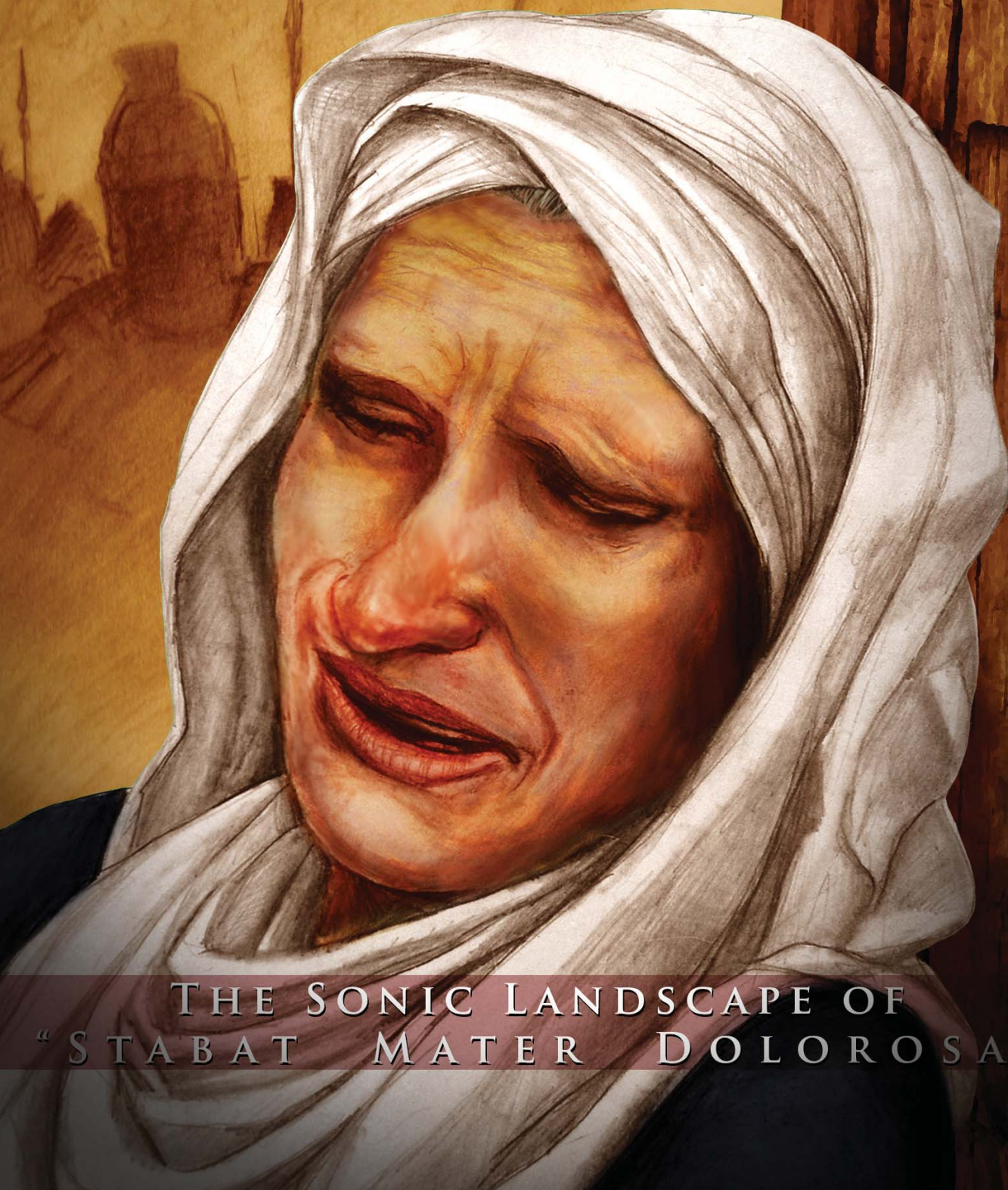


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DECEMBER 2014



THE SONIC LANDSCAPE OF
"STABAT MATER DOLOROSA"

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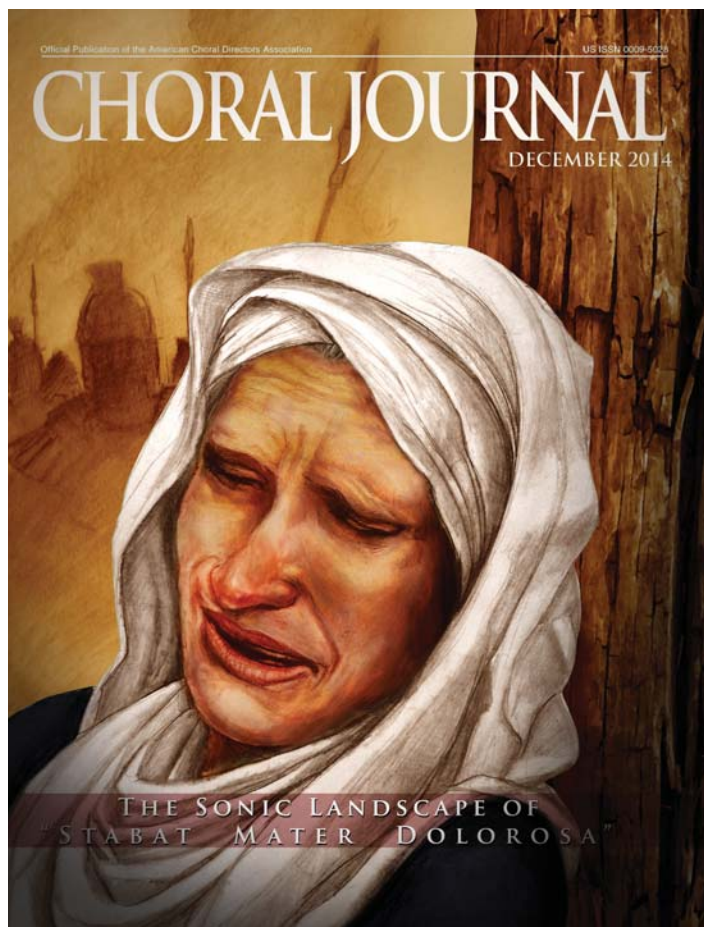
Top - Interior of Gran Teatro by Thomas Munter

Middle - Plaza Vieja in Havana by Brian Snelson

Bottom - Teatro Tomas Terry in Cienfuegos by Anagoria

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On the Cover This image moves away from the classic Catholic renderings of Mary on her knee in rich blue robes. Here she leans against the cross, weeping, and we see the harsh reality of a mother's grief represented on her face.

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Since 1959, the *Choral Journal* has been the refereed, international journal of the American Choral Directors Association. Each issue features: three scholarly articles, anonymously peer-reviewed by the editorial board; refereed articles on pedagogical or scientific issues for the choral conductor; refereed articles with practical advice and ideas for the choral conductor; reviews of books, recorded sound, and choral works by choral experts; and editorials from association leadership. The January and February issues preview each year's divisional or national conference offerings. Articles from the *Choral Journal* can be found in the following online databases: JSTOR (Arts & Sciences XI Collection); ProQuest (International Index to Music Periodicals); University Microfilms International; NaPublishing; RILM (Répertoire International de Littérature Musicale); EBSCO music index; and WorldCat. Advertising options are available for members and nonmembers. Cover art by Efrain Guerrero. Interior art by Tammy Brummell. Musical examples by Tunesmith Music <www.Tunesmithmusic.com>

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FROM THE EXECUTIVE DIRECTOR



Tim Sharp

Travel and Concert Production Industry Member Collaboration

Each year throughout the world, thousands of choral music concerts and concert productions take place that are

made possible to hundreds of thousands of audience members through the hard work and creative efforts of a very important segment of ACDA's membership. This constituency of ACDA is the companies and individuals who make up our travel and concert production industry membership. While thousands of performances and concerts take place in our schools, communities, and faith environments, similarly, thousands of concerts take place through the creative work of our conductors

working in collaboration with travel and concert production companies. Through both industry and individual efforts, all of our members overlap in ACDA's mission to inspire excellence in choral music education, performance, composition, and advocacy.

In September of this year, I met in Chicago with a large number of ACDA members from the travel and concert production industry to discuss meaningful ways we could work together to advance our mission. The threads of overlap are easy to identify, and throughout the day, opportunities to enhance our work together became more and more apparent. The leadership of our current industry representative and national board member, Brad Matheson, aided our discussion, as well as our immediate past industry representative, Alec Harris. Alec had successfully led the effort to align our print music publishing industry members in a similar pursuit during his term as industry representative, and Brad has been eager to help us pursue similar advancement with this membership category. Leading up to this event, travel industry member Oliver Scofield helped to get the ball rolling on this summit meeting at our 2011 National Conference in Chicago.

Throughout the day of our meeting, it became apparent that our association and our travel and concert production industry members had several areas we could embrace that would advance our collective mission. These included

National Election

National Repertoire & Standards Chair Candidates



In January there will be an election to choose the next National R&S Chair.

The candidates photos, bios, and vision statements statements are on page 59.

The e-ballot will be available at www.acda.org in January 2015.

maximum coordination when planning division and national conferences, collaboration on international initiatives that ACDA is now embracing, strategic scheduling of time at division and national conferences, and joint participation for future festivals and cultural exchange programs. It was vividly clear to all participants in the meeting that we value each other and that we pursue parts of the same mission.

The good news for all of us who tour and participate in concert productions away from home that are created by our industry partners is that ACDA and the travel and concert production industry members of ACDA want to work even closer together for the promotion of choral excellence in the United States and around the world. Even more exciting is the fact that we have identified specific areas where we can work even more closely together at connection points in our overlapping mission. These specifics include the 2016 America Cantat Festival, our International Conductor Exchange Program, our hosting of international choirs at division and national conferences, and the future possibilities of choral festivals in the United States.

The American Choral Directors Association is proud of and grateful to our strategic industry partners who collaborate with and support us in our performance work. While we may come to our performances from educational, aesthetic, faith, or profit motives, as members of ACDA, we are all united in our motive of the pursuit of excellence in our performances.




TimothySharp



American Choral Directors Association

The mission of the
American Choral Directors Association
is to inspire excellence in choral music
through education, performance,
composition, and advocacy.

The 12 Purposes of ACDA

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

—ACDA Constitution and Bylaws

EXECUTIVE DIRECTOR'S LOG

WHAT'S ON TIM'S DAYTIMER?

- Dec 5 ACDA Executive Committee Conference
Oklahoma City, OK
- Dec 19 *Ceremony of Carols*
Tulsa, OK
- Jan 9 - 10 Eastern District Honor Choir
Boston, MA
- Jan 10 - 11 ACDA Strategic Planning Meeting

WHAT'S ON TIM'S IPAD?

Conducting with Feeling by Frederick Harris, Jr.
David and Goliath by Malcolm Gladwell

WHAT'S TIM'S LATEST APP?

Muse

WHAT'S TIM LISTENING TO?

Missa Conceptio Tua: Gloria
Pierre de la Rue
Schola Antiqua of Chicago;
Michael Alan Anderson

A Ceremony of Carols, Op. 28: This Little Babe
Benjamin Britten
Seraphic Choir, Patrick Dupre Quigley

Hear more at <www.acda.org>.
Log in and click on the First Listen icon

World Choir Initiatives

World Choral Day 2014 takes place on December 7 and will internationally recognize voices around the world. Cristian Grases is the North American coordinator. To enter your event, go to www.worldchoraldays.org. In 2013, over 27,000 singers from 49 countries participated!

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FROM THE PRESIDENT



Karen Fulmer

Conductor Exchange: Results, Challenges, and Rewards

I vividly remember a sunny morning in late June when I peered out a United Airlines window seat to see my parents standing at the departure gate (in the days before TSA), gently waving to me through the floor-to-ceiling windows as they watched their firstborn child depart for New York with a connecting flight to Frankfurt, Germany. After recently completing my junior year of high school, I was representing America as a foreign-exchange student, and that experience shaped my life forever. That day I experienced the gamut of human emotion. I've always thought there should be a different word than "exchange" to describe the effect of an exchange program. To give and receive equivalent or similar items and/or interactions is a simple definition of "exchange," but anyone who has been a foreign-exchange student or participated in ACDA's conductor exchange program will agree that the personal perspectives one acquires cannot be described in simple dictionary terms.

Featured this month is an article providing summaries of the 2014 conductor exchanges between ACDA members and our Chinese colleagues. The exchange program was created to connect conductors at the personal level, developing relationships that would lead to a greater understanding and appreciation of music from all parts of the world. Reactivated in 2012, the conductor exchange program is building a cadre of conductors who have unique training in the music of Cuba, China, and, in 2015, Sweden. Sharing this acquired knowledge of literature, performance practice, stylistic nuance, and cultural influence enables ACDA members to have access to experts within their own divisions. Most returning American conductors have commented on how gracious and generous their hosts have been, with great excitement to share the music of their country and learn from the guest conductors. Many have commented on the need to be flexible and work at times with limited information or guidance.

Our division conferences have provided opportunities for members to interact with foreign guest conductors and enriched local communities through conductor visits to university campuses and public presentations. ACDA values building relationships, and leadership looks forward to refining and expanding sharing opportunities between choral conductors around the world. It has been said that civilization grew in the beginning from the minute that we had communication, particularly communication by sea that enabled people to get inspiration and ideas from each other and to exchange basic raw materials. Certainly this is true in the sharing of our music. Inspiration, communication, relationships, empathy, cultures, civilization—such are the results and rewards of exchange.

Karen P. Fulmer

FROM THE EDITOR



Amanda Bumgarner

Three *Choral Journal* Updates and “In This Issue”

In the October issue, I introduced a *Choral Journal* reader survey, and I have had hundreds of responses so far. For those of you who have not yet offered feedback, the survey will remain open until the end of 2014 and is available at: <<https://www.surveymonkey.com/s/CJ2014>>. I want to thank everyone who has taken time to fill out this short survey. We have already begun making changes based on some of the survey comments, and I want to bring your attention to three updates that will hopefully help you get the most from your *Choral Journal* today while other changes and new feature articles are in the works for future issues.

1) New Table of Contents

Already in this issue you likely noticed the new Table of Contents page. Ron Granger has been with ACDA as layout designer and managing editor for many years, and he and I have been working hard to brainstorm ways to make the first page look professional and easy to read. Department headings have been updated to reflect the variety of material available to you in each issue.

- Features: the three main feature articles that have been vetted through the *Choral Journal* editorial board
- Articles: articles that fall under any of the rotating columns and article series you are already familiar with
- Reviews: book, choral, and recorded sound reviews
- News: relevant ACDA news such as conference information or upcoming event deadlines
- Editorial: executive director, president, and editor columns

2) Clickable Table of Contents for the online version of *Choral Journal*

The Table of Contents in the eCJ online now contains links that will take you directly to the article or column of your choice. No more flipping through the pages or typing a page number into the search box! If you experience any difficulty getting the links to work, please let me know. Note: these links will only be available on the eCJ booklet, *not* on the PDF version.

3) Downloading full issues and individual articles from acda.org

Most of you already know that the entire *Choral Journal* archive dating back to May 1959 is available to ACDA members online at <acda.org>. Once you choose the issue month and year, there will be a link located underneath the cover image for you to download that entire issue. You may not be aware, however, that you can also download *individual articles* on that same page. Simply select a feature or article by clicking on the title. A new page will open containing only that article, and you can then download it directly to your computer as a PDF.

(continued on page 6)

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FROM THE EDITOR

(continued from page 5)

In This Issue

I hope you enjoy the features and articles in this month's issue; they have been many months in coming. The cover article highlights Antonín Dvořák's *Stabat Mater*. Author Julia O'Toole examines the first movement of this powerful choral-orchestral work, exploring how the composer engages both the chorus and soloists in painting a personal expression of

the suffering of Jesus's mother, Mary, while mirroring his own response to the personal tragedy of the deaths of his young children.

Next, Nicholas Cummins introduces the choral music of Lithuanian composer Vytautas Miškinis and discusses how the composer has merged styles of Lithuanian folk music with modern compositional traits of European and American composers to create his own unique list of repertoire. Miškinis is also the subject of an upcoming Vance Wolverton interview as part of his Baltic composer series. Finally, T. J. Harper, director of ACDA's International Conductor Exchange Program, has compiled summaries

from the ten conductors who participated in the 2014 exchange with China. Readers will no doubt be inspired and encouraged by these perspectives.

The January and February issues will be the 2015 National Conference preview and program book, respectively. I hope you have made plans to attend the Conference. I will be facilitating an interest session on writing for ACDA, and members of the editorial board will also be there to meet with you and discuss any article ideas you have. I hope to see you there!



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RESOURCES AND COMMUNICATIONS
FOR THE GLOBAL CHORAL COMMUNITY



2014

Choral Journal Reader Survey

<https://www.surveymonkey.com/s/cj2014>

9 Multiple-Choice Questions





THE SONIC LANDSCAPE OF “STABAT MATER DOLOROSA” FROM ANTONÍN DVOŘÁK’S *STABAT MATER*

JULIA O'TOOLE

Antonín Dvořák's *Stabat Mater*, op. 58, is one of the most powerful choral/orchestral works in the repertoire. Of his five large choral-orchestral sacred works,¹ this profoundly elegiac text drawn from the medieval sequence *Stabat Mater*—based on the suffering of Jesus's mother, Mary, during his crucifixion—exhibits the most distinctly personal treatment, as Dvořák's ten-movement oratorio with orchestra, chorus, and vocal solo quartet gradually provides a catharsis from initial pain and sorrow to final hope and peace. This article will closely examine “*Stabat Mater Dolorosa*,” the first movement of Dvořák's *Stabat Mater*, and explore how the composer incorporates a sonic landscape into his music. It is an aural painting that captures the perspective of Jesus's mother at his crucifixion against the chaotic landscape at Golgotha, “the place of the skull.”² In addition to the obvious reference to the biblical scene depicted in the New Testament text, Dvořák engages the chorus and soloists in painting a much more personal expression of his own internal landscape as a mirror of his response to a uniquely devastating tragedy: the death of one's child.

For the purpose of this discussion, an “external landscape” is defined as a tangible space and its inhabitants, animate and inanimate, that can be shared simultaneously by participants and observers. “Internal landscape” is defined as unconscious thoughts and intentions and emotional responses generally related to an external reality. While no one on the outside can see this internal world, it remains fully real to the person experiencing it. “Sonic landscape” refers to the translation of a visual image that is part of either internal or external landscape into representative sounds, aurally depicting an emotion, scene, or event.

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THE SONIC LANDSCAPE OF “STABAT MATER DOLOROSA”

STABAT MATER AND “STABAT MATER DOLOROSA”

The first sketches of *Stabat Mater* are dated in the spring of 1876 and were a response to the death of Dvořák's two-day-old daughter, Josefa.³ The work was set aside until the following year when, still grieving the loss of their daughter, the composer and his wife experienced the unexpected loss of a second daughter, Ruzena, due to accidental poisoning. Just one month later, their son, Otakar, died of small pox, leaving them childless.⁴ Dvořák returned to work on *Stabat Mater*, which became a vessel for his grief; the full score was completed on November 13, 1877.⁵

After initial performances in Bohemia and Moravia, the work was presented throughout Europe before reaching the United States in 1884. It was a landmark in Dvořák's life as a composer,⁶ ensuring him permanent and widespread success and recognition,⁷ and yet is surprisingly underrepresented in the large corpus of Dvořák scholarship. “*Stabat Mater Dolorosa*” is a twenty-two-minute movement—an exhaustive expression of grief in which the chorus and soloists function in multiple roles: the narrator; the voice of the mother Mary and women who join her at the foot of the cross, and the witnessing crowds at the event. The movement is intense and powerful and functions well in the context of the complete *Stabat Mater* or as an independent choral-orchestral piece.

While the work as a whole serves as a framework through which Dvořák aurally paints Mary's experience of the crucifixion, “*Stabat Mater Dolorosa*” is the movement that best captures the most intimate and moving moments of this highly charged scene. Externally, Dvořák creates from the visually descriptive New Testament text⁸ a sonic representation of the scene of the crucifixion, setting small but significant details

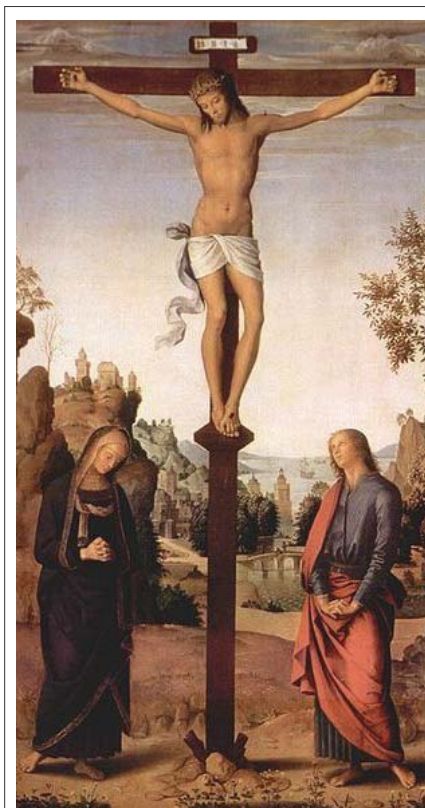


Photo 1 This painting of the Crucifixion illustrates a traditional image in which Jesus and his Mother are in the foreground, while the landscape is broad and expansive behind the cross. Renaissance renderings often personalize the scene by locating the artist or patron's township within the image, indicating that the external landscape of the Crucifixion carries universal meaning.

*Galitzin Triptych, Middle panel:
“Crucifixion with Mary and St. John”
Artist: Pierto Perugino (ca. 1450-1523)
In public domain*

in the foreground against the sweeping drama occurring in the background. This juxtaposition places the listener in the uniquely divided position of sharing what is most profoundly personal with the Virgin Mary and the other women while simultaneously becoming caught up in the crowd mentality and long-range ramifications of the event. Internally, this movement expresses the deep

sorrow of a father who, through the sudden deaths of his own children, shares the experience of tragic loss with Mary as she watches her only son tortured and killed.⁹

DVOŘÁK AND THE IDEA OF LANDSCAPE

Dvořák was born in Nelahozeves, a village on the left bank of the Vltava River. He later resided in the rural area of Vysoká, a small community located in the middle of a scenic wooded countryside near the Brdy foothills.⁹ While in the United States, his summers in Spillville, Iowa (a rural Bohemian community in the Midwest), prompted assorted ideas and writings about the influence of the countryside on his compositions.¹⁰ Dvořák's music is often associated with an idyllic landscape. Michael Beckerman suggests that many of the composer's works contain “hidden landscapes,”¹¹ referring specifically to the *Suite for Piano* and the *Biblical Songs*. More overt examples include the symphonic poems and pastoral music suggesting Eastern European folk songs and dances.

Works of Dvořák obviously related to the idea of nature or landscape include several sets of songs for male chorus, with titles such as “Maiden in the Forest,” “Dwellers by the Sea,” “Amid Nature,” and “Sparrows Party”; six instrumental character pieces called *From the Bohemian Woods*; a set of three overtures *Nature, Life, and Love*; five symphonic poems, each with specific images of nature; the *Cypresses* song cycle; and his most famous opera *Rusalka*, in which landscape provides not only the setting but also defines the characters and their relationships with one another.¹² Notable for his work with ambient music, Brian Eno addresses the idea of creating a sonic space, or a sense of space.¹³ This concept is exactly the framework in which Dvořák composed the *Stabat Mater*: imagining or depicting a place is

FROM ANTONÍN DVOŘÁK'S *STABAT MATER*

not necessarily predicated on having experienced it firsthand.

As a lifelong, devout Catholic, Dvořák was immersed in a doctrine centered on the life of Jesus and his role as savior of mankind through mortal sacrifice.¹⁴ Because of his religious beliefs and the graphic nature of the sacrifice, the impact of the crucifixion was likely quite emotional for him. This, combined with the composer's personal suffering caused by the deaths of his three children, may have led him to create and vividly depict this particular landscape. The intersection of these two highly emotional experiences suggests the internal landscape from which the external representation emerges in the music of the first *Stabat Mater* movement.

Dvořák's setting exhibits programmatic qualities similar to his tone poems using the New Testament text as the narrative. Several key compositional techniques provide a descriptive unfolding of the landscape, foreground and background, allowing the listener to experience both the intimacy of the mother's expression and the broad spectrum of crowd's activity and emotion. Most effective is Dvořák's use of "telescoping," which allows the listener to remain close to the scene while observing from a distance. The music contracts and expands using dynamics, sonority, chromaticism, and register extremities. Telescoping is done with compositional techniques that articulate specific perspectives—"long lens" moments in which the listener experiences a panoramic view of an external landscape, and "short lens" vantage points with precise focus on a single element or detail, revealing the internal landscape of the piece. At the same time, the manner in which these techniques are used—tonal motion, articulation, fluid rhythmic patterns, and overlapping—provide a temporal framework that aids in focusing the complete landscape.

Remarkably few major composers

have chosen to set this incredibly moving text. Among such familiar names as Vivaldi, Pergolesi, and Rossini, Dvořák's setting stands alone in quality and richness of interpretation. None but he engage with the same concepts of foreground and background, which he expresses through the gliding F[#] octaves of the first

eight measures and the collapse of the chromatic descent that follows. In spite of the obvious association of a half-step descent to a sob or sigh, only Dvořák exploits this conventional motive with such grand gesture and tonal painting.¹⁵ Use of flute, oboe, and horn occasionally engage in traditional landscape sounds

“AS A LIFELONG, DEVOUT CATHOLIC, DVOŘÁK WAS IMMERSSED IN A DOCTRINE CENTERED ON THE LIFE OF JESUS AND HIS ROLE AS SAVIOR OF MANKIND THROUGH MORTAL SACRIFICE.”

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THE SONIC LANDSCAPE OF “STABAT MATER DOLOROSA”

such as possible bird calls and suggested pastoral ideas, but these instances are brief and play only a background role in the overall depiction of the scene.

TWO PERSPECTIVES

Traveling “from darkness to light” is an underlying momentum in the complete medieval text of the *Stabat Mater*. Pain suffered by Mary at Jesus’s crucifixion is gradually transformed into a view of hope and salvation. This transforma-

tion begins with narrative describing the horrific scene and Mary’s response (see “*Stabat Mater Dolorosa*” Latin to English Translation). In later movements, the transformation becomes short prayers to the Virgin for patience, worthiness, and assistance on the day of final judgment.

The entirety of Dvořák’s *Stabat Mater* gradually leads the listener from the cross at Calvary to more comforting and optimistic tones and rhythms, but the first movement depicts a desolate internal landscape. Gradually the view

broadens, drawing the listener into a larger external landscape, only to repeatedly collapse inward and begin again. Dvořák’s “telescoping” effects in the music enable the listener to experience the intimate foreground and the universal backdrop in close succession, juxtaposing internal and external landscapes against each other.

There are two perspectives at work. The first is the intimacy of the mother and her closest circle of women friends, broadened to encompass the greater unit of the faithful—followers of Jesus, present and remote, both physically and temporally, at the crucifixion. The second is that of Dvořák and, by extension, his wife—a couple who in a short span of time lost all of their small children. Anna

“STABAT MATER DOLOROSA” LATIN TO ENGLISH TRANSLATION

STABAT MATER DOLOROSA	THERE STOOD THE MOTHER GRIEVING,
JUXTA CRUCEM LACRYMOSA, DUM PENDEBAT FILIUS.	NEXT TO THE CROSS WEeping, WHILE HUNG HER SON.
CUJUS ANIMAM GEMENTEM, CONTRISTATEM ET DOLENTUM, PERTRANSIVIT GLADIUS.	THROUGH WHOSE WEeping SOUL, SADDENED AND SUFFERING, A SWORD PASSED.
O QUAM TRISTIS ET AFFLICTA FUIT ILLA BENEDICTA MATER UNIGENITI!	O HOW SAD AND AFFLICTED WAS THAT BLESSED MOTHER OF THE ONLY BEGOTTEN!
QUAE MOEREBAT ET DOLEBAT, PIA MATER, DUM VIDEBAT [ET TREMEBAT CUM VIDEBAT]	WHO WAS GRIEVING AND SUFFERING, LOVING MOTHER, WHILE SHE BEHELD [AND TREMBLED WHILE SHE BEHELD]
NATI POENAS INCLITI.	THE TORMENTS OF HER GLORIOUS BEGOTTEN.



Photo 2 In this graphic Romantic era depiction of the crucifixion, the landscape closely resembles the gospel according to Matthew (27:5, 46, 50-54). The dark and ominous sky frames the crowded scene of onlookers and the faithful. Human remains feature prominently in the foreground, at the feet of the Virgin Mary.

“Le Christ sur la croix”
Artist: Eugène Delacroix
(1798-1863) In public domain

FROM ANTONÍN DVOŘÁK'S *STABAT MATER*

Dvořák is reflected in Mary and her experience of Jesus's death. The composer himself is the bridge that spans these two perspectives—he is a bereaved father among the faithful. “Stabat Mater Dolorosa” is a movement of deep, true, personal expression.

THE FIRST GLIMPSE OF LANDSCAPE

The beginning of “Stabat Mater Dolorosa” is an extraordinary example of control as time, physical space, and emotion are persuasively restrained.

The composer seems to evoke Mary's gaze rising from the ground to Jesus's head with ascending F#s heard in the orchestra from the lowest to the highest instruments.¹⁶ (Figure 1) Because of the uneven length of the held notes in each part, the effect is one of indeterminate time, as instruments begin and end within the texture of the rising pitch. This gliding stasis forces a temporal pause, reinforced by the second ascent that remains in the same pitch space. In measures 7 and 8, the orchestra exhales with a brief crescendo-decrescendo that does not break the hushed *pianissimo*. The first phrase ends.

This is the first glimpse at landscape, closely framed by the perspective of the grieving mother. One can imagine that view consumed with a slow, climbing gaze, from the foot of the cross planted firmly in the earth over the feet, legs, torso, and finally the head of her dying son, outlined by the great expanse of the sky (figuratively the heavens) above him. The momentary break in measure 6 seems to be a catch in her breathing as she looks upon his face then resumes her breath with the final exhaling figure in measures 7 and 8. In these eight short measures, the landscape has spread from intimate foreground to far-reaching

The musical score is for the first eight measures of the first movement of Dvořák's *Stabat Mater*. It is written for a full orchestra. The tempo is 'Andante con moto' with a quarter note equal to 76 beats. The key signature is one sharp (F#) and the time signature is 3/4. The score shows a rising melodic line across the instruments, with dynamics marked as *pp* (pianissimo) and *fp* (fortissimo). The instruments listed are Flutes, Oboes, Clarinets in A, Bassoons, Horns in F and D, Violins, Viola, and Violoncello. The score is divided into two systems, with measures 1-4 in the first system and measures 5-8 in the second system.

Figure 1. Antonín Dvořák, *Stabat Mater*; “1. Stabat Mater Dolorosa,” mm. 1–8.

THE SONIC LANDSCAPE OF “STABAT MATER DOLOROSA”

panorama, suggesting that the scope here reaches far beyond that of a single woman's view.

A descending chromatic motive (Figure 2) emerges from the F#. As with the descent F# octaves, Dvořák uses the rhythm to suspend time, as various instruments and sonorities usher the motive labeled *molto espressivo* with a gradual crescendo, overlapping, shortening, fragmenting, and reversing the descent. Inside the overall increasing arc, he notes *sforzandi* followed by a two-measure decrescendo at the beginning of each occurrence of this motive. This small detail creates shards of sound and a prism of instrumental color that expand the aural horizon. Here the trombones (traditionally associated with drama, death, and judgment) are first heard.

Concluding with a two-measure *mezzoforte* to *piano* decrescendo, new

thematic material is introduced (Figure 3) over an extended *molto crescendo*. Suddenly there is motion driven by the shortening of the motive from six notes to four and underscored with a two-measure hemiola. (Figure 4, mm. 41-42) The high woodwinds and bassoons/trombones are in dialogue with the same thematic material created by the hemiola rhythm. Timelessness and stasis have been shattered, culminating in great gestures of anguish.

It would seem that these gestures at the local level are indicators of the

mother's pain, or in the greater sense cries of the faithful, further suggested by viola *pizzicato* arpeggios—harp-like association with the sacred or spiritual, in this author's opinion. These are juxtaposed against the horns—which may represent earth-bound instruments—that combine the chromatic descent (first horn) against repeated pitches



Figure 2. Antonín Dvořák, *Stabat Mater*; “1. Stabat Mater Dolorosa,” mm. 11–12.



Figure 3. Antonín Dvořák, *Stabat Mater*; “1. Stabat Mater Dolorosa,” m. 37.



Figure 4. Antonín Dvořák, *Stabat Mater*; “1. Stabat Mater Dolorosa,” mm. 38–47.
Piano/vocal score reduction

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(second, third, and fourth horns). This chromatic section depicts a sense of opposing forces. Each individual phrase collapses, drawing the listener inward toward a focal point at the bottom of the gesture underneath the registral extremity of the sustained high F^{#5} and F^{#6} by the violins. Simultaneously, the expanding dynamic level reinforced by *sforzando* eruptions in the texture and the increased rhythmic momentum shove the boundaries of this landscape outward. This reflects clashes observed in natural, external landscapes but also illustrates the inner landscape of a mother torn between the torture of watching her son die and her knowledge of the greater sacrifice they both must make for the Christian world's salvation.

EXPOSITION

"Stabat Mater Dolorosa" is a modified sonata form. The movement is in B

minor; however, the reigning tonality is the dominant F[#] until the timpani begins an extended roll on the tonic B in measure 17 (Figure 5). This B pedal supports repeated attempts to reach the tonic by way of descending chromatic scales (woodwinds, horns, and strings) that touch upon B minor but without dominant to tonic progression.

The timpani soon changes to an F[#] roll, and descending non-chromatic compressed scales accelerate the approach to the impending tonic, further propelled by an accented D to A stepwise descent in octaves (woodwinds, trombones, violins, low strings). The arrival on the tonic is ultimately thwarted with a diminished G[#]₇ chord, played *ffz* and sustained a half beat longer than the full measure (Figure 4, m. 43 at rehearsal A). The bassoon and cello play one measure of the motive in Figure 3, and the orchestra once again attempts to establish tonic by dropping the G[#] from the chord but succeeds only to grasp a

"damaged" diminished B chord. It is not until after a series of collapsing chromatic fragments that tonic is achieved and the Exposition ends.

A short bridge passage to the repeat begins with the choral tenor entrance, a pianissimo whisper "Stabat mater dolorosa juxta crucem lacrimosa, dum pendebat Filius" (There stood the Mother grieving, weeping next to the cross, while her Son was hanging). The vocal line centers around B, the horns continue with a fragment of the motive from Figure 2, and the strings and woodwinds reverse the motive in an attempt to ascend. Ultimately the attempt is unsuccessful, and the orchestra (in particular, the trombone, bassoon, and low strings) crumbles to the low F[#] to begin the Exposition repeat. The choice to highlight the tenor voice is significant and returns throughout the movement as a marker of internal landscape. The repeat of the Exposition is nearly identical to the first part, with one significant

Figure 5. Antonín Dvořák, *Stabat Mater*; "1. Stabat Mater Dolorosa," mm. 11–17.

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change: the addition of the chorus.

With the repeat of the Exposition, Dvořák develops the telescoping effect, oscillating between broad vista and intimate tableau. He distinguishes between a large, all-inclusive view composed with full chorus and orchestra in the primary key of B minor, and a detailed picture viewed through a magnifying lens with fewer singers, *tessitura* that embodies the voice being expressed, simpler musical texture, sharply juxtaposed tonality, and dynamic extremes. He will use this telescoping technique throughout the rest of the movement to establish proximity—isolated and privileged images of Mary's pain in the foreground against the distant, sweeping depiction of Golgotha and the crushing mob of onlookers. These devices similarly separate the very personal perspective and internal landscape of parental loss from the external landscape of fear, horror, and sorrow experienced by the Faithful as God's only son is sacrificed on their behalf.

As the Exposition repeats, the chorus takes up the F# octaves and crescendos

with the tenors' text before falling back to *piano*. Throughout the repeat, the chorus sings sections of the existing themes from the orchestra until Dvořák notably inserts a short passage of new material that serves to draw attention to a small group of the mother's closest attendants, possibly mothers themselves. By narrowing the choral voicing to just sopranos singing a revised version of the tenor section's first B minor statement, Dvořák compels the listener to focus on the feminine, maternal experience. This is the internal landscape portrayed in contrasting B major tonality, voices seeking to comfort the grieving parent, blocking out the blurred chaos (captured in the accompanying string and bassoon drones) of the external scene around them. The first flute and violin play a gentle countermelody marked *molto tranquillo*. This highly intimate moment is made more special by the choice of low register for the voices and instruments in the melody and countermelody.

Here Dvořák draws the listener into near proximity, providing a close-up pic-

ture within the greater landscape vista. Simultaneously, he reveals the parent's internal turmoil through the efforts of Mary's companions to console and bear her through this tragedy. Once again, time is suspended. The drone continues after the voices, bridging intimacy with expansion, as the surrounding tumultuous backdrop comes into focus in the section that follows. Added strings with a lengthened adaptation of the motive in Figure 3 over an extended F# tonality linger just a little longer. The full chorus and orchestra once again take up the chromatic descending figures (Figure 2) and the hemiola, thrusting the energy forward. A long melismatic “lacrimosa” is sung by altos, tenors, and basses; and a soaring cry by the sopranos surfaces high above. The tenors and sopranos finish with a sustained, piercing high A (doubling the third of the chord) over *fortissimo* accented descending quarter notes throughout the orchestra. This is the return of the diminished G#₇ chord and diminished B climax before ending with a whispered echoing of the word “Filius”—“son”—to end the Exposition.

DEVELOPMENT

In addition to its musical function in the overall form, the three-part Development also alludes to a crowded, sometimes confused scene—perhaps the setting of the crucifixion. As in any Development, snippets of familiar music and modifications characterize the section, but Dvořák adds an overarching force that halts the turmoil, once again using temporality as structure within the landscape. In each of the three parts of the Development, the composer's artful telescoping concentrates or broadens the emotional focal points.

The voices enter over harp-like strings juxtaposed once more against horns and clarinets—which may represent pastoral, or mortal, human-

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ity—suggesting a dichotomy of heaven and earth, perhaps representative of carnal crucifixion as a means of reaching greater spiritual triumph. Elements are blended together, including hemiola, motives from Figures 2 and 3, and the lengthened adaptation of Figure 3 previously heard underneath the sopranos.

An eighth-note octave punctuation figure is introduced in the strings, all of which leads to the now-familiar diminished $G^{\#7}$ climax in measures 162 and 164 (Figure 6). This section ends with soprano, alto, and bass singers; and strings, horn, and woodwinds in unison *pianissimo*. The effect is a retraction of

the scene, brought close, blocking out the external anarchy in favor of internal reflection.

It is here that the internal landscape is most explicitly revealed (Figure 7). Out of this unified, controlled setting, a single voice pierces the moment. The tenor soloist begins on a high $F^{\#}$, *forte-piano*, and

158 *mf*
S ro - - - sa, *f* sta - bat
A *mf* ro - - - sa, *f* sta - bat
T *mf* *cresc.* sta - bat ma - ter do - lo - ro - sa, *f* sta - bat
B *mf* *cresc.* Sta - bat ma - ter do - lo - ro - - - sa, sta - bat
f cresc.
162 *ff*
S ma - - - ter do - lo - ro - sa *p* jux - ta cru - cem la - cri - mo - sa, *pp*
A *ff* ma - - - ter do - lo - ro - sa *p* jux - ta cru - cem la - cri - mo - sa, *pp*
T *ff* ma - - - ter do - lo - ro - sa. *p*
B *ff* ma - - - ter do - lo - ro - sa jux - ta cru - cem la - cri - mo - sa, *pp*
(*S^{vo}*) *ff* *loco* *fp* *dim.* *pp*

Figure 6. Antonín Dvořák, *Stabat Mater*, “1. Stabat Mater Dolorosa,” mm. 158–166.
Piano/vocal score reduction

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167 Tenor Solo *fp*

Ten. Solo Sta - bat ma - ter do - lo - ro - sa, jux - ta cru - cem la - cri -

S A dum pen - de - bat fi - li - us.

B dum pen - de - bat fi - li - us.

172 *rit.* *pp* *a tempo* *p*

Ten. Solo mo - sa, dum pen - de - bat fi - li - us. Cu - jus a - ni - mam ge -

178

Ten. Solo men - tem, con - tri - ta - tam, et do - len - tem, per - tran - si - vit

183

Ten. Solo gla - di - us. Cu - jus a - ni - mam ge - men - tem, con - tri -

189

Ten. Solo sta - tam et do - len - tem, per - tran - si -

195 *f* *dim.* *pp*

Ten. Solo - vit gla - di - us.

Figure 7. Antonín Dvořák, *Stabat Mater*; “1. Stabat Mater Dolorosa,” mm. 167–199.
Piano/vocal score reduction

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descends in chromatic motion, ending alone on a sustained E with the word "filius" (son). Static space surrounds the tenor; the orchestra all but immobilized, droning staggered two-beat tones and repeated triplet figures slowing to end the phrase. The tenor and orchestra resume at the *a tempo*; this is gentle music evoking a lullaby over D major tonality. Time is once again suspended as the D major tonality of the phrase is maintained for twelve measures, the single longest episode of sustained tonality, surpassing even the eight-measure F# at the beginning of the movement. This text, "Cujus animam gementem, Contristatam et dolentem, Pertransivit gladius" ("Through whose weeping soul, compassionate and grieving, a sword

passed"), occurs only once in the entire twenty-two-minute movement, and it is here in this anguished and sorrowful tenor solo passage. The soul pierced is not only that of the Mother but also that of the composer himself. This temporal arrest insists that the listener concentrate solely on these words, including the pictorial sword thrust as the tenor soars to a high A four measures from the end.

The second section of the Development begins with an intense close-up focus that is gradually enlarged to a wide pictorial scope. The tenor's solo is answered by the solo soprano, while the chorus doubled by the strings softly echoes her text, "O quam tristis et afficta" ("Oh how sad and afflicted"). This is in turn answered by the cello, oboe,

and second flute, and ends with a fermata. The configuration is repeated slightly higher, with the text "fuit illa benedicta" ("was that blessed"), and ends with the soprano, "Mater unigeniti!" ("Mother of the only Begotten!"). The bass soloist responds, "Quae moerebat et dolebat, pia mater, dum videbat" ("who was grieving and suffering, loving Mother, while she looked upon..."). Strings and bassoon underscore the bass with a trembling chromatic passage in octaves, leading into a *molto tranquillo* fourteen-measure arching gesture in F major, engaging all four solo voices, the chorus, and orchestra. This growth reopens the background, and the landscape again becomes spacious at the end of this second Development section.

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The third section of the Development retracts, introducing new rhythmic and tonal material, including syncopation and staccato figures in the orchestra. Traces of familiar music are woven into the new music, and earlier text returns. This builds, creating a great rise and fall, a surge of energy before a unique ending to the Development section. These

measures are otherworldly, transcending the established landscape. One- and two-measure mini-statements of a simple melody (Figure 8) are supported by drones (instrumental and vocal), and a repeated note motive of the text “Quae moerebat et dolebat, pia mater, dum videbat” (“Was grieving and suffering, loving Mother while she beheld...”)

is issued singularly by each voice of the chorus. The female soloists sing expanded versions of the choral music from the Exposition to recall the voices of the women attending to the Mother at the crucifixion (Figure 9). Time again seems to be frozen; the tonality vacillates between D major and B minor.

The tenor soloist leads the final

Figure 8. Antonín Dvořák, *Stabat Mater*, “1. Stabat Mater Dolorosa,” mm. 257–259.

Figure 9. Antonín Dvořák, *Stabat Mater*, “1. Stabat Mater Dolorosa,” mm. 253–256.

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statement of the Development, including the stabbing high A from his original solo, this time accompanying the word "mater" ("mother"). The last measures preceding the Recapitulation collapse, drawing the landscape close, chorus in unison, answered by the *pianissimo* orchestra over an F# major tonality before a rhythmically accelerated descent

by the strings, which brings this ethereal atmosphere back, grounding it firmly in the earth.

RECAPITULATION

The Recapitulation repaints the landscape of the Exposition in a compressed

format. Sections are shortened, heightening various effects such as registral extremes, evocative harp-like string accompaniment, and the strident tenor solo. Surges in the music are especially powerful in their abbreviated context, contrasting more sharply with the stasis of temporal arrest.

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THE SONIC LANDSCAPE OF “STABAT MATER DOLOROSA”

CODA

The movement ends with a Coda that repeats alternating dominant-tonic gestures. At the close of this first of ten movements, the experience from darkness into light that envelopes the entire

work is prefigured, as the tonic in these last measures is B major rather than B minor. A brief sigh by the flutes, oboes, and clarinets floats quietly away over two grounded *pizzicato* viola Bs. The landscape is carved away, leaving only a fragile shell with this delicate ending

(Figure 10).

DVOŘÁK'S TENOR VOICE

The exacting use of tenor voice throughout the movement supports

The musical score for measures 361-368 of Antonín Dvořák's *Stabat Mater* is presented. It includes staves for Solo voices (Soprano, Alto, Tenor, Bass) and Chorus voices (Soprano, Alto, Tenor, Bass), along with piano accompaniment. The Solo Tenor part is the focal point, with lyrics: "us.", "Quae mae-re-bat", "et tre-me-bat", "et do-le-bat", "et tre-me-bat". The Chorus parts enter with "unis. p" and "cresc." markings. The piano accompaniment features a prominent sixteenth-note pattern in the right hand and a more active bass line. Dynamics include *ppp*, *p*, *cresc.*, *poco a poco*, *mf*, *f*, and *dim. sempre*.

Figure 10a. Antonín Dvořák, *Stabat Mater*, “1. Stabat Mater Dolorosa,” mm. 361–368.

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Dvořák's musical expression of his own internal landscape. The chorus enters in the repeat of the Exposition with fourteen measures of tenor section solo, lightly accompanied by the orchestra

with the chromatic motive of Figure 2 and its inversion in contrary motion, the ascent intimating an effort to overcome the oppressing descent of sadness. The fragmented section at the end of the

Exposition is similarly introduced by the tenor section. In the Development, the choral tenors again play a significant role in establishing a new idea, the launch of a six-measure registral extreme by the

The musical score for measures 369-381 of Antonín Dvořák's *Stabat Mater* is presented in two systems. The first system (measures 369-373) features a Solo section and a Chorus section. The Solo section consists of Soprano (S) and Alto (A) parts, while the Chorus section consists of Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The lyrics for the Solo section are "dum vi-de-bat na-ti poe-nas, poe-nas," and for the Chorus section are "dum vi-de-bat na-ti poe-nas, poe-nas,". The piano accompaniment is shown at the bottom of the first system. The second system (measures 374-381) features a Solo section and a Chorus section. The Solo section consists of Soprano (S) and Alto (A) parts, while the Chorus section consists of Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The lyrics for the Solo section are "in-eli-ti." and for the Chorus section are "in-eli-ti." The piano accompaniment is shown at the bottom of the second system. The score includes dynamic markings such as "dim.", "p", "pp", and "ppp", and a "dim. sempre" instruction. The piano part features a chromatic motive in the right hand and a more active line in the left hand.

Figure 10b. Antonín Dvořák, *Stabat Mater*, "1. Stabat Mater Dolorosa," mm. 369–381.

THE SONIC LANDSCAPE OF “STABAT MATER DOLOROSA”

orchestra in pounding half notes that ultimately leads into the tenor soloist's massive entrance. Throughout the Development, the tenor soloist and tenor section of the chorus initiate new melodic material, taken up by their soprano, alto, and bass counterparts as the music is elaborated. The tenor soloist maintains a separate identity from the other soloists through the Recapitulation, until the penultimate measure before the Coda, where the four voices join in unison.

The viola, tenor of the string section, functions like the tenor voice (soloist and choral) throughout the movement, representative of the composer's own emotion. As Dvořák's primary instrument as an adult musician was viola,¹⁷ composing in this manner is another expression of his internal landscape. In the Exposition, Development, Recapitulation, and Coda, the violins, cellos, and basses share similar music in their own octaves, while the viola plays completely different melodic or rhythmic material. The viola introduces the harp-like *pizzicato* arpeggios, suggesting sacred context, and often doubles the solo tenor section when a new theme is introduced. Finally, the viola gets the last word in the movement, as the flutes, oboes, and clarinets sustain the tonic chord over the last three measures, while the viola twice punctuates the end of the scene with *pizzicato* B played *pianissimo*.

TOWARD A POWERFUL PERFORMANCE

Understanding the multidimensional layers of Dvořák's setting of “Stabat Mater Dolorosa” provides musicians with an opportunity to share a more intense and meaningful experience of the work with their audiences. By exacting the fine points of the tenor lines and indulging the feminine voice of the choral sopranos and altos, singers bring the private grief of a parent's loss of a child to the audience. The contrast

between this intimacy and the desolation of the greater external landscape is made more arresting and severe by the exploitation of Dvořák's telescoping techniques. Maximizing harmonic inertia to create temporal suspension and exaggerating corrupted motives to thrust the action forward position the listener deep into the middle of the chaotic scene. This work is much more than a beautiful setting of religiously significant text. It is both spiritual and physical. It is a sonic depiction of the intimate grief of a mother witnessing the death of her son against the panoramic setting of brutality at the hands of a frenzied crowd, created within the context of the composer's own very personal sorrow. **C**

NOTES

¹ *St. Ludmilla, Mass in D Major, Requiem Mass, Te Deum, Stabat Mater*.

² Matthew 27:33 (NIV)

³ “Life: Family Tragedy,” Antonín Dvořák, accessed July 31, 2014, <http://www.antonin-dvorak.cz/en/life>.

⁴ Jarmil Burghauser; liner notes for Dvořák *Stabat Mater*, Supraphon 10 3561-2 232, 1983.

⁵ Michael Steinberg, “Antonín Dvořák's Stabat Mater, op. 58,” *Choral Masterworks* (Oxford: Oxford University Press, 2005), 113.

⁶ *Ibid.*, 115.

⁷ Jarmil Burghauser; liner notes for Dvořák *Stabat Mater*, Supraphon 10 3561-2 232, 1982.

⁸ The most descriptive of the Gospel texts appears in Matthew's writings. See Matthew 27:5, 46, 50-54.

⁹ “Local History,” The Antonín Dvořák Memorial at Vysoká u Přibrami, accessed August 6, 2014, <http://www.antonindvorak.cz/en>.

¹⁰ Michael Beckerman is one of the most prolific in his exploration of this topic. See *New Worlds of Dvořák, Searching in America for the Composer's Inner Life* (New York: W. W. Norton & Company, 2003); and essays by Joseph Horowitz

and Beckerman in *Dvořák and His World* (Princeton: Princeton University Press, 1993). See also Chapter Nine in Alec Robertson's *Dvořák* (New York: Collier Books, 1962).

¹¹ Beckerman, *New Worlds of Dvořák*, 152-159.

¹² *Rusalka* is a popular Eastern European fairytale in which the title character is a water nymph who has fallen in love with a human prince. In order to be with him, she decides to leave her watery home forever, trading her voice for legs through the magic of the witch Ježibaba. The prince ultimately betrays Rusalka for a human woman, and per the conditions of the spell, the water nymph is banished to the depths of the lake as a spirit of death. The prince is despondent without Rusalka and seeks her out in the forest. He knows that kissing her will be fatal, yet when he finds her, he chooses death and eternal damnation. Rusalka returns to the bottom of the lake after commending the prince's spirit to heaven.

¹³ Paul Roquet, “Ambient Landscapes from Brian Eno to Tetsu Inoue,” in *Journal of Popular Music* 21 (2009): 364-383.

¹⁴ John Clapham, Antonín Dvořák, *Musician and Craftsman* (London: Newton Abbot, 1979), 23. Also “Antonín Dvořák: Christian,” Mutual Inspirations Festival 20111, accessed August 6, 2014, <http://www.mutualinspirations.org/archive/2011/antonin-dvorak>.

¹⁵ Rossini sets the chorus text “dum pendebat filius”—“while her son hunged”—in a very brief chromatic descent but does not develop this idea further in the first movement.

¹⁶ The opening of this movement anticipates Mahler's First Symphony, in which the first movement begins with a seven octave string drone on the dominant pitch A.

¹⁷ Klaus Döge, “Dvořák, Antonín,” *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed July 30, 2014, <http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/51222>.



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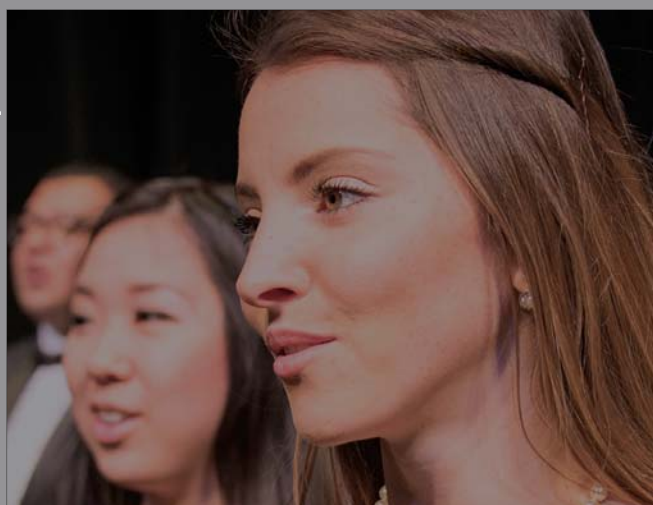
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THE REINVENTION OF FOLK MUSIC: AN INTRODUCTION TO THE CHORAL MUSIC OF VYTAUTAS MIŠKINIS

NICHOLAUS B. CUMMINS

Lithuanian composer Vytautas Miškinis (b. 1954) has earned international recognition for his innovative and unique choral compositions. He has composed more than seven hundred choral octavos and larger works ranging from simple unison works for children's choirs to complex, multipart works for advanced mixed and single-sex choirs that merge the styles of Lithuanian folk music with modern compositional traits of European and American composers. Miškinis draws from three sources to create his compositions: the deep roots of Lithuanian folk music, the texts and traditions of the Roman Catholic church, and texts from poets such as Bengali poet Rabindranath Tagore (1861-1941).¹ His ability to utilize characteristics of Lithuanian folk music has created a unique sound that performers and conductors will find suits all levels of choirs. While his compositions are frequently performed at international choral symposiums, conferences, and competitions, little has been written about his compositions or musical inspiration. The following article will serve as an introduction to the choral music of Vytautas Miškinis, highlighting two compositional traits with examples from his list of repertoire.

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EARLY EXPRESSION

Vytautas Miškinis was born in a small village outside the capital city of Vilnius, Lithuania. His early experiences with family singing served as an inspiration for him to join the Vilnius Teacher House boys' choir, now called Ažuoliukas.² Herman Perelsteinas (1923-1998) was the founder and first conductor of Ažuoliukas, and he became a mentor and teacher of Miškinis during his teenage years in the choir. Miškinis said of Perelsteinas, "He was not just my music teacher, but a second father as well."³ From Miškinis's birth in 1954 until the late 1980s, the Baltic republic—which included the countries of Latvia, Lithuania, and Estonia—were forced to join the Soviet Union; "[everyone was] afraid to express any personal opinion... openly or loudly."⁴ For his students in Ažuoliukas, which included a young Miškinis, Perelsteinas stated a desire to use choral music to "help young people fight the violence and evil of the street influences."⁵ He helped the young men of the choir to find expression during the period of communist rule. In 1979,

Perelsteinas left Lithuania and moved permanently to the United States. His departure left then twenty-five-year-old Miškinis in charge of Ažuoliukas. Following the completion of his studies at the Lithuanian Music Academy, Miškinis also began conducting the Vilnius Teachers House Men's Choir and the professional choir, Kaunas.

Miškinis composed his first piece, *Who is sleeping in winter*, in 1977 in honor of the birth of his son, Laurynas. All of his early compositions were composed for his choirs, specifically Ažuoliukas. He would continue to compose music throughout the 1980s but had to hide several religious compositions due to political censorship. The fall

of communism in the late 1980s, however, permitted Miškinis the freedom to compose new masses, motets, folk music, and other previously banned or censored musical works. By 1990, Lithuania was an independent and free nation for the first time in fifty years, and Miškinis was able to plan choir repertoire and begin composing liturgical music openly, without fear of censorship, for the first time in his professional life.⁶ Additionally, Miškinis began taking his choirs to European competitions; the access to international choirs allowed his compositions to be heard outside of the Baltics for the first time. He began composing music for all levels of choirs, including amateur children's and youth choirs



Figure 1. Two-part Sutartinė

Figure 2. Vytautas Miškinis, *This is My Prayer*, mm. 69–75.

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for the text is evident in his setting of the words and in the selections of the texts, sacred or secular.

Miškinis is able to express the meaning of the words due to his respect for each text he sets to music. He said, "every poet should be treated with respect...[because] a thought is precious."¹¹ Miškinis sets Latin texts, sacred texts such as Roman Catholic masses and motets, and poetry from various poets. He said of writing music in Latin,

"The Latin language is the most universal. First of all—it is accessible...for everybody. It is also quite easy to learn and easy to vocalize or sing. One may use the Latin language both for the church rituals and for concerts. On the other hand, it is like a source of

universal poetry—acceptable for everybody."¹²

His compositional output substantiates his thoughts about Latin, as he has composed four hundred works for choirs with Latin texts. In addition, he frequently sets poetry, in both English and Lithuanian, by poets such as Rabindranath Tagore, as previously mentioned. He conveys his high regard for the importance of text in the statement: "The first and most decisive source of inspiration for the composition of a work...is the text [on which] the composition is to be based."¹³ While composing, Miškinis keeps a copy of Tagore's *Gitanjali* (song offerings) close. He says, "I would call R. Tagore my favorite poet...his thoughts are both lively, rich, and universal."¹⁴

Miškinis has composed twenty octavos for choirs featuring Tagore's poetry. These texts were originally written in Bengali, but Tagore translated the *Gitanjali* into English during his travels to England in the early 1900s.

Miškinis has created colorful imagery using the texts of Tagore. The sacred texts of the church and secular poets come to life through different compositional devices related to the meaning, or affect, of the texts. These methods include: rhythmic imitation of syntax, text-painting, and creating an affect relating to a word or phrase. The syntax of the language is often responsible for the rhythmic structure in Miškinis's compositions, resulting in vocal lines that singers will find inviting and allowing the singing of the text to mirror the spoken word.

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TO THE CHORAL MUSIC OF VYTAUTAS MIŠKINIS

Miškinis frequently utilizes syncopation because the text will not always fit into the constraints of meter. In *O Thou* (Figure 5), the rhythm of the words is again the source for the written rhythms, and each voice delivers the text as if being spoken in conversation. The text setting illustrates Miškinis's sensitivity to the overall meaning of the text through the repetition of "day after day." The monotony created through the repetition of the text draws out the anticipation and foreshadowing of death. The entire poem is presented to better characterize the impression of the narrator of the poem awaiting the arrival of death.

*O thou the last fulfillment of life,
Death, my death, come and whisper
to me!*

*Day after day I have kept watch for
thee;*

*for thee have I borne the joys and
pangs of life.*

*All that I am, that I have, that I hope
and all my love have ever flowed
towards thee*

in depth of secrecy.

One final glance from thine eyes

and my life will be ever thine own.

*The flowers have been woven and
the garland*

is ready for the bridegroom.

*After the wedding the bride shall leave
her home*

and meet her lord alone.

in the solitude of night.¹⁵

In addition to delivering the words in apt rhythmic flow, Miškinis's setting of texts also provides the action, or drama, of the text through madrigalisms, or text painting. For example, in *Death, Thy Servant* (Figure 6), Miškinis concludes the work with the representation of Death knocking on the door. The poetic text is continued in the tenor line, but the rep-

Figure 5. Vytautas Miškinis, *Sonnets of the Angels of Death*, "O Thou," mm. 4–6.

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Figure 6. Vytautas Miškinis, *Sonnets of the Angels of Death*, "Death, Thy Servant," mm. 35–38.

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etition of the word “death” is repeated at intervals, suggesting the “knock, knock, knock” at the door.

Miškinis also makes use of imitation, both tonal and rhythmic, and repetition;

and some of the repetition is very similar to a musical pedal, or drone, when heard. For example, the repetition found in *Neišėik, Saulala* (Figure 7) is utilized to accompany the soprano solo, and the

effect is ethereal and mysterious when combined with the pan flutes. Using imitation with repetition can also create exciting musical tension. The rhythmic intensity of *At this time of my parting*

The musical score for 'Neišėik, Saulala' by Vytautas Miškinis, measures 9-20, is presented in three systems. The first system (measures 9-12) features a vocal ensemble (Tenor, Bass) and five Pan Flutes. The lyrics are 'sau-la-la mo-tu-la, sau-la-la mo-tu-la, Sau(la,) - - - la - - - la mo-tu-'. The second system (measures 13-16) includes a Soprano Solo and the vocal ensemble. The lyrics are 'Ka-d jau sau-lu-kê ka-d jau sau-lu-kê už gi-rios nu- sau-la-la mo-tu-la, sau-la-la mo-tu-la, la, mo-tu-'. The third system (measures 17-20) features a Soprano Solo, Soprano, Alto, Tenor, and Bass. The lyrics are 'sêd. Ka-d jau sau-lu-kê ka-d jau sau-lu-kê už gi-rios nu- Ka-d jau sau-lu-kê sau-la-la mo-tu-la, sau-la-la mo-tu-la, la, mo-tu-'. The score includes dynamic markings such as 'p sempre leggiero' and 'mp'.

Figure 7. Vytautas Miškinis, *Neišėik, Saulala*, mm. 9–20.

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TO THE CHORAL MUSIC OF VYTAUTAS MIŠKINIS

(Figure 8) creates a sense of movement and urgency with the “I start on my journey” text. Miškinis employs canonic imitation in the treble voices to simulate the sounds of movement during the journey while adding the men’s voice to set the rising action in the music. The imitation in his setting of *Salve Regina*

(Figure 9) makes use of an ostinato imitation pattern in the alto voices, creating a haunting sound in the opening of the piece against the chant-like tenor line. This use of repetition and imitation at times may seem like minimalism, but Rupert Gough states, “Although Miškinis makes substantial use of repetition, his

music lacks the sterility of strict minimalism; here minimalism grows out of the music as a means of expression.”¹⁶

2. PERSONIFYING TEXT

The use of harmonic and melodic passages to personify the text is preva-

17 *mp*
A I start on my jour - ney, I start on my jour - ney, I start on my jour - ney,
mp
I start on my jour - ney, I start on my jour - ney, I start on my

20 *mf*
S I start the jour - ney, I start the jour - ney, I start the jour - ney,
mf
I start the jour - ney, I start the jour - ney, I start the

A I start on my jour - ney, I start on my jour - ney, I start on my jour - ney,
jour - ney, I start on my jour - ney, I start on my jour - ney, I start on my

23
S I start the jour - ney, I start the jour - ney, I start the jour - ney, I start the jour - ney,
jour - ney, I start the jour - ney, I start the jour - ney, I start the

A I start on my jour - ney, I start on my jour - ney, I start on my jour - ney, I start on my jour - ney,
jour - ney, I start on my jour - ney, I start on my jour - ney, I start on my

mp
T with emp - ty hands and ex - pec - tant heart, and ex - pec - tant heart, heart,
mp
B with emp - ty hands and ex - pec - tant heart, and ex - pec - tant heart, heart,

Figure 8. Vytautas Miškinis, *At this time of my parting*, mm. 17–26.

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lent throughout Miškinis's compositions. His use of dissonance and consonance is primarily a text-painting device related to the text. For example, In Ever

in *My Life* (Figure 10), dissonance and syncopation are frequently employed to increase the harmonic tension with the text "pleasure and pain." Those

words are antonyms, but Miškinis makes one a lush dissonance and the other a harsh dissonance. The chords are never consonant, but the music illustrates the meaning of those two words. Immediately following, he intensifies the melodic action in the soprano voice with ascending chords in the lower voices. This helps maintain the energy of the music while moving toward the closing material of the piece.

Miškinis also makes use of a certain voice, or pairing of voices, to signify a perspective of the text. In the opening of "When I Think" from *5 When I* (Figure 11), the women and men sing identical text but are separated by different rhythms and uniquely different chord structure. The women are singing primarily perfect intervals against the men's stepwise chord progressions. While the text is about death, Miškinis composed varying rhythms and harmonies to suggest that men and women experience death in different ways. Miškinis again employs gender identity (similar to "When I Think") in voicing "When I Give" (Figure 12), also from *5 When I*, with sopranos and altos each singing independent lines while the men

Figure 9. Vytautas Miškinis, *Salve Regina*, mm. 1–16.
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Figure 10. Vytautas Miškinis, *Ever in My Life*, mm. 43–47.
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TO THE CHORAL MUSIC OF VYTAUTAS MIŠKINIS

are together. The personification of an untended helm in the text seems to be Miškinis's motivation for the use of rhythmic and melodic chaos. There is no clear sense of pulse occurring in the opening of this piece, and the use of an asymmetrical meter adds to the restlessness of the music and underscores that same textual uncertainty.

The attention Miškinis gives to the music in delivering the texts has created some sublime moments in the music. He exemplifies this in *Time is Endless* (Figure 13), a vibrant piece with sustained and lush vocal lines. In this example, Miškinis removes the context of rhythm and syncopation in favor of constant sound. Continual, sustained chords with added dissonances symbolize a feeling of timelessness that easily remove any sense of meter for the audience.

These compositional techniques are primary musical traits found throughout the compositions of Vytautas Miškinis. The preservation of Lithuanian sutartinės and creating beautiful melody and harmony are the most important musical factors in all of Miškinis's compositions. His desire to connect texts that inspire him, both secular and sacred, to his roots in Lithuanian folk music shines through the music he creates.

A MUSICAL LEGACY

This is only a brief glimpse into the *oeuvre* of Vytautas Miškinis, but his choral compositions are very accessible to any choir wishing to perform new music. Frequent major second dissonances are regularly utilized in his compositions, which is an obvious relation to the sutartinės of northern Lithuania. Additionally, the attention given to selecting and properly setting texts makes his compositions alluring to choirs and audiences. Miškinis's selection of noteworthy texts is the

Figure 11. Vytautas Miškinis, 5 *When I*, "When I Think," mm. 1–6.

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Figure 12. Vytautas Miškinis, 5 *When I*, "When I Give," mm. 1–8.

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Tranquillo ♩ = 166

p *leggiero*

my Lord.

Time is end - less in thy hands, in thy hands. There is none to count thy

Time is end - less in thy hands, is end - less, is end - less There is none to count thy

Time is end - less in thy hands, There is none to count thy

Time is end - less in thy hands, There is none to count thy

Time is end - less in thy hands, in thy hands. There is none to count thy

Time is end - less, There is none to count thy

Time, my Lord. Count,

11

Poco più mosso

mp

my Lord. my Lord. my Lord, my Lord, my

mi - nutes. Day and nights pass and ages bloom and fade

mi - nutes, thy mi - nutes. Day and nights pass and ages bloom and fade

mi - nutes, my mi - nutes. Day and nights pass and ages bloom and fade

mi - nutes, Day and nights pass and ages bloom and fade

mi - nutes, Day and nights pass and ages bloom and fade

mi - nutes, thy mi - nutes. Day and nights pass and ages bloom and fade

my Lord. Day and nights pass and ages bloom and fade

Figure 13. Vytautas Miškinis, *Time is Endless*, mm. 1–21.

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TO THE CHORAL MUSIC OF VYTAUTAS MIŠKINIS

most important aspect of his compositions, but the symbolic use of expressive devices such as rhythm, syncopation, text painting, and harmonic treatment are vital to creating each composition. His compositions continue to find new audiences through performances and recordings, and his expressive compositions have established a legacy of superb musical quality. Classic FM said of Miškinis's compositions:

"His poetic writing for chamber choir, intensified by panpipes in *Neišek, sula* ('Don't leave me, sun') and dense double-choir harmonies in the *Seven O Antiphons*, enters realms of sublime sound colour more usually inhabited by mighty pipe organs or the orchestral works by Messiaen or Ligeti."¹⁷

It is exciting to imagine the compositions that have yet to be composed by Miškinis, and he has stated that there are some fifty unpublished pieces in

his home.¹⁸ While his most well-known works are advanced treble and mixed choir works, many of his compositions are for youth and boy's choirs. These lesser-known pieces deserve further exploration by choral conductors and are just as noteworthy as the more difficult pieces. 

Editor's Note:

Featured in the March 2015 issue will be an interview with this composer, conducted by Vance Wolverton as part of his Baltic conductor series.

NOTES

¹ Vytautas Miškinis, interview by author, June 29, 2011, Baton Rouge, LA.

² *Ažuoliukas* means "little oak tree" in Lithuanian. The choir was founded in 1959.

³ Miškinis, interview.

⁴ *Ibid.*

⁵ *Ibid.*

⁶ *Ibid.*

⁷ Vance Wolverton, "Breaking the Silence: Choral Music of the Baltic Republics Part III: Lithuania," *Choral Journal* 38, no. 10 (May 1998): 24.

⁸ *Ibid.*

⁹ Singing together.

¹⁰ Rupert Gough, "A Lengthy Engagement," *Choir and Organ* (May-June 2011): 37.

¹¹ Miškinis, interview.

¹² *Ibid.*

¹³ Rupert Gough, Liner notes to *Time is Endless*, Royal Holloway Choir, Hyperion Recordings, 67818, CD.

¹⁴ *Ibid.*

¹⁵ Rabindranath Tagore, *O Thou*, from *Gitanjali*. Public Domain.

¹⁶ Gough, 36.

¹⁷ "A Fantastically Atmospheric Miškinis," Classic FM, June 7, 2012, accessed August 5, 2014, <http://www.classicfm.com/composers/miskinis/album-reviews/fantastically-atmospheric-miskinis/>.

¹⁸ Miškinis, interview.

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(Continued on next page)

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PUBLISHED SCORES OF VYTAUTAS MIŠKINIS

By title, voicing, and catalogue number

(Continued from previous page)

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No. 1 O Sapientia SATB/SATB EF 2960
Gloriosa dicta sunt #2 SATB EF 2934
Verbum caro factum est SSAA/SSAA EF 2931
Te Lucis SSAATTBB EF 2930
Ave Maris Stella #2 SSAA EF 2924
Memento SATB EF 2923
Laudate pueri, Dominum SATB EF 2929
I have SATB EF 2845
O thou SATB EF 2844
Death, thy servant SATB EF 2843
Nunc Dimittis SAATBB EF 2836
Ave Regina coelorum SSAA EF 2812
On the Day SATB EF 2847
I know SATB EF 2846
Missa de Angelis SATB 2754P
Missa de Angelis SATB 2754
Alma redemptoris mater TTBB EF 2735
Salve Regina SATB EF 2734
Alleluja SATB EF 2733
Tenebrae factae sunt SATB EF 2732
Life of my life TTBB EF 2731
Pater noster TTBB EF 2730
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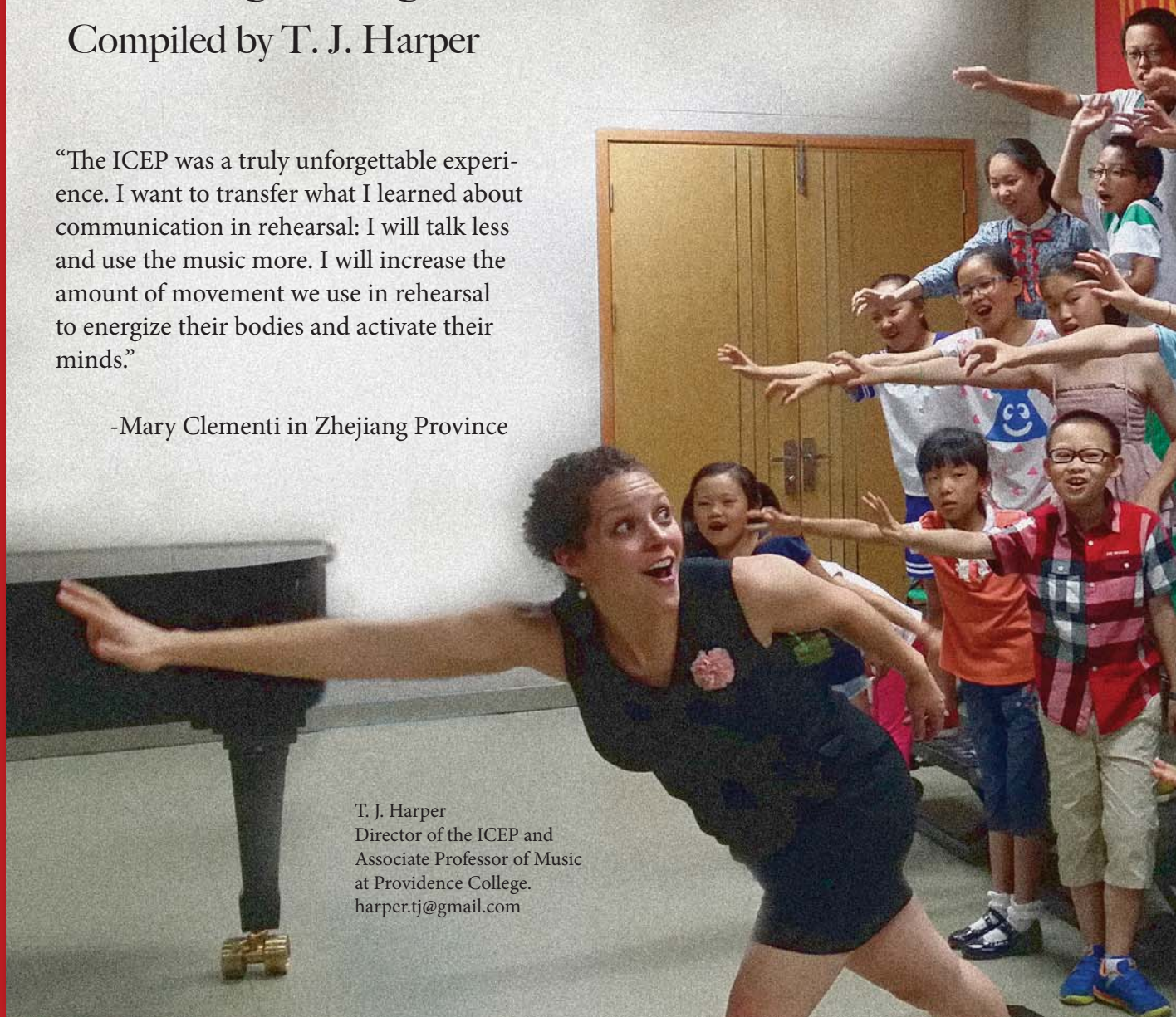
Building Bridges with China: An Overview of the 2014 International Conductors Exchange Program

Compiled by T. J. Harper

“The ICEP was a truly unforgettable experience. I want to transfer what I learned about communication in rehearsal: I will talk less and use the music more. I will increase the amount of movement we use in rehearsal to energize their bodies and activate their minds.”

-Mary Clementi in Zhejiang Province

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Associate Professor of Music
at Providence College.
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Building Bridges with China: An Overview of the

The International Conductors Exchange Program (ICEP) has opened the door to incredible musical collaborations between the United States and choral institutions around the world. The vision of ACDA Executive Director Tim Sharp is at the heart of a renewed focus on international collaboration and the prioritization of creating relationships that encourage artistic dialogue and reinforce the significance of cultural exchange. This past year, ACDA created new possibilities to forge stronger international relationships with the 2014 ICEP exchange with the China Chorus Association. Early in the year, ACDA hosted ten conductors from China in each of its divisions and their corresponding division conferences in a “first

phase” of exchanges with China. In the second phase, ACDA sent ten conducting fellows to various locations throughout China in summer 2014 as cultural ambassadors and representatives of the choral profession in the United States. The international residencies on both sides of the globe provided rich layers of exchange that were at once educational and inspirational.

This past year, I was able to experience this program firsthand as an ICEP Conducting Fellow. Along with the members of the ICEP Class of 2014, I consider myself incredibly fortunate to have had the chance to participate in this exchange. My time in China was transformative. I made lasting friendships with beautiful people, I ate incredible

food (and gained some weight), I witnessed unforgettable Chinese culture, and I recall smiling a lot. The sum of accumulated experiences and new friendships opened my mind to the true potential of our art and brought me closer to the people with whom I engaged.

Based out of southern China in Guangdong Province (Shenzhen & Guangzhou), my residency was a whirlwind of activity that provided me with a comprehensive view of choral culture in this part of the world. I had the honor of providing clinics for nine different choirs from the primary school to professional levels. I was asked to present two lectures on choral music and choral music education in the United States, and I gave two master classes in conducting technique at local universities. Every day of my residency refined my understanding of the choral art in China and provided me with multiple reasons to respect and celebrate the level of performance and work ethic from each conductor and ensemble on my itinerary. The thirst for knowledge and the standard of excellence was ubiquitous, but the joy and passion for every musical endeavor was never diminished. There was clearly a strong dedication to the folk traditions of the country and region, which included surprising amounts of beautifully appropriate movement during performance. In addition to an overall powerful vocalism, it was evident that as a communal act, the dedication to the choral art in China was for people of all ages, regardless of socio-economic status or technical facility. This was couched in a national commitment to provide the highest level of musical education for all children and through the development of a strong community of music educators.

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2014 International Conductors Exchange Program

Perspectives

Included in the following pages are brief summaries from participating conductors of each 2014 ICEP residency. Complete records of each residency will be archived with ACDA.

T.J. HARPER

(Eastern Division)

HOST: Professor Chen Guanghui

RESIDENCY: Guangdong Province—Shenzhen University Choir; Longgang Teacher's Choir; Shenzhen High School Choir; Shenzhen Qunsheng Senior Choir; Shenzhen Binhai Primary School Choir; Shenzhen Longhua Teacher's Choir; Shenzhen Choral Society; Panyu Teachers' Choir; and South China Normal University Choir

MARY CLEMENTI

(Eastern Division)

HOST: Professor Yan Baolin

RESIDENCY: Zhejiang Province—Hangzhou Normal University, The Tourism College of Zhejiang, Zhejiang Seminary Choir, Zhejiang University Wen Qin Choir, Chinese People's Political Consultative Conference Chorus, Hangzhou Number Four High School Choir, Hangzhou Normal University Eight Second Chorus, Qian Jiangzhi Star Children's Choir, Wei Qin Radio Children's Choir, Hangzhou Second Elementary Choir, and Lishui University

When I applied for the International Choral Exchange Program, I was looking for a way to "bring the world to my students." I wanted to find out what music education looks and sounds like in China. I wanted to experience a different culture, travel in a country whose language I didn't speak, and have an opportunity to expand my understanding of the choral art. The experience I had in Hangzhou exceeded not only my expectations but also my imagination.



T.J. Harper in Guangdong Province



Nicole Lamartine in Beijing

Building Bridges with China: An Overview of the

The choirs I worked with were made up of enthusiastic and talented singers who demonstrated a commitment to performing beautiful music and working to achieve high levels of artistry. They expressed a strong desire to bring choral art to the same quality and tradition of choral art in the United States. They insisted that I taught them a great deal, but I am confident I learned much more than I taught.

I want to transfer what I learned about communication in rehearsal: I will talk less and use the music more. I will increase the amount of movement we use in rehearsal to energize their bodies and activate their minds. I will invite my students to be open to critique, and I will offer them opportunities to self-evaluate. I will encourage them to be curious and creative in the rehearsal and ask them every so often to try something new. The ICEP was a truly unforgettable experience, and I am incredibly grateful to have been chosen to participate. It has made me a better conductor, a better teacher, and a more globally minded person.

NICOLE LAMARTINE

(Northwest Division)

HOST: Professor Wu Lingfen

RESIDENCY: Beijing (Northern China)
—China Conservatory of Music Choir
“Harmonia,” Jing Lun Middle School Choir

My residency was in Beijing, China, from June 15-25, 2014. My counterpart, Wu Lingfen, was the visiting international conductor for the North Central Division in the spring. I was met with such hospitality and kindness from all of my hosts and the students alike. People humbled me with their ability to speak English, and I was provided a translator for most of my sessions. One of the pervading challenges in China’s choral music

I treasure the memories and friendships made on this amazing journey. Building bridges to world peace may be much easier and long-lasting if approached through the arts, and especially through our inclusive art of choral music.

—Jeremy Jones

world is the adherence to government restrictions on performance of certain types of music. Wu explained that each public performance requires that a program be sent to the regional governor to be approved.

All of the students now hold a special place in my heart. I will never forget Wei-Wei, a beautiful alto and student leader for the Harmonia choir, who brought lychees for me at the first rehearsal and

taught me how to eat them. There was also Lily, the fifth grader whose smile could light up the room. I would like to thank ACDA and Tim Sharp for committing to the ICEP. My experience at China Conservatory with Wu Lingfen was the beginning of a lasting relationship and collaboration on our beloved life’s journey through choral music.



Cameron LaBarr in Wenzhou Province

2014 International Conductors Exchange Program



Tobin Sparfield in Hubei Province

MICHAEL MCGAGHIE

(North Central Division)

HOST: Professors Wang Yan & Gui Junjie

RESIDENCY: Shanghai—Shanghai Conservatory of Music, Fudan University, Shanghai Finance University, Shanghai Yangjing High School Men's Choir, and Wuxi Shanhe Chorus

I was fascinated by a notational system I discovered early in my visit, which my host called "simplified notation." I was left wondering how we might engage with this notation. Since returning to the States, I've discovered that many of my Chinese students were raised with this same system. My colleague Chuen-Fung Wong has developed a useful hybrid notation for his Asian Music Ensemble here at Macalester. In his editions, he places these rhythmic abbreviations and scale degree above the five-line staves. I observed a definite preference for nineteenth- and twentieth-century works in the musical settings I visited, and I did come across some Western works in Chinese translation.

During a rehearsal with the Wenguang Old People's Choir, I got to rehearse Elgar's *The Snow* with Chinese text underlay. (For those who

are wondering, Elgar sounds fantastic in Chinese.) The Shanghai Conservatory cultivates a healthy work ethic and tremendous talent. The conducting students peppered me with questions about life in the United States. They were curious about what sort of music we perform, what American colleges and conservatories were like, and about my own experience in graduate school. They were especially interested to hear about my graduate mentor and how she demonstrated strong leadership. I am grateful to ACDA and Macalester for helping me to participate in this exchange. It was a remarkable experience, and I am aching to go back to Shanghai soon.

JACLYN JOHNSON

(Central Division)

HOST: Professor Liu Wei

RESIDENCY: Tianjin (Northern China)—Tianjin Conservatory Choir, Little White Dove Children's Choir

The great philosopher and scholar Alan Watts said, "There are two reasons why people do not know what they want in life. One, they already have it.

And two, they don't truly know themselves." As many of us do throughout our lives, every few years I take a step back and reevaluate whether I am still on the correct career path. I can honestly say that after working in China this past summer and interacting with so many incredibly dedicated singers, I have once again been reminded that yes, I do have what I want, and I know what brings me absolute joy and purpose: teaching. My trip to China as an exchange conductor was a life-changing experience that I will cherish for the remainder of my days. My main observations are not the differences between our two countries but the overwhelming similarities. Laughter proved to be a powerful unifying tool to cross the language barrier.

TOBIN SPARFELD

(Western Division)

HOST: Dr. Tian Xiaobao

RESIDENCY: Hubei Province—Central China Normal University, Jiangnan University, Hubei Philharmonic Choir, Guang Qu Middle School Men's Choir, and Beijing Haiyan Choir

The most enriching part of the experience for me was the choral music. The Chinese choirs I worked with do not have ideal facilities. They rehearse where they can, but there were frequent difficulties. The Chinese have a great affinity for American music: gospels and spirituals, folk songs, etc. English diction is an issue for many Chinese choirs, as it is for even native English speakers, and several choirs I worked with had difficulty with more complex syncopated rhythms. Nonetheless, these singers were enthusiastic and appreciative of instruction in every instance. I thank the China Chorus Association and ACDA for supporting this valuable program. I hope to see it continue in the future for other conductors.

Building Bridges with China: An Overview of the

JEREMY JONES
(Central Division)

HOST: Professor Jin Ye

RESIDENCY: Beijing—China Conservatory, Beijing Children's Choir, Beijing Youth Choir, and Beijing Women's Choir

Participating in the ICEP was a most rewarding and memorable experience. The singers I had the opportunity to teach were simply amazing people—eager to learn, very engaged, well prepared, and always expressing a genuine joy and enthusiasm for singing! The gracious and generous hospitality extended to me was simply overwhelming. It was an honor to have been selected to participate, and I treasure the memories and friendships made on this amazing journey. The international and cross-cultural collaboration in the art of music making with these new friends reminds me once again of the importance of including the arts in the total educational experience. Building bridges to world peace may be much easier and long-lasting if approached through the arts and especially through our inclusive art of choral music.

Though the experience was a rich exchange of musical and cultural ideas and experiences, it didn't seem foreign when we were making music together.

— Catherine Sailer

CAMERON LABARR
(Southern Division)

HOST: Professor Zou Youfei

RESIDENCY: Wenzhou Province—Wenzhou Women's Chorus, Wenzhou Foreign Language Middle School Chorus, Wenzhou Primary School Chorus, Yueqing City Choir, and Ruian City Choir

The ICEP has already proved to be the beginning of great future cultural exchanges through the choral art between the United States and China. The Chinese people were incredibly receptive to new ideas about choral singing and were ready to seek and achieve a heightened sense of musicality. The ICEP is profoundly serving our global society, bridging cultures and ideals with choral music as the catalyst. It is my hope that this important program is here to stay, for it will surely have a significant and

sustainable future for years to come.

CATHERINE SAILER
(Southwestern Division)

HOST: Professor Wang Jin

RESIDENCY: Shanghai—Shanghai Conservatory, Shanghai Normal University, BG Chamber Choir, Xing Zhi Choir, and Shanghai International Choral League

China was wonderful. I found every person that I worked with to be gracious and eager to learn what I had to offer. The students were beautiful conductors, and I have made a friend for life in Wang Jin, my exchange counterpart, who shares my passion for great choral music. Some of my favorite memories are hearing familiar western choral pieces sung in Chinese, hearing Chinese instruments, and doing Tai Chi in the

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Jeremy Jones in Beijing

park. Though the experience was a rich exchange of musical and cultural ideas and experiences, it didn't seem foreign when we were making music together. That's the beauty of our art form.

PHILLIP SWAN

(North Central Division)

HOST: Professor Jun Wang

RESIDENCY: Guangdong Province—Zhongshan Experimental Primary School Choir; Zhongshan Shiqi First Primary Choir; Zhongshan Community Choir Rehearsal, South China Normal University High School Choir; Zhongshan College Choir; Ziaolan Women's Choir; Southern Bambook Park Primary School Choir; Shenzhen High School, Shenzhen University, Guangzhou, Dongguan Community Choir; and Zhuhai University

I was treated like a rock star where my name was plastered on digital signs at every institution. There was a photographer and videographer shooting my every action at every site, and I received unique gifts from each choir. I was a bit overwhelmed and definitely out of my element. The highlight of the trip was the opportunity to work with eager singers

of all ages. The Chinese singers are no different than eager American singers. Our spoken language may have been different, and that slowed the process at times, but music is a universal language that allows us to communicate beyond our borders. Though we come from very different parts of the world, discovering we shared many things in common (rather than our differences) highlighted

the importance of this musical/cultural exchange.

LOOKING FORWARD: 2015 EXCHANGE WITH SWEDEN

Looking forward to the 2015 ICEP exchange with Sweden, we are continuing to keep a broad scope of possibilities open for our international collaborations. This coming year will see the largest group of ACDA ICEP Conducting Fellows to date with fourteen conductors from the United States who will travel to Sweden, and fourteen conductors from Sweden who will be in residence in the US during the 2015 National Conference in Salt Lake City, Utah, and throughout the country. For further information, join the ACDA ICEP community on ChoralNet <www.choralnet.org/view/280632>. Interested conductors are encouraged to join this community and visit it regularly for new developments and updates. Online application forms will be made available on that community's web pages.



Phillip Swan in Guangdong Province

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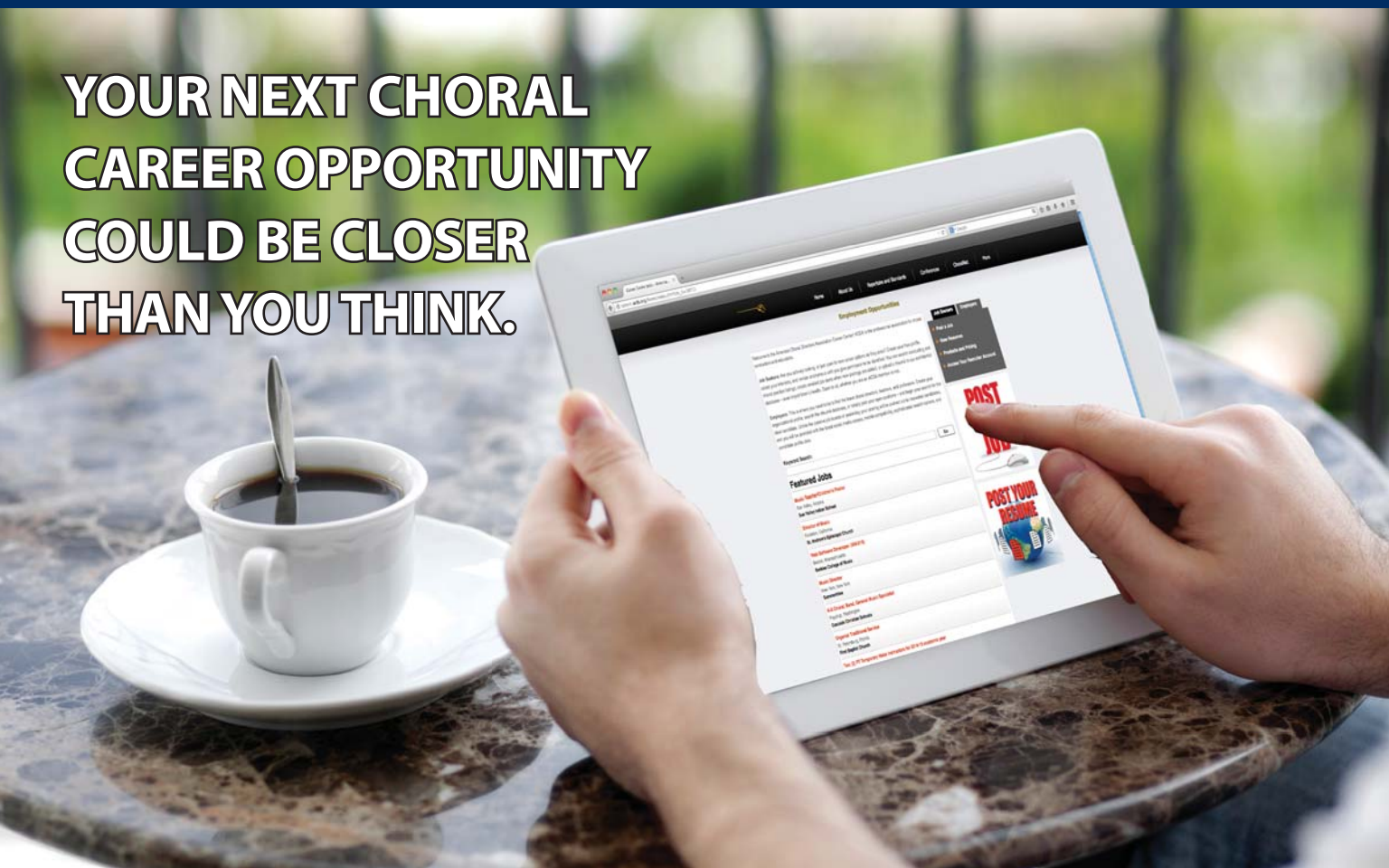
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ON THE VOICE

SHARON HANSEN, EDITOR

Finding the Head Voice: The Challenge of Developing the Male Head Voice in a Mixed Choir Environment

By Bryson Mortensen

In the developmental choral classroom, one of the more pervasive challenges is the process of discovering and strengthening the male head voice—a register in the voice in which both the thyroarytenoid (see Illustration 1, page 54) and the cricothyroid (see Illustration 2, page 55) are engaged, with the cricothyroid the more active of the two. The color is somewhat lighter than chest voice, in which thyroarytenoid engagement is predominant. A flexible and fluid head voice is a necessary element of a successful chorus: it increases the ability of basses and tenors to be able to access their upper range without a strained vocal quality. Particularly in the case of young tenors, accessing their head voice while singing with a resonant tone is key to preventing vocal fatigue and achieving a unified register.

Most young male singers are unaware of their head voice and how to use it in a singing context. On the other hand, most males are aware of and have used their *false* falsetto—if only for comic effect. Falsetto is a register that can be found above the first *passaggio* where only the cricothyroid is engaged, usually in a fully extended state. The color here is very pure and often described as a disembodied sound. It is rare, however,

for an untrained singer to have discovered his head voice as a usable singing voice. Many young voices, in response to peer pressure or a conductor's demand to produce a powerful sound, tend to extend their chest voice well beyond its healthy range in order to access higher notes. At some point, the chest voice can go no higher and the young male's voice "breaks" into a weak falsetto.

The individual attention usually required to teach young males to access their head voice is only further compromised by the fact that, in many cases, choral directors are working with a mixed choir. It is challenging for conductors to find vocalises for both young men and young women who have different needs for their vocal development. Generally, the register in which an individual usually speaks is the most developed. While most men speak in their head voice, females vary in their choice of speaking register.¹ It is the author's observation that it is becoming more and more common for untrained females to sing in their chest voice—possibly in response to the tonal modal of some popular music of the day. Much like their male counterparts, these female singers tend to carry the chest voice too high in their range until

it "breaks" into a weak and underdeveloped head voice. Understandably, some of the more common methods for teaching men to access their head voice may not be as effective in helping the female develop her head voice.

To be able to develop the registers of both male and female voices at the same time, a conductor must develop and employ exercises beneficial to both. The conductor must have a clear understanding of the physiology of male and female voices, including the musculature involved in the different registers, and knowledge of the precise *location* of different registration events. In addition, the conductor must be able to distinguish between the sounds of healthy and unhealthy registers (including identify-



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ON THE VOICE

ing whether singers are singing in chest, head, or falsetto) in order to help each singer identify different registers. Armed with such knowledge, the conductor is prepared to employ methods that help develop the full range in both male and female voices at the same time.

Registers

The concept of registers has been hotly discussed among voice scientists and voice teachers. Some argue that there are registers (commonly referred to as lifts) as often as every three or

four notes when the *vocalis* muscle (also known as the thyroarytenoid) must readjust to accommodate new pitches. Others argue that there are no such things as registers and that voice teachers should avoid drawing attention to them. The more common approaches include the use of either a two-register (chest and head) or three-register (chest, mixed, and head) system. Chest voice is a register in which the thyroarytenoid is more active than the cricothyroid, leading to a more “dramatic” color. Mixed voice is a register found between chest voice and head voice, where the cricothyroid and thyroarytenoid are approximately equal in their activity.

These systems usually do not acknowledge registers such as the falsetto, *frei-ton*,² or whistle tones³ as part of the usable areas of the voice. In fact, Henry Leck argues that there is no difference between falsetto and head voice—that it is simply the “upper” voice of the male, the remnant of his treble voice when he was young.⁴ A more inclusive definition of registers, which will serve the purposes of this article, is “a phonation frequency range in which all tones are perceived as being produced in a similar way and which possess a similar voice timbre.”⁵ Kenneth Bozeman identified that registration is both a laryngeal and an acoustical phenomenon.⁶ While Bozeman’s research focused primarily on acoustical issues and is an informative discussion of one aspect of registration, this article will focus on understanding

and developing the laryngeal musculature that is involved in registration to develop the head voice.

Physiology of Registration

Despite the variety of muscles involved in vocal production, there are very few muscles directly involved in phonation and the adjustment of pitch in the voice. These include the thyroarytenoid (or *vocalis*) muscles, which attach to the inner side of the thyroid cartilage at the front side of the trachea and to the arytenoid cartilages at the back of the trachea (Illustration 1). The *vocalis* muscles, part of the vocal folds, have two functions: first, they determine how much of the vocal folds come in contact

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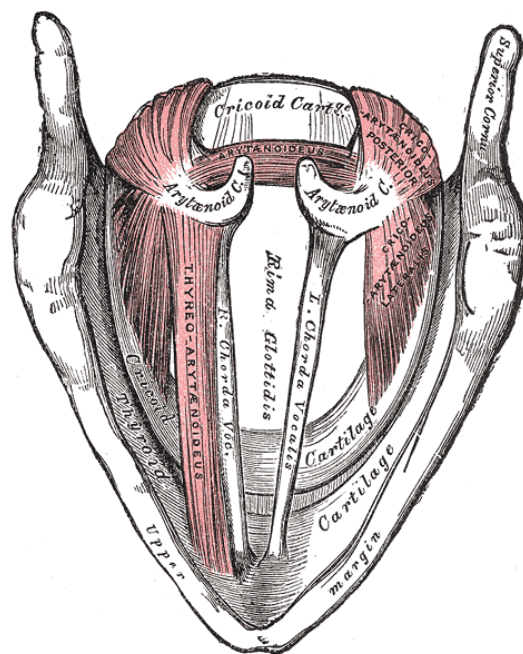


Illustration 1. Image of Thyroarytenoid (Top View)
Gray's Anatomy, 1918. Public Domain.

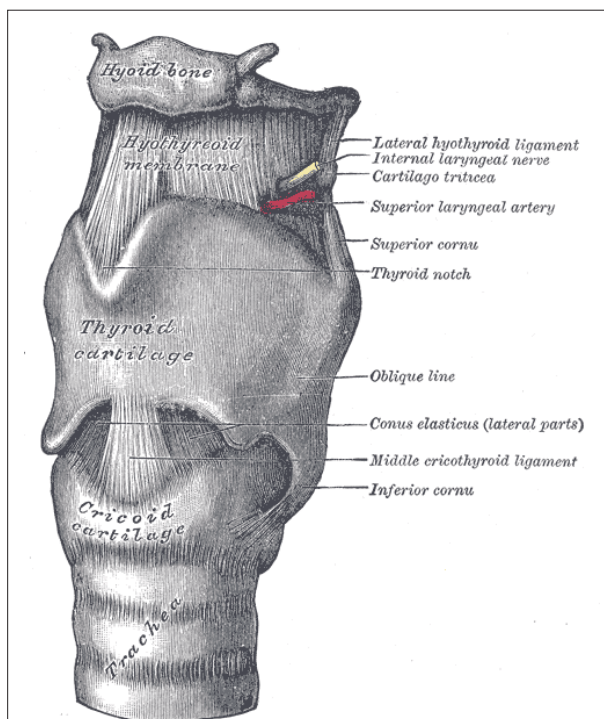


Illustration 2. Image of Cricothyroid (Side View)
Gray's Anatomy, 1918. Public Domain.

during phonation; second, they manipulate vocal fold density. The cricothyroid muscles comprise the second major set of muscles, which attach to the front side of the thyroid cartilage and to the cricoid cartilage on which the thyroid cartilage rests (Illustration 2). When these muscles flex, they cause the thyroid cartilage to tip outward, stretching the vocal folds and causing the pitch to rise.⁷ The interaction of these muscles is key to understanding the different ways in which the voice creates sound.

In the mid-twentieth century, some interesting research was conducted to define the specific activity of the thyroarytenoid and cricothyroid muscles in the various registers of the voice. In two of these research studies, electrodes were inserted into the muscles or placed on the outside of the throat to measure

muscular activity of the cricothyroid muscles (and by exchange, a decrease of tension in the thyroarytenoid muscles) led to the sound quality most commonly associated with head voice. For example, when a bass singer performs *messa di voce*—moving from head to chest, back to head, and eventually into falsetto—the transition to chest is marked by an increase of activity in the *vocalis* muscle, which is countered by a decrease in activity of the cricothyroid muscle. As can be expected, the activity in the muscles reverses as the singer moves back into head voice. It is also important to note that the cricothyroid muscle remains active while the bass sang in his falsetto register.

Thus we see that although both sets of muscles are involved in the approxi-

muscular activity of the cricothyroid and *vocalis* (or thyroarytenoid) muscles while the subjects sang ascending and descending scales that extended into the upper and lower ranges of the voice. Subjects were also asked to sing *messa di voce* exercises in which the singers began singing in head voice then transitioned to chest voice while singing the same pitch.⁸

In general, researchers in both studies discovered that the cricothyroid and thyroarytenoid muscles work antagonistically and create different qualities of sounds. Increased activity in the cricothyroid increases the intensity of the voice, the sound

mation of pitch, the *vocalis* muscles are primarily active in the chest voice, while the cricothyroid muscles are primarily active in the head voice. Of course, a singer can stay in a chest voice in the upper range of his/her voice by increasing the tension of both sets of muscles, which requires an increase of breath pressure and volume to be able to handle the increased tension. At some point, of course, the pitch cannot go any higher in the chest voice, and the *vocalis* muscle must release to reach the upper notes. If the *vocalis* muscle releases dramatically and completely, the sound is usually falsetto register (a register that has no activity in the *vocalis* muscle). This sound often results when an untrained singer drives chest voice as high as possible, followed by a “break” into falsetto. For a singer to move into head voice, he or she must reduce the tension of the *vocalis* muscle gradually so that the voice does not break into falsetto and increase the tension of the cricothyroid muscles to a tension much greater than that required by falsetto.⁹

Not surprisingly, the two aforementioned studies found that the female head and chest voices are produced in much the same way as their male counterparts: the cricothyroid is dominant in head voice, while the *vocalis* muscle is dominant in chest voice.¹⁰ It is also interesting to note the similarity in muscular activity between a female *messa di voce* and a male *messa di voce*. Since the method of production is the same for both males and females, it would be logical to assume that the quality of sound would be similar and that both genders could help their counterparts access and develop their respective head voices. It also implies that many of the exercises used to develop the head voice ought to work equally well in both genders.

In addition to understanding the physiological nature of different registers,

the conductor needs to have a clear aural image of how this physiology affects the sound of each register so that the singer will be able to recognize them upon hearing them. In a study designed to test singing teachers' ability to identify various registers, the accuracy of their responses was barely better than random guessing (57.6%),¹¹ suggesting that distinguishing between registers is more difficult than one may think.¹² More importantly, this and other studies have identified that there are measurable differences in the spectral characteristics of chest, head, and falsetto registers in the male voice.¹³ The studies generally show that the number of upper partials decrease as one moves from chest to head to falsetto. This decrease in upper partials creates a much less "rich" sound and leads to a more simple quality of voice. This change in quality becomes more important when differentiating between falsetto and head voice.

Studies also point out a discernable change in volume between head voice and falsetto. This has to do with the added intensity that comes from the activity of the *vocalis* muscle.¹⁴ Since this muscle is active when singing in head voice, the sound in this register is more intense and thus louder than the sound from the falsetto register. Regardless of descriptions used to differentiate between the various registration qualities, the ideal way to learn to identify the difference between the registers is to hear them. Included in the following link are recordings of four male voices (two tenors and two baritones, with one member of each voice classification at the beginning of his training and the other with a bachelor's degree in vocal performance) singing in their self-identified chest, head, and falsetto registers. (Visit [soundcloud.com](https://soundcloud.com/bryson-mortensen) and search "Bryson Mortensen Head Voice Chest Voice")

Registration Events

In addition to hearing the difference between registers, it is important to understand specific registration events, both in order to know when the voice is most likely to transition between registers and to be able to understand how to develop head voice in both males and females at the same time. This will also help in planning warm-up exercises that are beneficial to both male and female choral singers. While registration events are not consistent for different voice types, there are some general conclusions to be drawn as to where in the scale the various registers are used.

Registration events are generally marked by two major boundaries: the *primo passaggio*, where the voice moves from chest voice into a mixed voice, and the *secondo passaggio*, where the singer moves into full head voice. According to Richard Miller,¹⁵ these events can occur over the range of a sixth, depending on the quality of the voice. The *primo passaggio* for voices that are more likely to occur in a choral setting occurs from A³ to C⁴, while the *secondo passaggio* occurs from D⁴ to F^{#4} (Table I).¹⁶ James McKinney¹⁷ identifies similar transition points but does not acknowledge A³

to C⁴ as the first *passaggio*. Instead, he identifies D⁴ – F^{#4} as the range of the *primo passaggio* and does not identify a *secondo passaggio* for male voices. (It seems apparent that McKinney is simply avoiding identifying the range of pitches normally associated with mixed voice.) However, mixed voice is a concept that is necessary for a successful unification of registers.¹⁸ When teaching the head voice to choral tenors and basses, then, it is effective to encourage beginning singers to introduce their head voice as early as A³ until they are familiar with the location of their *passaggi*. On a more practical note, selecting A³ as the point at which singers begin to introduce head voice works well visually by telling singers to begin shifting to head voice on any pitch above the bass-clef staff. Since Richard Miller suggests that some degree of head voice should be present throughout the range of the voice and only become predominant at the first *passaggio*,¹⁹ this advice seems prudent.

Miller describes female registration events in soprano, mezzo-soprano, and contralto ranges, but he includes several other register shifts: chest, lower middle, upper middle, upper, and flageolet. Regardless of the number of registers identified, each one is basically an interaction

Table I. Ranges and Registration Events in Male Voices

Voice	Range	Primo Passaggio	Secondo Passaggio
Bass	A ² – E ⁴	A ³	D ⁴
Baritone	B ² – F ^{#4}	B ³	E ⁴
Tenor	D ³ – A ⁴	C ⁴	F ^{#4}

Derived from McKinney, James. *The Diagnosis and Correction of Vocal Faults: Revised and Expanded Edition* (Nashville, Tennessee: Genevex Music Group, 1994), 111.



of chest and head registers: lower middle is a mix with predominantly chest characteristics; upper middle a mix with head characteristics predominant; and upper is a full head voice. (A summary of registration events for female voices is found in Table 2 for comparison with male voice registration events found in Table 1.) What is important to note is that the transition between registers is similar for both males and females, only an octave apart. This can prove useful for helping both males and females practice transitions between registers and develop their upper registers.²⁰

Developing the Head Voice

There are a variety of disputed methods to help locate and develop head voice in young males. In general, these methods fall into two camps: those who make use of falsetto register and those who do not.²¹ Falsetto is similar to head voice in that it is produced with active cricothyroid muscles. In falsetto, however, the *vocalis* muscle is completely relaxed, leading to an incomplete closure of the glottal opening, greatly increasing air

flow. The vocal folds continue to vibrate but form an incomplete closure that leads to the hissing sound often associated with falsetto. Since the cricothyroid is stretched to its fullest extent, pitch adjustments are made by progressive dampening of portions of the vocal folds.²² However, even though the cricothyroid is stretched to its fullest extent, it does not require as much strength as the antagonistic relationship between cricothyroid and thyroarytenoid in the well-developed head voice. Although the falsetto voice is not acceptable for anything other than comical use in operatic singing, it is often considered an acceptable alternative for the head voice with young singers in a choral setting.²³ In fact, many all-male groups (professional and otherwise) employ singers with highly developed falsettos to sing the highest (often soprano and alto) sections in performance. In addition, the falsetto voice is considered a quality tool for strengthening the musculature necessary to develop the head voice. It can help establish the appropriate vertical positioning of the larynx,²⁴ stretch the vocal ligament to make the upper range more easily accessible,²⁵ help strengthen the cricothyroid muscle,²⁶ and develop

the sense of effortlessness (relaxing of the *vocalis* muscle) necessary for head voice singing.²⁷ All of these benefits lead to strong arguments in favor of the use of the falsetto as a means to develop the head voice in young males or males who are particularly “chest-bound”—that is, unwilling to allow the *vocalis* muscle to relax as they ease up into the head voice. However, it must be strongly emphasized that it is not the falsetto that is strengthened and blended into a head voice sound; instead, falsetto merely encourages the sensations and strengthens some of the musculature involved in the production of head voice. With the fundamental differences in production of falsetto and head voice, the singer must eventually make the leap from a breathy, only partially closed glottis in falsetto to a fully connected and occluded glottis in head voice. Patrick Freer, in his article on the adolescent voice, advocates this method, explaining that descending exercises should be used to successfully negotiate the transition into the chest voice instead of bringing the falsetto/head voice down as far as possible.²⁸ Considering the many possible benefits of singing in falsetto for the development of the male head voice, it is unfortunate to ignore it in the mixed rehearsal simply because the female voice does not have an equivalent counterpart. The conductor must find ways in which female singers can join with males singing falsetto even if the female is working in her chest register while the male works in his falsetto and head registers. However, and more importantly, the conductor must recognize that a few exercises daily in falsetto will bring the male singer only partway to a quality head voice. Too often, male singers sing in falsetto repeatedly, hoping to make it strong enough to balance the strength of the chest voice. The male

Table 2. Ranges and Registration Events for Female Voices

Voice	Range	Primo Passaggio	Secondo Passaggio
Alto	A ³ – E ⁵	A ^{#4}	D ⁵
Mezzo-Soprano	C ⁴ – G ⁵	B ⁴	E ⁵
Soprano	D ⁴ – A ⁵	C ⁴	F ^{#5}

Derived from McKinney, James. *The Diagnosis and Correction of Vocal Faults: Revised and Expanded Edition* (Nashville, Tennessee: Genevox Music Group, 1994), 111.

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singer must also be given exercises that will help him both find and strengthen a fully resonant head voice (complete with occluded glottis and partially tensed *vocalis* muscle) that can mix easily with the chest voice.

In general, voice teachers advocating this process begin with exercises exclusively in the falsetto voice to strengthen the cricothyroid muscle (Figure 1, Exercises A and B). After several exercises to strengthen the falsetto sound, the singer sings descending exercises to slowly engage the thyroarytenoid muscle as they sing lower (Figure 2, Exercises A and B). At this point, assuming that the singer has not over-engaged the thyroarytenoid (snapping into a rough and driven chest voice), he has found his head voice.

Unfortunately, when conductors use such a vocalise combining males and females singing together, it is often to the detriment of the females, since females are not comfortable singing in such a high range early in the warm-up process. For this reason, conductors who apply this technique should encourage females to sing in unison with the men, rather than the octave above, while the men sing in their falsetto. Since males can sing quite high in their falsetto, it is possible that they will be able to sing high enough for women to practice transitioning over their *secondo primo passaggio* with the aural assistance of the male falsetto to encourage them to release their *vocalis* muscle.

The greatest issue with using falsetto to develop the head voice is the concern that a singer who approaches head voice in this manner will never successfully develop a full head voice, always crippled by the disembodied feeling of falsetto.²⁹ Such a singer may never find a way to successfully introduce the thyroarytenoid gradually while only exercising from the top down.³⁰ In addition, a falsetto exercise is not the most

effective use of time to help females find their voice, even with the above suggested alternatives for females while the males are developing their falsetto. Thus, a “falsetto-free” approach to developing the upper range may be more effective. Advocates of this approach start with narrow exercises that span only a third (Figure 3), beginning above the *primo passaggio* and descending by half step. The conductor must pay careful attention to ensure that such vocalises are sung with tension-free phonation before allowing the singer to move too far above the *primo passaggio*. As the singer strengthens his upper range, exercises that contain both wider leaps and an overall wider range can be introduced to further strengthen the head voice (Figure 3, Exercise B).³¹ Finally, sing these

same exercises, beginning at or just below the *primo passaggio* (approximately in the key of A Major), and descending by half step. Although this “falsetto-free” method of teaching head voice ensures that a strong head voice is developed, it does pose the risk of developing a heavy or over-muscle quality.

As was previously mentioned, it is becoming more and more common for women to sing with an over-engaged thyroarytenoid, leading to a pressed and overly muscled voice. These singers drive their voice higher and higher as they try to model many of the popular singers of our day. At some point (usually around the lift to the upper middle register—C6) the voice breaks into a weak head voice. These singers would benefit from the model of the male

Exercise A



Exercise B



Figure 1. Two exercises that help strengthen the *cricothyroid* muscle.
(have males sing in falsetto while women sing at the notated pitch, in unison with the men)

Exercise A



Exercise B



Figure 2. Two exercises that help male singers to gradually engage the *cricothyroid* muscle.
(Sing each exercise repeatedly, descending by half step, until students have delicately activated the cricothyroid muscle. Women should sing at notated pitch, in unison with the men.)



head voice to encourage them to find a lighter mechanism in their lower middle voice. Female singers will be able to develop this part of this register at the same time that men are developing their head voice, using the same vocalise found in Figure 3.

Although both the “falsetto” and the “falsetto-free” method of developing the head voice have valid uses, there

are major concerns with both when working with a mixed-voice chorus. The falsetto approach is not helpful to female singers, although it is helpful to male singers in developing head-voice; the falsetto-free approach may lead to an over-muscled sound in the men. This author suggests a compromise that assists men by employing a “top-down” approach while still slowly extending

the range upward to assist women in developing their upper range. Using only descending exercises, the conductor begins the choral warm-up around C⁵ for men and C⁶ for women (in the upper-middle of both genders’ registers), descending by half steps (Figure 4, Exercises A-D). Such exercises ensure that singers begin with a sound that is not dominated by the thyroarytenoid; thus, they are not asked to sing too high too soon in the warm-up.

These types of exercises must be the first of the rehearsal period to ensure that singers do not have an opportunity to create an over-muscled chest voice sound that they may try and reproduce as head voice exercises begin. As the conductor continues through a variety of warm-ups that focus on various elements of sound production, he or she chooses only descending warm-ups, beginning each warm-up series so that the highest pitch of the highest exercise is only a half-step or step higher than the preceding exercise (Figure 4, Exercises A-D). This allows singers to slowly stretch into the upper range of their voice without participating in ascending exercises that tend to drag the chest voice into the upper range, and develops the cricoarytenoid in both genders in a way that is most effective for each. **CI**

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Figure 3. Three exercises “falsetto - free” method of developing the head voice.
(Women sing at notated pitch, in unison with men.)



Figure 4. Four exercises to help develop both the male and female upper register.

(Repeat each individual exercise, descending by half step.

Note that each exercise begins in a key in which the highest pitch is slightly *higher* than the previous exercise. This helps develop the upper range without giving young men the opportunity to drive the chest register too high.)

NOTES

¹ Richard Miller, *The Structure of Singing: System and Art in Vocal Technique* (Belmont, California: Schirmer-Thomson Learning, 1996), 133.

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- ² *Frei-ton* is a register most commonly found at the lower end of the male voice, where the vocal folds are not entirely occluded, leading to a somewhat aspirate tone that allows singers to find extremely low pitches.
- ³ Whistle tones are at the very top of the female range and are produced by "air passing through a triangular opening between the arytenoid cartilages." James McKinney, *The Diagnosis and Correction of Vocal Faults: Revised and Expanded Edition* (Nashville, Tennessee: Genevox Music Group, 1994), 105.
- ⁴ Henry Leck, "The Boys Expanding Voice: Take the High Road," *Choral Journal* 49, no. 11 (May 2009): 52.
- ⁵ Johann Sundberg, *The Science of the Singing Voice* (DeKalb, Illinois: Northern Illinois University Press, 1987), 49.
- ⁶ Kenneth W. Bozeman, "Registration Strategies for Training the Male Passaggio," *Choral Journal* 48, no. 12 (June/July 2008): 59-72.
- ⁷ Miller, *The Structure of Singing*, 288.
- ⁸ William Vennard, Minoru Hirano, and John Ohala, "Chest, Head, and Falsetto," *The Nats Bulletin* (December 1970): 30-37. Yasuji Katsuki, "The Function of the Phonatory Muscles," *The Japanese Journal of Physiology* (1950): 29-36.
- ⁹ *Ibid.*, 35.
- ¹⁰ *Ibid.*
- ¹¹ Charles Beard, "Recognition of Chest, Head, and Falsetto Isoparametric Tones," *The NATS Bulletin* (September 1980): 13.
- ¹² When the singing teachers were asked to compare chest, head, and falsetto registers of one voice, they were more accurate. *Ibid.*, 13.
- ¹³ Robert H. Colton and Hollien H., "Perceptual Differentiation of the Modal and Falsetto Registers," *Folia phoniatica* (1973): 270-280. Colton, "Spectral characteristics of the modal and falsetto registers," *Folia phoniatica* (1972): 337-344.
- ¹⁴ Vennard et. al., "Chest, Head, and Falsetto."
- ¹⁵ Richard Miller, *On the Art of Singing* (Oxford: Oxford University Press, 1996), 117.
- ¹⁶ *Ibid.*
- ¹⁷ James McKinney, *The Diagnosis and Correction of Vocal Faults: Revised and Expanded Edition* (Nashville, Tennessee: Genevox Music Group, 1994), 113.
- ¹⁸ Miller, *On the Art of Singing*, 118.
- ¹⁹ *Ibid.*
- ²⁰ *Ibid.*, 134.
- ²¹ In most cases, the exercises advocate closed vowels (/u/ and /i/) for the exercises. Here the physiological and acoustical properties of head voice overlap; Kenneth Bozeman (63) shows that closed vowels will "turn over" to head voice earlier because of the lower formants present in these vowels.
- ²² Barbara M. Doscher, *The Functional Unity of the Singing Voice* (Metuchen, New Jersey: The Scarecrow Press, Inc., 1988), 149.
- ²³ Scott McCoy, "Falsetto and the Male High Voice," *Journal of Singing* (May/June 2003): 405.
- ²⁴ *Ibid.*
- ²⁵ *Ibid.*
- ²⁶ Barbara M. Doscher, *The Functional Unity of the Singing Voice* (Metuchen, New Jersey: The Scarecrow Press, Inc., 1988), 150.
- ²⁷ Miller, *The Structure of Singing*, 123.
- ²⁸ Patrick K. Freer, "Foundations of the Boy's Expanding Voice: A Response to Henry Leck," *Choral Journal* 50, no. 7 (February 2010): 31.
- ²⁹ *Ibid.*, 53.
- ³⁰ *Ibid.*
- ³¹ Miller, *The Structure of Singing*, 123.



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Amy Johnston Blosser is the current National Chair for Repertoire and Standards for ACDA. She oversees the R&S column in the Choral Journal and has been active in planning national conferences. Prior to this position, she served as the National R&S Chair for Senior High School and for Central

Division. She was a member of the ACDA Honor Choir Handbook committee and the R&S Committee Structure Task Force in 2010.

Blosser conducts six choirs in grades 7-12 and is the Fine Arts Department Chair for Bexley City Schools in Columbus, OH. Under her direction, the Bexley High School Vocal Ensemble has performed at multiple state conferences of OMEA and ACDA and at the Central Division Conference in 2012. Blosser was named Educator of the Year for Bexley City Schools in 2011 and was recently selected to serve as one of fourteen Conducting Fellows for the International Conductors Exchange Program to Sweden in 2015. Blosser is the artistic director of the Bexley Choral Society and director of music at Bexley United Methodist Church.

Vision Statement

The Repertoire and Standards committee has been and continues to be an integral part of ACDA since it often provides conductors their first exposure to the organization. As National Chair, I have lead this committee in the myriad responsibilities that they have in their own areas while simultaneously working to look to the future of R&S. The structure needs to be streamlined in order to improve communication and effectiveness as well as increase its utilization for the membership. If re-elected, I will continue to lead the R&S committee in its restructuring which will strengthen ACDA for the future.



Sharon Davis Gratto is professor and chair of the University of Dayton Department of Music and director of the World Music Choir. She came to UD from Gettysburg College, where she conducted four choirs and founded the Gettysburg Children's Choir. Gratto graduated from the Oberlin Conservatory,

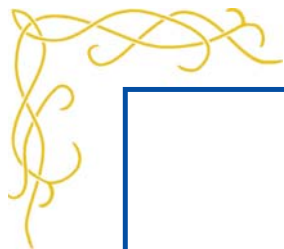
American University, SUNY-Potsdam, and Catholic University and earned a Dalcroze Eurhythmics Certificate at Carnegie Mellon University. She sang professionally with the Washington Bach Consort.

Gratto has served as R&S Chair for Ethnic and Multicultural Perspectives in Pennsylvania, Ohio, the Eastern Division, and National ACDA. She sang with multicultural honor choirs at three ACDA conferences and was guest editor for the September 2014 Choral Journal focus issue on multicultural music. Gratto has conducted honor choirs in seven states and presented at state, regional, and national ACDA conferences. She taught K-12 music in Germany, Spain, and Nigeria and received Oberlin's Outstanding Music Education Alumni Award.

Vision Statement

As a longtime R&S leader for ACDA, I am eager to help shape the next direction in this important area—one long overdue for revamped organizational structure and revitalized goals. Change must address the needs of the varied ACDA constituencies engaged in the choral art, from the elementary choir to the professional ensemble. R&S changes can also help address diversity issues in the organization. The choral music education and R&S leadership background I bring to the position will help inform my work on behalf of the "many faces" of ACDA.

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Richard Stanislaw, Editor <rstanislaw@comcast.net>

A Trilogy of Christmas Operas

By Harold A. Daugherty Jr.

Looking for some fresh repertoire for your Christmas presentation? Consider a trilogy of Christmas operas from Pulitzer Prize-winning composer John LaMontaine (1920-2013). These dramatic works are especially exciting and appealing for the church musician, involving adult choir, speaking parts, children, and orchestra. LaMontaine was one of several composers during the mid-twentieth century who were part of a resurgence of religious drama and musico-dramatic works for the church. He graduated from the Eastman School of Music in 1942 and later studied at Juilliard. His trilogy of Christmas pageant-operas were composed over ten years, beginning in 1959, the same year he won the Pulitzer Prize for Music for his first piano concerto. LaMontaine's Christmas works are excellent examples of both a return to vivid portrayals of biblical truths and the rediscovery of historical modes of popularizing biblical stories.

In May 1958, LaMontaine was searching for a suitable text for the Christmas carol he composed each year for his close friends. While in the Morgan Library in New York City, he came upon Thomas Sharp's *Dissertation on the Pageants or Dramatic Mysteries, Anciently Performed at Coventry, by the Trading Companies of That City* (1825).



Specifically the words that ignited me and the entire project were "A ha! Now ye cum the tyme/ That old fathurs hath told/ Thatt in the wynters nyght soo cold/ A child of meydyn borne be he wold/ in whom all proficiys schal be fullfylld."¹

Those words that delighted LaMontaine were found in the "Pageant of the Shearmen and Taylors," a portion of the *Coventry Corpus Christi* cycle. Eventually the Christmas plays of the York and Wakefield cycles were explored by LaMontaine. He talked about it in a 1989

interview with Bruce Duffie:

I raced to get the idea of the whole while I was there at the library. I copied down some of the text on a laundry slip or something, and on the bus going home I started writing the theme. That wasn't a dream. It was on Fifth Avenue. I had no idea that was my Christmas carol for that year, and the poem still strikes me as being extremely wonderful. Then I went back and began to say, "What else is there? I might find others I could use." I was so entranced by



Hallelujah!

the whole thing that I began to think that this was really material for an opera. It was the kind of thing that would take a long, extended effort to put together, because I would have to make my own libretto from the medieval miracle plays since they couldn't be used intact. I applied for a Guggenheim fellowship, proposing this idea of an opera based on the medieval miracle plays, and I was awarded the fellowship. By the time I had finished the first part, I realized that it could not be one opera. It was just too big a proposition, and should be what the miracle plays themselves were, and that is three intact small operas.²

Although it is possible to perform the

operas as choral works, LaMontaine was excited by the "staged" presentations by the medieval trade organizations. Much of the charm of the trilogy would be lost without the staging.

It seemed to me that the people who first wrote and acted out the medieval miracle plays were very close to creating for themselves the first true opera. The town records of Coventry, the Leet Books, reveal the degree to which their productions involved all the trappings of opera: sets and staging (the pageant carts), costumes, props, music, both sung and instrumental, dramatic confrontations, dance, mime, and even salaries for the performers! ...

My greatest help was to be guided constantly by their own aim, which was quite clearly the portrayal of plain people whose lives were transformed by a miracle.³

The first of the trilogy was *Novellis*, *Novellis*, Opus 31, for narrator, soloists, chorus, and orchestra. It was first performed in Washington Cathedral and conducted by Paul Callaway during Christmas 1961. *The Shepherdes Playe*, Opus 38, the second of the trilogy, was premiered nationally over the ABC network on Christmas Eve 1967 and subsequently performed publicly at Washington Cathedral. It calls for narrator, soloists, silent actors, double chorus,



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dancers, and orchestra. *Erode the Greate*, Opus 40, is the crowning work of the trilogy—for narrator, soloists, silent actors, mixed chorus, and orchestra. It was premiered on New Year's Eve 1969, also at Washington Cathedral. John LaMontaine intended that the three operas eventually be performed in one evening, both to capture the atmosphere of the original day-long presentations of the Corpus Christi pageants, and to experience the wholeness of the biblical account of the manifestation of God among man and the human reactions to this event. Unfortunately, as yet this has not happened.

I had the pleasure of performing *Novellis*, *Novellis*⁴ in Los Angeles in 1972 at St. John's Episcopal Church (now Cathedral), where I was choirmaster and organist. The spacious building in an Italian neo-Romanesque style modeled after the eleventh-century church of San Pietro in Tuscania added to the atmosphere of the performance. John LaMontaine was present, and the performance was well received. Rector E. Lawrence Carter was narrator; the St. John's Choir, members of the choral department of the University of Southern California, children of the choir members, and full orchestra combined for the festive presentation. Members of the congregation helped with lighting, set building, costumes, and ticket sales.

An opening fanfare in the brass section of the orchestra announces *Novellis* (News) and provides most of the characteristic features of the musical style throughout the opera. The writing is austere and transparent, utilizing intervals of the fourth and fifth and simultaneous seconds and sevenths. The chorus closing the Prologue sets the pattern for most of the Latin choruses by its ponderous, somewhat massive sound in contrast to the transparent texture of the sections of dialogue. Vocal lines and accompaniment use tone painting grow-

ing out of the text, and some leitmotifs appear in both the vocal and instrumental parts. Triple meter is used for the "Canon of the Holy Trinity," reflecting the medieval preoccupation with symbolic numbers. The good news told, the narrator finally proclaims, "Break forth into joy... All the ends of the earth shall see the salvation of our God." The brass choir rings out the prophet's fanfare, and LaMontaine repeats nearly exactly part of the Prologue. This time the words, "A ha! Now ys cum the tyme..." have a meaning of fulfillment. The final chorus, "Ecce Agnus Dei," is a musical variation on the prophet's theme.

The pageant-operas of LaMontaine stand as unique American contributions to a field dominated with distinction by twentieth-century British composers, especially Benjamin Britten (*Noye's Fludde* and *Curlew River*), and they filled a void in the repertory of American religious music-dramas. They offer opportunities to involve performing members and audiences in a colorful, exciting, and memorable recreation of history that uses a multimedia experience to com-

municate an immediate revelation of the Gospel.

For information about availability of LaMontaine's music, please contact Fredonia Press LLC at 263 Scottswood Rd, Riverside, IL, 60546. The trilogy and other larger works of LaMontaine will be available in the future from the Fleisher Collection, part of the Library of Philadelphia. 

Harold A. Daugherty Jr. is the director of music at La Canada Congregational Church, La Canada Flintridge, California. <drhad@aol.com>

NOTES

¹ John LaMontaine, *Erode the Greate*, Composer's Notes (Fredonia Press).

² John LaMontaine, interview by Bruce Duffie WNIB, Chicago IL, June 1989, <http://www.bruceduffie.com/LaMontaine4.html>.

³ LaMontaine, *Erode the Greate*, Composer's Notes.

⁴ *Novellis*, *Novellis*, G. Schirmer, 1961.

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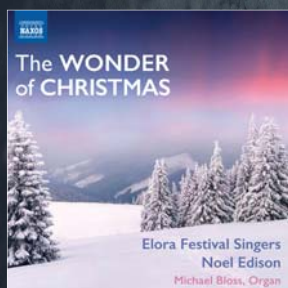
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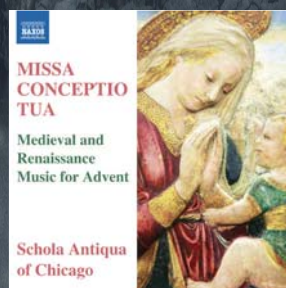
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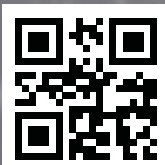
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Women's Choirs



Iris Levine
National R&S Chair
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Commissioning New Works for Women's Voices

by Iris Levine

Commissioning new works is like adding a new plant to a beautiful garden. The addition doesn't take anything away from the garden yet provides a new, fresh "look" for the next visitor. When we think about the existing repertoire for women's voices, there is definitely a need for a new plant here and there. There are many benefits to commissioning new works for your women's choir, and there are many ways to commission a new work. This article will provide information about commissioning and commission consortiums and will also provide insight from directors who have experience commissioning new works.

Why commission?

Commissioning a new piece of music allows you to have a work specifically composed with the needs and abilities of your own ensemble in mind. You can collaborate on choosing the text, style, length, difficulty, and intention of the piece, such as honoring a special person

or event, fulfilling part of a mission, and so forth. This not only allows the talents of your group to shine through but may also fulfill a specific purpose. Working with a composer allows you to be part of the creative process from the very beginning. To be responsible for birthing a new work in the women's choir repertoire is a moment of pride.

Morna Edmundson, artistic director of Elektra, Vancouver's prestigious women's chorus, states:

"When Diane Loomer and I cofounded Elektra in 1987 to explore what repertoire there was written specifically for adult women's choirs, I remember more than one person saying that we might only be able to give a few concerts before we ran out of music. We really had no idea whether this was true, and we set out to the stores to leaf through the bins. (That was the only way to find music in the '80s.) That was back in the day when the publishers would put etchings of arrangers' faces on the covers of the octavos, and we quickly learned to skip over the "faces" until we stumbled on Duruflé or Casals or Brahms. We knew there were plenty of women's choirs that could sing the other style and were looking to prove that some major composers had taken an interest in writing for women's voices. It seemed like very slim pickings!

"The internet was in its infancy, and the wonders of connecting to other choral conductors and easily accessing their work remotely was

just beginning. It was in this context that we discovered, through the IFCM and ACDA, that there were thousands of high school, college, and community women's choirs out there looking to raise the bar. In addition to simply wanting challenging repertoire to sing ourselves, many of us wanted to elevate the perception of the intrinsic artistic value of the women's choir voicing. And that meant connecting with composers and getting more challenging music written for our ensembles. Elektra commissioned its first work, *Salve Regina* by Ramona Luengen, for our very first concert, and Ramona was then in the choir. We have since had works written for us by international composers, but all of our own 60+ commissions to date have been of Canadians."

How are commissions funded?

There are many ways a commission may be funded. Some include:

- An ensemble's operating budget.
- Donors who underwrite a commission.
- Grants awarded from arts organizations or foundations.
- Consortiums who share the commission fee, while each participant receives credit and recognition for the commission.



Repertoire & Standards

Composers have a wide scale of commissioning fees. When determining the feasibility of a commission, the commissioning party should contact a specific composer to negotiate fees along with other considerations for the piece (duration, voicing, style, accompaniment, text, recording rights, and more).

ACDA Commission Consortium

ACDA Women's Repertoire & Standards committee sponsors a consortium for promoting new works written for women's voices. Lisa Fredenburgh, National R&S Chair for Women's Choirs 2001-2007, details the beginnings of the consortium:

"In 2005, I was looking for an initiative to take on as ACDA National Chair for R&S Women's Choirs Committee. It was always strongly suggested that each of us committee chairs develop a project or initiative that would contribute to the furthering of our areas. It just so happened that Gwyneth Walker was in a short residency at Meredith College, where I conducted at the time. Gwyneth and I were in conversation about my new position with ACDA, and she suggested that I help conductors commission works

for women's chorus, contributing to the body of literature we all have as a resource. The Consortium was born out of this conversation, and with help from the *Choral Journal* and the web forums, the conductors came together and suggested composers. Dan Gawthrop was chosen and composed a lovely work, *Softly Little Child*, for us based upon our description of our choirs.

"My experience with group commissioning was much stronger than simply gathering some conductors together and pooling our money. I could never have predicted that we would form a bond and a community through the project. Trading ideas and philosophies, sharing what state our choirs were in and who our choral heroes were made a yearlong forum of commonality. While we were not always in agreement, the gentle nature of the conductors' discourse reinforced my belief that choral music often inspires us to bring our best selves to any endeavor."

To date, the ACDA Women's Commissioning Consortium has produced thirteen new works for women's voices plus works by Abbie Betinis, Susan LaBarr, and Andrea Ramsey, which are

scheduled for delivery by the end of 2014. The consortium has a commitment to engaging young composers and seasoned composers. During its history, the consortium has had more than fifty ensembles participate. The consortium is currently overseen by Iris Levine, National R&S Chair for Women's Choirs. For complete details on how to participate in this commission consortium, visit <http://acda.org/page.asp?page=womenschoir&rs=1>.

Advanced Women's Choir Consortiums

Christine Howlett, Eastern Division R&S Chair for Women's Choirs, led a consortium of ten women's collegiate directors in a recent commission by Tim Takach. Christine states:

"Back in March 2013, Tim contacted me about being part of a consortium of advanced women's choruses, and he wondered if I could help reach out to other ensemble directors to bring them on board. I thought it was a great opportunity to support a young American composer, and I think the overall idea of 'consortium projects' is really terrific. It offers a chance for ensembles to be a part of a commission process, and it spreads the cost amongst the groups in a way that is affordable. It also ensures that the composer's music gets more than one performance and reaches a broader audience. I feel very strongly about supporting living composers, and at Vassar we strive to do this on a yearly basis. It is very special not only to be a performer of new works but a financial supporter of them. For ensembles and composers alike, this is a great situation that allows for broader exposure for the composer and is an affordable way for ensembles to be participants in this artistic process."

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Kathleen Rodde at Iowa State University has led a consortium of advanced women's choruses over the past few years. She says that the consortium membership varies from year to year. The participating ensembles include international women's choruses, and past composers have included Stacey Gibbs and Eric Barnum.

Commissioning Projects

Both Sister Singer Network and GALA Choruses provide commissioning opportunities for their member choruses. Josefina Benedetti (*Ode to Women*), Jenni Brandon (*A Universal Dream*), and Andrea Ramsey (*Anyone Can Sing*) were commissioned by Sister Singer Network to write for the Sister Singer festival. GALA Choruses is now sponsoring a commissioning project in honor of Catherine Roma. Jane Ramseyer Miller, artistic director of GALA Choruses, states:

"An important element of this project is to connect choirs across North America and to give our smaller choruses a chance to commission a piece of music for perhaps the first time. In the first commission round, twelve choirs will be selected to perform the new work in their hometowns, and then perform it again as a mass chorus at the quadrennial GALA Festival in Denver, Colorado, in July 2016. This model insures that the new composition will receive multiple performances—a huge bonus for any composer. Another way we are engaging participating choirs is through virtual rehearsals with the composer."

"No Whining, No Flowers" is perhaps one of the best-known commissioning projects for women's choirs. In 2003, the Cornell University Chorus, under the direction of Scott Tucker, launched this project, whose goal was to expand the

contemporary repertoire for women's choirs by commissioning pieces from women composers using text from female writers. Furthermore, these texts are intended to explore topics that differ from the traditional women's repertoire themes of "Oh woe, my man has left me" and "La la, look at the all the pretty flowers"—hence the title of the project. Composers who have participated in this project include Elizabeth Alexander, Sally Lamb, Edie Hill, Carol Barnett, Augusta Read Thomas, Abbie Betinis, Libby Larsen, David Conte (special situation), Kay Rhie, and Flannery Cunningham. Lisa Bielawa is currently writing "Songs from Ort" for the 2014-15 commission. Robert Isaacs, the current director of the Cornell University Chorus, states that this commissioning project is favorably received by his singers and audience alike. "It gives a completely different impression of a women's choir. The singers believe in the project and are proud to be a part of it." For details on the project, composers, and pieces, visit: <http://cuchorus.com/content/view/commissioning-project.html>.

In conclusion, commissioning is an excellent way to promote new works, engage with composers, create community, and foster pride. The next time you are looking for that "perfect piece" to fill a specific niche in your program, consider commissioning it. Morna Edmundson sums it up nicely:

"My personal interest in commissioning comes from a desire to create something new of value, marrying a vocally sensitive composer with a great poem that adult singers and listeners will respond to, and an ensemble capable of delivering what the music demands. I love the first rehearsal of a new piece, knowing that these notes may be sung subsequently by thousands of other voices anywhere and everywhere."

Music in Worship



Terre Johnson
National R&S Chair
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Choir is a Gateway to Children's Creativity

by
Terre Johnson

Several years ago, a summer offering was designed for the children of the Vestavia Hills Baptist Church in which they could enjoy singing together for a week. The children who participated in the church's children's choirs during the school year were invited and were encouraged to bring friends. After a couple of successful summers, the leaders began to consider broadening the offerings and invited artistic lay-people to participate in teaching the children.

Arts on the Mountain Children's Camp grew out of those ideas and is designed to encourage the creativity of each young artist who attends. With choir as a centerpiece class, the children are also taught a variety of artistic expressions ranging from folk art to composition. Among the members of the congregation were found a master potter; dancers; pianists; organists; composers; a retired missionary to Japan who, at age eighty-seven, teaches painting and origami; flower arrangers; folk artists; guitarists; and creative writers. Each year the roster of classes and teachers reflects not only availability but creative new ideas for the engagement of children.

In a typical day, the children meet for an opening assembly. They are taught a theme for the camp, the most recent being Psalm 150. They learn an original hymn expressing the theme, then



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historic hymns, reinforcing their use of the hymnal and singing of the church's canon of songs. In keeping with the theme of Psalm 150, 2014 campers learned to sing the traditional Doxology, "Praise God from Whom All Blessings Flow." Each day a newly written verse was added that reflected Psalm 150. After singing the new verse, a teacher whose art was reflected in the verse was interviewed and gave a demonstration of their creative process to the children. Here are the new verses of the Doxology:

Praise God with instruments and voice,
Let everything that breathes rejoice.
With cymbals, harp, and trumpet
sound
Let heav'n and earth with praise
resound.

Praise God for beauty from the earth;
All plants, and soil that gives them
birth.
The smells and tastes of flowers and
food
Proclaim to all that God is good.

Praise God with tambourine and
dance,
Let hands and feet your praise
enhance.
With every movement, soft or strong,
Praise God, creator of the song.

Praise God, and then again give praise
With every breath, through all your
days!
Let every melody and chord
Sing, "Alleluia, praise the Lord!"

After the first new verse, the Orff instrument instructor was interviewed. After the second, the flower arranging teacher gave a demonstration. After the third, the dance instructor spoke; after the fourth, the organist was featured. Once the opening assembly concluded,

students went to their classes. Each day included three classes, a snack time, the opening assembly, and a closing "show and tell" time. On the final day, parents came to enjoy the "show and tell" with their children.

In every case, creativity is incorporated. For example, the choir's music was newly composed for them on the theme of Psalm 150. In some years, the camp includes "Build a Song Workshop," in which the choir students are given instruction in writing the text and tune of an original song. They learn to notate it using composition software and take home their own sheet music at the end of camp. In the case of the visual arts, amazingly creative work comes from each class and is taken home. Pottery is fired and returned to the church so that families can pick it up afterward. Children who take piano lessons are encouraged to learn about the organ and allowed to play during worship the following Sunday. Younger children learn to play recorders and are given their instrument to take home.

Most recently, a retired band director in the congregation offered a brass ensemble for the teenagers who were helpers in the classes. Many of them play in their school bands, and they enjoyed the opportunity to play in the summer. They have decided to keep their ensemble intact throughout the year.

After several years of these camps being offered by the church, it was determined by the church's Missions Committee that the impoverished children in rural sections of West Alabama could benefit from similar creative engagement during the summer. In cooperation with Judson College, the volunteers of this year's Arts on the Mountain Camp transferred their classes to Marion, Alabama. The population of this small, historic town suffers a high level of unemployment and poverty. Offerings for summer enrichment are

nonexistent. Working through local nonprofit agencies, the Federal Lunch Program, and Judson College's Education Department, the arts camp was offered to any children who wished to participate. Each child attended classes that included choir, visual art, recorder, theatre, creative writing, origami, guitar, and a recreation time. They were each given a nutritious lunch, and they presented the results of their classes at an assembly on the final day. Plans are already progressing for future camps.

It is no surprise that children benefit from the children's choirs offered in churches. In Vestavia Hills Baptist Church and Marion, Alabama, the choir has served as a springboard for many artistic, life-changing pursuits. Not only will the church enjoy talented singers as they grow into adulthood, but they will also have song writers, potters, painters, poets, organists, guitarists, folk artists, and flower arrangers to enrich their worship and their congregational life.

Youth and Student Activities



Amanda Quist
National R&S Chair
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Updates from Student Chapters

Ithaca College (Ithaca, New York)

The Ithaca Student Chapter has been very busy! Members participated in the Eastern Division Conference in Baltimore and held the third-annual Student Choral Composition Competition; this year, the winner's piece was performed and professionally recorded by the Ithaca College Women's Chorale. The



The Ithaca Student Chapter practices conducting in the pool.

chapter also hosted exciting workshops, including Conducting in the Pool with Janet Galván, which is an extremely effective way to improve gesture. All of our members had a chance to participate in many community outreach activities, working with visiting high schools and members of the Ithaca community. The chapter is now fundraising to attend the National Conference in Salt Lake City.

Mass,” we decided we couldn’t miss the opportunity to ask him to speak. We worked tirelessly all year raising money through bake sales to fund the visit.

Although it is a challenge to follow such an accomplished second year, we have several activities planned for 2014-2015. We plan to provide assistance at the UNA Honor Choir Festival, Department of Music and Theatre events, and to the choral ensembles when needed.

We will also be hosting speakers and clinicians, starting a choral lab for conducting majors to gain experience, helping students from local schools prepare for all-state and honor choirs, discussing choral topics during our meetings, holding the second-annual “Chapter Advisor/Choral Director Appreciation Day,” and attending conferences and concerts.

Is your student chapter doing interesting activities? Email news updates and photos to sflansburg@acda.org. Updates should be 250 words or fewer. Include the name and email address for the person we should contact if there are questions on the information, as well as the name of your college or university and the city and state in which you are located. Space is limited, but we will publish as much as possible—with a preference given to submissions that are interesting, creative, and relevant to other student chapters and the wider ACDA.

University of North Alabama (Florence, AL)

The highlight of University of North Alabama’s Student Chapter was hosting Tim Sharp last year. He gave a two-part presentation on campus titled “The Genesis of the High Lonesome Bluegrass Mass” and “An Outlook for the Choral Profession in America” for the student chapter, the UNA choral ensembles, and other students, faculty, and local teachers. How did we make that happen? When we learned that our chapter advisor, Ian Loepky, had arranged for Tim Sharp to conduct our choral ensembles in the Alabama premiere of the “High Lonesome Bluegrass



The University of North Alabama Student Chapter

Your Colleague Connection

Meet Tyler Boyle: an American Choral Directors Association **Student Member** who has recently graduated. When we asked him what he liked most about ACDA, here's what he had to say:

"I've got connections across the state, and personal ties with the state chapter that will constantly be a reminder to go above and beyond to promote my profession, and to always be thirsty for more knowledge regarding my chosen field."

At ACDA, we look forward to serving as a resource to Tyler and helping him further his career.

Best wishes, Tyler, and congratulations on your new degree. We look forward to seeing (and hearing) all the great things you're going to do with it!

Reasons Why You Should Join ACDA:

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Recruiting, Training, and Mentoring Vocal Music Educators to Make a Difference

By Kirk Aamot

How could those of us who teach choral music more effectively encourage young people to consider a career as a choral music educator? What qualities should we look for in potential young teachers, and what experiences can we provide that could help middle school or high school students discover their gift for teaching choral music? To help answer these questions, I invited Anton Armstrong, Tosdal Professor of Music at St. Olaf College, and Lynn Brinckmeyer, Director of Choral Music Education at Texas State University, to share what they have learned through many years of teaching singers of all ages and training undergraduate and graduate students to be choral music educators.

Following is just one of five questions from this interview. The rest of the article can be found in the latest issue of *ChorTeach*, ACDA's publication specifically for choral directors and music educators who work with amateur singers at all levels. *ChorTeach* is available online at <http://acda.org/page.asp?page=chorteach>.

What unique challenges face today's young choral music teachers, and how can we better prepare them at the undergraduate level to be more successful during their first few years in the classroom?

Anton Armstrong: The longer I am involved in training future choral music educators, the more I wrestle with this question. Most colleges and universi-

ties do a good job pedagogically, but I'm not sure that we prepare students psychologically and emotionally for the very diverse world they are going to encounter. The paradigm for music education classrooms that many of us were trained in thirty years ago and that we entered in our first years as music educators is not necessarily going to be what teachers face in the next thirty years. The diverse nature of the communities that the music educator has to serve, threats to funding for the arts in public education, and contemporary vocal models that our students encounter present unique challenges to today's vocal music educators. There is a greater need today for global literature that speaks to young people. Even the choral sound that we may hold to be beautiful and dear because it was what we were taught does not always connect with today's young singer.

The days are past when we as choral music educators could simply rely on school administrators to understand and appreciate what our programs offer to a school and a community. We need to learn to be much more active as advocates for our programs. There is a greater need for today's vocal music teachers to look for partnerships within our schools and communities. The question we have to continually ask is, "Can we use the arts to shine a light on a need within our community?" Whether that need is raising support for a homeless shelter or an effort to end bullying in the school, we need to allow music to serve others. When we do that, we help

people in the community realize that music is not simply for entertainment but that it can be a powerful force for social change.

In my own work at St. Olaf College, the Oregon Bach Festival, and guest conducting, while I still work for a high artistic result, I am realizing that I need the experience to go beyond that worthy goal. If our music is not touching the audience and if it is not meeting a need felt by others on behalf of our communities, we are not doing enough. Performers must believe in what they are doing. The more they do, the more the audience will sense this. So the challenge becomes preparing future music educators to do everything required to achieve a high musical standard but also to be a force for nurturing young lives and producing change in their communities. Our young educators need to understand the necessity of partnerships within their communities that will demonstrate the importance of the arts to those who will make decisions about future funding.

Lynn Brinckmeyer: Technology seems to evolve at lightning speed, and I often feel like we are chasing it rather than projecting what classrooms will be like in the future. In addition to technology, our graduates must embrace classrooms with more and more diverse learners (academically, culturally, and behaviorally). While television programs such as *Glee*, *The Voice*, and *American Idol* motivate children and adolescents to sing, most of the pedagogical experi-

ences our students receive in university settings focus on Western art music. Building a bridge between the student's music and the teacher's music is a challenge we must face.

Administrators are overwhelmed with testing requirements, helicopter parents, consistent reductions in funding for education, and concerns about safety for students. Once you add high-stakes testing to the mix, supporting arts education often ends up on the bottom of the administrative food chain. Teachers of all of the arts are in a defensive posture to justify their existence in the daily schedule and advocate for their students' need and right to receive arts instruction. So, young music teachers need to build relationships with and know how to educate their parents, administrators, school boards, and state and national decision-makers.

Pedagogical requirements in music programs prepare students with a strong foundation of philosophical and practical strategies to thrive in a classroom, and technology can be useful in

providing amazing recordings and video images of music from all over the world. From my observations, the music programs that provide numerous hands-on experiences for the choral music education majors set their students up to be the most successful after graduation. It is vital that we help them understand how to ask for help. Despite all of the training, it is easy for a novice teacher to feel isolated and overwhelmed. Many teachers with more experience want to help them succeed and will lend a listening ear and serve as a mentor if asked.

Looking to the Future

Identifying and encouraging young people who have a gift for teaching choral music is a responsibility we all share. Looking to the future, we should consider how we can more intentionally identify potential young directors and give them experiences that will spark a passion for teaching choral music. Over the next several years, the Youth and Student Activities arm of ACDA will

continue to consider how we might better identify, train, and mentor young people who can make a difference in our world as teachers of choral music. As part of this effort, we will develop an online resource for high school students who are considering a career in choral music education. If you have thoughts or ideas to share related to this effort, please send them to your state or division Youth and Student Activities representative, or contact National Repertoire & Standards Youth and Student Activities Chair, Amanda Quist (aquist@rider.edu). If you are a seasoned choral music educator interested in serving the younger generation as part of a mentor/mentee relationship, please visit <<http://mentoring.acda.org/>> for more information on ACDA's new mentoring program. 

Kirk Aamot is the director of choral activities at Montana State University and Past Northwest ACDA Division Youth & Student Activities Chair. kaamot@montana.edu

WHAT ELSE IS IN THIS ISSUE OF CHOR TEACH?



ChorTeach is available to ACDA members online at <<http://acda.org/page.asp?page=chorteach>>.

Having a Vision—A Question of Sanity? by Howard Meharg

The reality of where our choirs are now versus the ideal of where we want them to be can lead to frustration and tension over time. Yet Howard Meharg suggests that "where there is no vision, the performing group perishes." Having a vision is necessary if we want to enjoy our teaching careers and positively impact lives.

Recruiting, Training, and Mentoring Choral Music Educators to Make a Difference: An Interview with Anton Armstrong and Lynn Brinckmeyer by Kirk Aamot

Starting a Youth Choir in Your Church by Michael Zemek

Establishing a church youth choir is not always the easiest of tasks, but the benefits are worth the effort. This article discusses the "unique issues surrounding adolescents singing in worship settings" and offers strategies for forming the choir, choosing music, organization, and leadership.

CPDL (Choral Public Domain Library)—A Gold Mine for Choral Directors by Jason Sickel

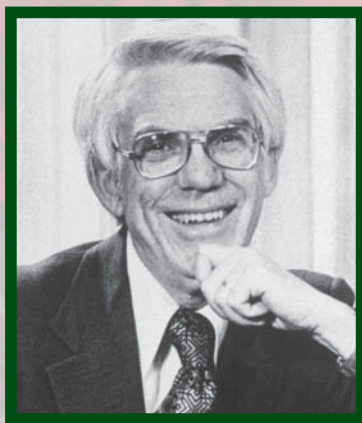
Do you have difficulty finding quality choral music for your ensembles? The Choral Public Domain Library contains scores by over two thousand composers that are available for free download. This article contains an abbreviated list of categories with contents.

Sabbath Rest for Choral Directors by Jeffrey Benson

In the midst of a chaotic schedule, the thought of missing a day of teaching or rehearsals to take time off seems daunting. Jeffrey Benson argues that personal days are necessary to stay fresh and recommends music- and nonmusic-related activities that offer a successful "Sabbath rest" from our oftentimes harried lives.

In Memoriam

Russell G. Mathis *1926–2014*



Russell G. Mathis, past national president of the American Choral Directors Association from 1974 to 1977, passed from this life at the age of eighty-eight on September 23, 2014, after a brief illness.

Mathis was a professor of music at the University of Oklahoma for nearly forty years and was named Outstanding Choral Musician in Oklahoma in 1976. Appointed to the OU faculty in 1962 as director of choral activities, he was a key advocate for the arts throughout his tenure at the university, which included serving as chair of the voice division (1976-1990), as assistant vice provost for special academic programs and summer sessions (1969-1973), and as director of music theater (1987-1990). Mathis led numerous OU choirs, including organizing and directing the OU Concert Choir in the first Viennese Symposium and directing the men's glee club in performance at the 1964 World's Fair in New York. His career also included many contributions and awards as a national and international professor; conductor; composer; arranger; adjudicator; clinician; author; and

mentor. He served as a choral judge and conductor in thirty-nine states and four continents and was choirmaster of the First Presbyterian Church in Norman, Oklahoma, for more than twenty years.

His global service included People-to-People American Youth Chorale tours to Japan, China, Taiwan, and Hong Kong in 1983 and 1984; and being elected as a founding member of both the Inter-American Choral Association in Venezuela and the Choral Federation of South America. Mathis had a particular fondness for musical theater, providing direction for numerous shows during his tenure. Following his retirement in 1990, he served as music director of the Southwest Repertory Theatre in Santa Fe, New Mexico, and returned numerous times to teach voice at the OU School of Music Voice Department.

In 1947 he married Barbara Browns, who preceded him in death in 2009. He is survived by two sons, Jon and Rob; a daughter-in-law, Sheila; a brother; two grandchildren; and numerous nieces and nephews.

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Congratulations to Trey Davis Winner of the 2013 Julius Herford Prize

The American Choral Directors Association is pleased to announce that the winner of the 2013 Julius Herford Dissertation Prize is Trey Davis for his dissertation, “No one imagined...’: ennobled suffering in David Lang’s *the little match girl passion*, An examination of profane pietism amid sacred form.”

The committee’s comments included the following: “Excellent topic, well researched, creative... the writing is totally clean, well structured and organized... the musical examples are well selected and clearly integrated into the context... overall the paper is exceptional for level of details, insight, contextual grasp, and elegance of writing.” All committee members felt it made a contribution of the highest caliber to the body of choral scholarship.

Trey Davis is currently the associate director of choral studies at Louisiana State University. Previously, he served as associate director of choral activities at the University of Wisconsin-Platteville and as associate conductor of the Dubuque Chorale, which performed by invitation for the 2014 Wisconsin Choral Directors Association Conference. Recent scholarship includes the choral works of David Lang and an interest session for ACDA’s National Conference titled, “No Strings Attached: Alternative, Affordable, and Accessible Masterworks from Outside the Canon.”

Each year the Julius Herford Prize subcommittee accepts nominations for the outstanding doctoral terminal research project in choral music. Projects are eligible if they comprise the principal research component of the degree requirements, whether the institution defines the project as a dissertation, document, thesis, or treatise, etc. Eligibility is limited to doctoral recipients whose degrees were conferred during the calendar year prior to the year of nomination. The winner receives a \$1,000 cash prize and a commemorative plaque, both sponsored by Classical Movements, Inc. This prize will be presented at 2015 ACDA National Conference.

Recorded Sound Reviews

Editor's Note: The renowned Estonian Philharmonic Chamber Choir, a headliner ensemble at the 2015 ACDA National Conference in Salt Lake City, is featured in three reviews this month.

Erkki-Sven Tüür: *Ärkamine*

Estonian Philharmonic Chamber Choir
Sinfonietta Riga
Daniel Reuss, conductor
Ondine ODE 1183-2 (2011; 64:33)

This CD contains two choral works: *Ärkamine* [Awakening/Resurrection] (2011) for mixed choir and chamber orchestra and *Rändaja õhtulaul* [The Wanderer's Evening Song] (2001) for unaccompanied mixed choir. The final work is *insula deserta* (1989) for string orchestra. In his CD notes, Gerhard Lock notes that this recording presents a cross-section of Tüür's *oeuvre*.

Ärkamine was commissioned by the Estonian Philharmonic Chamber Choir (EPCC) and the city of Tallinn, the 2011 European Capital of Culture. The premiere was presented in Tallinn by the EPCC and Sinfonietta Riga under the choir's chief conductor, Daniel Reuss, in spring 2011. The texts are Estonian poetry by Juhan Liiv (1864-1913), Ernst Enno (1875-1934), Jaan Kaplinski (b. 1941), and Doris Kareva (b. 1958), along with Latin liturgical texts related to Easter. The piece opens with an ethereal, neo-impressionistic passage for strings and winds. The choir



enters in unison, moving gradually to chord clusters that build hypnotically from the bottom up in a steady stream. The episodic phrasing is well suited to Enno's nature poetry. The composer sets Kaplinski's poem more rhythmically, utilizing choir and percussion equally to create the atmosphere. Liiv's "prayer" is appropriately offered by the choir in eight parts. The Easter proclamation mirrors the upward layering of the Enno poem, while the Kareva poem is mystical, set with minimal instrumental accompaniment. Tüür's music is the apotheosis of Pärt's or Tavener's stasis and thin textures. His work is constantly in motion, pulsating rhythmic energy and thickly textured.

Rändaja õhtulaul was commissioned by the EPCC on its twentieth anniversary and is dedicated to the choir's founding conductor, Tõnu Kaljuste. Lock writes that the composer has combined several poems from the first half of the twentieth century "in an astonishingly consistent narrative of an imaginative wanderer, who is bewitched by the sombre silence of the northern woods, longing for home, and marvels at the golden strings and rays reaching across the deep water and life as the one blissful way to reach God and His light." Tüür uses shifting tonalities, dissonance, thick textures, and bright timbres to evoke God's light. The piece ends in a shower of descending entrances culminating in a sustained, diminishing chord. Tüür makes maximum use of the voices of these highly accomplished singers. This is truly

"voicestra" music. Although Tüür is best known for his instrumental output, both this piece and *Ärkamine* dramatically illustrate the composer's deep understanding of the choral idiom. The EPCC's delivery of Tüür's music is an example *par excellence* of the best in composer/ensemble collaboration.

Vance Wolverton
Union, Kentucky

Einojuhani Rautavaara:

Kainuu/Works for Mixed Choir

Estonian Philharmonic Chamber Choir
Timo Nuoranne, conductor
Miika Nuojua, reciter
Madis Metsamart, percussion
Piret Aidulo, organ
Bells Bells-002 (2008; 57:21)

This beautifully wrought recording opens with *Kainuu* (1975), a cantata in five movements. *Kainuu* is scored for four-part mixed choir, reciter, and percussion. The reciter, who utilizes *Sprechgesang*, and the percussion are of central importance to the cantata. The percussion imparts a distinctively shamanistic quality to the work. At times the choir alternates with the reciter while at other times provides background. In the CD notes, Samuli Tiikkaja (trans. David Hackston) points out that Rautavaara has attempted to examine the history of the *Kainuu* re-



gion through the sagas of the Icelandic poet Egil Skallagrímsson (ca. 910–990). In addition to Norwegian and Icelandic events, the sagas also relate the tale of Faravid, King of Kvenland (Kainuu), who defended his land against invasion by the Karelian tribes. This tale forms the subject of the first movement of the cantata, “Kaukamoinen” [Faravid, the far-travelling one].

Subsequent movements continue to work through the history of Kainuu up to the present. The subject of the second movement, “Manaus” [Curse] for choir and percussion *sans* narrator, is the settlement of the wilderness around Kainuu. The third movement,

“Ihmisparka” [A Miserable Man], explores the wretchedness of life in the wilderness during the time of famine and constant attacks from across the Eastern border. The majority of the music of the third movement is taken from a hymn by Juhana Cajanus, while the text also includes sections from a ballad by Gabriel Calamnius (“On the great misery that afflicted Finland in 1714–1715”). The fourth movement, “Arkkiveisu” [Ancient Hymn] for choir and vibraphone, continues the depiction of the peasants’ living conditions. The final movement, “Kainuunkantajat” [The Kainuu Bearers], recounts the story of the ferocious battles that were fought

in Kainuu during the years of the Winter War (1939–1940).

At a duration of about seven minutes, *Ylistyspsalmi* (*Psalm of Praise*, 1979), scored for mixed choir and organ, is the shortest work on the recording. The source of the text is the “Song of the Three Holy Youths” from the Apocrypha. *Ylistyspsalmi* was commissioned for the consecration of the church at Espoonlahti in 1979. The use of a narrator is characteristic of Rautavaara’s stage works, and in this respect the cantata *Odottus* (*Expectance or Waiting*, 1978) is no exception. The work was commissioned for the inauguration of the Church of the Cross in Lahti, and,

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because the event fell on the first Sunday of Advent in 1978, the composer chose texts that reflected the liturgy specific to that occasion. *Odotus* is just over seventeen minutes in duration and is scored for mixed choir and organ. There is nothing subtle about the singing on these pieces; it is “in your face,” so to speak, done superbly by the incredibly versatile Estonian Philharmonic Chamber Choir.

Vance Wolverton
Union, Kentucky

Vivit! Choral Works of Max Reger and Rudolf Tobias

Estonian Philharmonic Chamber Choir
Daniel Reuss, conductor
Ene Salumäe, organ
Online ODE 1221-2 (2013; 62:04)

In *Vivit!*, the Estonian Philharmonic Chamber Choir (EPCC) brings together two composers united by a common language, compositional technique, and almost identical life spans. Max Reger (1873-1916) spent much of his life in Bavaria, composing in a style that merged late Romantic chromaticism with more Classical forms. Rudolf Tobias (1873-1918) was born in Estonia and trained in Russia but spent the prime of his career in Berlin, becoming a German citizen in 1914. Similar to Reger, Tobias embraced chromaticism, but counterpoint and formal considerations also featured prominently in his works.

Tobias is considered the father of Estonian classical music; he was the first of that nation to compose in a number of genres, such as the symphonic overture, cantata, piano concerto, string quartet, and oratorio. The last of these,



Des Jona Sendung [Jonah's Mission], fell into obscurity after its premiere and was resurrected in Estonia as the USSR disintegrated in the late 1980s. Sacred choral music makes up a sizable portion of Tobias's opus, and this disc highlights some of the more important ones, including the two best-known today: *Otskui hirv* [Like the deer] and *Eks teie tea* [Know ye not]. Both St. Petersburg-era, Estonian-language works are more conservative, lacking the heavy chromaticism found in his other works, but abound in Romantic lyricism and memorable melodies. In contrast, Tobias's Berlin-period *Vivit!* [He lives] and Ostermorgen [Easter morning] feature gnarly, twisting lines that, nevertheless, avoid thickening the harmonic texture. The EPCC performs each of these with its customary marriage of clear, precise tone with compelling sweep of line; although the tempo it takes in *Vivit!* is a bit slow, seemingly robbing the piece of vital forward momentum.

Where Tobias's chromaticism is clear, Reger's can form deeper, darker textures. On the brighter side are his *Eight Sacred Songs, op. 138*; this recording features nos. 1 and 4. The members of the cycle tend toward diatonic melody and homophony, creating a hymn- or chorale-like atmosphere. At the other end of the spectrum is Reger's "Abendlied" [Evening song], the second of his *Three Choruses, op. 39*. The six-voice work divides the alto and bass parts, creating a thicker sonic palette, which is amplified by the active chromatic lines of those same vocal parts. The EPCC excels in these works, maintaining excellent balance, intonation, and diction throughout.

Vivit! is an imaginative compilation of works by two composers united by time and aesthetic, recorded in Tallinn's reverberant St. Nicholas Church by one of the world's premiere choral ensembles.

It is a great resource for choral musicians and a taste of what is in store for those lucky enough to hear the EPCC at the 2015 ACDA National Conference in February.

David Puderbaugh
Iowa City, Iowa

BachArkaden

Calmus Ensemble
Lautten Compagny
Carus-Verlag 83.381 (2013, 71:19)

BachArkaden includes, along with that of Bach, music by Pärt, Dufay, Purcell, Walter, Buxtehude, and Taverner; Bach's music serves as a connector between the non-Bach compositions. The album is designed to lead from one track to the next, so when the album is stopped, it feels like putting a stop to a conversation. Another divergent factor from typical Bach recordings is the combination of instruments, such as marimba or saxophone, with the more traditional theorbo and flute. In this the Calmus Ensemble is joined by the instrumental group Lautten Compagny.

The Calmus Ensemble creates a new presentation of familiar Bach repertoire through instrument and voice role reversal, variety of *tempi*, and use of percussion. Instruments play the vocal line in *Weinen, Klagen, Sorgen, Zagen*, and only the bass vocal part sounds at the beginning; other voices join later in the piece. Voices are integrated in the instrumental accompaniment in "Weicht, Ihr Trauergeister." A few tracks earlier, in "Trotz dem alten Drachen," instruments are not used at all, revealing the precision of the Calmus Ensemble. "In dir ist Freude" alternates between two *tempi*



and includes lightly articulated “fa-la-las” during the livelier tempo. Even the bonus track, *Minuet in G Major*, adds a new feature: improvisatory saxophone.

This reviewer’s favorite track, *Wachet auf*, begins with the theorbo plucking the bass line at a brisker tempo than one would normally take. After that introduction, it is momentarily surprising to hear the familiar *Wachet auf* tune. Instruments and singers are both added to the instrumental lines. While a voice may sing the text, the singers use scat syllables to emulate instrumental articulations. The lightness of articulation, the balance of the voices and instruments, and the clever arrangements fuse together to create an energy that moves all seventy-one minutes of this album along surprisingly quickly. If the listener is not inspired by the presentation of these works, at the very least the album should challenge listeners to hear old music in new ways.

Shannon Gravelle
Iowa City, Iowa

Bob Chilcott:

The Rose in the Middle of Winter

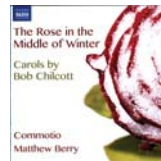
Commotio

Matthew Berry, conductor

Naxos 8.573159 (2013; 79:31)

This collection of new Christmas carols composed by Bob Chilcott and sung by Commotio offers a variety of laudable pieces that would gracefully fit alongside traditional carols sung in a church service or Christmas concert. Fourteen of the songs are stand-alone pieces, and eight comprise a sequence meant to be performed together, complete with optional readings for a potential Lessons and Carols concert. Chilcott states in the CD notes that “for many choirs, the music they sing at Christmas is that with which they most

closely identify themselves.” Chilcott’s own experience singing the Service of Nine Lessons and Carols as a boy chorister at King’s College at Cambridge is communicated with a certain intimacy. Texts from living poets such as Charles Bennett, Helen Dunmore, and Kevin Crossley-Holland are set alongside traditional poems and texts from poets such as Gerard Manley Hopkins and Emily Dickinson. Accompaniment throughout the album includes harp, organ, flute, oboe, and soprano saxophone, and in several pieces the addition of solo singers makes for a compelling dialogue with the choir. Two notable pieces include “Angels We Have Heard on High,” a dance-like, jubilant take on *Angels from the realms of glory* with organ, and *The Rose in the Middle of Winter*, a song that is at times delicate and other times playful and child-like. Chilcott’s inclination toward clear melodic interest in his children’s pieces informs the music in this album, a



similar simplicity is heard at the heart of this music. Chilcott features cluster dissonances and interwoven melodies throughout this collection of music. Commotio sings with clarity and sensitivity, though a wider palate of color might have enhanced the music even more. Matthew Berry founded Commotio to promote and perform new and little-known choral music. A director looking for new carols to feature alongside traditional favorites should take the time to explore this album.

Victoria Solenberger
Santa Cruz, California

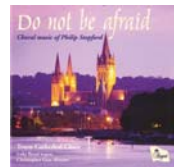
Philip Stopford: *Do Not Be Afraid; Choral Music of Philip Stopford*

Truro Cathedral Choir

Christopher Gray, director

Regent REGCD400 (2012; 74:12)

Composer and conductor Philip Stopford’s music consists of a tasteful blend of scriptural and poetic lyrics woven into well-crafted literature suitable for liturgical and secular choral ensemble use. Born in 1977, Stopford studied at Oxford’s Keble College, where he was also an Organ Scholar. He was appointed director of music at St. Anne’s Cathedral, Belfast, in 2003. Recorded in 2012 in the Truro Cathedral with conductor and organist Christopher Gray conducting, *Do Not Be Afraid* not only demonstrates the strong craftsmanship of Stopford’s compositions but also captures the impeccable blend and intonation of the all-male Truro Cathedral Choir. Consisting of eighteen boy choristers and twelve gentlemen, the choir performs at six sung services each week during the year.



Comprising commissioned and dedicated works, this recording of Stopford’s music provides a wealth of practical resources for choral directors seeking sacred literature. Pieces such as *Teach Me, O Lord*; *Episcopal Jubilate*; *For the Beauty of the Earth*; and the stirring *Drop, Drop, Slow Tears* sparkle with aural clarity. The final six pieces on the recording, for the Advent and Christmas seasons, include *Once in Royal David’s City*, *Born in a Stable*, *Sans Day Carol*, *A Christmas Blessing*, and an arrangement of *I Wonder as I Wander*. They are consistently warm and melodic without being overly sentimental or pretentious.

The final piece of note is *Lully, Lulla, Lullay*, composed in two days in 2008. It is the most well-known and widely performed of Stopford’s compositions.

While the text is distressing ("Herod the King, in his raging, charged he had this day; His men of might, in his own sight, all children to slay"), the lyrics buoyantly carry the listener and performer to the very end in A^b major, symbolizing the hope and blessing of the Christ Child.

Alan Denney
Estes Park, Colorado

Flower of Beauty

Westminster Choir
Joe Miller, conductor
Westminster Choir College WCC0909
(2009; 78:36)

Westminster Choir has been a leader in choral music performance standards since 1920. Its recordings on *Flower of Beauty* are no exception to this record. Two different choirs recorded the songs between 2007 and 2009, although one would need a discerning ear to distinguish between the two ensembles. Conductor Joe Miller and the Westminster Choir offer a wonderful variety of choral selections, starting with staple compositions such as Josquin des Prez's *Ave Maria, virgo serena*; Moses Hogan's arrangement of *Great Day*; and *When David Heard* by Thomas Weelkes. Additionally, there are lesser-known choral gems, such as Vytautas Miškinis's *Lucis*

creator optime, Veljo Tormis's arrangement of *Laevas lauldakse*, Ivan Marković's arrangement of *Fatiše kolo*, and *Miserere* by Rudi Tas.

The brilliance of the cluster chords in *Lucis creator optime* and *I Would Live in Your Love* (Nathan Jones) evoke the beauty of the "best creator of the light" and the raw emotion of the Sara Teasdale's poetry. The ensemble's superior blend and intonation, in addition to their ability to adapt their sound to the particular style of each piece, make these recordings aurally satisfying. From the lightness



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and agility of *Haec dies* by William Byrd, in which the two- and three-groupings come alive, to the heavy drama of Moses Hogan's arrangement of *Great Day* with the soaring soprano soloist, there is something pleasing for every palette. The balance between ensemble and soloists is exceptional, allowing the superb soloists to come through the texture.

Miller's selections include representatives from the Baltics in the works of Tormis and Miškinis. Additionally, Ivan Markovič's *Fatiše kolo* and Georgi Petrov Dimitrov's *Umrel Dzherman* represent the music of Serbia and Bulgaria, respectively; and Rudi Tas's *Miserere* comes from Belgium. John Clements's *Flower of Beauty* represents the English choral part-song tradition. Other tracks not previously mentioned include *Sanctus et Benedictus* (Messe) by Frank Martin and K. Lee Scott's arrangement of *In Bright Mansions Above*.

The title of the album is very fitting, as each selection is beautifully performed by this ensemble and their conductor—a wonderful album to add to your collection! One final note: don't be fooled by the misprint of the title of track number 10. It's not *Shenanadoah* in its original form but rather James Erb's well-known arrangement.

Sara Blessing
Lamoni, Iowa

Anniversaries & Messages

Various Composers
Yale Schola Cantorum
Simon Carrington, conductor
Delos DE 3436 (2011; 51:53)

In this delightful live recording by Simon Carrington and the Yale Schola Cantorum, the five movements of Tomás Luis de Victoria's *Missa Alma Redemptoris Mater* are the outer and

inner cornerstones sumptuously supporting the other programmed works: Christopher Theofanidis's *Messages to Myself*, Johann Sebastian Bach's *Der Geist hilft unser Schwachheit auf*, Franz Liszt's *Ave Maria*, and David Lang's *again* (after Ecclesiastes). The "messages" in the title seem to refer to the Theofanidis pieces, and perhaps the "anniversaries" reference Victoria's death in 1611 (the concert being recorded in the spring of 2011).

In the Victoria, there is seamless singing; phrases moving from one voice to another in thoughtful and expert fashion, passing the tone and intensity with suppleness and simplicity. The polyphony is delightfully rendered, but even more exquisite are the homophonic passages in the *Gloria*. The mass is set for two four-voice choirs, but when both choirs sing together, the effect is well-balanced fullness and warmth rather than simply overpowering volume. The Schola's tone is impeccable and well suited to Renaissance polyphony. There is a discernible color and texture to each section of the choir, but on the inner edges of the sections—basses passing to tenors, tenors to altos, altos to sopranos—there is a delicious homogeneity.

Christopher Theofanidis, a graduate of Yale and currently on its faculty, has written numerous works for orchestra, including for the London Symphony and the Philadelphia Orchestra. His choral output is minimal compared to his orchestral and chamber music offerings: two operas; a Grammy-nominated large-scale work for orchestra, chorus, and soloists titled *The Here And Now*; and *Messages to Myself* featured on this disc.

The Schola Cantorum performs the four pieces of *Messages to Myself*

with restrained beauty and exuberant musicality. Set to poetry by four different poets (Walt Whitman, Jalal ad-Din Muhammad Rumi, Amy Beth Kirsten, and W.B. Yeats), the pieces are both harmonically dense and melodically challenging. Conjuring thoughts of Ligeti and Pärt, these pieces often have a texture reminiscent of Russian Orthodox homophony frequented by joyful outbursts of soul-wrenching beauty.

Bach's *Der Geist hilft unser Schwachheit auf* and Liszt's *Ave Maria* are both sung with freedom and care, clarity and musical precision. In this program, however, they are not the highlights but rather the cleansing courses between the heavier portions of this musical feast. Awarded the Pulitzer Prize in Music in 2008, David Lang (also a graduate of Yale) composed his *again* for the Cerddorion Vocal Ensemble of New York. Lang's music has been described as haunting and complicated, resisting categorization. Beautifully and poignantly minimalistic, again nods toward the late John Tavener and the Estonian composer Toivo Tulev. The few lines Lang uses from the Book of Ecclesiastes are designed to "create a strange equilibrium of hope and futility." Of this work, Lang writes: "I wanted to make a piece that might convey the weariness of all of these endless cycles, concentrating on the weight of things repeating again. And again."

The Victoria, Bach, and Liszt are certainly appropriate for good college ensembles and even excellent high school choruses. The Theofanidis and the Lang pieces are probably best suited for mature college-level ensembles and professional organizations.

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Choral Reviews

Steven Grives, Editor <smgrives@gmail.com>

Ubi Caritas

Richard Burchard (b. 1960: 2012)
SSAATTBB



Pavane Publishing (Hal Leonard, agent),
PI427, \$2.35

Web: www.PavanePublishing.com
Score: <http://www.pavanepublishing.com/Site/9/> (search *Ubi Caritas*)
Text: sacred, Latin

Commissioned by the California Chapter of ACDA for the 2011-2012 California All-State Mixed Choir, this new work explores the three full verses of this standard liturgical text. A poetic English translation is provided inside the cover and by phrase above the choral parts. A delicate unison exposition sung by the first sopranos to the opening line of text begins the work. This incipit, characterized by conjunct, chant-like motion interrupted by gentle leaps of a fifth, establishes the melodic construction to recur throughout the six-minute piece. Burchard further pays homage to Duruflé and others in his expressive use of text painting. For example, the soprano incipit concludes with the word “*congregavit*” set as a sustained note under which the alto, tenor, and bass parts gather to beautiful effect at the text “*nos in unum*.” Burchard’s harmonic language is solidly diatonic; lush, tall chords of stacked sevenths and ninths predominate.

While the ranges of the outer voices are wide, the soprano *tessitura*—spanning G4 to E5—is negotiated with ease. Likewise, the bass D2 is limited to one cadence; most of the bass lies in the comfortable G3 to G4 territory. In contrast, the ranges of the inner parts are narrow—the alto and tenor ranges each encompass a major ninth. The result is a texture rich with widely spaced sonorities that will require careful attention to balance, color, and accurate tuning. With the exception of the closing *Amen*, homophony predominates. Passages of polyphony are limited to brief melismatic sections set in duet or trio within the texture. An eleven-measure polyphonic *Amen* brings the work to a close. Here, Burchard employs familiar but fresh patterns of ascending stepwise points of imitation resolved by leaps in the opposite direction. The resulting harmonies, full of sixths and thirds, bring the setting to a full and assured *forte* close.

Burchard excels in creating a beautiful and satisfying musical form to this well-known text. The piece stands apart from other contemporary settings by its exploration of all three verses of the ancient hymn. *Ubi caritas* is highly recommended for mature and well-balanced choirs from advanced high school through church and community ensembles.

Connections:

www.richardburchard.com

Repertoire & Standards:

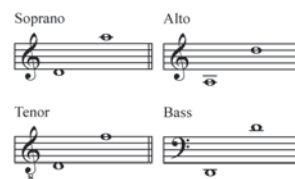
College/University, High School,
Two-Year College, Community Choir,
Worship

Performance links: performance by the 2012 California All-State Mixed Honor Choir: <http://www.youtube.com/watch?v=KRrXLjuaOrM>

Timothy Snyder
Jacksonville, FL

If You Visit Me

Kevin A. Memley (b. 1971: 2014)
SSAATTBB



Pavane Publishing (Hal Leonard, agent),
PI469, \$2.10

Web: www.PavanePublishing.com
Score: <http://www.pavanepublishing.com/Site/9/> (search *If You Visit Me*)
Text: secular, English

April 24, 2015, marks the commemoration of the one hundredth anniversary of the Armenian Genocide, known also as *Medz Yeghern* (“Great Calamity”). At least 1.5 million Armenians were forced from their homeland and massacred in modern-day Turkey between 1915 and 1918. Composed in dedication of these events regarded as the first genocide of the twentieth century, Kevin Memley’s powerful new work takes as its text a poem by Armenian writer and activist Hovhannes Toumanian (1869-1923) set in English translation. The translator, Daniel Janoyan, writes, “It is therefore only befitting that this poem, and now

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a song, be dedicated...as a reminder to the whole world to avoid future genocides. I believe Toumanian would have loved to see his voice heard crying for love, justice and peace to prevail all around the world."

Memley's expressive setting mirrors the text divisions of the poetry. A fifteen-bar invocation begins the piece, during which the voices enter in imitation and carry the text "if one day, my dear friend/you visit me at my grave/and you find fresh flowers newly planted 'round my grave/don't ever take them to be regular flowers under your feet." Jazz-influenced harmonies color the poetry, and tertian chords predominate. The composer's use of sweeping dynamic contrasts, *rubato*, and composed silence through use of fermata combine to paint the text in beautiful and subtle ways.

At the midpoint of the three-and-a-half-minute work, the musical language changes with the poetic shift. Here the poet enumerates the ways in which the grave flowers function as symbols of loss. The flowers represent "songs that have never been sung" and "verses of love which I had no chance to recite." With a slower tempo to the conclusion and a less-active harmonic rhythm (for example, an extended homophonic oscillation between D Major and A Minor), this section employs a declamatory style—every word of the text is highlighted and clearly understood.

If You Visit Me stands as a welcome addition to the growing body of American choral music that sheds light on the poetry and history of the Middle East. A deeply rewarding work to perform, Kevin Memley's new work affords a skilled choir the opportunity to explore an intelligent and expressive new composition, and to expose themselves and their audiences to a history that must not be forgotten.

Connections: kevinmemley.com;

www.armenianpoetry.net

Repertoire & Standards:

College/University, Community, Ethnic/Multicultural, High School, Two-Year College

Audio link: <http://www.pavanepublishing.com/Site/9/> (search *If You Visit Me*)

Timothy Snyder
Jacksonville, Florida

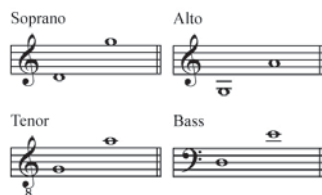
In the Voice of Praise and Thanksgiving

Chorus from Chandos Anthem No. 6, HMW 251b

G. F. Handel (1684-1759: 1717-1718)

ed. Robert Duff (2012)

Mixed voices, keyboard (1:40)



Web: www.alliancemusic.com

Text: sacred, Psalm 26

Originally scored for strings and solo wind instruments, *In the Voice of Praise and Thanksgiving* is part of a collection of Anglican anthems called Chandos Anthems written for the Duke of Chandos at Cannons in London. The texts for the anthems are from the Book of Psalms. This particular chorus—the fifth movement of the *Chandos Anthem No. 6*—is from Psalm 26. This edition by Robert Duff includes mixed chorus with keyboard realization of the voice parts. Though it consists of three vocal lines, Duff notates the unison alto and tenor lines separately. The editor suggests that a combination of altos and tenors sing the middle voice part.

As indicated in the score's edito-

rial notes, this relatively short piece of forty-four measures provides an excellent educational opportunity for choirs seeking experience in Baroque counterpoint. There is one main theme with two motives. The first motive, sung to the text "In the voice of praise and thanksgiving," consists of a relatively easy two-measure, ascending, step-wise melodic pattern. The second motive, sung to the text "among such as keep holy day," contains a fairly simple two-and-a-half-measure melodic pattern as well. The piece starts with unison altos and men singing the first motive. The basses begin the second motive, followed by the altos and tenors singing the first motive a fifth higher. The sopranos then enter, singing a variation of the second motive. Throughout the entire piece, voices alternate between the first motive and the second motive or a variation of these two motives. Alterations include a retrograde version of the first melodic motive, an abbreviation of the second melodic motive, and changes in the melodic component but not the rhythmic component of a motive. Although contrapuntal, the piece does not adhere strictly to a fugal design.

The individual melodic lines are relatively easy to sing. Challenges that could be problematic for an inexperienced choir include the following: 1) a predominantly polyphonic texture throughout, indicating independent vocal lines; 2) frequent key changes; 3) rhythmic variation (especially in the second motive); and 4) the tenor line *tessitura* is high. Nonetheless, this piece is certainly worth pursuing. It has an energetic, celebratory air that is fun to sing and to listen to. Suitable for an experienced high school or college choir, this piece was included in the 2014 South Central All District Choir 11-12 repertoire.

Connections:

<http://www.jwpepper.com/sheet-music/>



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ID=10339484
www.alliancemusic.com
[http://www.baroquemusic.org/chandos.
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Repertoire & Standards:

College/University, High School,
Two-Year College, Worship

Performance links:

[http://www.youtube.com/
watch?v=MP32fHnbT9I](http://www.youtube.com/watch?v=MP32fHnbT9I)
[http://www.youtube.com/
watch?v=XDMcI3WbYnM](http://www.youtube.com/watch?v=XDMcI3WbYnM)

Emily Gaskill
Brentwood, Tennessee
Tennessee R&S Chair;
Two-Year Colleges

O My Luve's Like a Red, Red Rose

Kevin A. Memley (b. 1971; 2014)
Text by Robert Burns (1759-1796)
SATB, divisi, piano (4:25)



Walton Music Corporation,
HL00126187, WJMS1134, \$2.15
Web: <http://www.waltonmusic.com>

Kevin Memley's setting of *O My Luve's Like a Red, Red Rose* is a beautiful and refreshing version of this oft-set text that accentuates the emotional message of the text. Memley has written several choral compositions that have been performed by All-State choirs across the country. Active as a composer, conductor and accompanist, he is involved with high school, collegiate, and church choirs in Fresno, California.

This mixed choral work contains

chordal, tonal harmony throughout the homophonic texture. Passionate expressiveness is indicated with frequent dynamic changes along with an unhurried tempo in triple time. The form is ABA', beginning with a slow, gentle, eight-

measure piano introduction, followed by an entrance by the entire choir. Both the A section and B section contain two phrases. The B section effectively builds to the first climatic point of the piece before the A section returns. A

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Choral Reviews

four-measure piano part reintroduces the return of the A section, followed by a choral entrance by the men's voices and joined by the women's voices four measures later. Here, the harmony is very similar, but the theme is expanded, building to two additional climatic points through the use of repeated words, crescendos, and higher vocal pitches. When the work could effectively end on sustained, *fortissimo* notes by the entire choir, the composer adds a beautiful, four-measure tag by the piano, gently returning to a calm, soft dynamic level. The choir, however, is allowed to have the last say (as if reiterating the message in a whisper), starting with the women's voices then ending with the warmth of the men's voices singing three final chords.

Overall, the piece is straightforward. There are a few challenging high pitches for the soprano 1 and tenor 1 sections, but it is accessible for a good high school or collegiate choir. The piano sets the mood of the piece with its introductions to each of the three sections, and provides a beautiful, flowing accompaniment while the voices are singing. The piano part is not particularly difficult. Challenges lie in keeping the piece unhurried, attending to the frequent dynamic changes and being sensitive to the love-song sentiment throughout.

Connections:

www.kevinmemley.com
[http://www.waltonmusic.com/newreleases2014.cfm?title=O My Luve's Like a Red, Red Rose](http://www.waltonmusic.com/newreleases2014.cfm?title=O%20My%20Luve%27s%20Like%20a%20Red%2C%20Red%20Rose)
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Performance links:

<http://www.youtube.com/watch?v=HllrU06hwH0>

Emily Gaskill
 Brentwood, Tennessee
 Tennessee R&S Choir,
 Two-Year Colleges

Oculi Omnium

Bob Chilcott (b. 1955; 2013)
 SATTB unaccompanied (ca. 2:15)



Hal Leonard Corporation, 00103906,
 \$1.90

Web: <http://www.halleonard.com/>

Text: Latin, Psalm 145:15

British composer Bob Chilcott sets Psalm 145:15 as an unaccompanied piece for mixed chorus. Chilcott, a former member of the King's Singers, composed this piece for that ensemble. Although short in duration, *Oculi Omnium* engages the listener with a memorable, tonal melody in binary form. In the first A section of the piece, the seven-measure legato melodic line alternates between unison males and luscious chordal harmony by all voices in a call-and-response manner. The four-measure B section continues with chordal harmony in all voice parts.

The A section repeats but is presented canonically between the upper and lower voices (the only contrapuntal portion of the piece). The B section returns again with similar chords but with voicing changes, sung first in *piano*, then in *forte*. The piece ends reverently with two "Amens" that incorporate the first melodic motive of the piece.

The vocal ranges are accessible for a good high school or collegiate choir. The alto and soprano lines are very conservative. Challenges occur in the male voices. The tenor 1 line contains several pitches in the upper register. However, as the score indicates, alto 2 may be substituted for tenor 2 (with the altos reading the upper tenor line in tenor clef). The baritone line stays mostly in the upper register and the bass line lies predominantly between A2 and G3 (with a bass divisi at the end on D2 and A2). For rehearsal purposes, a piano part with the vocal lines is included in the score.

Although the piece is in 4/4 time and an underlying eighth-note pulse can be felt throughout, changes in tempo (with *rubato* and ritards) present a chant-like, free-flowing style. Dynamics range from *piano* to *forte*, but there is a sense of reverence throughout. This Latin piece is suitable for either a worship or concert setting.

Connections:

<http://www.jwpepper.com/sheet-music/search.jsp?keywords=oculi+omnium>

<http://www.halleonard.com/viewcloserlook.do?id=103906&lid=0&keywords=oculi+omnium&seriesfeature=&menuid=1275&subsiteid=5&>

Repertoire & Standards:

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<http://www.youtube.com/watch?v=SswOR5BaeLE>

Emily Gaskill
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