1616): (Included in Burkhardt Grossmann's anthology of sixteen settings of <i>Psalm 116: Angst der Höllen und Friede der Seelen</i>)	choral and soloistic
<i>The Christmas History</i> , SWV 435 (1664)	mixed
<i>Sieben letzte Worten J. C. am Kreuz</i> , SWV 478 (c. 1647)	mixed
<i>Matthäuspasion</i> , SWV 479 (1666)	mixed
<i>Lukaspassion</i> , SWV 480 (1664)	mixed
<i>Johannespassion</i> , SWV 481 (1665)	mixed
<i>Opus Ultimum –Schwanengesang</i> SWV 482–494 (1671)	choral

“Psalms of David” (1619) that marked the ultimate return on Landgrave Moritz’s investment in Schütz to create overwhelming concerted works that would make the Landgrave’s court the envy of all Germany. The twenty-six compositions were likely written over an extended period during which Schütz had to wrestle with translating the Venetian polychoral style to accommodate German texts. In his Preface to the “Psalms of David,” Schütz claimed that he was the first composer in Germany to write choral music “in stilo recitativo,” in other words, word-driven compositions in the German language. It may initially seem that these works with multiple choirs and extended vocal ranges lie beyond most modern choirs. Anyone contemplating performance of this music needs to understand the fundamental distinction between the *Favoriti* choirs (those sung by the best available [i.e., solo] singers) and the *cappellae*, grand tuttis for voices and/or instruments designed to add spectacular grandeur.¹⁹

These *cappellae* are not obligatory if a conductor is open to a less splendid performance than the composer envisioned. The *cori favoriti* are, on the other hand, essential and may not be omitted. Schütz conceived these choirs as soloistic music, less for vocal virtuosity than for the ability to ornament and declaim the text. Schütz offered another possibility for modern performance of those psalms with especially high ranges: here, the conductor may have instruments replace the singers. Indeed, several of the later works use only one or two sung vocal parts, leaving the other parts to undesignated instruments.

***Cantiones sacrae*, op. 4, 1625**

The *Cantiones sacrae* are a potential gold mine of choral repertory. Schütz draws most of his texts from Andreas Musculus’s *Precationes ex veteribus orthodoxis doctoribus...* (1553). Half of the forty Latin texts are from the Hebrew Bible; the next largest category set texts by such venerated Church Fathers as Anselm of Canterbury (d. 1109), Hugo of St. Victor (d. 1141), and Bernhard of Clairvaux (d. 1153). The choice of texts is important: it explains the otherwise inexplicable dedication of the work to Prince Hans Ulrich von Eggenberg, the chief minister of Archduke Ferdinand of Styria, who became

the Holy Roman Emperor in 1619.²⁰ To grasp the significance of this dedication, we must remember that the Saxon Elector Johann Georg I tried his best to steer a course of neutrality for the first decade of the Thirty Years War. Hence, Schütz’s dedication of his Latin motets to a close advisor to the current Holy Roman Emperor may comprise part of that calculated political strategy. In addition, Schütz may have hoped that these Latin texts would guarantee a wider market for his work since both Catholics and Protestants used them.

The *Cantiones sacrae* are a potential gold mine of choral repertory.

Another curiosity is that he regarded the *Cantiones* as his “opus ecclesiasticum primum,” inferred from the designation of the first volume of the *Symphoniae sacrae*, op. 6 (1629), as his “opus ecclesiasticum secundum.” This designation ignores his Psalms of David, a collection of concerted settings of German, not Latin texts. It is, therefore, quite tempting to view his “sacred” op. 1 (the *Cantiones sacrae*) as the sacred equivalent of his “secular” op. 1, the Italian madrigals.

In his Preface, Schütz claims that his publisher “extorted” the presence of basso continuo from him.²¹ In reality, the majority of the forty Latin motets do not depend on continuo, being performable without it. Gottfried Grote’s NSA edition acknowledges the existence of an array of styles ranging from motets in the “old manner of contrapuntal polyphony” to a quite modern style (*novam canendi ratio*) in motets 18, 32, and 33–36, all of which were clearly conceived with continuo in mind.²² While his fivefold division seems arbitrary in its description of this stylistic continuum, such changes are evident. Thus, the motets that evoke the “old” contrapuntal style are the easiest for modern choirs to perform (save for the problem of vocal range). This “white-note” notation is prominent in SWV 53–55, 61–62, 65, 66, 69, and 71–72. The opening measures of SWV 61, *Verba mea auribus percipe* (Psalm 5:2–3) illustrate a style familiarly found in Renaissance motets (Figure 1 on page 18).

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The musical score is presented in three systems, each with five staves. The first system (measures 1-5) shows the Soprano (S) and Alto (A) parts with lyrics 'Ver - ba me - a au - ri - bus per - ci - pe'. The Tenor (T) and Bass (B) parts enter in measure 2. The Bass Continuo (B.C.) part is a single-line bass line. The second system (measures 6-10) continues the vocal parts with lyrics 'ri - bus per - ci - pe; ver - ba me - a au - ri - bus per - ci - pe, ver - ba me - a au - ri - bus, per - ci - pe Do - mi - ne, me - a au - ri - bus per - ci - pe Do - mi - ne,'. The third system (measures 11-15) concludes with lyrics 'au - ri - bus per - ci - pe, do - mi - ne, Do - mi - ne, a au - ri - bus per - ci - pe, ver - ba me - a au - ri - bus per - ci - pe, Ver - ba me - a au - ri - bus per - ci - pe'. Brackets are used to group three beats in several places, as indicated by the asterisk in the first system.

*Brackets are groups of three beats

Figure 1. Heinrich Schütz, *Verba mea auribus prince*, SWV 61, mm. 1–15.

Aside from the paired presentation of the head motive, this motet behaves like a modal Renaissance motet. Given its original low clefs, signed b-flat, g final, and vocal ranges (S/T: d–d; A/B: g–g), the motet is clearly in mode two on G. The paired vocal entries present the first theme on final and dominant respectively; thus, there are eight presentations of the theme (two in each voice). In keeping with seventeenth-century modal practice, the piece shows a

mixture of g Dorian and g minor (via the presence of signed e-flats). Finally, the continuo is actually a *basso seguente*, merely outlining the lowest sounding voice part.

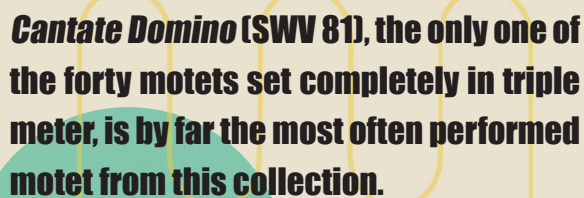
The next stylistic group mixes this older style with more active declamatory rhythm.²⁴ This mixed style appears throughout the five Passion motets in Phrygian mode (SWV 56–60). Figure 2 gives the opening of the second motet, *Ego sum tui plaga doloris* (SWV 57):

Figure 2 shows the opening of the second motet, *Ego sum tui plaga doloris* (SWV 57), measures 1–5. The score is for five parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Continuo (B. C.). The music is in 4/2 time and G minor. The lyrics are: "E - go sum tu - i pla - ga do - lo - ris, E - go sum tu - i pla - ga do - lo - ris, e - go sum tu - i pla - ga do - lo - ris, sum tu - i pla - ga do - lo - ris, lo - ris, sum tu - i pla - ga do - lo - ris, pla - ga do - lo - ris,". A dissonance is marked with a star in measure 5 for the Alto and Tenor parts.

Figure 2. Heinrich Schütz, *Ego sum tui plaga doloris*, SWV 57, mm. 1–5.

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Here, despite the use of imitation, we become aware that this is imitation of a fundamentally different type and function. The plunging sixteenth notes sound like a violent shudder; they scream *secunda prattica*, capturing the sense of the text, “I am the blow of your pain.” The first four entries all descend from e to g[#] in a manic stretto, followed by a fifth entry in the soprano starting on b, the forbidden dominant of the mode. But the real essence of the piece appears in the progression that closes this brief excerpt—Schütz’s signature augmented sixth chord (a–c[#]–f natural) plus a wrenching 4–3 suspension in the alto. While imitation is everywhere present, it is not the type found in Renaissance motets; after the canonic stretto of the opening, the succeeding imitative phrase openings do all sorts of things that boggle the mind—inversion, entries on the members of an A minor triad (mm. 12–13). All of this culminates in the searing dissonances of the text, “I caused the wounds of your passion, the labor of your crucifixion” (Figure 3 on page 21).



***Cantate Domino* (SWV 81), the only one of the forty motets set completely in triple meter, is by far the most often performed motet from this collection.**

Here, consonant duets in thirds overlap to produce brief, exquisite dissonances, again featuring that signature augmented 6th chord. The entire passage, which starts a measure earlier than the example and is missing the concluding five measures, is a varied repeat of the same melodies that cycle through the circle of fifths from A to C (the reciting tone of e hypophrygian).²⁵ This example reveals yet another, different type of imitation. The imitation is between pairs of voices that outline the second inversion of a triad. This texture (and its musical predecessors) repeats three times: on the triads of a minor, d minor, and g minor. Schütz repeats the same material three times to generate a formal design based on the circle of fifths, working backwards from the third iteration ending on C (thus, a–d

g–C). Such imitative repetition of the same material is a device often encountered in the *Cantiones* and in other collections (notably, the “Psalms of David”). This type of pre-tonal thinking suggests that the music grows by moving away from and returning to a tonal center. The other indisputable takeaway from this example is that Schütz’s process is inherently “madrigalistic.” The three iterations of “Cruciatu tui labor” each prove a musical portrayal of the crucified Jesus, each one more dissonant than its predecessor.

Another wonderful example of musical pictorialism occurs in the eleventh motet, *Ego dormio, et cor meum vigilat* (“I sleep but my heart keeps watch”). Beginning in m. 14, Schütz sets the text “aperi mihi” (“open to me”) by employing imitation that literally “opens up” by having voices enter in close stretto²⁶ (Figure 4 on page 22).

Here, the four voices enter on successive quarter notes, a pattern that continues through three sequential repetitions. Another device, favored by such madrigal composers as Luca Marenzio and Claudio Monteverdi, is the simultaneous appearance of two different themes (setting different texts). Beginning in m. 18, the bass and soprano repeat this imitative sequence, while the alto and tenor set the words *soror mea, columba mea, immaculata mea* (“my sister, my dove, my immaculate one”).²⁷ Finally, the prima pars of Schütz’s setting of Ps. 6 (*Domine ne in furore tuo arguas me*) exemplifies a composition that is inconceivable without the presence of continuo (Figure 5 on page 23).

Beginning in m. 10, Schütz sets the text *Miserere mei* (“Have mercy on me”) twice in successive statements by the soprano and alto. Both phrases involve the descent of a diminished octave (f²–f^{#1} and g¹–g[#]), an interval impossible to sing without the sustained continuo beneath. Another madrigalism appears in m. 18, where the alto and bass both sing “*infirmus sum*” (“I am weak”); Schütz portrays the word “weak” by writing a simultaneous cross relation (f¹ [A]–f[#] [B]). Again, the presence of a continuo part that doubles these pitches is essential to a successful performance.

Cantate Domino (SWV 81), the only one of the forty motets set completely in triple meter, is by far the most often performed motet from this collection. Other recommendations would include any of the first ten

20

S cru - ci - a - tus tu - i la - bor, e - go tu - ae pas-si-o-nis li -

A cru - ci - a - tus tu - i la - bor, e - go tu - ae pas-si-o-nis li -

T cru - ci - a - tus tu - i la - bor, e - go tu - ae pas-si-o-nis li -

B cru - ci - a - tus tu - i la - bor,

B. C.

24

S vor, cru - ci - a - tus tu - i la - bor,

A vor, cru - ci - a - tus tu - i la - bor e - go tu - ae pas-si-o-nis li -

T vor, cru - ci - a - tus tu - i la - bor, e - go tu - ae pas-si-o-nis li -

B cru - ci - a - tus tu - i la - bor, e - go tu - ae pas-si-o-nis la -

B. C.

28

S cru - ci - a - tus tu - i la - bor,

A vor, cru - ci - a - tus tu - i la - bor,

T vor cru - ci - a - tus tu - i la - bor,

B bor, cru - ci - a - tus tu - i la - bor,

B. C.

★ = dissonance

Figure 3. Heinrich Schütz, *Ego sum tui plaga doloris*, SWV 51, mm. 20–30.

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14

S A - pe-ri, a - pe-ri, a - pe-ri, a - pe-ri mi - - hi so-ror

A A - pe-ri, a - pe-ri, a - pe-ri, a - pe-ri mi - hi

T A - pe-ri, a - pe-ri, a - pe-ri, a - pe-ri mi - - hi a -

B A - pe-ri, a - pe-ri, a - pe-ri, a - pe-ri mi - hi,

B. C. A - pe-ri, a - pe-ri, a - pe-ri, a - pe-ri mi - hi,

17

S me - a, co-lum-ba me - a im-ma-cu-la - ta me - a, a - pe-ri,

A so-ror me - a, co-lum-ba me - a. im-ma-cu-la - ta me - a, a - pe-ri

T - pe-ri, a - pe-ri, a - pe-ri mi - hi

B a - pe-ri

B. C. a - pe-ri

19

S a - pe-ri, a - pe-ri, a - pe-ri mi - - hi,

A mi - hi so-ror me - a, co-lum-ba me - a, im-ma-cu-la - ta me - a,

T so-ror me - a co-lum-ba me - a im-ma-cu-la - ta me - - a,

B ri, a - pe-ri, a - pe-ri, a - pe-ri mi hi,

B. C. a - pe-ri, a - pe-ri, a - pe-ri mi hi,

Figure 4. Heinrich Schütz, *Ego dormio, et cor meum vigilat*, SWV 63, mm. 14–21.

S: Mi - se - re - re me - i, mi - se - re - re me - i,
 A: Mi - se - re - re me - i,
 T: Mi - se - re - re me - i, mi - se - re - re me - i,
 B: Mi - se - re - re me - i,
 B.C.:

6
 S: quo - ni - am in - fir - mus sum; sa - na me do - mi - ne,
 A: quo - ni - am, quo - ni - am in - fir - mus sum; sa - na me do - mi -
 T: quo - ni - am, quo - ni - am in - fir - mus sum; sa - na me do - mi -
 B: quo - ni - am in - fir - mus sum; in - fir - mus sum;
 B.C.:

10
 S: sa - na me do - mi - ne,
 A: ne sa - na me do - mi - ne, quo - ni - am con - tur - ba - ta sunt os - sa me - a,
 T: ne sa - na me do - mi - ne quo - ni - am con - tur - ba - tur sunt os - sa me - a,
 B: sa - na me do - mi - ne, quo - ni - am con - tur - ba - ta sunt os - sa me - a,
 B.C.:

*Bracket indicates a diminished octave

Figure 5. Heinrich Schütz, *Domine, ne in furore tuo arguas me*, SWV 85, mm. 9–20.

pieces, nos. 13 (SWV 65 and 16 (SWV 68) and the so-called “Table Graces,” (SWV 88–93), five brief prayers set in a homophonic style.²⁸

Geistliche Chor-Music (SWV 369–97)

In 1648, the same year in which the Peace of Westphalia ended the Thirty Years War, Heinrich Schütz published a collection of twenty-nine choral works dedicated to the city of Leipzig, the famed choir of St. Thomas Church, and in memory of his friend, the Thomaskantor Johann Hermann Schein (1586–1630). As is the case in many seventeenth-century collections, this one is organized by the number of voice parts needed.²⁹ The first twelve motets are for five voices, the next twelve for six voices, and the final five for seven voices. The two groups of twelve motets seem similarly organized as to the feasts in which they were to serve: both have motets for Advent, Christmas, Epiphany, and All Saints Day arranged in that sequence. They differ in the number of motets per feast (e.g., the collection opens with two á 5 motets for Advent, while the second group has three (nos. 13–15). The first group concludes with a setting of John 3:16, a text appointed as the Gospel for the Monday after Pentecost (*Also hat Gott die Welt geliebt*, SWV 80); its counterpart in group two is the motet *Ich bin ein rechter Weinstock* (SWV 390).³⁰

Easily the most frequently performed and best known of this set are two pieces intended for All Saints Day: *Die mit Thränen säen* (SWV 378) and the *Selig sind die Toten* (SWV 391), and the setting of John 3:16. Like Grote’s edition of the *Cantiones sacrae*, Wilhelm Kamlah uses haphazard transposition³¹ to adapt the range to allow performance by modern choral ensembles. At least two of the motets originate much earlier than the collection’s date of publication: *Das ist je gewisslich wahr* (SWV 389) was composed as a memorial to Bach’s friend, the Thomaskantor Johann Hermann Schein (d. 1630), and *Der Engel sprach zu den Hirten* (SWV 395), a seven-voice, German-texted version of Andrea Gabrieli’s Latin Christmas motet, *Angelus ad pastores ait*, which Schütz likely copied during his study with Giovanni Gabrieli in Venice.³²

Schütz’s preface to the publication is grammatically obtuse and filled with flowery language (as was normal

in such formal documents of the time). More important, however, is the contradictory statements it contains. First, the composer states that the works are most appropriately performed *a cappella* (i.e., without basso continuo); yet the 1648 print (like the *Cantiones sacrae*) includes an optional continuo part as well as allowing doubling of the voices *colla parte*. The title page describes the continuo as being included “according to advice and desire, but not from necessity.”³³ Schütz also recommends that organists should write out a supporting organ score or tablature, an exercise less important for aesthetic effect than for greater accessibility as German church music.³⁴ Early in the document, Schütz both acknowledges the success and popularity of the Italian-based style music with continuo, and advises the young musician not to adopt this style automatically, preferring that they become experienced in handling the modes, various types of fugue and double counterpoint, and especially the mastery of self-sufficient polyphonic vocal music, the approach Schütz himself had to pursue in his study with Gabrieli.

Four of the final six pieces³⁵ show a distinctly different approach to scoring, analogous to those motets found at the conclusion of the “Psalms of David.” Motets 24, 26, 28, and 29 use a mixture of vocalists and unspecified instruments:

SWV 392: *Was mein Gott will, dass g’scheh allzeit*
(A, T, four lower instruments)

SWV 394: *Sehet an den Feigenbaum á 7*
(Instr., S, Instr., T, 3 lower instruments)

SWV 396: *Auf dem Gebirge hat man ein Geschrei gehört*
(2 A, five lower instruments)

SWV 397: *Du Schalksknecht*
(T + six lower instruments)

The popularity of *Die mit Thränen säen* and *Selig sind die Toten* require no further discussion here. There are, however, three other works that are not only performable but are also a joy to sing, and thus deserve some discussion:

SWV 380: *Also hat Gott die Welt geliebt* á 5

SWV 387: *Die Himmel erzählen die Here Gottes* á 6

SWV 389: *Das ist je gewisslich wahr* á 6

The first (SWV 380) is one of two works that Schütz specifically labeled “Aria.” Obviously not a typical solo aria, the designation refers to a work with a homophonic texture, a variety of text-based declamatory rhythms

and, frequently, a repeated bass line for each strophe over which the composer writes different melodies.³⁶ SWV 380, cast in binary form (with repeats) is almost entirely homophonic (Figure 6).

The example presents the second section, which begins with pure homophony, but quickly shows greater rhythmic freedom in the inner parts, while the bass and soprano engage in a melodic duet (mm. 18–21). After a transposed repetition of mm. 15–22, the second section turns to triple meter for the text “sondern das ewige Leb-

Figure 6. Heinrich Schütz, *Also hat Gott die Welt geliebt*, SWV 380, mm. 16–23.

Heinrich Schütz (1585–1672): Choral Composer Extraordinaire

en haben!" ("But have eternal life!"). This is an accessible, worthwhile piece of choral repertory that deserves frequent performance.

Die Himmel erzählen die Ehre Gottes SWV 387 has a formal structure that invites a contrast between solo and tutti vocal parts, especially in the grand tutti (mm.

13–22), which frames the bulk of the text of Psalm 19 (mm. 23–92). Between these two grand tuttis, Schütz uses a variety of vocal scoring and textures, including a wonderful bit of tone painting for the closing phrase of the fifth verse, “zu laufen den Weg.” (Figure 7)

This passage is a prime example of the rhythmic

68

S I zu lau-fen, zu lau - fen, zu lau - fen, zu

S II zu lau - fen, zu lau - fen, zu lau -

A zu lau - fen, zu lau - - - -

T I zu lau - - - fen, zu lau - -

T II zu lau - fen, zu lau - fen. zu lau -

B zu lau - fen, zu

72

S I lau - fen, zu lau -

S II - fen, zu lau - fen,

A - - - - fen, den Weg, zu lau -

T I - - - - fen, den Weg, zu lau - fen,

T II - - - - fen, zu

B lau - - - - fen den Weg, zu

Figure 7. Heinrich Schütz, *Die Himmel erzählen die Ehre Gottes*, SWV 386, mm. 68–74.³⁷

freedom each line enjoys, a trait Schütz inherited from Renaissance composers. Because traditional bar lines tend to inhibit correct accentuation of the text, the *NSA* uses *Mensurstrich* (bar lines between the staves). While this freedom does not prevent choral performance, it certainly suggests the advisability of using *favoriti* soloists. Indeed, use of soloists for mm. 23–92 is worth consideration since such a reduction in texture would only increase the splendor of the framing tutti *ritornelli*. Even though he does not set the entire psalm text (vv. 7–14 omitted), Schütz includes a brief Gloria Patri (mm. 103–129) comprising a varied reprise of the “zu laufen” material: a third complete, re-texted repetition of the opening tutti and a simple “Amen.”

Schütz composed *Das ist je gewisslich wahr* after Johann Hermann Schein died in 1630. Schütz chose as his text three verses from 1 Timothy:

15. *Das ist je gewisslich wahr und ein teuer wertcs Wort, dass Christus Jesus kommen st in die Welt, die Sünder selig zu machen, unter welchen ich der fürnehmste bin.*
16. *Aber darum ist mir Barmherzigkeit widerfahren, auf dass an mir fürnehmlich Jesus Christus erzeugte alle Geduld, zum Exemple denen, die an ihn glauben sollen zum ewigen Leben.*
17. *[Aber] Gott dem ewigen König, den Unvergängliche und Unsichtbaren, und allein weisen, sei Ehre und Preis in Ewigkeit! Amen.*

Each verse becomes a major formal section in the motet:

v. 15	v. 16	v. 17
mm. 1–65	mm. 65–109	mm. 110–136

Schütz used the punctuation of each verse to determine the structure of its musical setting. The form of each section is more heavily dependent on repetition (both at pitch and transposed) than is typical in Schütz’s music. Perhaps the two most interesting features are the repetition (mm. 1–5 = mm. 11–15, and mm. 5–10 = 15–20, each repetition transposed up a third [a–C–E–A]), and the use of a triple meter, ritornello-like segment, which creates a binary structure in the setting of v. 15 (Figure 8 on page 28).

The most interesting aspect of this section is its static harmony and the striking shift down a whole step to G at m. 26 (and repeated at m. 40), which avoids parallelism by a clever manipulation of the two soprano and tenor parts. The simplicity of the music obscures the canonic imitation that goes on between the paired sopranos and tenors. As a note to future performers, transition from duple to triple meter in Schütz most often is “measure equals measure” (*proportio sesquialtera* or 2 in the time of 3). Also note the use of agogic stress in the soprano/tenor pairs, the length of which (agogic stress) cancels any metrical accent on the “downbeat.”

The first setting of “die Sünder selig zu machen” (Figure 9a, mm. 31–34 on page 29) is brief; however, Schütz expands it considerably when repeated (Figure 9b mm. 45–59 on page 29).

This repetition allows Schütz to repeat the same imitative passage four times without directly duplicating any part (save for the bass’s transposed repetition of the opening alto line, only augmenting the penultimate note).

The entirety of v. 16 of the psalm is set in the motet’s long central section (mm. 65–109). This section consists of two parts (mm. 65–86, and 86–109). The second section transposes the music of the first from d to G. The conclusion of the motet sets v. 17, a kind of peroration that returns to the grand, homophonic style of the beginning. The harmony used to set these acclamations to God can be striking: the harmonic shift from a minor to G major in the earlier triple meter section (mm. 21–31 and 35–45) repeats in an expanded version, moving through harmonic centers that ascend by whole steps from C to G, ahead of a “Gloria Patri.”

Conclusion

I hope that this brief exposition of two important choral collections by Heinrich Schütz will inspire the new generation of conductors to perform this amazing music. The trend of late has been to avoid historical music (even from the nineteenth century). In the author’s opinion, this needs to change! A major reason for this neglect is the perfection of modern performances (on CD or YouTube) by small ensembles dedicated to this music. It is not surprising that, hearing

Heinrich Schütz (1585–1672): Choral Composer Extraordinaire

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S I Daß Chris - tus Je - sus daß Chris - tus Je - sus

S II Daß Chris - tus Je - sus daß Chris - tus Je - sus kom-men ist in die

A Daß Chris - tus Je - sus Chris - tus Je - sus kom-men ist in die

T I Daß Chris - tus Je - sus daß Chris - tus Je - - sus

T II Daß Chris - tus Je - sus daß Chris - tus Je - - sus

B Daß Chris - tus Je - sus Chris - tus Je - sus kom-men ist in die

26

S I Daß Chris - tus Je - sus daß Chris - tus Je - sus kom-men ist in die Welt

S II Welt, Chris - tus Je - sus daß Chris - tus Je - sus kom-men ist in die Welt

A Welt, Chris - tus Je - sus daß Chris - tus Je - sus kom-men ist in die Welt

T I kom - men ist in die Welt Chris - tus Je - sus kom - men ist in die Welt, in die Welt die

T II kom - men ist in die Welt Chris - tus Je - sus kom - men ist in die Welt, in die Welt

B Welt Chris - tus Je - sus daß Chris - tus Je - sus kom-men ist in die Welt

Figure 8. Heinrich Schütz, *Das is je gewasslich wahr*, SWV 388, mm. 21–31.

A 31

T I Die Sün - der se - lig zu ma - - chen,

T II Die Sün - der se - lig zu ma - chen,

B Die Sün - der se - lig zu ma -

B 46

S I Die Sün - der se - lig zu ma - chen, die Sün - der

S II Die Sün - der se - lig zu ma - chen,

A Die Sün - der se - lig zu ma - chen, die Sün - der se - lig zu

T I Die Sün - der se - lig zu ma - chen, die

T II Die Sün - der se - - lig zu ma - chen,

B Die Sün - der se - - lig zu ma - chen,

53

S I se - lig zu ma - chen.

S II die Sün - der se - lig zu ma - - chen,


A ma - chen, die Sün - der se - lig zu ma - chen,

T I Sün - der se - lig zu ma - chen, die Sün - der se - lig zu ma - chen, un - ter

T II die Sün - der se - lig zu ma - chen, die Sün - der se - lig zu ma - chen,

B die Sün - der se - lig zu ma - chen,

Figure 9. Heinrich Schütz, *Das ist je gewisslich wahr*, SWV 388, mm. 31–33 and mm. 46–59.

these performances, a young conductor might think: “my choir could never do that.” In such situations, the educational value of the music must override any urge to duplicate a commercial recording. Composers, old or new, ask only that their music be performed as musically as possible, even if that involves concessions to the reality of the choir’s perceived level of ability. The author has frequently performed works by Schütz with undergraduate singers, and they have been consistently enthralled. They work because they derive their total essence from the words—their meaning, syntax, and punctuation—and gain considerable emotional impact from the respect shown for the text. 

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Select Discography

Psalmen Davids, op. 2

Singet dem Herrn ein neues Lied SWV 35
https://www.youtube.com/watch?v=sIVe_F63bQM

Jauchzet dem Herren alle Welt SWV 36
<https://www.youtube.com/watch?v=aj-bGUWKdXM>

Cantiones sacrae, op. 4

Ego sum tui plaga doloris, SWV 57
https://www.youtube.com/watch?v=A9ll_vjRjhs

Ego dormio et cor meum vigilat SWV 63
<https://www.youtube.com/watch?v=Cs59lc58T0w>

Cantate Domino
https://www.youtube.com/watch?v=yUHO4_3R5Y

Domine ne in furore tuas arguas me SWV 85
<https://www.youtube.com/watch?v=j0mkUph9aes>

Pater noster, SWV 89
<https://www.youtube.com/watch?v=tK36OBEf8Qg>

Geistliche Chor-Music, op. 11

Also hat Gott die Welt geliebt SWV 380
<https://www.youtube.com/watch?v=OWGrGj0hhkM>

Selig sind die Toten SWV 391
<https://www.youtube.com/watch?v=oqsB6rQXCIY>

Die Himmel erzählen die Ehre Gottes SWV 386
<https://www.youtube.com/watch?v=pljHSnNzygg>

Das ist je gewisslich wahr SWV 388
<https://www.youtube.com/watch?v=zvpfQaDrGos>

Symphoniae sacrae III, op. 12

Vater unser, der du bist in Himmel
<https://www.youtube.com/watch?v=zIcUmI3UdPw>

Opus Ultimum

Deutsches Magnificat, SWV 494
<https://www.youtube.com/watch?v=EaIcBcDGUMw>

NOTES

¹ Sagittarius is the Latinized version of his German name, Schütz, derived from the association of his name (Schütz) with the constellation of Sagittarius (in German, Schütz comes from the noun *Schützer*, which means one who protects; *Schützer* was the German name for the constellation of Sagittarius [the archer]). Similarly, Michael Praetorius adopted a Latinized, humanist name, Praetorius being the Latin equivalent of a town official (*Schultheiss*), which was Praetorius's family name.

² Günther Grass, *The Meeting at Telgte* © 1979, Hermann Luchterhand Verlag, Darmstadt; English translation (Ralph Mannheim) © 1981 by Harcourt Brace Jovanovich, Inc., 41. (Here, Grass projects an actual meeting of German artists in 1947 [with the same agenda!] three centuries back in time.)

³ Joshua Rifkin, Eva Linfield, Derek McCulloch, and Stephen Baron, "Schütz, Heinrich": "Grove Music Online 2001, May 8, 2022. Hans Joachim Moser, *Heinrich Schütz, Life and Works* (St. Louis, MO: Concordia Publishing House, ca. 1959); Allen B. Skei, *Heinrich Schütz: A Guide to Research* (New York: Garland Press, 1981); Gina Spagnoli, *Letters and Documents of Heinrich Schütz, 1656–1672: An Annotated Translation* (Ann Arbor, MI: UMI Research Press, ca. 1990.)

⁴ When John Dowland visited Hesse Kassel in 1594–95, Moritz recommended that he study with Luca Marenzio.

By the time Dowland arrived in Rome, Marenzio was at the Polish court, where he died in 1599.

⁵ Basil Smallman, "Schütz," *Grove Master Musician Series*, ed. Stanley Sadie (London and New York: Oxford University Press © Basil Smallman 2000), 14. (Hereafter, Smallman).

⁶ It was Gabrieli's practice to require his foreign students to compose a book of madrigals to "graduate" from "Gabrieli U." The exercise was less a demonstration of fluency in Italian than their ability to compose music that was in every aspect derived solely from the words—their assonance, speech rhythm, and the opportunities the words afforded to use pictorialism. Madrigals by three such Gabrieli pupils—Johann Grabbe, Hans Nielsen, and Mogens Pederson—appear in *Das Chorwerk*, 35, ed. R. Gerber (Wolfenbüttel: Mösel Verlag).

⁷ "Von Haus aus," lit. "from outside the house," i.e., a visiting musician.

⁸ Smallman, 28.

⁹ Ibid.

¹⁰ For an excellent recounting of this conflict, see C. V. Wedgewood's comprehensive book, *The Thirty Years War* (London: Jonathan Cape Ltd., 1938; repr. Anchor Books 1961). (Hereafter, Wedgewood).

¹¹ *Neue Schütz Ausgabe* (hereafter NSA), vols. 23–26, ed. Wilhelm Ehmann (Kassel: Bärenreiter Verlag). A second critical edition, *the Stuttgart Schütz Edition*, was taken over by Carus Verlag (Stuttgart) in 1992.

¹² Schütz's departure for Venice coincided with Elector Johann Georg's decision that Saxony would no longer attempt to remain neutral. Saxony's entry into the conflict led to a severe decline in the court's support of music.

¹³ For an excellent discussion of this major event in the composer's life, see Mara R. Wade, "Heinrich Schütz and 'det Store Bilager' ("The Great Wedding") in Copenhagen (1634)" in *Schütz Jahrbuch* 11 (1989): 32–52.

¹⁴ Smallman, 87.

¹⁵ Ibid., 79. Another trip to Copenhagen took place in 1642–44, which the composer referenced in his dedication of his *Symphoniae sacrae* II to the King of Denmark (1647).

¹⁶ In the same year, Schütz published his op. 11, *Geistliche Chor-Music*, dedicated to the *Thomanerchor* and the city of Leipzig.

¹⁷ Smallman, 142.

¹⁸ While rhetoric monody dominates, these collections include music for vocal ensembles (with and without obbligato

instrumental voices).

¹⁹ The distinction between *Favoriti* and *Capelle* is visually clearer in Philipp Spitta's nineteenth-century *Schütz Ausgabe* than in the *Neue Schütz Ausgabe*.

²⁰ Wedgewood, 60–61.

²¹ Schütz's publisher knew that potential buyers of this work would balk if no continuo part had been provided, proving how widely accepted the device had become.

²² NSA, vols. 8–9, ed. Gottfried Grote (Kassel: Bärenreiter Verlag, 1960). (Hereafter, Grote) The motets referred to in the text are *Turbabor, sed non perturbator* (SWV 70); *Ecce advocatus meus* (SWV 34); and the three-part setting of Psalm 6, *Domine, ne in furore tuo arguas me* (SWV 85–87).

²³ This example (and those that follow) replicate Schütz's original notation. In the NSA, Gottfried Grote transposes the motets to what he regards as a more singable pitch level. Said transposition, while practical, completely obliterates any hope of understanding the mode used in each motet. The new edition of the *Cantiones sacrae* by Walter Werbeck and Heide Volckmar-Waschk (Kassel: Bärenreiter Verlag, 2004) restores the motets to their original pitch levels.

²⁴ These include the Passion cycle (SWV 56–60); *In te, domine speravi* (SWV 66); *Sicut Moses serpentem in deserto exaltavit* (SWV 68); *Ad dominum cum tribularer* (SWV 71); and the Table Graces (SWV 836–40).

²⁵ In fact, the five-motet Passion cycle (SWV 56–60) reveals its Phrygian character by making cadences to the final and both reciting tones. The first ends in A (the reciting tone of the plagal mode); the second in C (the reciting tone of the authentic mode); and, quite tellingly, the third, ends on the forbidden pitch B (forbidden because of its long-standing association with the tritone, the *diabolus in musica*), to indicate how far the poet feels estranged from and forsaken by God. The fourth and fifth motets end on G and E, respectively.

²⁶ Schütz uses this same “sprung” rhythm in two settings of the Lord's Prayer—the first in the *Cantiones sacrae* (Latin, SWV 89) and the second in SWV 411, *Vater unser, der du bist im Himmel* (*Symphoniae sacrae* III)—at the text “but deliver us from evil.”

²⁷ Song of Solomon 4:9.

²⁸ The author has not only successfully performed all these motets but has also published an edition of the *Pater noster* (SWV 89) with Roger Dean Music, 15/2445R.

²⁹ Schütz uses the same type of organization to order both parts of the *Kleine geistliche Konzerte*.

³⁰ *Geistliche Chor-Music, NSA 5*, ed. Wilhelm Kamlah (Kassel: Bärenreiter Verlag, 1968).

³¹ In his Preface, Kamlah indicates that motets 8, 12, 13, 20, and 25 appear at original pitch; the rest (save 24) are transposed up a major 2nd. Kamlah fails to include a Critical Report or incipits that show the original clefs of the works, making determination of mode virtually impossible.

³² According to Smallman, 128, two other motets—*Ein Kind ist uns geboren* (SWV 384) and *Ich weiss das mein Erlöser lebt* (SWV 393)—suggest earlier dates of origin.

³³ Smallman, 126. The original German text is “*Worbey der Bassus Generalis, auff Gutachten und Begehren / nicht aber aus Notwendigkeit / zugleich auch zu befinden ist.*”

³⁴ *Ibid.*, 127.

³⁵ Interestingly, the two motets that are completely vocal both seem to stem from an earlier time: SWV 393: *Ich weiss dass mein Erlöser lebt* and SWV 395: *Der Engel sprach zu den Hirten*. (The OUP style sheet or NG2 list of abbreviations uses caps for solo voices and lower case for choral voices.) SWV 395 is the German contrafact of A. Gabrieli's *Angelus ad pastores ait*, published in the 1587 print *Concerti di Andrea ed Giovanni Gabrieli*. However, SWV 393, while not demonstrably the reworking of another composition, features the homophonic style and varied voice groupings found in Venetian choral music.

³⁶ In her monograph on Dietrich Buxtehude (New York: Schirmer, 1987), the musicologist Kerala Snyder points out that the term “aria” refers to the setting of a strophic text of the type included by Giulio Caccini in *Le Nuove Musiche*. Also referred to as “strophic bass variations,” such “arias” feature a repeated bass line, different melodies, and a consistently homophonic texture used for each verse. For an example, see Buxtehude's cantata *Membra Jesu Nostri* (BuxWV 75.2).

³⁷ This example is, like the NSA edition, transposed a major second higher than the original.



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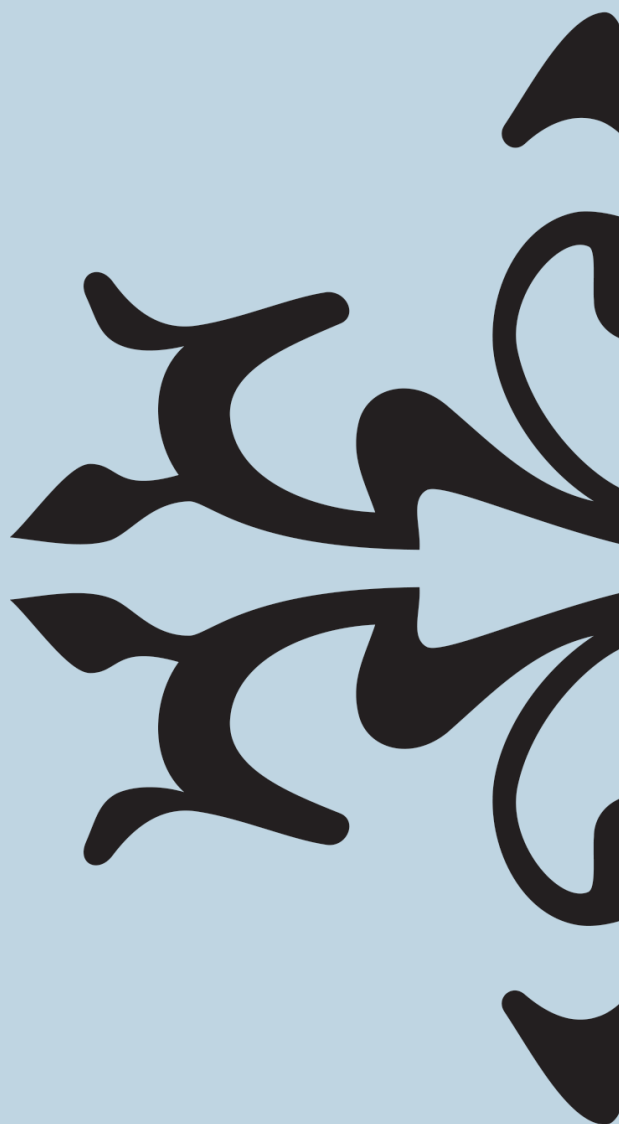
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Lesser-Known or Infrequently-Performed Choral Works of Ralph Vaughan Williams

STEPHEN TOWN

In 2022 the music world has been celebrating the 150th anniversary of the birth of Ralph Vaughan Williams (b. October 12, 1872) with an exploration of his works in various genres. This article will focus on the choral music and those compositions with an integral choral component, specifically a few of the lesser-known or infrequently-performed selections, a cappella or choral-orchestral in design. The latter are available in alternate versions with keyboard or organ accompaniments with or without strings¹ (if engaging a complete instrumental component is an impediment), though the original aural experience created by the composer's imaginatively conceived and carefully wrought orchestration is changed considerably. Our discussion will proceed from the shorter works, accompanied and unaccompanied, to the longer ones with or without instrumental soloist: *Three Choral Hymns*; *The souls of the righteous*; *Valiant for Truth* and *A Vision of Aeroplanes* (two motets written for Harold Darke); *Benedicte* and *The Sons of Light* (the former cantata-like, the latter so designated); *Flos Campi* and *The Fantasia on the 'Old 104th' Psalm Tune* (two works featuring virtuoso instrumental soloists, although both have significant choral parts); and *An Oxford Elegy* (utilizing a speaker). Vaughan Williams was involved in choral singing as a composer, conductor, or participant throughout his long life² and he knew how to write arresting, challenging, and thrilling essays for amateurs and professionals alike. Fortunately, the scores may be purchased, hired, or obtained through university libraries or interlibrary loan.







A Study of Works

The Three Choral Hymns (1929), for baritone or tenor solo, chorus (SATB), and orchestra (alternatively pianoforte or organ accompaniment), were composed for the Leith Hill Music Festival (Dorking).³ Each of the movements—"Easter Hymn," "Christmas Hymn," and "Whitsunday Hymn" (in duration about 3.5, 6, and 3.5 minutes, respectively)—introduces words by Myles Coverdale (the second and third were translated from Luther by him) and all are treated similarly. In a D mode, "Easter Hymn" begins and ends with an ecstatic paragraph constructed of overlapping choral entries on an "alleluia" motif (consisting of a descending fourth from D to A—D, C, B[♯], A) found frequently in Vaughan Williams's works; it is the composer's instinctive formula for his biggest emotional displays. These decorate the noble unison theme of the first two verses (executed by alto and bass, then soprano and tenor), but are omitted from the harmonized treatment of the third. In F major, "Christmas Hymn" is based on a tranquil "kyrie eleyson [sic]" motif (derived from the interval of a descending third and ascending fourth—F, D, G); in the opening and closing paragraphs, it is subjected to choral imitative entries, varied and elongated, and, thereafter, laces the ensuing cantabile tune for the seven verses. In a C mode, "Whitsunday Hymn" unfolds via a melody (the intervals of a second, third, and fourth predominate) and response pattern: baritone (or tenor) solo and choral response for verses one and two, choral harmonization and solo response for verses three and four, and culminating with an elaborate choral outburst based on the preceding cadential material.

The souls of the righteous (1947), an unaccompanied motet (3.5 minutes in duration) written for the Dedication Service for the Battle of Britain Chapel in Westminster Abbey, sets words from *The Wisdom of Solomon* (chapter 3)⁴ and proceeds in a like fashion. Commencing in F[♯] minor with a melodic theme sung by a single soprano voice (F[♯], C[♯], C[♯], B, C[♯]; the intervals of a fifth, second, and third provide the initial melodic material), the work expands with a varied answer by the chorus and with further baritone (or tenor) solos above sustained chords. The harmonic shift from F[♯] minor to F minor (m. 10) and the chordal progression—E major, C minor, A major (mm. 15-16)—are characteristic of

the composer and highly efficacious. A final eruption of the chorus brings the motet to a victorious conclusion.

Valiant for Truth (1940) and *A Vision of Aeroplanes* (1956) represent two motets premiered by Harold Darke and his St. Michael's Singers of St. Michael's Church, Cornhill, the latter written specifically in celebration of the renowned organist's fortieth anniversary there. *Valiant for Truth*, a motet (5.5 minutes in duration) for



***The Sons of Light* (1950) represents the first endeavor of Vaughan Williams's final compositional phase, and all of the compelling elements of his late style are visible in its pages.**



mixed chorus unaccompanied (or with organ or pianoforte)⁵ represents one of several works on the Christian allegory of John Bunyan that Vaughan Williams composed over the course of his life, commencing in 1906 with incidental music to a play and concluding in 1951 with the opera *The Pilgrim's Progress*. Beginning in a D mode, the work moves vividly through solo-homophonic statements (quasi recitativo)—in paragraphs framing the modes of D, B, G, and D major, before returning to the initial D mode—and imitative entries in an E mode on the text "Death, where is thy sting" and "Grave, where is thy victory?" to the extraordinary final choral trumpet calls (ma marcato, G mode): echoing phrases and pulsating meter on "sounded for him," executed three times in B[♭] major, emerging/resolving in G major "on the other side."

A Vision of Aeroplanes, using words from Ezekiel 1, is a technically demanding motet (10 minutes in duration) that explores horizontally and vertically the interval of the semitone and the simultaneities that are produced through its ubiquitous disposition—Moderato, alla marica, and piu lento—in the fantastic organ fanfares (introduction and interludes) and choral declamation.⁶ Though much of the work proceeds with fervor and



zeal, the ending is subdued (save for one final explosive release) in the manner of many Vaughan Williams pieces. A virtuoso organist and professional singers are necessary for this rarely-performed composition.

Benedicite (1929), the composer's non-liturgical setting of the morning prayer (15 minutes in duration), scored for soprano, mixed chorus and orchestra, was written for the Leith Hill Festival, where it received its premier on May 2, 1930, with Margaret Rees (soprano) and the Leith Hill Festival Chorus (Towns Division) and Orchestra conducted by the composer.⁷ The compositional-editorial approach he utilized in his hymns, arrangements, and compilations for the *English Hymnal*, unaccompanied or with orchestra, is exemplified in the vocal opening of *Benedicite*. The specified measures are, fundamentally, in two parts, departing from the orthodox four-part harmony of the poorer evensong composers of the era (*vide* vocal score, m. 13 to rehearsal letter A); and where a richer texture is desired thereafter, Vaughan Williams substituted two-part or three-part writing with parallel chords underpinning the melodic lines. The melodic theme is based on a modal scale, with a dominant anywhere between the third and sixth, rather than on one organized diatonically, emphasizing the third and the fifth. Furthermore, it is melismatic-like in orientation and its profile, rhythm, and syllabic grouping, epitomize an irregular construction thereby undermining the conventional four-bar unit. Lastly, the exquisite cadence (three measures before rehearsal letter A) is a consequence of modality and linear treatment, the latter delineated by its unexpected florescence, which imbues the work.

When creating *Benedicite*, Vaughan Williams utilized an imaginative design: the anthology cantata initiated by Hubert Parry, one of Vaughan Williams's teachers, in his oeuvre of ethical cantatas.⁸ Parry's model was the *concertato* with various instrumental groupings by Gabrieli and Schütz,⁹ whereas one can detect the Bach cantata behind *Benedicite* with its similar ritornello energy in the jubilant opening, closing, or cadential episodes and elsewhere serenely pastoral like many of Bach's solo and chorale arias. Its text is a construct of the canticle *Benedicite Omnia Opera* and the poem "Nature's Praise" by John Austin (1613-1669). The *Benedicite Omnia Opera*, or the *Song of the Three Children* as it is

called in the Apocrypha, is a part of the Greek addition to the third chapter of the book of Daniel; it is a rhythmical expansion of Psalm 148 and was used as a hymn in the later period of the ancient Jewish Church. Essentially, the *Benedicite* is a great song of praise in which the works of the Lord are summoned to worship Him. Beginning with the heavens and the great phenomena of nature, reaching down to the creatures of earth and working up again to humankind, all life is called to take part in this magnificent chorus of adoration.¹⁰ From a literary perspective, therefore, the interpolated poem by the seventeenth-century poet John Austin, "Nature's Praise," is germane.

Vaughan Williams did not utilize these sources in their entirety, however; he edited and adapted them with the aim of tightening the musical discourse. Hence, *Benedicite* is a through-composed work that may be divided into four large units suggested by the composite text: the first (pp. 1 to 20, *Lento*), an abridgment of lines one through seventeen of the familiar canticle; the second (p. 20, *Lento*, to p. 34), a similar compression of lines eighteen through thirty-two; the third (pp. 34 to 42, rehearsal letter P/5), verses one, seven, and eight of Austin's poem; and the fourth (P/5 to the end) an abbreviated recapitulation consisting of lines one, five, and eighteen from the canticle (*vide* the text prefacing the music in the vocal score).¹¹

The Sons of Light (1950) represents the first endeavor of Vaughan Williams's final compositional phase, and all of the compelling elements of his late style are visible in its pages. Commissioned for the Schools Music Association, the piece (in duration 25 minutes) was premiered (May 6, 1951) by over 1,100 young choristers (from 25 counties) and the London Philharmonic Orchestra. Bernard Shore, the superlative viola player who had become one of Her Majesty's Inspectors of Schools, approached Vaughan Williams early in 1950, requesting that he devise a choral-orchestra essay for a massed ensemble of children who, at the first performance, would have the joy of singing with the famous orchestra under the direction of Adrian Boult. Vaughan Williams gladly complied with *The Sons of Light*, a cantata (so designated) for mixed chorus and orchestra.¹² The composer was pleased with the work and, later, included *The Sons of Light*,



together with *A Song of Thanksgiving*, the *Fifth Symphony*, and *Flos Campi*, in a special eightieth birthday concert, for which he had chosen the program, given for him by the London County Council in the Festival Hall.

The text supplied by Ursula consists of three poems,¹³ the first of which takes as its basis the Greek story of the sun being a chariot driven across the sky by Apollo and his horses; it is about the creation of the world, the light and the darkness that were separated at the beginning of time, the moon that follows the sun across the sky, and the stars that man has named and by which he will live “till Time is done.” The subject matter of the second poem is the signs of the Zodiac, representing groups of stars prominent for a month at a time, which divide the year between their twelve houses; each of them—the Ram, the Bull, the Twins, the Crab, the Lion, the Virgin, the Scales, the Scorpion, the Archer, the Goat, the Water Bearer, and the Fishes—is portrayed within a “tale that the Ram begins.” The last poem returns to the creation myths, one of which tells “of man’s dominion and majesty,” and another which explains that there “came winged messengers to be man’s speech,” for nothing could exist until it was named by him; and, finally, it culminates in rejoicing—“Rejoice, man stands among the sons of light”—for there is a story that on the final morning of creation “all living creatures [took] delight” because the world was at last completed. These beautiful and imaginative poems, adapted freely by Vaughan Williams, provided the three-movement design for the cantata.

The first movement, “Darkness and Light,” commences with a melodic figure (B^b-G-B^b-C-F) that generates the pitch resources for the ensuing music, that is to say the intervals of a third (B^b-G), a second (B^b-C), and a fourth (C-F). Combined vertically these translate immediately into the initial chord of the accompaniment (C^b to E^b = a third, E^b to F = a second, and F to B^b = a fourth) whose expansion and contraction, linearly via its outer notes (C^b and B^b), emphasize the interval of the semitone (C^b-B^b descending, B^b-C^b ascending) which, exhaustively and richly explored by Vaughan Williams, will pervade the work in its entirety.¹⁴

Flos Campi (the Vulgate equivalent of “Rose of Sharon”) was first performed on October 10, 1925, two

days before the fifty-third birthday of the composer. Dedicated to Lionel Tertis, it is a suite (20 minutes) for solo viola, small wordless mixed chorus, and small orchestra in six movements, each of which is headed by a Latin Vulgate quotation, with an English translation, from the *Song of Songs*.¹⁵ From the moment of its premiere, *Flos Campi* has been explored in the Vaughan Williams literature by a number of authors, who attempted to understand and elucidate its meaning, evaluate its compositional features, and debate its place in the canon of the composer. Successive commentators of the work were bewildered by the wordless chorus, the extra-musical quotations, in Latin (without, at first, an English translation), its classification—generically (choral or instrumental essay) and textually (pagan or religious). Already Howes (in 1937) had theorized about the compositional design (evolutionary or organic) when he wrote about the suite: “The actual stuff of the music is a progress from a keyless, rhythmless, arabesque-like melody signifying desire and longing for the beloved (amore languere)—to a diatonic, rhythmic, almost march-like, theme, worked contrapuntally in canon and imitation expressive of fulfillment (*Pone me ut signaculum super cor tuum*, ‘Set me as a seal upon thy heart’)” and “[It] is an example of a piece of music that relies for its unity, not on structural devices, but on kinship of themes which grow one out of the other, and on identity of mood.”¹⁶ Others pinpointed certain palpable moments in *Flos Campi*, especially the beginning and end.

Several of the commentators addressed the sound qua sound of *Flos Campi*, which they found to be a compelling feature. According to Howes, “[I]t is in fact the most sensual work [Vaughan Williams] has written, and the sensuous beauty of sound is of prime importance.”¹⁷ This conviction was echoed by Foss—“*Flos Campi* is an exquisite study in pure sound”¹⁸—and Kennedy—“Of all the works by Vaughan Williams I think this is the most beautiful considered in terms only of sound.”¹⁹ Day preferred to couch his comments about the aesthetic quality of the sound in the context of palette, scoring, and tonality: “Vaughan Williams’s harsh, bright orchestral and vocal palette overwhelms the listener by its sheer intensity as well as by the work’s sumptuous tonal complexity and am-



bivalent harmony”²⁰ and “the scoring throughout is beautifully judged, the wordless voices in particular adding a purely human and partly mystical ardor to the music rather than projecting any philosophic or impersonal timelessness, as they do in some other of his works.”²¹ Similarly Dickinson reflected: “The novel interest is, of course, the intrinsic quality of the viola part, and of voices used as a special reed-chorus in conjunction with solo wood and brass and incidentally a tuneful celesta.”²²



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The significance of *Flos Campi* was recognized by Foss, who considered it “one of [Vaughan Williams’s] most original, and most important, expressions,”²³ and Kennedy, who posited a status for the suite as “truly inimitable, a masterpiece.”²⁴ Indeed, in *Flos Campi*, Vaughan Williams reinterpreted the genres (cantata, concerto, and suite are fused, choral expression and verbal communication are separated) and his ingredients (biblical, erotic, oriental, pastoral, and primitive) to create this work *sui generis*.²⁵

“*Fantasia (Quasi Variazione) on the ‘Old 104th’ Psalm Tune*” (1949), for piano solo, chorus, and orchestra was composed for the Gloucester Festival of 1950, with Michael Mullinar as the soloist.²⁶ It consists of a set of variations (15 minutes) on the imposing and severe tune attributed to Thomas Ravenscroft (c.1582-c.1635), “Disposer Supreme and Judge of the Earth” (assigned the number 178 in *The English Hymnal*), and taken from his psalter, *The Whole Booke of Psalmes* (1621), one of the

most important of the English reformation. Vaughan Williams used the text of the Psalm by Sternhold and Hopkins, however, presumably the edition published at Geneva in 1561, instead of the text of *The English Hymnal* version (a translation from the French), which it pre-dated by almost 300 years.

The *Fantasia* is in fact an assemblage of quasi variations scored for pianoforte solo *accompanied* by chorus and orchestra. Howes provides a concise overview. “There are seven variations in all, of which two are for piano alone; in the other five the chorus sings verses 1 and 2 and verses 31, 32, and 33 of Psalm CIV. There is an Introduction in which the piano evolves the tune out of its chief motif of four notes. The theme is then stated by the piano alone in very full, if not very orthodox, harmonies”²⁷ and, thereafter, the work proceeds variation by variation; in other words: introduction plus theme, variation one (verse one); variation two (piano cadenza); variation three (verse two); variation four (verses three and four); variation five (piano cadenza); variation six (verse five); and variation seven (elements of verse one).

To Dickinson the *Fantasia* falls into three stages—(1) Prelude, Theme, and Two Variations; (2) Three Variations; and (3) Two Variations and Coda (thus implying a tripartite form). The first stage commences in D minor “with the piano trying out phrases” but shifts to F minor for an initial presentation of the theme “in a trenchant multiple texture.” The first verse is characterized by “choral polyphony, with piano bravura,” followed by “an orchestral verse with choral extensions of each phrase, borrowing text from the first verse.”²⁸

Dickinson’s second stage begins in B modal minor with “a free and extended interlude for piano.” A second verse in D minor involves “choral unison in four-time, with the piano harping on the fourth phrase.” Thereafter, “a third verse absorbs ‘How sundry, O Lord’, etc., in fugued entries that do not go beyond the first melodic phrase and may be regarded as a fixation prompting a return to F minor, in which the piano leads the orchestral bass in a massive fourth verse.”²⁹

Dickinson’s third stage is initiated by “another long piano interlude, emulating Busoni in style (or, more nearly, Liapunov’s *Variations on a Russian Folk-song*).” This is “sobered down to a choral unison verse in D



minor, volubly but simply accompanied.” Then “this last verse overflows into a brief phrase of ecstatic polyphony, balancing the first with the fourth phrase in D major and minor, but inevitably ... reaching the major for the close.”³⁰

Vaughan Williams’s chamber work (25 minutes) for speaker, small mixed chorus and small orchestra, titled *An Oxford Elegy* (1949), received its first public performance at the Queen’s College, Oxford University, on June 19, 1952. The success of the premiere was preceded by, and the result of, the first private performance at The White Gates on November 20, 1949.³¹ This was a run-through that the composer arranged to pre-audition the work he had started to sketch two years earlier using portions of *The Scholar-Gipsy* and *Thyrsis*, two long poems by Matthew Arnold. Ursula recounts: “There were a good many discussions about it during the summer [of 1949]. ... After using a speaker for his *Thanksgiving for Victory* he thought it would be interesting to try this again, but in a much smaller, almost chamber, work. He cut and re-cut the poems, ‘cheating’ he said, so that all his favorite lines should be in—and I re-typed the script almost every week.”³² The result was a composite text of 490 lines (250 from *The Scholar-Gipsy* and 240 from *Thyrsis*).

Vaughan Williams outlines the overall structure of *The Scholar-Gipsy*, but only four of the five sections, with a sensuously evocative harmonic language. The music from the commencement of the work to letter M corresponds to the first section of the poem, whereas the music from letter M to five measures after letter S represents the second section, and from that point to three measures after letter T, the third section. The music from three measures after letter T to seven measures after letter V, underscores a fourth section heavily abbreviated (the fifth section is omitted completely by the composer), which is fused immediately and purposively with the beginning of the companion poem, *Thyrsis*.³³

The work opens with music for orchestra and wordless chorus that exudes the chromatic exoticism of that earlier and daring work of 1925, *Flos campi*. In point of fact, the music that initiates the work contains several motifs upon which it is entirely constructed. Emerging from the quiescent opening mea-

sures (6/8 and *Lento*), the first motif (a) consists of two phrases, rhythmically asymmetrical, each made up of an embellished descending major sixth followed by a descending minor second and an ascending minor third (that is, A-G-A-C-B-D and G-F-G-B^b-A-C). The second motif (b) features three statements of an ascending perfect fourth succeeded by an ascending minor second and a descending minor second (D-G-A^b-G, D-G-A^b-G, and G-C-D^b-C). Introduced by the chorus, the third motif (c) is identified by its repetition of a single note, A, reached initially by an ascending minor third and major second (D-F-G-A) and followed by a descending minor second and augmented second (G[#]-F-A) or an ascending minor third and descending minor second (C-B-A). While the repetition of the single note and of the sinuous chromatic structure of the third motif (c) contributes to the languorously intoxicating effect of the composition, all three motifs are characterized by their propensity for elaboration, fragmentation or variation, as they are concatenated in the music throughout the work.

An integral distillation of thought is embodied in a single simultaneity, D-flat minor in second inversion (three after letter T) (vocal score, page 16; study score, page 38), against which the narrator articulates without pause lines 141, 171 and 180. It is here that Vaughan Williams fuses the end of his reading of *The Scholar-Gipsy* with the beginning of *Thyrsis*, a compositional solution that reflects the creation of the two poems. Arnold composed the latter poem—which is about his loss of creative power—fifteen years after the former, and although “they employ the same locale and are written in the same stanza and the same pastoral mode,” writes Culler, they are different. *The Scholar-Gipsy* “is primarily a Romantic dream-vision which creates an ideal figure who lives outside of time” (that is, the Scholar-Gipsy), “whereas [*Thyrsis*] “is an elegy about a human [being] who lived in time and was thereby destroyed” (that is, Arnold’s friend, Arthur Clough).³⁴ Both poems are about the contest between permanence and change: the alteration of the image of the Scholar-Gipsy in the former, the impermanence of place and persons in the latter.

To illuminate his interpretation of the first poem and the transition to the second, Vaughan Williams



The scores reveal a composer who employed an idiosyncratically-modern harmonic vocabulary within a mode of expression that is comprehensible, imaginative, and thrilling.



subjects the fourth motif (d)—introduced earlier in the second stanza for the dream-vision of the poet (vocal score, page 12)—to a process of transformation in the long paragraph for chorus and orchestra (from four after letter T to seven after letter V) wherein the conflation of the two poems occurs. Whereas before the fourth motif (d) appeared in a D-minor mode, now it is presented in a C-sharp minor mode (an enharmonic re-spelling of the single simultaneity, D-flat minor); before the fourth motif was essayed briefly by a solo instrument, now it unfolds in a protracted, gravely beautiful, polyphonic and imitative rendition for wordless chorus and orchestra; before the fourth motif was associated with the beginning of the dream, now it is recalled to represent a place revisited. The music continues ravishingly to the conclusion of the work.

These are but a few of the lesser-known or infrequently-performed choral works of Vaughan Williams, though others could be cited and discussed. Accessible for study or performance, the scores reveal a composer who employed an idiosyncratically-modern harmonic vocabulary within a mode of expression that is comprehensible, imaginative, and thrilling, as well as the high artistic standards that he applied to each compositional utterance in his oeuvre. ■

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composer deposited in The British Library and elsewhere), a Visiting Research Fellowship to Clare Hall, Cambridge University and, subsequently, a Life Membership there. Dr. Town is the author of *An Imperishable Heritage: British Choral Music from Parry to Dyson* (Ashgate, 2012) and *The Choral-Orchestral Works of Ralph Vaughan Williams: Autographs, Context, Discourse* (Lexington, 2020). He served as the *Choral Journal* book reviews editor and a member of the editorial board from 1991 to 2016.

NOTES

¹ Vaughan Williams had a lifelong affection for amateur choirs and, thus, provided or authorized alternate versions of his works for them to present. Roy Douglas, *Working with Vaughan Williams* (The British Library, 1988), 7.

² As a student in the 1890s, Vaughan Williams conducted a small choral society, and in his position, as organist at St. Barnabas Church (South London) from 1895, he was responsible for the pedagogical instruction of the choir, and also founded a small choral society. When the Leith Hill Festival was created in 1905, Vaughan Williams conducted the Festival Choirs. From 1903 he had been a member of the Bach Choir and in 1921 he became its conductor.

³ Michael Kennedy, *A Catalogue of the Works of Ralph Vaughan Williams*, second edition (Oxford: Oxford University Press, 1996), 126. The reader is referred to the published score (Oxford University Press, 1941).

⁴ *Ibid.*, 179.

⁵ *Ibid.*, 168.

⁶ *Ibid.*, 228.

⁷ It was presented subsequently at the Southwark Cathedral (London) on 21 February 1931, with Joan Elwes (soprano), a Special Choir and members of the London Symphony Orchestra under the direction of Edgar T. Cook, and later at Queen's Hall (London) in July 1931—where it was labeled a masterpiece by a critic as eminent as Eric Blom (1888-1959)—for the International Festival for Contemporary Music (IFCM), with the National Chorus and the British Broadcasting Corporation Orchestra conducted by Adrian Boult. These initial performances were important indeed in



establishing its successful cachet. Compiled from Frank Howes, *The Later Works of R. Vaughan Williams* (Oxford: Oxford University Press, 1937); Michael Kennedy, *A Catalogue of the Works of Ralph Vaughan Williams*, rev. ed. (Oxford: Oxford University Press, 1982), 125; Michael Kennedy, *The Works of Ralph Vaughan Williams* (Oxford: Oxford University Press, 1964), 225-226; Charles Edward McGuire, “‘An Englishman and a democrat’: Vaughan Williams, large choral works, and the British festival tradition,” in *The Cambridge Companion to Vaughan Williams*, eds. Alain Frogley and Aidan J. Thomson (Cambridge: Cambridge University Press, 2013), 121; Percy M. Young, *Vaughan Williams* (London: Dennis Dobson, 1953), 67; and Percy M. Young, *A History of British Music* (London: Ernest Benn Limited, 1967), 549-550.

⁸ The series of “ethical cantatas” occupied Parry from 1902 until 1908, the set of six being *War and Peace* (Symphonic Ode [3 April 1903, Royal Choral Society, Albert Hall]), *Voces Clamantium* (Motet [10 September 1903, Hereford Festival]), *The Love That Casteth Out Fear* (Sinfonia Sacra [7 September 1904, Gloucester Festival]), *The Soul’s Ransom* (Sinfonia Sacra [12 September 1906, Hereford Festival]), *The Vision of Life* (A Symphonic Poem [26 September 1907, Cardiff Festival]), and *Beyond These Voices There Is Peace* (Motet [9 September 1908, Worcester Festival]). All six are scored for soprano, baritone, chorus and orchestra, with the exception of *The Love That Casteth Out Fear*, where Parry substitutes a contralto for the soprano. In duration, all but one last between 45 and 75 minutes approximately; *Voces Clamantium* is under 30 minutes. Parry penned the free-verse text for *War and Peace* and for *The Vision of Life*; for the others, he grouped texts from the Bible with some original lines of his own to devise the narratives.

⁹ At the end of the nineteenth century, Parry attempted to create a new choral-orchestral form from seventeenth-century models, which resulted in the aforementioned. Indeed, two of these—*The Love that Casteth out Fear* (1904) and *The Soul’s Ransom* (1906)—are both styled “Sinfonia Sacra.” As Jeremy Dibble writes: “This description clearly relates to the vocal and instrumental forms—the *Symphoniae Sacrae*—of...Baroque composers such as Giovanni Gabrieli, and more significantly his German pupil, Heinrich Schütz. Aware of the links

between Schütz’ spontaneous vocal structures and the symphonic choral works of later centuries (most notably those of Brahms such as the *Requiem* and *Gesang der Parzen*), Parry felt the desire to assimilate the devotional solemnity of this style of vocal music into his own choral meditations.” Jeremy Dibble, C. Hubert H. Parry: *His Life and Music* (Oxford: Oxford University Press, 1992), 397.

¹⁰ H. L. Hubbard, *Benedicite: A Devotional Commentary on the Song of the Three Children* (London: A. R. Mowbray & Co. Ltd., 1924), 3 and 11.

¹¹ The reader is referred to the published scores, vocal (Oxford University Press, 1929) and full (Oxford University Press, 1970).

¹² Michael Kennedy, *A Catalogue of the Works of Ralph Vaughan Williams*, rev. ed. (London: Oxford University Press, 1982), 202: “THE SONS OF LIGHT. A Cantata for mixed chorus (SATB) and orchestra. Composed in 1950. Poem by Ursula Wood (Ursula Vaughan Williams). ‘In the musical setting of this poem the composer has, with the leave of the author, made a few verbal alterations.’ I. Darkness and Light. *Allegro maestoso—allegro alla Marcia—tranquillo—allegro moderato*. II. The Song of the Zodiac. *Allegretto pesante*. III. The Messengers of Speech. *Maestoso—maestoso alla marcia...*”

¹³ Ursula Vaughan Williams, *R.V.W.: A Biography of Ralph Vaughan Williams* (London: Oxford University Press, 1964), 308-309.

¹⁴ Please consult the vocal score: Ralph Vaughan Williams, *The Sons of Light, A Cantata for Chorus and Orchestra*, rev. ed. (Oxford: Oxford University Press, 1957), ii-v.

¹⁵ Kennedy, Catalogue, p. 105. See, as well, chapter seven in Michael Kennedy, *The Works of Ralph Vaughan Williams* (Oxford, 1964), and chapter nine in Ursula Vaughan Williams, *R.V.W.: A Biography of Ralph Vaughan Williams* (Oxford, 1964). *Flos campi* is properly indexed in the “instrumental soloist with orchestra” category, as is *Fantasia* (subsequently discussed).

¹⁶ Howes, *The Later Works of R. Vaughan Williams*, pp. 8 and 10.

¹⁷ Howes, p. 7. Howes continues: “He has therefore scored it for an orchestra in which every instrument retains its individual flavor to the utmost. One each of the wind makes an ensemble in which the individual flavors are never submerged in the ordinary orchestral tutti. There is a representative battery of the more exotic



instruments—A harp, celesta, triangle, cymbals, drum and tabor. And even more immediate in its direct appeal to the senses is the wordless chorus of twenty to twenty-six voices.”

¹⁸ Foss, 158.

¹⁹ Kennedy, *The Works of Ralph Vaughan Williams*, 211–212. Kennedy wrote, as well, that the suite was “a sensuous work from [the] composer’s pen, the product of a new interest in sonorities combined with a mood expressive of the mingled sexual-mystical ecstasy, derived from physical passion, which the Song of Solomon also exemplifies,” 191.

²⁰ Day, 228. He wrote also: “it is expressed with an intensity that may well have sounded distinctly un-English to the work’s first listeners,” 228.

²¹ *Ibid.*, 229. Furthermore, “the voices, however, are treated as part of the instrumental coloring; and though the chorus part is prominent, it projects, reflects, and stands over and against the ravishing concertante part for the solo viola,” 228.

²² Dickinson, *Vaughan Williams*, 234–35.

²³ Foss, 157. He goes on to write: “[the work] has a strange concatenation of qualities: universal yet personal in speech, unappealing, it is endearing in its beauty; personal in the extreme, it is remote; intimate, it stands in a lone philosophic attitude of thought.”

²⁴ Kennedy, *The Works of Ralph Vaughan Williams*, 213.

²⁵ Stephen Town, *An Imperishable Heritage: British Choral Music from Parry to Dyson* (Ashgate, 2012), 301.

²⁶ Kennedy, *Catalogue*, 187.

²⁷ Frank Howes, *The Music of Ralph Vaughan Williams* (Oxford University Press, 1954), 181–182. He describes the work thusly: “In the first variation to the first verse of the Psalm,” occurring from rehearsal letter A to C, “the choir has a version of the tune ornamented with little four-note flourishes over simple harmonies in quaver motion, while the piano plays an even more highly ornamented version of the tune and the orchestra a much simpler harmonization.” The second variation accordingly follows from C to D where “for piano alone the writing is varied freely from line to line of the tune, beginning with the romantic type of arpeggio in the left hand, going on to parallel sixths, thence to ornamental triplets in the right hand and so on in a free, quasi-improvisatory manner.” He continues: “In

the third variation,” from D to E, “the chorus sings the tune in unison while the piano continues the same sort of writing though with fatter chords.” The fourth variation, from E to F, “is a fugato for voice without piano, until it too is given an entry in heavy double octaves.” Variation five, from F to G, “is in the style of a cadenza for piano alone.” Then: “In variation six,” from G to H, “the voices are again in unison while the orchestra carries the harmonies and the piano, with hands encompassing the extremes of the keyboard, plasters it all with great chords.” Finally, from letter H to the end is the seventh and last variation; here “the voices sing flowing counterpoint which is largely doubled by the orchestra, and the piano silenced . . . until the final paean.” (p. 182)

²⁸ A. E. F. Dickinson, *Vaughan Williams* (London: Faber and Faber, 1963), 427.

²⁹ Dickinson, 427.

³⁰ *Ibid.*, 427.

³¹ The Tudor Singers and their conductor Harry Stubbs gave the first private performance. Hugh Cobbe, *Letters of Ralph Vaughan Williams 1895–1958* (Oxford, 2008), 428, n. 4. Kennedy qualifies this by indicating the participants as Stuart Wilson (speaker), the Tudor Singers, Schwiller String Quartet and Michael Mullinar (pianoforte), conducted by RVW. Kennedy, *A Catalogue of the Works of Ralph Vaughan Williams*, Second Edition (Oxford, 1996), 187.

³² Ursula Vaughan Williams, *R.V.W.: A Biography of Ralph Vaughan Williams* (Oxford, 1964), 292.

³³ The reader is referred to the vocal score and to the orchestral study score published by Oxford University Press in 1952 and 1982, respectively.

³⁴ See A. Dwight Culler, *Imaginative Reason: The Poetry of Matthew Arnold* (Yale University Press, 1966), Chapter Eight: The Use of Elegy, 250.

President-Elect Candidates

Winner to take office July 1, 2023



Brian Galante is Chair of the Department of Music and Director of Choral Studies at Pacific Lutheran University in Tacoma, WA. During his time at PLU, Galante has conducted Choir of the West, Chorale, University Singers

(SA), and Knights Chorus (TB), and taught undergraduate courses in vocal pedagogy, choral repertoire, and rehearsal.

Galante received the DMA degree in Choral Conducting from the University of North Texas, and MM and BME degrees from Louisiana State University. Previous choral appointments include Visiting Associate Director of Choral Studies at LSU; Doctoral Teaching Fellow at UNT; Director of Choral Music at Highland Park High School (Dallas, TX); and Director of Choirs at Episcopal High School (Baton Rouge, LA).

Choirs under Galante's direction have offered performances for the 2010 Washington Music Educators Association Conference; the 2011 Northwest MENC Conference; and 2012 and 2022 NW Region ACDA Conferences. He has conducted honor choirs at all levels, and led workshops on conducting pedagogy, voice science, and repertoire. Galante's compositions are published by Galante Music, Walton, and Colla Voce, and have been performed by choirs worldwide. His works have recorded for commercial release by Delos, Centaur Records, and MSR Classic. He is the recipient of multiple ASCAP Plus awards and a regular composer-in-residence for the Taylor Festival Choir (Charleston, SC).

Galante has previously served ACDA as president of Louisiana ACDA (2001-2003), on the National Technology Committee (2007-2011), Honor Choir Performance Site Chair (Oklahoma City, 2009), Northwestern Region Conference Program Chair (Seattle, 2010; Portland, 2018), Transportation Coordinator (Chicago, 2011), Associate Conference Chair (Dallas, 2013), and Northwestern Region President (2018-2020). He is also a member of the American Society for Composers, Authors, and Publishers (ASCAP), the National Collegiate Choral Organization (NCCO), and the Washington Music Educators Association.



Pearl Shangkuan is a highly sought-after conductor, lecturer, and clinician who has led performances and workshops across six continents. Director of Choral Activities and Professor of Music at Calvin University in Grand

Rapids, Michigan, she is also the chorus director of the Grand Rapids Symphony, a Grammy-nominated professional orchestra. Recently appointed as the editor of Hinshaw Music, Shangkuan also has a signature choral series with earthsongs, and is the music editor of the Calvin Institute of Christian Worship choral series published by GIA.

In 2014, she was an invited guest lecturer at the World Symposium for Choral Music held in Seoul, South Korea. Dr. Shangkuan has served on the jury of several international choral competitions in Europe and Asia and has led conducting masterclasses for the ACDA national conference, Chorus America conferences, the University of Michigan and the University of Illinois Choral Conducting Symposium, among many institutions and organizations in the United States. She has conducted numerous all-state choirs, ACDA region honor choirs, and choral festivals nationally and internationally, and has headlined several ACDA state and other professional conferences. Upcoming engagements include conducting the SSAA honor choir at the ACDA National Conference, returning to conduct at Carnegie Hall, an international choral festival in Italy and other ACDA conference and festival engagements.

She serves on the Board of Directors of Chorus America and has served as president of the ACDA Central Region and Michigan ACDA. She has commissioned and premiered numerous choral works, and her choirs have performed at ACDA national, region, and state conferences. In 2020, she received a Calvin University Award for Excellence in Teaching and previously received the Grand Rapids YWCA Arts Tribute Award. In 2013, Michigan ACDA honored her with the Maynard Klein Choral Award for "artistic excellence and lifetime leadership in choral music."

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2023 ACDA National Conference
Cincinnati, Ohio
February 22-25, 2023

The American Choral Directors Association will sponsor a research session at the national conference in Cincinnati, Ohio, February 22–25, 2023. The intent of the research poster session is to bring current research to light that impacts and informs our profession and to encourage our colleagues in the choral world to stay in touch with research in choral music. We want to showcase the scholarship that is currently being done, including studies focusing on rehearsal techniques, performance practice, repertoire choice, or trends within the choral field. Of particular interest are papers about repertoire, performance practice, conducting pedagogy, rehearsal pedagogy, vocal development, critical editions, theoretical analysis that impacts performance, and research on vocal or compositional practices in contemporary choral music.

A poster session is a research report format used widely in the natural and social sciences, and increasingly in the humanities. Your poster should be a single full-color document (no larger than 36" x 48" inches in size) and light enough to be pinned on the display board with push pins. The conference venue will have pins available.

1. Abstracts submitted for presentation must comply with the following guidelines:

- (a) If the data have been presented in whole or substantive part in any forum or at previous research sessions, a statement specifying particulars of the above must be included with the submission; and papers presented at other conferences will be considered only if the audience was substantially different (e.g., a state meeting or a university symposium). A statement specifying particulars of past presentation and venue must be included with the submission.
- (b) The paper may have been submitted but must not be in print or in press prior to the submission deadline of the conference.

2. The research may be of any type, but a simple review of literature will not be considered for presentation. Manuscript style of articles representing descriptive, quantitative, or qualitative studies must conform to the Publication Manual of the American Psychological Association (7th edition, 2020). Authors of other types of studies (e.g., historical, theoretical) may submit manuscripts that conform to either *A Manual for Writers of Term Papers, Theses, and Dissertations* (K. L. Turabian, 8th edition, 2013) or *The Chicago Manual of Style* (16th edition, 2003).

3. The following items are required for submission: An abstract of no more than 3000 characters (including references) summarizing your research purpose, method, results, discussion, and implications. The name(s) or affiliation(s) of anyone involved in the submission must not appear in the abstract. Incomplete submissions (e.g., those discussing proposed research without any findings) will be rejected.

The submission form will also ask if this is your first time submitting to the research poster session as well as if you are a member of a historically marginalized group. These questions, in an effort toward equity and inclusion, will have no bearing in the blind review process, but will help ensure that emerging scholars as well as scholarship from diverse perspectives appear on the national research program.

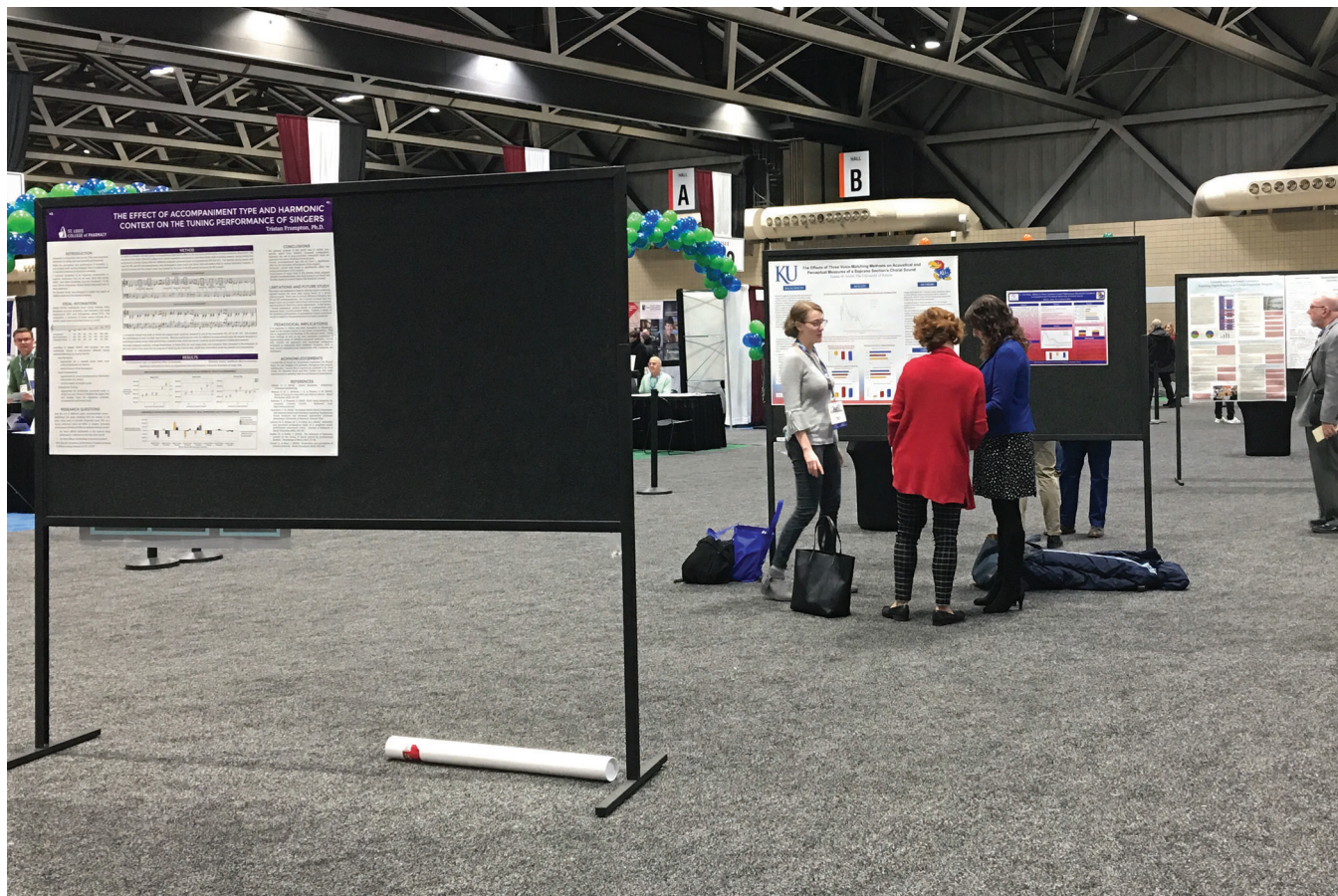
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An example of poster session boards from the 2019 National Conference in Kansas City.

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Research Report

Bryan E. Nichols, editor

Culturally Responsive, Relevant, and Sustaining Pedagogies: An Introduction to Seminal Contributions and Selected Empirical Studies in Choral Singing

by Julia T. Shaw

While choral singing in American schools has historically been based on Eurocentric paradigms, teacher-conductors are increasingly seeking pedagogical approaches that prioritize and meaningfully build upon culturally diverse learners' ways of knowing about and engaging with music. Chief among these are culturally responsive, relevant, and sustaining pedagogies—approaches to teaching that developed in the broader realm of general education that hold transformative possibilities for choral education. As the choral profession works to incorporate these pedagogical approaches, it is essential to understand the premises underlying them, distinctions between them, and ways that they complement and build upon one another. In this column, I provide definitions for each and summarize some of their central tenets, drawing on contributions from scholars who originated these terms and approaches. I then highlight examples of research studies that explore these topics within choral music settings.

The term *culture* “encompasses worldview, thought patterns, epistemological stances, ethics, and ways of being along with the tangible and readily identifiable components of human groups.”¹ Culture is fluid and dynamic, and while individuals are shaped by culture, they also hold agency in shaping culture.² Several terms have been used to refer to approaches to teaching that

are intended to be responsive to or informed by individuals' cultural backgrounds and identities, including those that are the focus of this column.³ The scholars who coined these terms have used them in nuanced ways to refer to precise concepts, and they are not directly synonymous or interchangeable. One commonality that culturally responsive, relevant, and sustaining pedagogy share is that they are asset-based approaches to pedagogy. This means that the knowledge, experiences, languages, literacies, and ways of being that Black, Brown, Indigenous, and Asian students bring to their education are honored, respected, and treated as valuable bases for learning.

These pedagogical approaches are not intended to serve as a recipe or a prescription for practice. They offer broad principles that can guide teachers' efforts to tailor their approach for specific individuals situated within particular school, community, and broader cultural contexts. Accordingly, culturally responsive, relevant, and sustaining pedagogy will not be approached identically within each choral classroom, but instead will be designed specifically for particular learners. Considering the vital role of singing within many of the world's cultures, and the potential for singing to serve as a means of cultural expression, choral ensembles offer ideal contexts in which to pursue these approaches to teaching.

Culturally Responsive Pedagogy

Including the descriptor *responsive* within the term *culturally responsive pedagogy* connotes a pedagogical and ethical response to particular learners' knowledge, strengths, prior experiences, culturally based assets, and learning needs. This term therefore implies a learner-centered approach as well as a "dynamic or synergistic relationship between home/community culture and school culture."⁴ Geneva Gay defined culturally responsive teaching as using "the cultural characteristics, experiences, and perspectives of ethnically diverse students as conduits for teaching them more effectively" and identified five of its essential components:

Developing a knowledge base about cultural diversity, including ethnic and cultural diversity content in the curriculum, demonstrating caring and building learning communities, communicating with ethnically diverse students, and responding to ethnic diversity in the delivery of instruction.⁵

Scholars have continued to develop the theory of culturally responsive pedagogy,⁶ and illustrate its application in varying choral contexts.⁷

Culturally Relevant Pedagogy

Gloria Ladson-Billings developed the theory of culturally relevant pedagogy,⁸ which grew from her seminal research with educators who were recognized for their teaching success with African American learners.⁹ She defined culturally relevant pedagogy as that which "empowers students intellectually, socially, emotionally, and politically by using cultural referents to impart knowledge, skills, and attitudes. These cultural referents are not merely vehicles for explaining the dominant culture; they are aspects of the curriculum in their own right."¹⁰ Her theoretical framework encompasses six components, three of which describe outcomes of culturally relevant pedagogy: promoting high levels of academic success and student learning, developing students' cultural competence, and promoting their sociopolitical consciousness. The remaining three components describe commonalities in these teachers' conceptions of themselves and others, their approaches to

developing social relationships, and their conceptions of knowledge.¹¹

According to Ladson-Billings, "the goal of cultural competence is to ensure that students remain firmly grounded in their culture of origin (and learn it well) while acquiring knowledge and skill in at least one additional culture."¹² For students who have been marginalized by systemic inequalities based on race, class, and ethnicity, the additional culture will typically be the dominant culture emphasized in schools. Students are then equipped to navigate societal power structures as they currently exist, but not by denying or sacrificing connections to their own culture(s) of origin or reference. Ladson-Billings further emphasized that all students, including those who are White and middle class, benefit from developing multicultural and/or multilingual competence.

Ladson-Billings defined *sociopolitical consciousness* as "the ability to take learning beyond the confines of the classroom using school knowledge and skills to identify, analyze, and solve real-world problems."¹³ Culturally relevant teachers work with students to pose questions about how schools and society operate, to identify social issues that hold importance to them, and to take action toward solving these issues. This does not mean that teachers impose partisan politics or their own political views upon students. Rather, as students identify issues that impact their lives, teachers can help them develop ways to research these issues, communicate their positions through writing or presenting, or collaborate with individuals who hold power to bring about change (e.g., school officials, school boards, or representatives of community agencies). Through processes such as these, students hone their critical capacities and develop skills to be active participants in democracy.

Selected Studies Exploring Culturally Responsive and Relevant Pedagogies in Choral Settings

Ruth Gurgel's research illuminated the phenomenon of culturally relevant pedagogy within a racially diverse seventh grade choral classroom, foregrounding the perspectives of one choral teacher and eight adolescent singers.¹⁴ One key finding was that students' experiences of deep engagement often occurred as the teacher

was approaching aims of culturally relevant pedagogy, or when beliefs underlying her pedagogical actions cohered with those identified in Ladson-Billings's framework. Gurgel's scholarship broke new ground in choral research by exploring intersections of culturally relevant pedagogy and engagement theory to promote nuanced understandings of choral singers' experiences. Her findings challenge deficit-based notions of "classroom management," instead highlighting possibilities for building relationships within classroom communities¹⁵ and fostering singers' genuine engagement through culturally relevant pedagogy.¹⁶

In a series of studies, I have explored how choral teachers exemplify characteristics of culturally responsive and relevant teachers¹⁷ as well as adolescent singers' perspectives on their teachers' efforts to enact these pedagogical approaches.¹⁸ One study detailed how instruction that was intended to be culturally responsive unfolded in three choirs situated in an urban center in the midwestern United States: one that served a sizeable im/migrant Hispanic and Latino¹⁹ population, one that had an African American classroom majority, and one comprised of students who identified with eighteen distinct ethnicities. The students offered a range of cultural perspectives, self-identifying as African American, Guatemalan, Honduran, Korean American, and Puer Rican, as well as biracial and multiethnic.

Students perceived their instruction to be culturally responsive when given opportunities to deepen their understanding of their own culture(s) and to broaden their horizons by learning about additional cultures, outcomes that correspond with Ladson-Billings's concept of cultural competence. They valued when teachers invested effort to develop knowledge of the culture(s) with which their students identified, and when they took steps to enhance the cultural validity²⁰ of learning experiences based on those cultures. Singers also identified barriers to culturally responsive and relevant choral teaching: teachers' lack of knowledge, preparation, or confidence to facilitate experiences based on culture(s) with which they were less familiar; "one-off" experiences with repertoire that did not go far enough toward cultural responsiveness; and teaching processes that focused on musical elements while neglecting to address important social, cultural, historical, and political context surrounding the music being studied. Acknowledg-

ing these potential barriers is not to suggest that they are insurmountable, but rather that teachers can learn from students' perspectives and adjust practice accordingly.

Culturally Sustaining Pedagogy

In one recent line of scholarship, Django Paris and H. Samy Alim have critiqued, refined, and extended previous asset-based pedagogies,²¹ particularly building upon Ladson-Billings's conception of culturally relevant pedagogy.²² Ladson-Billings herself has contributed toward these efforts,²³ explaining that "culturally sustaining pedagogy uses culturally relevant pedagogy as the place where the beat drops."²⁴ Paris and Alim posited that the "culture of power" in schools is evolving as society becomes increasingly multilingual and multiethnic:

For too long we have taught our youth (and our teachers) that... White middle-class normed practices and ways of being alone are the key to power, while denying the languages and other cultural practices that students of color bring to the classroom. Ironically, this outdated philosophy will not grant our young people access to power; rather, it may increasingly deny them that access.²⁵

They observed that educators have "responded" to elements of student culture only in service to the goal of adopting the White middle-class dominant cultural norms that schools position as "legitimate." Too often, this process requires students to sacrifice connections to their own cultural heritage or identity. Therefore, they argue that terms such as "culturally relevant" and "culturally responsive" do not go far enough toward reflecting the ultimate aims of these pedagogical approaches:

[T]he term "relevant" does not do enough to explicitly support the goals of maintenance and social critique. It is quite possible to be relevant to something without ensuring its continuing and critical presence in students' repertoires of practice...and its presence in our classrooms and communities.²⁶

Research Report

Accordingly, they coined the term “culturally sustaining pedagogy” (CSP) to describe teaching that “seeks to perpetuate and foster—to sustain—linguistic, literate, and cultural pluralism as part of schooling for positive social transformation.”²⁷

Paris and Alim observed that asset-based pedagogies fall short when they rely on fixed, static, stereotypical, or essentialist views of culture. They caution educators not to assume neat correspondences between facets of students’ complex cultural identities and curricular content. They further warn against focusing CSP on historical, longstanding, or “heritage” elements of students’ cultures (implying fixed, static notions of culture) without also engaging with the ways in which individuals contemporarily enact their cultural identities. They also encourage educators to recognize and sustain youth culture as an important culture in its own right.

An Exemplar Study Exploring Culturally Sustaining Music Pedagogy

Emily Good-Perkins used culturally sustaining pedagogy as a framework for exploring students’ experiences in two music classrooms in which teachers took markedly different approaches to facilitating singing experiences. One disquieting finding was that when a Eurocentric musical epistemology was upheld as the single “appropriate” way to sing, students reported experiences of being “inhibited” and “silenced.” This silencing included not only a reluctance to sing, but a deeper experience of exclusion as students recognized that their culturally informed ways of knowing, being, and engaging with music were not valued within this classroom. Such a “silencing” of student culture in order to prioritize a single, dominant cultural perspective (in this case, a Eurocentric approach to music education and singing) is precisely what culturally sustaining pedagogy seeks to counter.



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March 13

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Montclair State University

Jeffrey Cobb
Northwestern Michigan College

Lynne Rothrock
Luther College

March 19

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Good-Perkins also presented a detailed portrait of one teacher's practice that affords a view of what culturally sustaining vocal pedagogy could look like in practice: an approach that actively promotes sustenance of the knowledge, literacies, competencies, and modes of expression that learners bring to the classroom. Rather than positioning the tone and technique associated with Western classical music as the only "appropriate" way to sing, this teacher welcomed children's diverse ways of expressing themselves vocally. One element of this teacher's culturally sustaining practice involved exploring a varied palate of vocal timbres and styles appropriate to the genres being studied. Another key finding was the importance of respecting and building upon the way that physical movement was integral to some students' culturally informed approaches to singing rather than demanding that they sing with still bodies. In response to this teacher, who honored the diversity of musical epistemologies that children brought to the classroom, students were eager participants in singing and embraced identities as singers.

This column has introduced central premises of culturally responsive, relevant, and sustaining pedagogies drawn from seminal literature and has highlighted examples of studies that explored how these have been approached in choral contexts. Interested readers are encouraged to read the cited literature in full, to consult reviews of additional related literature,²⁸ and to explore pieces offering practical recommendations for how culturally responsive, relevant, and sustaining pedagogies can be pursued.²⁹ Given that there is no recipe or prescription that can guarantee culturally responsive, relevant, or sustaining pedagogy; and considering the complexity inherent in the multifaceted and evolving identities of each learner; adopting these approaches requires ongoing effort. While these asset-based pedagogies can be challenging to practice, they are also deeply rewarding as they present opportunities for teachers to learn from and alongside their students. For educators who are willing to invest the ongoing effort to practice culturally responsive, relevant, and sustaining pedagogies well, the potential benefits to students are profound.

CJ

Julia T. Shaw is an associate professor of music at Indiana University. Her research on urban educational contexts and socio-cultural issues in music education has been honored with the Society for Research in Music Education's Research Grant and the American Educational Research Association's Outstanding Early Career Paper in Music Education award. Dr. Shaw can be reached at shawjt@iu.edu

NOTES

- ¹ Gloria J. Ladson-Billings, "The (R)Evolution Will Not Be Standardized: Teacher Education, Hip Hop Pedagogy, and Culturally Relevant Pedagogy 2.0," in *Culturally Sustaining Pedagogies: Teaching and Learning for Justice in a Changing World*, ed. Django Paris and H. Samy Alim (New York: Teachers College Press, 2017), 143.
- ² Django Paris and H. Samy Alim, *Culturally Sustaining Pedagogies: Teaching and Learning for Justice in a Changing World* (New York: Teachers College Press, 2017); Frederick Erickson, "Culture in Society and in Educational Practices," in *Multicultural Education: Issues and Perspectives*, ed. James A. Banks and Cherry A. McGee Banks, 5th ed. (Hoboken, NJ: Wiley, 2005), 31–60.
- ³ For discussions of the evolution in these terms, see Django Paris, "Culturally Sustaining Pedagogy: A Needed Change in Stance, Terminology, and Practice," *Educational Researcher* 41, no. 3 (2012): 93–97; Gloria J. Ladson-Billings, "Toward a Theory of Culturally Relevant Pedagogy," *American Educational Research Journal* 32, no. 3 (1995): 465–491.
- ⁴ Ladson-Billings, "Toward a Theory of Culturally Relevant Pedagogy," 467.
- ⁵ Geneva Gay, "Preparing for Culturally Responsive Teaching," *Journal of Teacher Education* 53, no. 2 (2002): 106.
- ⁶ Another seminal contribution is Ana María Villegas and Tamara Lucas, "Preparing Culturally Responsive Teachers: Rethinking the Curriculum," *Journal of Teacher Education* 53, no. 1 (2002): 20–32.
- ⁷ Examples of recent contributions include Evelyn Kwanza, "Exploring Culturally Responsive Pedagogy in a Selected Choral Music Setting: A Naturalistic Inquiry" (PhD diss., Oklahoma State University, 2021); Roger Neil Williams, "Investigating Culturally Responsive Teaching in the

- Jamaican Secondary Music Classroom: A Multiple Case Study” (DMA diss., Boston University, 2022); Lawrence Robinson, “The Impact of Culturally Relevant Pedagogy on the Continued Participation of African American Male Chorus Students in a High School Chorus Classroom” (EdD diss., Georgia State University, 2021), <https://doi.org/10.57709/22727697>.
- ⁸ Ladson-Billings, “Toward a Theory of Culturally Relevant Pedagogy”; Gloria J. Ladson-Billings, “But That’s Just Good Teaching!: The Case for Culturally Relevant Pedagogy,” *Theory Into Practice* 34, no. 3 (1995): 159–165.
- ⁹ Gloria J. Ladson-Billings, *The Dream-Keepers: Successful Teachers of African American Children*, 2nd ed. (San Francisco: Jossey-Bass, 2009).
- ¹⁰ *Ibid.*, 20.
- ¹¹ Ladson-Billings, “Toward a Theory of Culturally Relevant Pedagogy.”
- ¹² Ladson-Billings, “The (R)Evolution Will Not Be Standardized,” 144.
- ¹³ Gloria J. Ladson-Billings, “Culturally Relevant Pedagogy 2.0: A.k.a. the Remix,” *Harvard Educational Review* 84, no. 1 (2014): 75.
- ¹⁴ Ruth E. Gurgel, “Levels of Engagement in a Racially Diverse 7th Grade Choir Class: Perceptions of ‘Feeling It’ and ‘Blanked Out’” (PhD diss., University of Wisconsin–Madison, 2013); Ruth E. Gurgel, *Taught by the Students: Culturally Relevant Pedagogy and Deep Engagement in Music Education* (Lanham, MD: Rowman & Littlefield, 2016).
- ¹⁵ Ruth E. Gurgel, “Building Strong Teacher-Student Relationships in Pluralistic Music Classrooms,” *Music Educators Journal* 101, no. 4 (2015): 77–84.
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- ¹⁸ Julia T. Shaw, “‘The Music I Was Meant to Sing’: Adolescent Choral Students’ Perceptions of Culturally Responsive Pedagogy,” *Journal of Research in Music Education* 63, no. 2 (2016): 198–223; Julia T. Shaw, *Culturally Responsive Choral Music Education: What Teachers Can Learn from Nine Students’ Experiences in Three Choirs* (New York: Routledge, 2020); Julia T. Shaw, “‘The Music I Was Meant to Sing’: Adolescent Choral Students’ Perceptions of Culturally Responsive Pedagogy” (PhD diss., Northwestern University, 2014).
- ¹⁹ Following the recommendation of the U.S. Census Bureau (2022), I use *Hispanic or Latino* to refer broadly to people “of Cuban, Mexican, Puerto Rican, South or Central American, or other Spanish culture of origin regardless of race.” When referring to specific participants’ cultural identities, I use individuals’ self-identifying language (e.g., Latina, Latine, Latinx). See U.S. Census Bureau, “About the Hispanic population and its origin,” last modified April 15, 2022, <https://www.census.gov/topics/population/hispanic-origin/about.html>.
- ²⁰ See Carlos R. Abril, “Music That Represents Culture: Selecting Music with Integrity,” *Music Educators Journal* 93, no. 1 (2006): 38–45.
- ²¹ Paris and Alim, *Culturally Sustaining Pedagogies*; Paris, “Culturally Sustaining Pedagogy: A Needed Change in Stance, Terminology, and Practice”; Django Paris and H. Samy Alim, “What Are We Seeking to Sustain through Culturally Sustaining Pedagogy? A Loving Critique Forward,” *Harvard Educational Review* 84, no. 1 (2014): 85–100.
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- ²⁴ Ladson-Billings, “Culturally Relevant Pedagogy 2.0,” 76.
- ²⁵ Paris and Alim, *Culturally Sustaining Pedagogies*, 6.
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- ²⁷ *Ibid.*, 1.
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As of this writing, I am finalizing December repertoire for my various choirs, and I always start my own programming with project : encore! Many of these pieces I have already performed!

I thought perhaps you might be doing something similar, so am using this special issue of "PROJECT : ENCORE News" to share just a small portion of what popped up when I searched on Solstice, Winter, and Christmas. Each entry, contains a quick-glance descriptive overview of the work when you click on it in the catalog, in addition to a sound file and score for your consideration.



Dr. Deborah Simpkin King
PE Founder and
artistic director

Winter/Solstice (secular)

Solstice by Andrew Jacobson

The Shortest Day by Brian W. Holmes

A Star for a Wish by Caroline Mallonee

Winter by Anthony Esland

Snow Globe upon a Sill by Caroline Mallonee

The Bee Carol by Anthony Esland

SATB with Piano, Cello; 5'

SATB a cappella; 3'52"

SATB a cappella; 4'

SATB a cappella; 3'40"

SATB a cappella; 3'30"

SATB a cappella; 1'30"

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Seasonal Humor (secular)

<i>Ilentsay Ightnay</i> by Brian W. Holmes	SATB a cappella; 1'50"
<i>For the Children or the Grown-Ups?</i> by Christopher J. Hoh	SATB with Vibraphone; 3'

Traditional Sacred Texts

<i>O Magnum Mysterium</i> by Ivo Antognini	SATB a cappella; 2'30"
<i>O Magnum Mysterium</i> by Joseph Gregorio	SATB a cappella; 5'15"
<i>Lux Lucis</i> by Karen P. Thomas	SSA a cappella; 10'
<i>O Nata Lux</i> by Matt Wetmore	SSATTBB, S solo, a cappella; 4'
<i>O Nata Lux</i> by Jessica French	SSAATTBB, Solo Descant; 7'
<i>O Antiphon: O Oriens</i> by Mario Gullo	SSATB with Organ; 4'45"
<i>O Antiphon: O Radix Jesse</i> by Anthony Mosakowski	SSAATTBB-SSAATTBB a cappella; 6'36"
<i>Coventry Carol</i> by Paul John Rudoj	SATB a cappella; 3'

Other Sacred Texts

<i>Sound Over All Waters</i> by William V. Malpede	SATB with Piano; 3'10"
<i>Motet de la Vergine</i> by Linda Kachelmeier	SSATBB a cappella ; 5'46"
<i>A Cradle Hymn</i> by David von Kampen	SATB a cappella; 4'27"
<i>Invocation</i> by John Muehleisen	SATB a cappella; 4'30"
<i>Love Came Down at Christmas</i> by Jessica French	SSAATBB, S solo; a cappella; 3'52"

Seasonal Texts With Orchestral Instruments

<i>A Lovely Rose Is Sprung</i> by Andrew Jacobson	SATB with Piano, Oboe, String Quartet; 4'25"
<i>The Sleepy Shepherd Boy</i> by Gordon Thornett	S(A) Children's Choir and Orchestra (optional piano); 4'40"
<i>Cherubim Bells</i> by Jack Ballard	SATB with Orchestra Bells, Tubular Bells, Wind Chimes, Rainstick, Triangle; 4'

There are so many more! This is no more than 20% of what I found just in my seasonal search!


When you contact the composer of your selected title/s (P:E is just the bridge!), please always mention that you found the title on project : encore! Happy programming!! —Deborah

PS - I am not one of the reviewers, just in case you were wondering. We are enormously grateful for the ongoing work of these necessarily-anonymous new-music heroes!





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Book Reviews

Gregory Pysh, editor
gpysh@fpcmid.org

***The Choral-Orchestral Works
of Ralph Vaughan Williams:
Autographs, Context, Discourse***

Stephen Town

Lexington Books, 2019

309 pp.

Hardcover and Kindle \$115

Stephen Town's *The Choral-Orchestral Works of Ralph Vaughan Williams* is an extraordinary volume with in-depth discussion of fourteen works, including large compositions like *A Sea Symphony*, *Sancta Civitas*, *Dona nobis pacem*, and *Hodie*, as well as lesser-known ones like *Vexilla Regis*, *The Sons of Light*, and *The Bridal Day*. Town explores each work's historical background, analyzes them thoroughly, and details how their autographs give insight into the composer's compositional and revision processes.

Town's approach to the historical sections is refreshing, as he avoids perfunctory biographical details, and instead starts each chapter as if readers were already familiar with the composer, drawing them immediately into the circumstances that

contextualize his composing. Even though the book is not a biography, readers get to know Vaughan Williams through the lens of his works, which are discussed chronologically. Particularly helpful are Town's descriptions of the composer's early tuition and developing interest in modality, his reaction to Beethoven's Ninth Symphony as seen in *A Sea Symphony*, and his unconventional approaches to his *Magnificat* and *Five Tudor Portraits*. While the book may be read as a whole, conductors who wish to read a single chapter pertaining to a work of interest may easily do so.

The volume's heart is Town's incisive theoretical analyses. They are excellent, thought-provoking, and valuable to anyone interested in a deep discussion of these works. He is familiar with other scholars' analyses, referencing Howes, Dickinson, Smith, Mellers, and others to give readers multiple perspectives. His discourse is never dry or plodding, and his vocabulary is rich. Readers may find themselves reaching for a dictionary regularly (the words

concomitant, longitudinally, perambulating, peroration, quiescent, physiognomy, and cacographic all occur in the description of just the first composition); this is not a weakness of the book per se, but it does thereby posture itself less toward the casual reader.

The author, while analytically descriptive, avoids commenting on aesthetics, and rarely pronounces how the composer's techniques just analyzed might emotionally affect the listener. In some ways, this is a breath of fresh air. At a time when commentary often masquerades as analysis, his descriptions give readers a lean exposé of the works and the opportunity to listen with activated minds and untainted ears. Yet, readers might end up with only an intellectual appreciation for the pieces' integrity without exercising their imagination. To say this differently: consider the Golden Gate Bridge. An author can define the pigment of its paint, and a reader can read about, understand, and appreciate this. But an author gives readers a fuller perspective when describing

how strikingly the red monument appears against the San Franciscan landscape.

The book's title implies that Town discusses all of Vaughan Williams's choral-orchestral works; he does not, nor does he identify why he chose and excluded the works he did. Unfortunately absent are discussions of Vaughan Williams's *Toward the Unknown Region* (an inspired setting of Walt Whitman poetry), *Fantasia on Christmas Carols* (popular with academic and civic ensembles), and *Folk Songs of the Four Seasons* (an accessible work for SSAA voices and orchestra). Despite these omissions, Town notes the book offers "the most extensive and rigorous study of the [compositions] under consideration" as well as "contextual information, a musical explication, a description of the autograph manuscripts, and a critical evaluation of the opus" (p.1). He thoroughly delivers on this promise

and sets a "gold standard" for authors of future choral repertoire books both in approach, organization, and content.

Ryan Kelly
West Chester, PA

Engaging in Community Music: An Introduction

Lee Higgins and Lee Willingham
Routledge 2017, 191 pages
Kindle: \$35.49
Hardcover: \$171.00
Paperback: \$46.75

"We firmly believe that there is an appetite for the study of music that is intentionally participant-centred, inclusive, and diverse, and in this book we explore these practices and values that ultimately add cultural and social capital to both

individuals and their communities ... There is considerable irony in this newfound interest in community music where universities and conservatoires, once bastions of privilege, seek common philosophical, moral and pedagogical ground with community music, initially a grassroots movement in resistance to those institutions that insisted on a particular version of formalised music education." (p. xiii)

The above excerpt from the Preface provides a solid rationale for this remarkable volume, especially to music education specialists. Higgins and Willingham—both academics themselves—are quick to point out the limitations of their own social, political, and economic spheres but, through real-world cases studies, provide a "space for professional community musicians to offer their voices and thus their wisdom, experience, and expertise" (p.2).

Engaging in Community Music is infused through and through with this collaborative spirit, inviting the reader to "extract applicable ideas to move forward in developing their own music engagement and leadership" (p.xiv). This book takes Christopher Small's notion of "musicking" as a foundational premise; namely, music is better understood as a process (verb) rather than an object (noun). Within this framework, musicking includes community music as distinct from music education, music therapy, and ethnomusicology, thought it intersects with these (and these all intersect with each other).

The first chapter lays the ground-



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work for this exploration of community music, which has as its roots the premise everyone is innately musical, and music belongs to everyone. Unlike the formalized study of “classical” music, which is highly mediated by (among other things) the leader, teacher, or conductor, “community music practice often takes place with a single person (facilitator) intervening with a group where the active music making includes shared listening, shared improvising and performing where leadership rules are semi-mediated, rather than autocratically directed” (p.13).

Chapter two contrasts the goals of formal music education with

community music making, especially as the latter often includes a curriculum negotiated between the facilitator and participants, includes much more participation and reflection, and engages the learner more deeply than may be typical in the formal model. Similarly, the third chapter calls into question the most egregious of formal music-making practices, where “mistakes must be corrected at all costs in order for performances to be deemed acceptable. Artistic excellence is associated with technical perfection and to achieve this end, the personhood of the musician may be compromised or even sacrificed” (p.49). By contrast, the

authors and collaborators advocate for inclusive and empathetic practices where process is of equal importance as product, and the worth of all participants is valued—without compromising expectations or even protocol—through culturally responsive leadership. The role of the leader of community groups is examined in the next chapter, with an emphasis on facilitation and a relinquishing of control to the group.

Chapter five discusses the balance between music in the service of activism and social justice with the reflective practices of mindfulness and contemplation, noting community music making can offer a distinct and

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welcome alternative to our consumerist and individualistic society. The next chapter contains case studies of music in the service of wholeness and well-being, both physical and mental; as an example, included is a study of Singing For Breathing, a group working in London hospitals using singing as physiotherapy for those with chronic lung disease. In the final chapters, current research strategies and methods employed by community music advocates are discussed (including the unique differences in research and practice methodologies in community music making), and the author shares great models of the intersection of

the arts and smart, effective business practices.

As one might expect, singing and choirs figure prominently among these real-world case studies throughout the book. These range from prison choruses, “conventional” community chorus models, First Nations drum circles, singing programmes for new immigrant children, and many others. No matter their perspective, the reader is likely to find a point of intersection and inspiration in one or several of these singing entities.

This reviewer found the work of The Intergenerational Choir (London, ON) to be one of these,

as it brings together local high school singers with senior citizens in “greeting, sharing, singing together and socializing result[ing] in a multidimensional experience of socio-relational development, [the] robust physical and mental activity of singing/learning, and the aesthetic-cognitive processes of combining text and music for all participants in a mutually beneficial manner.” (p. 121)

Engaging in Community Music could serve as a primary text in this burgeoning field, or as a supplemental resource text in a choral methods course. It is an eye-opening and thoroughly enlivening introduction to the possibilities of music’s ability to “reach the whole person” (p. 92), including those in our communities and in our care, and for this we are grateful.

Ian Loepky
Florence, Alabama

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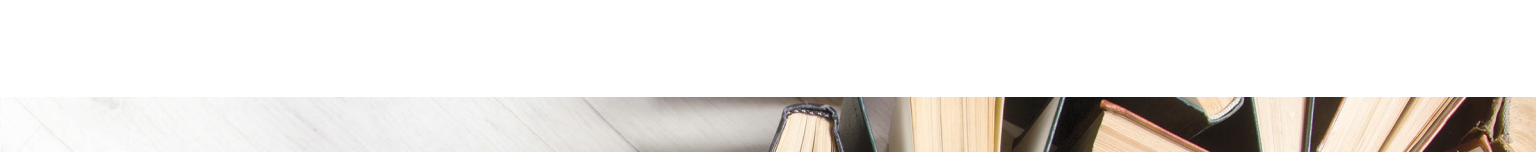
Julian Anderson:

Dialogues on Listening, Composing and Culture

Julian Anderson and
Christopher Dingle,
The Boydell Press, 2020
458 pp. (hardcover), \$80.00,
ebook \$24.99

Christopher Dingle skillfully asks questions, which elicit both subtle and profound responses from Julian Anderson in this interview book. The format is mainly one of biographical sketches combined with the composer’s discussion of his own work.

Anderson, born in 1967, is much



more known in his native United Kingdom, where he was educated at the Westminster School, the Royal College of Music, and studied with spectral composer Tristan Murail in Paris. He also studied in other settings with Olivier Messiaen and György Ligeti. Anderson has taught at the Royal College of Music and at Harvard, and currently teaches composition at the Guildhall School. Anderson's music features a melodic approach, with contrasting layers and frequently a driving or forward rhythm. Often music of exotic or foreign cultures also predominates, including those of eastern Europe and the modal ragas of India. I would further describe his style as eclectic and ethereal, often in combination.

The book is divided into eighteen interviews, which seem like conversations over lunch or in the intimacy of a drawing room. Indeed, the prelude exchange is titled, "*Jeux: A Conversation over Lunch.*" This is followed by Origins, Enthusiasms, Training, Dance, Folk, Composing (or Not), Understandings, Beginnings (and Endings), Puzzles, Singing, Memory, Practices, Advocacy, Partnerships, and Multiple Choices, among a few others. Also included are a list of illustrations, a chronology, a list of personae, catalogue of published works, discographies, and a bibliography. The organization is easy to follow and, after one gets used to the interview format, flows logically and seamlessly. Each chapter includes a prefatory paragraph about the direction of the conversation and its context; it is a guide of sorts as to what to expect.

Most of Anderson's work is based

on microtonality, which he defines as a modal vocabulary based upon non-tempered intervals less than a semitone (a detailed description with a hierarchical chart is found on pages 422-23). This makes for some compelling soundscapes in his music, including instrumental compositions *Symphony*, *Eden*, and *The Imaginary Museum*, to name a few. Choral works, which are relatively recent especially since his stint as a singer in the London Symphony Choir (2005-2012) include both large works and intimate fare. Among the most famous are *Four American Choruses* and *I Saw Eternity* (SATB a cappella), *Heaven is Shy of Earth* (mezzo-soprano, choir, and orchestra), and *Magnificat* (SATB a cappella). These works, like their titles, have an ethereal, other-worldly character. There is also a significant repertoire of chamber music.

The book itself is a fascinating journey into the life, influences, and resources of the composer. Dingle's skill as an interviewer is ever present. He knows how to ask questions that elicit honest yet profound answers.

For choral aficionados, the chapter titled "Singing" is most intriguing. In discussing "Beautiful Valley of Eden" from the *Four American Choruses*, the composer examines his compositional technique in even greater detail than the excerpt below, which nonetheless gives insight into Anderson's compositional technique and process:

Anderson: "With... 'Beautiful Valley of Eden,' which is the one that had the biggest impact on my music in the long

term, each chorus section is co-ordinated only among themselves, The sopranos sing together with themselves, the altos similarly, and so on, and each section has its own conductor. There is no co-ordination between the sopranos and the tenors, or the sopranos and the altos, or between the basses and the sopranos, or anyone. It took me about a year to write that piece, on and off. I had several goes at it... I just tried [the harmonic combinations] out, at the piano again and again, every single vertical that could possibly happen between the parts. So you can imagine what kind of work that is." [p. 192]

Julian Anderson is a composer who merits study by anyone serious about their craft and art. This book not only gives insight into the processes he uses, but also the spiritual and life connections behind them. I found it difficult to put the book down, and it prompted me to much listening, which is available on internet resources. In short, for both the composer and choral musician, this work is well worth the read.

Donald Callen Freed
Omaha, NE

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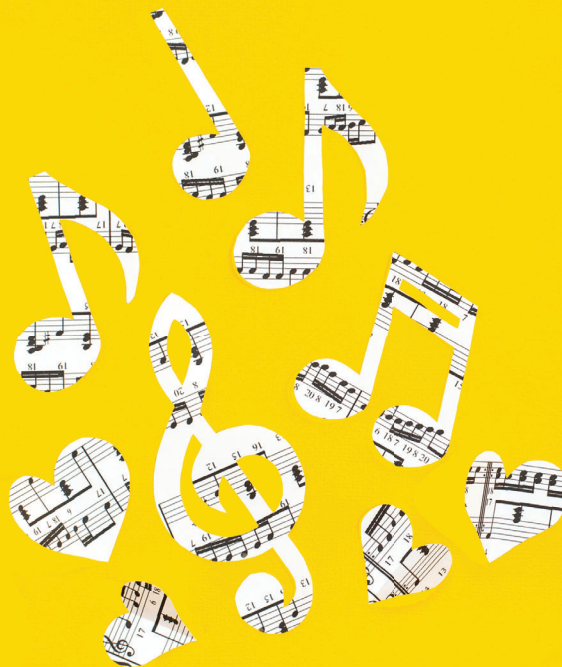


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K-12 Resources: Book Reviews

Compiled by
Jamila L. McWhirter



Jamila L. McWhirter is a professor of music education at Middle Tennessee State University. She is the national chair of ACDA's Standing Committee for Education & Communication.
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Editor's note: The following book reviews were submitted by the members of ACDA's Education & Communication Standing Committee. These reviews are reprinted from *ChorTeach* Summer 2022. View the full summer issue at acda.org/chorteach.

Submitted by Jamila McWhirter

Teaching Music Through Performance in Contemporary A cappella

Compiled and Edited by
Deke Sharon, J.D. Frizzell,
and Marc Silverberg
Chicago, IL: GIA Publications, Inc.
(2020)
329 pages
\$29.95 (softcover)

Teaching Music Through Performance in Contemporary A cappella is one of the most recent publications in the *Teaching Music Through Performance* series published by GIA Publications. If you are familiar with other books in the choral series, then you will not be surprised that this follows the same format of informative chapters followed by the Teacher Resource Guide. Part one is devoted to the fundamentals of teaching contemporary a cappella, emotional expression, singing in a variety of contemporary styles, and the elements of contemporary a cappella competitive singing. Part two is an invaluable resource guide that presents information on various a cappella arrangements, including barbershop, contemporary, doo-wop, folk/classical, and vocal jazz. Lastly, this is followed by a user-friendly set of indexes of arrangements listed by difficulty level, composer/arranger, and title.

Written in a straight-forward, conversational style, the book is authored by a distinguished panel of experienced a cappella choral educators, who also wear many hats

as composers, arrangers, and directors in the genre. J.D. Frizzell, Erin Hackel, Deke Sharon, Marc Silverberg, and Ben Spalding each contribute meaningful chapters with specific detail on the learning and teaching of a cappella.

The first chapter is an overview of the musical elements, performance elements, sound reinforcement, and stage positioning of contemporary a cappella, vocal jazz, and barbershop styles and is especially valuable to choral music teachers who desire to teach a cappella styles to their students but perhaps feel under prepared or overwhelmed. Chapter two includes important reminders about the fundamental task of authentic communication, regardless of the vocal style, through creating a safe space for emotional exploration, interpersonal harmony, emotional connection through an understanding of musical elements, and openness.

The Spectrum Method of vocal instruction discussed in the third chapter was particularly interesting to me as a reviewer. The overview of laryngeal position in

relation to singing style and the position of the vocal folds explores a complicated issue, but is presented in an exceedingly readable manner. The chart on page 24 of the vocal fold spectrum grid is an especially helpful tool for choral teachers as they begin to reconcile their own vocal pedagogy training with various styles of singing they may wish to teach to their students.

Chapter four discusses the all-important “why” of competing and the true value of competition. This chapter also contains beneficial information on the process of a cappella competition. High school choral educators will find similarities

between the a cappella competition process and the process of preparing for state choral assessment festivals and show choir competitions.

The Teacher Resource Guide contains 82 works across the previously mentioned genres of barbershop, contemporary a cappella, doo-wop, folk/classical, and vocal jazz. If you are familiar with the *Teaching Music Through Performance* series, then you will recognize the typical elements included for each work, such as background information on each composer/arranger, general information about the composition, historical perspective, technical considerations, stylistic

considerations, and form/structure insights. However, new to this book are two beneficial additional elements. The first is the development of a five-point difficulty scale for evaluating literature. The introduction of the Teacher Resource Guide includes an in-depth summary of the criteria typical of the music in each level. Then as each work is presented, the difficulty level is easy to locate in a shaded box along with voicing and publisher information. Additionally, the first index located at the back of the book lists all the works by difficulty level, making the information easy to find. The second element is the



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addition of educational extensions for each work. This is an extremely helpful and useful inclusion. This new section provides teaching suggestions that may be utilized as part of the rehearsal or as extensions for either choirs or lessons in the general music setting. As a reviewer, I was delighted to find this new section added to each work.

Teaching Music through Performance in Contemporary A Cappella is highly recommended to choral music teachers of all levels of expertise in this genre, but especially to those new to the contemporary a cappella world. Practicing high school choral teachers may wish to add this inexpensive addition to their resource library, especially since the Teacher Resource Guide is a portion of the book that can be utilized again and again. Choral music teacher educators may wish to add this to their list of recommendations to pre-service undergraduate students in their choral methods courses. This text is well worth the time of busy choral teachers to read, digest, and refer to when planning lessons and programming.

Submitted by John McDonald

Art & Science in the Choral Rehearsal

Sharon J. Paul

Oxford University Press, 2020

240 pages

\$26.95 (paperback)

Dr. Sharon J. Paul, Robert M. Trotter Chair of Music and Director of Choral Activities at the

University of Oregon School of Music and Dance, draws on her vast experience in choral rehearsal strategy combined with the study of how the brain learns to create this informative guide on how to incorporate brain-compatible strategies into rehearsals.

As she states in the introduction, the journey toward a more brain-friendly approach to teaching choral music began early in her college teaching career at California State University, Chico. She attended a workshop hosted by a psychology professor at the university on the biopsychology of learning, specifically the four principles of brain function. From this workshop, Paul discovered that many of her teaching techniques and strategies, including those utilized in choral rehearsals, were not effective according to how students learn, retain, and recall knowledge. This led to a paradigm shift in how she approached planning, teaching, and rehearsing. The ideas shared in this book come from thirty years of exploring cognitive neuroscience and educational psychology, their effects on musical learning, and how this knowledge can positively shape the choral rehearsal process.

While that might sound overly academic and possibly complicated, the title of the book is *Art & Science in the Choral Rehearsal*. Paul strikes a wonderful balance of addressing both the art (music, expression, passion) and science (cognition, psychology, neuroscience) to deliver a myriad of strategies useful for any conductor, experienced or beginner, looking to improve their rehearsal efficiency and effectiveness.

The book is divided into eleven chapters that cover topics such as how the understanding of the brain's neural networks and the integration of problem solving in the choral rehearsal can help our singers retain and recall information, to how informed rehearsal pacing can create a sense of "flow" that will maximize rehearsal time. Each chapter contains a balance of scientific explanation and discussion, complete with a treasure trove of additional resources Paul researched and cited, with practical and pragmatic applications for the reader to implement into their own rehearsals. In addition, Paul interleaves personal anecdotes of rehearsal situations or conversations with students that range from humorous to heart-warming.

While the reader will undoubtedly glean a multitude of new strategies and rehearsal tips, there is also a chance that some of the ideas mentioned will already be familiar and utilized frequently. It is, however, fascinating to explore the cognitive and psychological evidence for why those strategies are successful. Equipped with that knowledge and understanding, the reader can further improve their use.

Other topics covered include the role of emotional connection in learning music, a fascinating discussion on motivation in the choral rehearsal, the study of Multiple Intelligences Theory and Learning Styles and how they can improve the approach to understanding singers as learners, engaging students through activating their imagination, the psychology of rehearsal including specific ideas on integrat-

ing mindfulness into the rehearsal routine, and ways to include writing in the choral rehearsal. In the final chapters, Paul also covers score study, a brief survey of conducting gesture tips, and advice drawing on her storied career as a choral conductor, pedagogue, and teacher.

Any choral conductor, at any stage in their career, will discover a number of new ideas and useful tactics to employ in their rehearsals whether it be with young children or adult singers. In addition to the new strategies, the scientific discussion and understanding of how the brain works will open the opportunity for new and enriched approaches to the learning process.

Submitted by Robert Sinclair

The Oxford Handbook of Choral Pedagogy

edited by Frank Abrahams and Paul D. Head

New York: Oxford University Press (2017)

545 pages

\$125 (hardcover),

\$37.49 (electronic),

\$48.51 (Paperback)

What exactly is choral pedagogy? In the introduction, Abrahams and Head suggest that a number of choral method books dedicate an obligatory number of chapters to the philosophical foundations and sociological trends in choral practice, but most are actually purposeful resources for training young conductors (p.1). This text affirms some areas of tradition

while challenging others. The thirty-one contributors work to address the ever-widening gap between and among competing ideologies in the choral tradition. They come from disparate perspectives that include: score study and composer integrity, how students learn, community formation and change, and truly transformative experience. The breadth of perspective alone is reason enough to invest in this resource.

The book contains two large areas of focus: Theory and Practice. Each are also broken down into subcategories. Theory contains three parts: “Challenging Traditional Paradigms,” “Construction of Identity and Meaning,” and “World Perspectives.”

“Challenging Traditional Paradigms” challenges the traditional conductor-centered model that often creates a problematic power paradigm between the conductor and the singers. Each chapter looks at pedagogy through a different lens such as Critical Pedagogy, which builds more reciprocal and collaborative relationship within the ensemble where each member has greater agency in the process. Authors also look at the impact of media on the choral tradition, the changing face of traditional choral experiences as they move toward something that is more engaging for more of the choral populous, including the place of formal and informal music learning and their place in pedagogic thought.

“Construction of Identity and Meaning” works to explain and support the shift from the conductor-centered model, where the singer is more of a passive recipi-

ent, to a more intentionally constructivist model that supports and fosters personal agency for each member. This includes the development of one’s choral identity, which also seeks to overcome the idea of voice types with associated personality types, as well as the intentional development of personal and gender identity within a more inclusive setting and includes the role of feminism in pedagogy.

“World Perspectives” frames traditions from around the world including the crucial social role of singing in culture, and how to approach authenticity in music outside one’s own culture. It includes perspectives on the United Kingdom, Black South African Choral Music, Corporate Choirs in Brazil, and the State of the Choral Art in Germany.

The second part of the book, Practice, also contains three subcategories: “Repertoire as Pedagogy,” “Teaching and Conducting Diverse Populations,” and “Choral Pedagogy and the Voice.”

“Repertoire as Pedagogy” explores the process of developing singers through repertoire selection. It includes sections on programming that creates meaning and transformative experiences for both audience and performer. The section includes a discussion of Western Art Music and the Music of Diverse Cultures as pedagogic approaches to the choral art.

“Teaching and Conducting Diverse Populations” includes a number of important discussions of choral pedagogy that are more globally inclusive. There are important contributions on the pedagogy of adult community and professional choirs,



inclusion in Canadian children's choirs and LGBTQ approaches, specific chapters on pedagogy for boychoir, men's chorus at the college and university level, and Black Gospel Choral Music as well as a chapter dedicated to the choral ensemble's capacity to change lives.

"Choral Pedagogy and the Voice" includes a discussion of the vocal mechanism as it relates to the choral rehearsal. The section on the voice is brief but its inclusion is important since, without the voice, we really don't have a choir. Its preservation and the understanding of it by conductors often is the difference between success and failure in the creation of life-long musicians.

The Oxford Handbook of Choral Pedagogy is thorough, thoughtful, and thought provoking. The editors and contributing authors have succeeded in creating a forward-looking volume while not dismissing some established traditions. It is a hefty read but well worth the time.

Submitted by Gene Peterson

Resonance—The Art of the Choral Music Educator: Pedagogy, Methods, and Materials for Tomorrow's Outstanding Music Teachers.

Christopher W. Peterson
San Pedro, CA: Pavane Publishing
(2021)
420 pages
\$49.99 (softcover)

This text is a compilation of wisdom from years of effective teaching, lecture, and mentorship of

future choral music educators by Dr. Christopher W. Peterson, who serves as a professor of choral music education at California State University, Fullerton. Peterson's text certainly is an outstanding guide to prepare the future music educator for the choral classroom, but can also serve as a refresher and inspiration for early career as well as veteran choral music educators.

There are many resources and ideas in this outstanding text that can inform and transform the choral music educator to be intentional in what they do in the choral classroom. This includes a thoughtful exposition and application of educational theory for the music classroom, and behavioral traits that will help an individual to be successful as a music educator. It also inspires choral directors to be thoughtful about the long-term educational goals

for their students and the means to achieve said goals through thoughtful classroom organization and detailed lesson planning. Furthermore, learning or refreshing ideas about rehearsal techniques and musicianship development are included in this text. There are useful materials and ideas that can assist the music educator on how to organize and develop life-long thinking musicians through thoughtful discussion leadership. This approach to classroom discussion has the potential to transform the music-making process into a life-changing process of ownership and heart-full performance.

Ideas that will help a veteran and a beginning teacher recruit and the intent behind recruitment is also offered, along with strategies for assessment, classroom and program organization. Classroom management techniques that have



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been proven and developed by one of Dr. Peterson's mentors, Dr. Clifford K. Madsen of Florida State University, have been thoughtfully laid out to execute in the classroom. The author includes a process to formulate, refine, and articulate a philosophy of music education that can help the music educator to stay on track to be intentional in every aspect of their choral program. Finally, Peterson engaged Dr. William Sauerland to contribute a chapter on the needs, thoughts, and approaches to the much-needed considerations for inclusion and issues of gender identity. This

chapter shares thoughts on how a music educator can create a safe space in their classroom and strategies for vocal approaches regarding the trans and non-binary singer.

In addition to the outstanding and inspiring textbook, companion resources, including posters for musicianship development and online links for continuing development of the text and materials, are available through a registration link.

The approaches and philosophies behind the organization and thought of this compilation have been effectively utilized and proven in many classrooms, as Dr. Peterson

has shared and mentored numerous outstanding choral music teachers. This text certainly will help prepare future music educators to be ready for the contemporary choral classroom and should be considered by programs that prepare future music educators. However, it should not be limited to teacher preparation, as the usefulness of the ideas and materials extend well beyond teacher training and can serve as an excellent inspiration, refresher, and resource for the already engaged choral music educator who desires to continue to grow and develop in their craft. 

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 - Eligibility has been clarified

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- Intentional effort to broaden representation of composers commissioned

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Choral Reviews

Change upon Change

By Becky McGlade

Text by

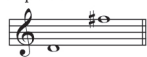
Elizabeth Barrett Browning

SA, piano

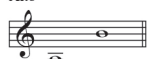
Oxford University Press

Duration: 3.5 mins

Soprano



Alto



Changing seasons and dying relationships are the primary themes of this composition by Becky McGlade, cellist and composer located in Cornwall, U.K. This folk-like piece is part of the Oxford University Press *Songbird* series, which is new choral music written for upper voices. *Change upon Change* tells a story of a failing relationship, invoking changing tempi, vacillation between E minor and E Major, recitative-like B sections (much shorter than the A sections), and an active alto line. Intonation and tuning between voices will be important to communicate affect throughout, but this is done in comfortable ranges for both voices.

The expressive choices made by the conductor and singers will add greatly to how the text affect is communicated. Some of these choices are marked in the music and some are not. The piano voice is foundational to the affective details of the story but is manageable by a less-experienced collaborative artist, so long as they are expressive and responsive. The changing tempo, dynamic choices, and moments of nuance make the sense of ensemble and awareness between the singers, collaborative artist, and conductor imperative. *Change Upon Change* is primarily in E minor, with the exception of brief passages of E major in the A section and G minor in the B section. Potential difficulty lies in executing the new ascending whole steps and descending half steps in the E Major passages. Another transition to mind is m. 36, when the left hand in the piano is sounding octave F[#] and the alto enters half a beat later on an F[#].

The text feels like a recollection, as if the narrator is recounting memories, until m. 31 with the text “Ah, sweet, be free to love and go!” This is where the music tran-

sitions to the B section, the tempo changing every couple of measures throughout the next 12 measures. Adding to the tempo changes are the descending pitches, often in sixths or thirds, which move more chromatically to paint the bitter-sweet affect of the text. The changing meter should not be a problem for singers, as this is partly helpful for appropriate text stress. There may be some awkward text stress moments, when unstressed syllables get placed on ascending leaps or less important words get longer rhythmic durations. Overall, however, the text setting is solid.

While most of McGlade’s compositions are sacred, this text was taken from the secular poetry of Elizabeth Barrett Browning (1806–61). Browning was an English poet who campaigned for the abolition of slavery, influenced child labor laws, and was disinherited by her father for marrying the poet Robert Browning. Her writing influenced Edgar Allan Poe and Emily Dickinson, and her story is a fascinating one. The poem may feel dated to younger singers initially, but after analysis and reading through the

poetry, singers will understand and may even feel connected to this poem through their own lived experience. Here again, a high school treble choir or an adult treble choir (collegiate or community) could find real connection to the text. Despite this being a piece for treble voices, the text itself does not refer to any gender, allowing more inclusion for all singers to participate in the analysis of the poetry.

This piece is worth consideration—analyzing the text, learning about Elizabeth Barrett Browning, and the myriad of concepts that can be taught through this piece, depending on the journey and development of the singers.

I remember

Music and text by Sarah Quartel

Unison treble, piano

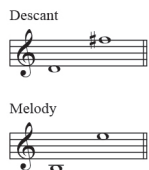
Oxford University Press

Difficulty: Easy

Duration: 4 mins

Performance link (to SA):

https://www.youtube.com/watch?v=wa_VlBcBkE8



Canadian composer Sarah Quartel wrote *I remember* as one of her first commissions for the Treble Makers Women's Choir in West Lorne, Ontario. Also available in TB, SABar, and SA voicings, the folk-like *I remember* was one of Quartel's first commissions and has been

performed by a multitude of choirs. It's easy to understand the appeal of this octavo: the range is manageable for even developing choirs, the flowing piano part is playable by less experienced collaborative artists, and the theme of remembering or reflecting on the world around us is applicable to many occasions. The music can be easily analyzed by singers: ABA form, D major to F Major and return to D major, in a "gently flowing" 3/4, among other things.

The unison setting is great for listening work across the ensemble, especially beneficial to develop these concepts at the beginning of the ensemble's time with each other. There are many phrasing choices for the singers and conductor to make, as well as breath management work for the longer phrases. Text stress will also be an easy concept to implement, partly due to the unison but largely due to the text setting. The unison setting includes an optional descant, a nice option for choirs that want to sing simple harmony. The unison setting will keep choirs honest in their vowel alignment, treatment of diphthongs, and balance. In short, the music can be sung by a variety of ages and skill levels. It will be a quick learn for many choirs, with immediate success on many transferable concepts. The trick for the conductor will be to decide how to sequence all of the concepts so that they are managed by the singer successfully.

Text is an additional positive aspect of this piece, which was written by the composer. *I remember* is an

especially good fit for concerts centered on remembering, reflecting, celebrating people who have had an impact on our lives, nature, and nostalgia. Quartel's website states: "*I remember* sets a text reflecting on the wonder of the natural world and the people who shape our lives." The first two verses reflect on nature and use a variety of "I remember" followed by a nature-centered topic. "I remember days of sunshine" is the first example. Each of these nature verses ends with "I remember this, my friend." The narrator values the relationship with this friend, which comes into more detail after these verses.

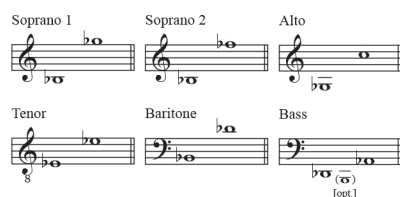
The B section transitions from memories invoking nature to specifically talking about the people and relationships held in these moments. The text holds a lot of possibilities to engage the choir and audience. While the piece is in unison, the text reflects topics that will be appropriate and engaging for all ages, making this a great octavo for groups that consist of growing choirs, such as community groups or non-auditioned collegiate ensembles.

"I can't solve your problems...
Border is not an issue". Nobody should be
taken in by Mr. Callaghan's Pontius
Pilate act in Belfast.

policies have at least
economic independen
"federal" solution
could publicize

One of these Days

Text and music by Sarah Quartel
SSATBarB, optional soli,
unaccompanied
Oxford University Press,
Voice Junction series
Difficulty: Moderately Difficult
Duration: 4 mins



One of these Days, with both music and lyrics by Sarah Quartel, is a mixed-voice octavo on the importance of being present and giving grace to oneself. The music has a rhythmic and harmonic pop-acapella feel. The unaccompanied piece includes a rehearsal reduction, which does not include every melodic note for ease of playing. With rhythmic precision being so foundational to section and ensemble cohesion, the rhythm should be taught first, apart from the pitches. Set in 3/4, the meter stays the same, but the metric division changes; for example, m. 1 is set up in a typical 3-beat division while m. 2 has a quadruplet division across the measure. While these metric changes could be a challenge, once mastered, they are repeated multiple times in the piece. The rhythm within measures will also require detailed attention, such as an eighth note followed by an eighth rest in one voice, requiring independent accountability within sections. The conductor can facilitate quicker learning by rehearsing voices that

have like-rhythms throughout the piece.

None of the voices need to sing in extreme registers. Sopranos sing in the lower end of their range, particularly during the opening verses, so consonant and rhythmic clarity within a section will be important for text intelligibility. Sometimes the melody is sung by all sopranos, and sometimes the soprano 2 voice sings the melody while soprano 1 takes a descant, for example. The alto, tenor, and baritone lines are fairly repetitive throughout much of the verses. The altos have a few important, prominent lines that echo the soprano 2 melody, but most often duets with the tenor. While the bass

2 leaps into dissonance, this leap happens a few times and is a part of the harmonic progression, so it is not jarring to the ears. The bass line descends to a D^{b2} and C^{b2}, but there are optional notes for the singers if none of the voices are basso profondo.

The piece loosely follows a verse/refrain/verse/refrain/outro structure (this is simplified, of course). The 3/4 time signature stays steady, and the pianist-nightmare of G^b Major is consistent except for occasional F^b in the alto and bass voices. Singers and conductor will need to pay close attention to when voices split between systems or pages, such as m. 62 when the soprano 1 and

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Choral Reviews

2 voices combine into one line and baritones and basses split into two lines.

There is a lot of rhythmic and intonation work within sections and across the ensembles. It's a great piece for analysis. What are the styles brought in? Where and how does the dynamic balance shift? What is the chord structure doing and how is each voice functioning within the chord? The use of scat syllables is an important aspect, and intonation necessitates that the scat vowels not be neglected.

One of these Days comes from the *Voice Junction Series*, a series of secular

songs for mixed-voice groups, bringing in a variety of styles, including both unaccompanied and accompanied, and many of them singable by one-per-part or multiple on a part. This is an intriguing piece, with manageable ranges that allow the singers to focus on rhythmic precision and vowel alignment across the ensemble.

Shannon Gravelle,
University of Wisconsin Oshkosh

Eumelio, drama patorale (1606)

Libretto: Torquato de Cupis (1577 – 1657) and Francesco Tirletti (1588 – 1648), translated by Carol Gilson Rosen

Music: Agostino Agazzari (1578 – 1640), edited by Matthew J. Hall, Elizabeth Lyon, and Zoe Weiss

Instrumentation/Voicing: 13 vocal solo roles, 8 part mixed chorus, basso continuo, early baroque orchestra

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<https://www.areditions.com/agazzari-eumelio-dramma-pastorale-1606-b227.html>

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Agostino Agazzari was an Italian composer of both secular and sacred music, as well as the author of an important treatise on early Baroque styles: *Del sonare sopra l' basso con tutti li stromenti e dell'uso loro nel concerto* (1607). More importantly, in 1605, he composed and premiered one of the first early Baroque operas, *Eumelio, drama pastorale*, which was published a year later in 1606.

Similar to the first opera, Peri and Corsi's *Daphne* (1600), Agazzari wrote *Eumelio* for the celebration of Carnival. Unlike *Daphne*, which comes to us in fragmentary form with much of the music lost, *Eumelio* is complete, surviving the intervening 400 years, and leaving the editors with a number of quality primary source documents. Unique amongst the earliest operas, including Peri and Caccini's *Eurydice* (1600 and 1602) and the first operatic masterpiece *L'Orfeo* (1607) by Monteverdi, Agazzari's work has never been published in a modern edition until now.

Early Florentine opera was strongly influenced by secular society, and often bathed in politics, scandal, and interpersonal conflict. Agazzari, however, lived and worked for parts of his career in Rome, serving as *maestro di capella* at the *Seminario Romano*. *Eumelio* was composed during this tenure, and premiered at the *Collegium Germanicum et Hungaricum*, a Jesuit seminary. *Eumelio* shares stylistic similarities with *Euridice* and *L'Orfeo*, but it also shares a thematic structure and almost the same storyline as well. *Eumelio*, however, owes its origins to the Jesuits, and as such, the Greek myth is transformed into a Christian morality play, where *Eume-*

lio (ostensibly Orfeo) represents a sinner rescued from the underworld by Apollo, who is often seen as a metaphorical substitute for the person of Jesus. Thus, the history of Florentine opera in the first decade of the seventeenth century is enriched and broadened by the publication of a Roman *Eumelio*, now in a stellar edition.

Edited by Matthew J. Hall, Elizabeth Lyon, and Zoe Weiss, this edition began as an exploration of early music in a graduate seminar at Cornell University, led by Neal Zaslaw. It was performed in 2016 by the Cornell Early Music Lab and the Cornell Chamber Singers, for which Carol Gilson Rosen translated the libretto. It is published by A-R Editions as part of the publisher's *Recent Researches in the Music of the Baroque Era* imprint. Within the score's preface, the editors state that "[*Eumelio*]'s relatively short length and technical simplicity make it accessible to conservatory students or amateur musical-dramatic societies interested in exploring Italian monody, perhaps for the first time."

Indeed, this scholarly edition is expertly sourced, and includes an abundance of performance practice suggestions. Like many of the works of its time, particularly in Monteverdi's *L'Orfeo*, specific instruction for assigning instrumentation is sparse, and at the discretion of the performing ensemble. The score consists of a single vocal line, over a basso continuo with rather spartan figuration. Only in the choruses is there specific harmonization found, though those sections will certainly inform the instrumental consort's approach to

Agazzari's harmonic language. Even more helpful is a fully realized sample harmonization of one of the choruses, provided in the appendices, which provides a nice template for directors and players. Further, there is a cogent discussion of early Baroque performance practice and the parallels between *Eumelio* and *L'Orfeo*, with suggestions gleaned from Agazzari's own treatise writings paired with examples from Monteverdi's work, and easy-to-decipher charts to guide the orchestra and director as they assign the instrumental groupings.

The score itself is in large format, bound in paperback, clearly and gracefully engraved, and contains staging suggestions, which are both original and editorial in nature. The scope of the opera itself is brief, and thus the thin size of the score belies its rather hefty price tag of \$200, as of this writing. That price and the wealth of historical material, clearly targets music libraries, with an option from the publisher for digital access by college and university institutions. One could imagine a collegiate early music ensemble endeavoring to perform the piece together with the voice and opera department, working together to assign instruments based on the writings of Agazzari and *L'Orfeo* performances, partnering with theory faculty to authentically realize the *continuo*, and studying with the instrumental faculty to learn historically accurate ornaments and improvisation. A worthy endeavor, to be sure.

Timothy Michael Powell
Atlanta, GA

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