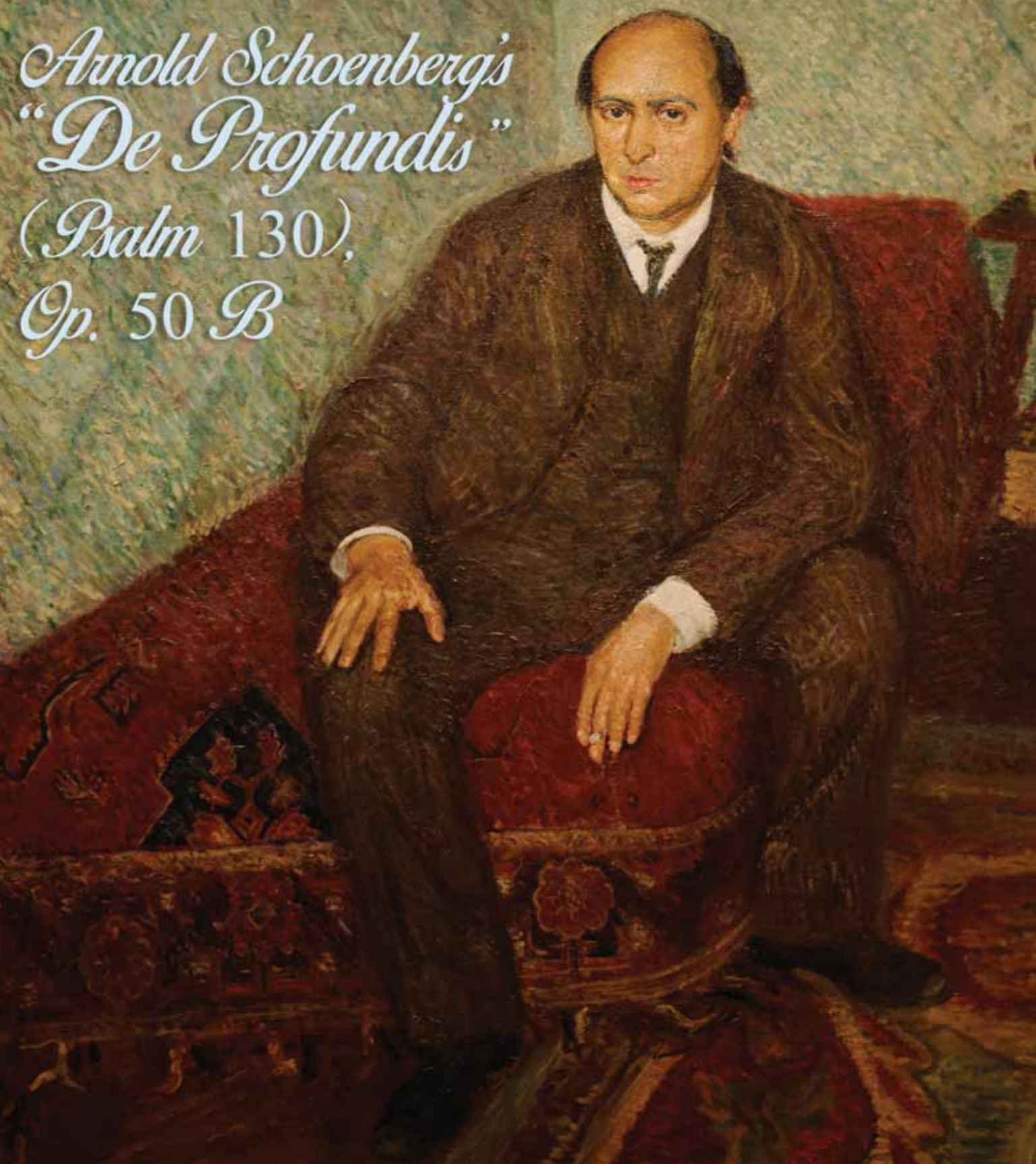


CHORAL JOURNAL

NOVEMBER 2019

*Arnold Schoenberg's
"De Profundis"
(Psalm 130),
Op. 50 B*





manhattan
concert
productions

Professional collaboration with choirs,
bands and orchestras of all ages for 21 years

MASTERWORK • OCTAVO • YOUTH CHOIR
BROADWAY • SYMPHONIC • NYC JAZZ FESTIVAL

SPECIAL FEATURES

FAURÉ *REQUIEM*

L. Brett Scott, conductor
Carnegie Hall | March 23

M. HAYDN *REQUIEM* *IN C MINOR*

David Edmonds, conductor
Carnegie Hall | March 30

MASS

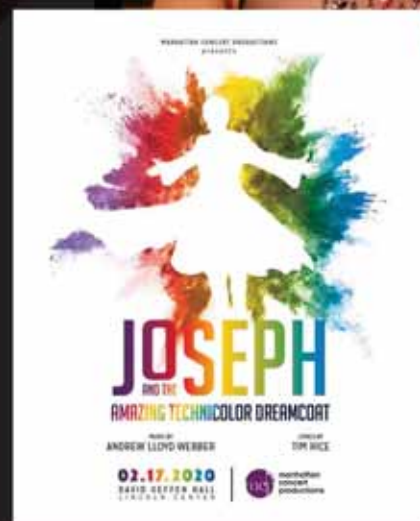
André Thomas, composer
and conductor
Carnegie Hall | April 6

MOZART *REQUIEM*

Jeffrey Douma, conductor
Carnegie Hall | June 14

VERDI *REQUIEM*

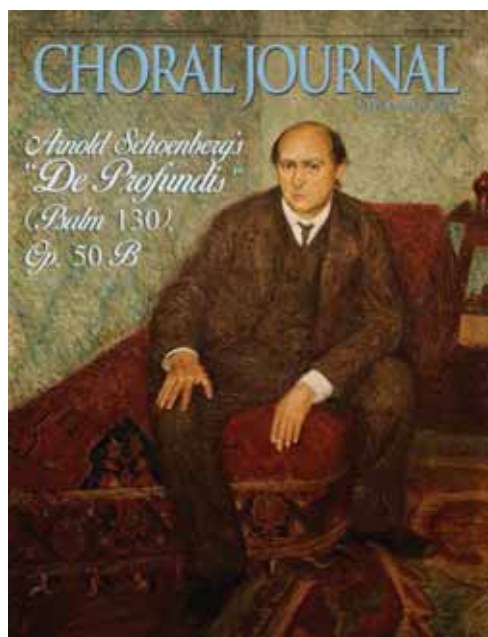
Craig Arnold, conductor
Carnegie Hall | June 29



212.279.1147 / info@mcp.us

Visit mcp.us to download our complete 2019-2020 brochure

This year's Broadway Series



On the Cover The cover art is a painting of Arnold Schoenberg by Richard Gersti, oil on canvas c. June 1905. The file is titled "Arnold Schonberg." This is part of a collection housed in the Vienna Museum, and the file is part of the public domain.

Annual dues (includes subscription to the *Choral Journal*): Active \$125, Industry \$150, Institutional \$125, Retired \$45, and Student \$35. Library annual subscription rates: U.S. \$45; Canada \$50; Foreign \$170. Single Copy \$3; Back Issues \$4. Circulation: 18,000. Main office: 405-232-8161

The *Choral Journal* (US ISSN 0009-5028) is issued monthly except for July by the American Choral Directors Association. Periodicals postage paid at Oklahoma City, Oklahoma, and additional mailing office.

POSTMASTER: Send address changes to Choral Journal, 545 Couch Drive, Oklahoma City, Oklahoma 73102.

Since 1959, the *Choral Journal* has been the refereed, international journal of the American Choral Directors Association. Each issue features: 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 issue previews each year's regional 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>. Copyright 2019

FEATURES

8 From Out of the Depths: Arnold Schoenberg's "De Profundis" (Psalm 130), Op. 50B

by Mary-Hannah Klontz

28 Ephraim Amu's African Songs: Notation and Performance Practice

by Felicia Sandler

ARTICLES

47 On the Voice

Semi-Occcluded Vocal Tract Exercises in the Choral Rehearsal: What's the Deal with the Straw?

by Jeremy N. Manternach, Lynn Maxfield, and Matthew Schloneger

57 Rehearsal Break

The Singing Sergeants of the U.S. Air Force: A Career Path for Singers by Technical Sgt. Jilian McGreen

63 Repertoire & Resources - Community Choirs

Community Chorus Values: Artistry, Education, and Family by William Southerland

71 ACDA 60th Anniversary Series

Repertoire Selections from National and Regional Conferences Compiled by Amanda Bumgarner

NEWS

46 National Election: National R&R Chair Candidates

70 2020 Symposium on Research in Choral Singing Call for Proposals

REVIEWS

87 Choral

EDITORIAL

2 From the Executive Director

4 From the President

5 From the Editor

6 From the National R&R Chair for Children and Community Youth Choirs

7 Letters to the Editor

STANDING COMMITTEES

Advocacy & Collaboration

Co-Chairs

Lynn Brinckmeyer
lbrinckmeyer@txstate.edu

Robyn Lana
rllana@cinci.rr.com

Composition Initiatives

Chair

Dominick DiOrio
domdiorio@gmail.com

Diversity Initiatives

Co-Chairs

Penelope Cruz
pcruzacda@gmail.com

Eugene Rogers
ecrogers@umich.edu

Education & Communication

Chair

Jamila McWhirter
jamila.mcwhirter@mtsueu

International Activities

Chair

T.J. Harper
harper.tj@gmail.com

Repertoire & Resources

Chair

Amy Blosser
amy.blosser@bexleyschools.org

Research & Publications

Chair

John Silantien
jsilan@satx.rr.com

ADVOCACY STATEMENT

Whereas the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts; and

Whereas serious cutbacks in funding and support have steadily eroded state institutions and their programs throughout the country;

Be it resolved that all citizens of the United States of America actively voice affirmative and collective support for necessary funding at the local, state, and national levels of education and government to ensure the survival of arts programs for this and future generations.

From the EXECUTIVE DIRECTOR



Tim Sharp

Build a Tangled Bank

Mozart walked after a meal. Mahler worked until midday, then returned to his room, changed clothes, and walked down to the lake for a swim. Richard Strauss wrote, "I go for a stroll for half an hour by the Nile in the palm grove of the hotel, and work from 10 till 1..." Before dinner, Leo Tolstoy would go for a walk or a ride. For Victor Hugo, it was a daily two-hour walk. Tchaikovsky's brother wrote that the great composer would go for a long walk each day after lunch. His walks were essential to his creativity, and he often stopped to jot down ideas that he would later work out at the piano. (*Daily Rituals*, Mason Currey)

Speaking to this point, in his book subtitled the "natural history of innovation," Stephen Johnson concludes an in-depth study of innovation with this thought: "Go for a walk; cultivate hunches; write everything down, but keep your folders messy; embrace serendipity; make generative mistakes; take on multiple hobbies; frequent coffeehouses and other liquid networks;

2020 ACDA REGIONAL CONFERENCES



follow the links; let others build on your ideas; borrow, recycle, reinvent. Build a tangled bank.” (*Where Good Ideas Come From*, Steven Johnson)

The lesson: Do not fret over day-dreaming or getting away from the project. My advice is to not only not fret, but instead, upgrade the day-dreaming by getting to an American Choral Directors Association conference somewhere across the country this coming January and March. Our Children’s Choir Conductor Retreat takes place in Atlanta on January 18-19, 2020, and our signature ACDA Regional Conferences will take place across the nation throughout March in Milwaukee, Spokane, Salt Lake City, Mobile, Rochester, Little Rock.

Psychologist Mihaly Csikszent-mihalyi has outlined the creative process taking place over five stages: preparation, incubation, insight, evaluation, and elaboration. Henri Poincare also used stages of creativity to explore this process, finding four distinct phases: preparation, incubation, illumination, and verification. In my years of conference attendance, these stages of creativity have always been my experience. Einstein called such times of reflection “combinatory play.” This is what we do at a conference, and we need to do this. An amazing playground has been prepared—plan now to join us as we step away to sift through all the gathered information, perceptions, and formative notions to come up with our unique and new combinations.



sharp@acda.org

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?



- Nov 7-9 Virginia Episcopal School Lynchburg, VA
- Nov 22-23 Hodie, Vaughan Williams Tulsa, OK
- Nov 28-29 Thanksgiving Holiday Seaside, FL

What's on Tim's iPad?



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

by Stephen Town

What's Tim's Latest App?



Audible

What's Tim Listening to?



Stabat Mater
Antonin Dvorak
Bavarian Radio Chorus

Volan quasi farfalle
Carlo Gesualdo
Exaudi Vocal Ensemble

12 Welsh Folk Songs
Gustav Holst
The Queens Six

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

NATIONAL OFFICERS

President

Lynne Gackle

lynne_gackle@baylor.edu

Vice President

André Thomas

athomas32312@aol.com

President-elect

David Fryling

dfryling@mac.com

Secretary/Treasurer

Tom Merrill

merrillt@xavier.edu

Past President

Tom Shelton

tshelton@rider.edu

Transitional Past President

Mary Hopper

mary.hopper@wheaton.edu

Executive Director

Tim Sharp

sharp@acda.org

Central Region President

Karyl Carlson

kkcarlson@ilstu.edu

Eastern Region President

Peggy Dettwiler

pdettwil@mansfield.edu

North Central Region President

Rhonda Fuelberth

rfuelberth2@unl.edu

Northwestern Region President

Brian Galante

galante@plu.edu

Southern Region President

Vincent Oakes

voakes@baylorschool.org

Southwestern Region President

Julie Yu-Oppenheim

julieyu@ksu.edu

Western Region President

Kimberly Barclay Ritzel

ritzek@nv.ccsd.net

Industry Associate Representative

Kathy Fernandes

J.W. Pepper

Kfernand@jwpepper.com

From the PRESIDENT



Lynne Gackle

At this time of year, we as choral directors are busily planning and organizing our winter and holiday concerts. Whether in school, church, or community settings, the upcoming concerts of December will be some of the most meaningful of our entire season. The carols and familiar songs of the holiday season conjure images of gatherings with friends and family as well as other fond memories in the minds of our

audience and singers. These memories bring feelings of joy, goodwill, hope, and peace, all wrapped in the “sounds of the season.” The air is full of excitement and anticipation by those who will make their way to these concerts. As much as the concertgoers enjoy these musical holiday feasts, our singers also look forward to and revel in the preparation and rehearsals leading to concerts that will stand out in the minds of all those present for years to come.

For many people, however, this season brings reflections of sadness, loneliness and even loss—loss of loved ones, of relationships, of pain, of what is past. Yet, through this marvelous gift of music, each of us—singer, listener, and conductor—can be touched and, even if for only a moment, changed. I have always been drawn to poetry that can, in a few words, succinctly and precisely conjure thoughts, feelings, and emotions that would literally fill volumes to adequately express.

I am equally in awe of the power within a melody to be heard simultaneously by many different listeners, with each soul responding to the music in ways that are uniquely personal and intimate. Great is the power of choral music, which offers much needed healing and inspiration.

In this world, we need more of what music has to offer. Recently, I found the following statement in a music education journal:

“The way that the world is going, we’re going to need more musicians. Music and the arts the most healing things in the world.”
(DeLuca, *Teaching Music* 27 no. 1, August 2019, p. 10)

Friends, never doubt the importance of what you do as a choral educator/conductor. Once again, as we plan “the next holiday performance,” we are faced with a precious opportunity. No doubt, these next rehearsals will prepare the way for memories to be made, spirits to be inspired, and hearts to be healed.

From the EDITOR



Amanda Bumgarner

November is my personal ACDA anniversary month and the start of another year as Publications Editor. I have enjoyed standing at the helm of *Choral Journal*, along with the other resources and publications offered as part of your ACDA membership. The *International Journal of Research in Choral Singing* is ACDA's official scientific research journal and has a new article, available online at acda.org under the "Publications" tab. This

article was written by Kari A. Adams and titled "Changes to spacing preference in ensembles of varying size: a pilot study." We are incredibly sad to hear of the passing of former IJRCS editor Steven M. Demorest, just as this issue of *Choral Journal* went to press. Look for an In Memoriam in the December issue.

ChorTeach is ACDA's quarterly publication and has a variety of articles on subjects ranging from conductor self-improvement to rehearsal strategies to repertoire suggestions and much more. Over the summer we released a brand-new look for *ChorTeach*, with article artwork, a new table of contents, and a revised layout. I hope you will take a moment to visit acda.org/chorteach and see it for yourself or share with a friend!

This month's issue of *Choral Journal* features a wide range of topics, including two very unique feature articles. In "From Out of the Depths," author Mary-Hannah Klontz discusses editorial misprints and omissions that have led to inaccurate performances of Arnold Schoenberg's work "De Profundis." Until 2018, there were no correct editions in print except for the Schott collected works of Schoenberg, and conductors would benefit from knowing about the new edition.

The second feature article, written by Felicia Sandler, is titled "Ephraim Amu's African Songs: Notation and Performance Practice." The composer Dr. Ephraim Amu was the architect of the choral idiom in Ghana, and this article is an exploration of his notational practice and local performance practices. Many of the figures printed in the article, like many of those in the previous article, are the originals printed in the composer's hand.

This issue continues the ACDA 60th Anniversary Series with its fifth installment (of six). We have compiled repertoire selections from national and regional conferences reprinted from the *Choral Journal* archives and given them a fresh look and new layout. Perhaps you will find a gem hidden in these pages for your own choirs.

The Rehearsal Break column features author Technical Sgt. Jilian McGreen from the United States Singing Sergeants as she writes about this exciting career path for singers. We also have articles on Community Choir Values by William Southerland and an On the Voice article that offers an in-depth look into straw phonation exercises. Finally, Sandra Chandler offers a selection of choral reviews.

Choral Journal

Editor

Amanda Bumgarner
ACDA National Office
405-232-8161 (ex. 205)
abumgarner@acda.org

Managing Editor

Ron Granger
ACDA National Office
405-232-8161
rgranger@acda.org

Editorial Board

Hilary Apfelstadt
Hilary.apfelstadt@utoronto.ca

Kristina Boerger
Boerger@augsborg.edu

Steve Grives
smgrives@gmail.com

Michael Porter
michaelporter2@boisestate.edu

William Weinert
wweinert@esm.rochester.edu

Giselle Wyers
wyersg@uw.edu

Column Editors

Duane Cottrell
dco@udel.edu

Kevin Dibble
kevin.dibble11@houghton.edu

Christopher Eanes
christopher.eanes@cincinnatiboychoir.org

Patrick K. Freer
pfreer@gsu.edu

Kyle Hanson
kyhanson88@gmail.com

Jason Paulk
jason.paulk@enmu.edu

David Puderbaugh
david-puderbaugh@uiowa.edu

Gregory Pysh
gpysh@fpcmid.org

From the

NATIONAL R&R CHAIR FOR CHILDREN AND COMMUNITY YOUTH CHOIRS



Joy Hirokawa

I am delighted to be writing to you as the new National Repertoire and Resources Chair for Children and Youth Choirs. I look forward to getting to know you over the next few years! One of the main responsibilities of this position is putting together the Biannual Retreat. Thanks to the groundwork of previous chair, Cheryl Dupont, and site chair, Emmy Williams Burch, our retreat is gearing up to be inspiring and energizing! Need a mid-winter pick-me-up? Join us!

The Children and Youth Retreat will run January 18-19, 2020, in Atlanta. Please come for thought-provoking presentations, reading sessions with a creative focus, and time to engage with colleagues! Presentations cover both administrative and pedagogical topics, ranging from Yoga and Conducting to Research and Management. Reading sessions will highlight the musical riches of our Southern Region, and those singular pieces that always make an impact.

Surveys from previous retreats indicated that one of the most valued aspects of the retreat is having time to brainstorm with colleagues and pick the brains of experts in the field. Since this is a smaller conference, you are able to walk up to literally any colleague to ask for their ideas to solve a problem you might be having. We are all there to support one another! Additionally, we have built in numerous activities that provide opportunities to discuss and exchange ideas—roundtable luncheons on topics based on your suggestions, dinner sign-ups to get to know your colleagues, and coffee chats over breakfast with experts in the field.

ACDA Children's Choir Conductors' Retreat January 18 – 19, 2020 Atlanta, GA

Join us for a two-day ACDA Event tailored exclusively for those who conduct children's choirs in the community, in schools and in places of worship.

Contemporary accommodations at the Renaissance Atlanta Midtown, Georgia.

Registration and information will be available at acda.org in the fall.
For information contact:

Joy Hirokawa, National Chair for
Children & Community Youth:
joyhirokawa@comcast.net

Emmy Burch, Local Chair at
emilywilliamsburch@gmail.com



If you are a church musician, you may be particularly interested in knowing that the Atlanta Chapter of Choristers Guild is holding their Mid-Winter conference in Atlanta on January 17–18, 2020. We are pleased to offer a special Add-a-Day (Sunday, January 19, 2020) at the retreat for just \$50! Additionally, anyone bringing a first-time attendee will be automatically entered in a drawing for a \$50 Amazon gift card. Yes, we really want you to come because we know how much you will love it!

Please go to ACDA.org and visit the dropdown menu for conferences for details. Early Bird Registration closes December 1, so please do not delay! You may also want to follow us on Facebook on the Children's Choir Conductor's Forum, where highlights and details about the retreat will be posted. If you are not able to attend the Retreat, I do hope to meet you at the 2020 Eastern Region Conference or at the National Conference in 2021.

It is such a privilege and responsibility to work with young people. You are setting the stage for a lifetime of singing in choral ensembles for the singers with whom you work. What a gift you are giving the next generation—enrichment to their lives, a means of personal expression, an opportunity to connect with others and the world—all through choral music. And through your efforts, the world becomes a more beautiful and compassionate place. What an amazing profession we have the honor to be part of!

See you in Atlanta!

Letters to the EDITOR



In William Baker's article in the October 2019 issue on the hiring of professional singers for church choirs, I felt he placed the practice in a fairly negative light. Before becoming a conductor, I was a professional singer on the East Coast for twenty-four years, during which time I never, in several church positions, encountered a scenario like the one Mr. Baker conjured. And these were well-paid positions, not "to make ends meet"; rather, essential employment for a professional singer. At each church, my encounters with

my director and the church-member singers were professional, cordial, and respectful. Each singer worked hard to make the music the most beautiful and meaningful it could be, and I can't remember ever having witnessed a hired singer treat the worship service with less than respect. Among others, I would like to highlight two items in particular. First: I'm a convinced Episcopalian; however, the first time I sang in the Episcopal Church I was not. I was never asked to make, nor would I have made, the sign of the cross. It's an element of worship that holds a significant meaning, lost as a requisite for a singer for whom it holds no meaning in its "manufacture." I believe it's less a sign of respect to do so than to simply refrain. Second: Soloists (yes, we were soloists) are hired largely because they can be called upon to sing any solos in worship or concert music. Mr. Baker is correct—it's not a performance—but

every note deserves the best a choir has to offer. Indeed, in my experience it would have been a surprise to the choir members and somewhat an offense to the professional singers, for anyone but them to be assigned the solos. It's not an ego issue; it's a quality issue. That quality is one of the very reasons churches pay for professionals. Redirecting funds to hire an assistant director will not necessarily bring in more members, nor improve the quality of the music. If a director hires singers who are highly qualified, personable, and respectful of people and their worship practices, the music should flourish, and Glynda and Jenny can remain only in the imagination as possibilities, rather than probabilities.

Marion van der Loo
Retired Music Director
and Conductor
The Springfield Choral Society

From Out of the Depths Arnold Schoenberg's "De Profundis" (Psalm 130), Op. 50B

MARY-HANNAH KLONTZ

Until 2018, there were no correct editions of Arnold Schoenberg's "De Profundis" (Psalm 130), Op. 50B in print except for the Schott collected works of Schoenberg. Unfortunately, editorial misprints and omissions have led to inaccurate performances of the work. Score study is a vital foundation in bringing about the very best performance that is true to the composer's intention, and this article provides corrections and insights into performing the work today.

Each of the three works in Schoenberg's Op. 50 is composed using a combinatorial twelve-tone row and based on a text important in the Jewish faith. "De Profundis" Op. 50B is the composer's last completed work (Los Angeles, July 2, 1950)¹ and the only one set exclusively in Hebrew. It began with an invitation by Chemjo Vinaver to compose a work in Hebrew for the *Anthology of Jewish Music*, a publication honoring the new State of Israel.² When Serge Koussevitsky invited Schoenberg to choose a work to be performed at the first King David Festival in Jerusalem (planned for 1953),³ Schoenberg chose "Psalm 130." Schoenberg asked that it be dedicated to Israel and agreed that Peter Gradenwitz, owner of Israeli Music Publications, would publish "Psalm 130." Schoenberg's Zionism is

further reflected in the coda, where he ends with the text "And He will redeem Israel" omitting "from all their sins" [*mikol avonotav*].⁴ Schoenberg died in 1951, never having heard his final work or seen it in print. In a letter to Vinaver on May 29, 1951, Hoffman (for Schoenberg) asks, "I wonder what happened with my Hebrew Psalm?"⁵

Peter Gradenwitz published "Psalm 130" as "De Profundis" in 1953—too late to be premiered at the King David Festival.⁶ Gradenwitz reported in a 1953 Music Library Association article that publishing in Israel had come to a near standstill in 1952 due to the shortage of paper.⁷ Instead, the premiere took place in Germany in 1954⁸ and the American premiere took place in 1956.⁹ "De Profundis" (Psalm 130) reflects developments honed at every stage of Schoenberg's career, and according to his unpublished inscription, it held great personal meaning.

Criteria for my evaluation of you:

All my heart—for you,

All my brains—for both of us.

Dein, [Yours]

*Arnold*¹⁰



Mary-Hannah Klontz
Associate Choral Director
Manassas, Virginia
Charles J. Colgan Sr. High School
Center for the Fine and Performing Arts
mhklontz@gmail.com

From Out of the Depths Arnold Schoenberg's "De Profundis"

Editorial Concerns

An interesting and somewhat confusing history surrounds the publication of "De Profundis." Several different editions bear the copyright of Israeli Music Publications, 1953. The first of these was the entry in *The Jewish Anthology of Music*.¹¹ Schoenberg wrote to Vinaver:

Thanks to your furnishing me the translation and accentuation of every word, it seems to me, that I might be able to finish the psalm in a not too distant time—if my health allows it. I also profited from the liturgical motif you sent me in writing approximately a similar expression. Of course, you cannot expect music of this primitive style from me. I write a 12-tone piece...¹²

An agreement was made between Schoenberg and the Jewish Organization for Palestine to pay him a nominal fee. In August 1950, Schoenberg wrote to thank Vinaver for the check received and included a blueprint copy of the score for the *Anthology*.¹³ Vinaver made some changes in the Hebrew transliteration and placed the time signature in each voice part, rather than the large time signatures Schoenberg wrote across the three upper and three lower voices.¹⁴ This edition retains the C clefs penned by Schoenberg in the mezzo-soprano, alto, and tenor voices. Schoenberg's sketches show that he composed the work first in standard treble and bass and later changed to the C clefs. Schoenberg commonly wrote inner voices in C clef, as seen in his scores to *Die Jakobsleiter*, *Dreimal tausend Jahre*, *Modern Psalm*, and his collection of canons.¹⁵ Vinaver requested that the C clefs be changed to treble and bass clefs,¹⁶ but the affirmative response apparently came too late,¹⁷ as the modern clefs were not incorporated. All pitches are accurate to the autograph; however, Vinaver's edition omitted Schoenberg's dramatic tempo change in measure 42. Schoenberg sent Vinaver a blueprint copy as was his custom. The tempo change could easily have been overlooked on one of the copying efforts as it is in the middle of a system. Schoenberg used thin tissue paper to make copies of his original works, which were then placed over carbon paper to make additional copies known as blueprints. His pencil pressure was not always even, as noted in correspondence with G. Schirmer, Inc., regarding his violin concerto.¹⁸ The copyright

for Vinaver's publication is attributed to Arnold Schoenberg, 1950, and to Israeli Music Publications, 1953.

On May 29, 1951 (six weeks before his death and nearly a year after sending the psalm), Schoenberg wrote to Vinaver asking about the progress of the publishing. He asked to proofread a copy and offered advice to offset the difficulty of the work. He wrote:

I wonder what happened with my Hebrew Psalm, composed for your anthology. Has it already been engraved or printed? It takes usually two or three proof readings to get a nearly correct print. When will it appear? I plan to make this together with two other pieces a donation to Israel. This is why I ask so urgently for a reply.

Should it be already printed, then let me have at least a copy of my own piece, if not of the entire anthology. Should you have already performed it, I would like to know how it came out, that is, how the dramatic character appeared which is produced through the alternation of speaking and singing voices. I want also to know whether as a chorus director, you see great difficulties to perform the piece. There is no objection of mine against using with every voice a wood wind instrument to keep intonation and rhythm in order: because this is always my main demand and I deem it more important than the so-called "pure" sound of voices.¹⁹

On June 4, 1951, Vinaver responded to Schoenberg with an apology for the delay, stating he had not yet had an opportunity to perform the work with his professional chorus.²⁰ Vinaver explained that he had been very busy preparing the *Anthology* and lacked time to teach his chorus a new work. He promised to send a copy upon completion, but Schoenberg died before he could receive it.

Israeli Music Press (IMP), under the ownership of Peter Gradenwitz, obtained the copyright in 1953²¹ after much negotiation with Schoenberg's widow, Gertrud,²² and Vinaver.²³ Gradenwitz produced an edition with modernized clefs,²⁴ and a piano reduction to aid in rehearsal. It was in landscape layout with Hebrew characters and transliteration.²⁵

(Psalm 130), Op. 50B

Reading Schoenberg's scores without key signatures is challenging due to the many accidentals. This may have led to two pitch errors by Gradenwitz. He introduced G-naturals in the piano reduction on the last note of the alto part in measure 13 and in the mezzo-soprano part on beat 3 of measure 14 (Figure 1).²⁶ There is no natural sign at this point in the manuscript, Vinaver edition, or Schott critical edition. Schoenberg held varying views throughout his life about the use of accidentals. In 1931, Schoenberg wrote, "Generally speaking, all I ever did was to use any accidental as often as deemed necessary in order to exclude all doubt; a procedure entirely in keeping with the older practice."²⁷ But in his later years, he took the opposite approach, placing accidentals, including naturals, in front of nearly all notes.²⁸

The G-sharps can be verified by examining Schoenberg's treatment of accidentals in "De Profundis." He placed an accidental deliberately when a new pitch was required. Each vocal line was distinct in following the traditional rule of accidentals. In this case, the G-sharp in measure 14 on beat 1 would carry into beat 3 unaffected by the G-natural sung in the bass 2 in that measure. Furthermore, the G-sharp fits the consistent pattern of hexachord organization established by Schoenberg (measure 14 can be analyzed as Hexachord 1 in the Prime Row or Hexachord 2 in I-3), although there are what may be purposeful variations of the hexachord content later in the work. Gregg Smith, a Schoenberg expert, corrected these instances to a G-sharp²⁹ (Figure 2).



Figure 1. Arnold Schoenberg, *De Profundis*, Op. 50b, m. 13. Israeli Music Publications Edition, IMP-301
Excerpt from Gregg Smith's score
(The last note of the alto part in m. 13 is correct, but incorrectly marked as G $\sharp$ in the piano reduction)

© Copyright 1953 Israeli Music Publications.
© Copyright 2003 Belmont Music Publishers, Los Angeles.
Reprinted by Permission.

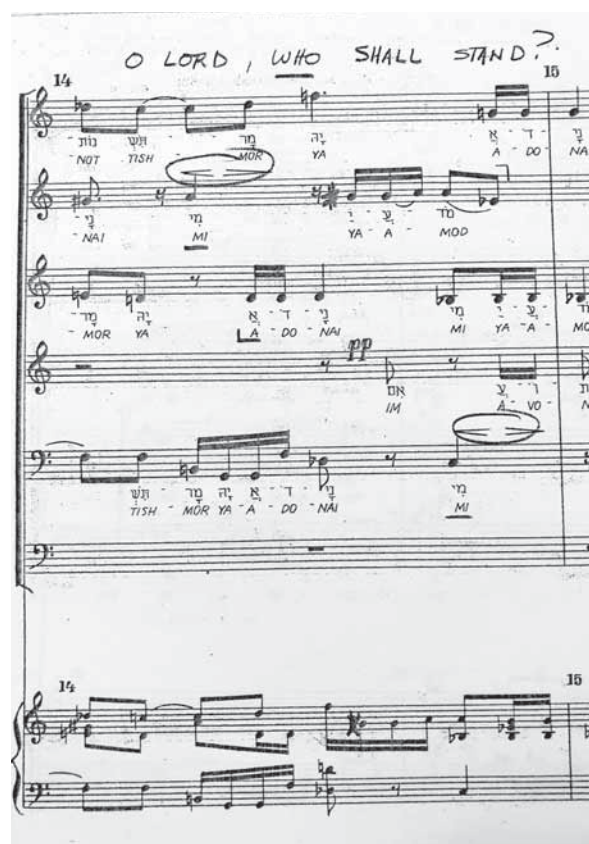


Figure 2. Arnold Schoenberg, *De Profundis*, Op. 50b, m. 14. Israeli Music Publications Edition, IMP-301
Excerpt from Gregg Smith's score
(The G $\sharp$ is penciled into the alto part for clarity, and the $\sharp$ in the piano reduction is crossed)

© Copyright 1953 Israeli Music Publications.
© Copyright 2003 Belmont Music Publishers, Los Angeles.
Reprinted by Permission.

From Out of the Depths Arnold Schoenberg's "De Profundis"

MCA Music, the American agent for IMP, published a singer's edition in portrait format in 1953.³⁰ In this edition, the accidental signs placed in the piano reduction were mistakenly introduced into the vocal parts in measures 13 and 14. Changes were also made to the text underlay, omitting the Hebrew characters and adding an unauthorized English lyric. Schoenberg specifically stated that he wished the score to have the Hebrew characters with the sound of the language (transliteration) written below. "I would prefer, if below the Hebrew letters there would be written in English letters the pronunciation so that at least people who want to know how it sounds can read it."³¹ This edition was reprinted in 2003 by the Belmont Music Publishing Company as BEL-1052³² (Figures 3 and 4).

Gradenwitz worked from a photostat of the score provided by Schoenberg's widow, Gertrud. He asked her about a missing "tutti," which he speculated was at measure 42.³³ The "tutti" was placed at measure 42 in his edition, but the tempo change that should have been included at that measure was not. Given that both Vina-ver and Gradenwitz omitted the tempo change at m. 42,

it seems it was missing on their copies and not an editorial error. The correct tempo marking $h. = 32$ ($q = 96$) at measure 42 was restored in the 1975 Schott critical edition.³⁴

Unfortunately, the misprints and omissions in the IMP, MCA, and Belmont editions led to inaccurate performances. The ending of nearly all sixteen recordings reviewed is performed at a much slower tempo than Schoenberg intended.³⁵ The tempo change occurs at the final verse: "It is He who will redeem Israel from all their iniquities." Rather than a slow hymn, the ending is meant to be a celebratory march to the Temple³⁶ as recorded by Walter Nussbaum. Nussbaum led the Schola Heidelberg in a recording of "De Profundis" in the 2000 CD *Nuits, weiss wie Lilien*.³⁷ Nussbaum stated:

The edition I have used—and still use—is that from Israeli Music Publication, Tel Aviv 1953, with piano part of Gradenwitz, and besides the Complete Edition of Josef Rufer u. Christian Martin Schmidt, B Schott Söhne 1975, to compare and revise the former.³⁸



Figure 3. Arnold Schoenberg, *De Profundis*, Op. 50b, Alto, m. 13.
MCA edition, 11193-062

(The last note of the alto part in m. 13 should be G#, not G#)

© Copyright MCA Music, 1953,
© 2003 Belmont Music Publishers, Los Angeles.
Reprinted by Permission



Figure 4. Arnold Schoenberg, *De Profundis*, Op. 50b, Alto, m. 14.
MCA edition, 11193-062

(The G# in the alto part, m. 14 is an error.
Beat 3 should remain G#)

© Copyright MCA Music, 1953,
© 2003 Belmont Music Publishers, Los Angeles.

Metronome marks should be observed carefully, as they allow for an elapsed time with potential numerical and religious symbolism. Elapsed time was configured using a Finale® transcription and tempo markings from the autograph. There is some overlap of verses, making these measurements more difficult. Verses 1-5 are approximately 22 seconds in length; verse 6, 18 seconds; verse 7, 44 seconds; verse 8, 36 seconds and the coda, 6 seconds.³⁹ A precedent for time span ratios occurred in Schoenberg's plan for *Kol Nidre*. It is also based on the number 22.⁴⁰ According to author Colin Sterne, Schoenberg's music extensively incorporates numerology.⁴¹ In numerology, the numbers 22 and 44 are Master Numbers and the number 6 represents love. The numbers 18 and 36 hold special meanings in Judaism about life and redemption.⁴² Redemption is the theme of Psalm 130.

The golden mean ratios factored from the number of beats (m. 39, beat 1, soprano solo,

(Psalm 130), Op. 50B

highest note to this point, “redemption”); number of measures (m. 34, verse 7, solo bass, “let Israel hope”); and elapsed time (2’22”, m. 33, b. 3, “morning”) all occur at significant moments in the work. The golden mean point of the elapsed time occurs at the intersection of two Master Numbers, 222 and 333, further supporting the need to observe metronome marks. The work is 55 measures long, another multiple of 11.

A new Belmont edition (2018) is available that corrects the errors and omissions perpetuated in the BEL-1052 edition and refines the transliteration and pronunciation guide.⁴³ BEL-1052a, b and c are based on Schoenberg’s autographs, prior editions in print, previously unpublished letters in the Schoenberg archives, consultation with Dr. Joshua Jacobson regarding Hebrew text, and interviews with numerous conductors including Gregg Smith,⁴⁴ to whom this edition is posthumously dedicated. In addition, the vocal lines are braced in sets of three to represent Schoenberg’s original grouping, and a translation is placed at the top of the score.

Accidentals in the vocal parts are as in the autograph with two editorial exceptions contained within parentheses. In the few instances where Schoenberg had notation

inconsistencies, the notation in the Schott critical edition was followed.⁴⁵ All pitches in the piano reduction are marked with accidentals to facilitate giving pitches in rehearsal.

The portrait edition, BEL-1052a, is intended for singers. The vocal parts and piano reduction are full size. The landscape edition, BEL-1052b, is intended for the conductor and/or rehearsal pianist to facilitate fewer page turns. Vocal parts are slightly reduced in size, but the piano reduction is full size. Digital editions (BEL-1052c1–6) are scored with instrumental sounds in the interactive program SmartMusic®, and as notation files in XML, Finale®, Sibelius® and MuseScore® software. These files, and audio practice files are available separately from the publisher. The audio files include the Hebrew pronunciation read by Dr. Joshua Jacobson, the piano reduction, the reduction scored as an instrumental ensemble (flute, oboe, clarinet, horn, trombone, tuba) and each vocal line as an instrumental practice track. *Sprechstimme* [Speaking voice] is heard as unpitched percussion.

Call for Submissions: New ACDA Book and Music Series

The Studies in Choral Music Series helps serve ACDA purposes in fostering and promoting research and pedagogy of choral music. We invite books from musicological, philosophical, pedagogical, and other disciplinary perspectives related to choral music. We especially encourage proposals that may be supplemented by octavo editions in the companion Historical Works Series.

The Historical Works Series helps serve ACDA purposes in fostering and promoting high quality choral music informed by significant research. We invite submissions of edited choral works previously unavailable in modern editions or new editions of works already in print.

Submissions are peer-reviewed by a committee of choral scholars. Accepted proposals will be published through a partnership with Hinshaw Music. Questions and submissions may be directed to Alan Gumm (gumm1aj@cmich.edu), the Research and Publications Standing Committee liaison to the series.

Book submission guidelines are available at <https://acda.org/StudiesInChoralMusicSeries>

Music submission guidelines are available at <https://acda.org/HistoricalWorksSeries>

From Out of the Depths Arnold Schoenberg's "De Profundis"

Text and Context of Psalm 130

"De Profundis" is a setting of Psalm 130. The psalm is found in both the Jewish and Christian liturgies⁴⁶ and is one of fifteen Psalms (numbers 120 to 135) that bear the superscription "Psalms of Ascent."⁴⁷ Each begins with the phrase *shir ha-ma'alot* [Song of Ascent], and scholars have suggested several possible interpretations. The word "Shir" means "song" (or "song of"). The word "ha-ma'alot" could mean "the steps" or "the going up," as in going up to Mount Zion and Jerusalem. These fifteen Psalms may have been composed for the return of the Israelite exiles from Babylon to Jerusalem in 538 BCE. One source suggests there were fifteen steps leading to the Temple at Jerusalem and that each successive psalm was chanted as the pilgrims moved up the steps.⁴⁸

Psalm 130 is a penitent prayer for forgiveness found in the Jewish liturgy on "fast days, and during the ten days of repentance from Rosh Hashana to Yom Kippur."⁴⁹ In addition, the Psalm can be recited in the final moments before death⁵⁰ and to honor the dead at the graveside.⁵¹ Schoenberg's setting was sung at his grave-

side at the re-interment ceremony in Vienna in 1974.⁵² Psalm 130 is also chanted for other occasions when there is a catastrophe or remembrance thereof, such as a Holocaust remembrance ceremony.⁵³ According to the Revised Common Lectionary of the Christian faith, it falls during the penitential season of Lent and on the Vigil of Pentecost.⁵⁴

The psalm contains eight verses that can be interpreted either in pairs or in two larger sections of four verses. Verses 1 through 4 are pleas for help and forgiveness to God, and verses 5 through 8 are concerned with hope and salvation. This contrast between anguish and hope is heard throughout "De Profundis," as Schoenberg makes contrasts in dynamics, register, sung and spoken timbre, texture, pitch, and row relationships to represent this duality of the human experience.

Within each verse, there are also symbolic associations with numbers, text, and musical structure. Overall, there is an increased complexity of texture throughout the work, from the single voice entrance at the opening to the dense texture of the coda (Figures 9 and 11).

Table 1. Psalm 130 in Hebrew and English Translation (KJV)⁵⁵

שִׁיר הַמַּעֲלוֹת מִמַּעַמְמָקִים קָרָאתִיךָ ה':	1. A Song of Ascents. Out of the depths I cried unto thee, O LORD.
אֲדֹנָי שְׁמָעָה בְּקוֹלִי תִהְיֶינָה אָזְנוֹיךָ קִשְׁבוֹת לְקוֹל תַּחֲנוּנָי:	2. Lord, hear my voice: let Thine ears be attentive to the voice of my supplications.
אִם-עֲוֹנוֹת תִּשְׁמָר-רַיָּה אֲדֹנָי מִי יַעֲמֵד:	3. If Thou, LORD, shouldest mark iniquities, O Lord, who shall stand?
כִּי-עֲמִידָה הַסְּלִיחָה לְמַעַן תִּגְרָא:	4. But there is forgiveness with Thee, that Thou mayest be feared.
קוֹיָתִי ה' קוֹיָתָה נַפְשִׁי וְלִדְבָרוֹ הוֹחֵלָתִי:	5. I wait for the LORD, my soul doth wait, and in His word do I hope.
נַפְשִׁי לֹא אֲדֹנָי מִשְׁמָרִים לְבָקֵר שְׁמָרִים לְבָקֵר:	6. My soul waiteth for the Lord more than they that watch for the morning, more than they that watch for the morning.
יִחַל יִשְׂרָאֵל אֱלֹהֵי כִי-עֲסִידָה הַחֶסֶד וְהֶרֶבָה עֲמוֹ פְדוּת:	7. Let Israel hope in the LORD: for with the LORD there is mercy, and with him is plenteous redemption.
וְהוּא יִפְדֶּה אֶת-יִשְׂרָאֵל מִכָּל עֲוֹנוֹתָיו:	8. And He shall redeem Israel from all their iniquities.

(Psalm 130), Op. 50B

Table 2. Hebrew Transliteration and Literal Translation by Dr. Joshua Jacobson

shír	a song	naf-shí	my soul
ha-ma-a-lót.	of ascents	ve-lid-va-ró	and for His word
mi-ma-a-ma-kím (mi-maa-ma-kím)	from the depths	hó-khal-tí	I awaited
ke-ra-tí-kha	I called to you	naf-shí	my soul
a-dó-nai	LORD (YHWH)	la-dó-nai	to my Lord
a-dó-nai	my Lord (or Master)	mi-shó-me-rím (mi-shóm-rím)	more than the watchmen
shim-a	hear	la-bó-ker	for the morning
ve-kó-lí	my voice	shó-me-rím (shóm-rím)	more than the watchmen
tih-ye-na	let	la-bó-ker	for the morning
oz-ne-kha (o-ze-ne-kha)	your ears	ya-khél	wait
ka-shu-vót	be attentive	yis-ra-él	Israel
le-kól	to the sound	el	for
ta-kha-nu-nai	of my supplications	a-dó-nai	the LORD
im	if	kí	because
a-vó-nót	sins	im	with
tish-mór	you keep in mind	a-dó-nai	the LORD
yah,	God (YH)	ha-khe-sed	[is] loving-kindness
a-dó-nai	my Lord,	ve-har-bé	and great
mí ya-a-mód?	who could stand?	i-mó	with Him
kí i-me-kha (im-kha)	for with You	fe-dut (f'dut)	[is] redemption
ha-se-lí-kha (ha-slí-kha)	[is] forgiveness	ve-hu	and He
le-ma-an	so that	yif-de	will redeem
ti-va-ré.	You are held in awe	et	[Direct object marker]
ki-ví-tí	I hoped	yis-ra-él	Israel
a-dó-nai	O LORD	mi-kol	from all
ki-ve-ta (kiv-ta)	hoped	a-vó-nó-tav	their iniquities

From Out of the Depths Arnold Schoenberg's "De Profundis"

The ineffable four-letter name for God, YHWH, is the Divine tetragrammaton and is represented in the translation by capital letters, LORD. YH is the two-letter name for God. Since, for many reasons, the word is unpronounceable, the word *adónai* is used as a substitute. The Hebrew word *adónai*, meaning "my Lord or Master" and referring to God, is also found in the Psalm text.⁵⁶

There is significant text painting in this psalm setting; therefore, a literal translation is important in bringing the work to life. The text painting is melodic and textural. One example is found in mm. 15-17, where the basses sing, "If sins you keep in mind, God (YH), Lord, who could stand?" The other voices join with *Sprechstimme* in imitation from lower to higher voices with increasing volume on the text "who could stand?" before cascading down with singing voices illustrating the inability to stand before God without sin (Figure 5).

The Row and Text Associations

Text painting also occurs in connection with tone patterns in the row. The row is combinatorial. Combinatoriality relies on self-complementing hexachords⁵⁷ and was an exciting discovery for Schoenberg.⁵⁸ "An all-combinatorial hexachord produces its complement in I (inversion), R (retrograde), and RI (retrograde inversion) forms under one or more transpositions."⁵⁹ There are six all-combinatorial hexachords⁶⁰ and "De Profundis" uses only one of them: Forte 6-7⁶¹ [012678] with an interval vector <420243>.⁶² Both number sets are made up of 6 tones and total 6, representing "love," when calculated with the mathematics of numerology.⁶³ The row begins with a tritone on Schoenberg's initials, e flat-a (E flat is rendered as S in German) and concludes with a major third, f-d flat (Figures 6 and 7) (Table 3).

The row is used predominantly in smaller groupings (sets) of hexachords, tetrachords, trichords, and dyads.

Figure 5. Arnold Schoenberg, *De Profundis*, Op. 50b, m. 15-17.

Belmont Edition, BEL-1052b

© Copyright 2018 Belmont Music Publishers, Los Angeles.
Reprinted with Permission.



Figure 6. MS55_Reihenkarte, tone row for Schoenberg's "De Profundis."
Arnold Schönberg Center Archives, Music Manuscripts

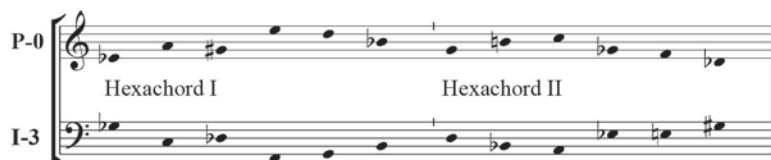


Figure 7. Arnold Schoenberg, *De Profundis*, Op. 50b.
Tone row with permutation labels
[transcription of MS55_Reihenkarte]

Table 3. Tone row matrix. ("Twelve-tone Matrix Calculator," Composer Tools)

Twelve-Tone Matrix Calculator, <http://composertools.com/Tools/matrix/MatrixCalc.html>
(accessed Jan. 27, 2018.)

	I ₀	I ₆	I ₅	I ₁	I ₁₁	I ₇	I ₄	I ₈	I ₉	I ₃	I ₂	I ₁₀	
P ₀	E ^b	A	G [#]	E	D	B ^b	G	B	C	G ^b	F	D ^b	R ₀
P ₆	A	E ^b	D	B ^b	G [#]	E	D ^b	F	G ^b	C	B	G	R ₆
P ₇	B ^b	E	E ^b	B	A	F	D	G ^b	G	D ^b	C	G [#]	R ₇
P ₁₁	D	G [#]	G	E ^b	D ^b	A	G ^b	B ^b	B	F	E	C	R ₁₁
P ₁	E	B ^b	A	F	E ^b	B	G [#]	C	D ^b	G	G ^b	D	R ₁
P ₅	G [#]	D	D ^b	A	G	E ^b	C	E	F	B	B ^b	G ^b	R ₅
P ₈	B	F	E	C	B ^b	G ^b	E ^b	G	G [#]	D	D ^b	A	R ₈
P ₄	G	D ^b	C	G [#]	G ^b	D	B	E ^b	E	B ^b	A	F	R ₄
P ₃	G ^b	C	B	G	F	D ^b	B ^b	D	E ^b	A	G [#]	E	R ₃
P ₉	C	G ^b	F	D ^b	B	G	E	G [#]	A	E ^b	D	B ^b	R ₉
P ₁₀	D ^b	G	G ^b	D	C	G [#]	F	A	B ^b	E	E ^b	B	R ₁₀
P ₂	F	B	B ^b	G ^b	E	C	A	D ^b	D	G [#]	G	E ^b	R ₂
	RI ₀	RI ₆	RI ₅	RI ₁	RI ₁₁	RI ₇	RI ₄	RI ₈	RI ₉	RI ₃	RI ₂	RI ₁₀	

From Out of the Depths Arnold Schoenberg's "De Profundis"

The trichords and dyads form repeating motives. Mart Jaanson concludes that Schoenberg selected the transposition at level 3 to exploit dyad "resolutions" because he chose only the transposition at level 3,⁶⁴ and not the other possible combination at level 9.⁶⁵ In Prime form (P0), e-flat-a moves to the major third e-g-sharp, creating a sense of E major, and g-flat-c moves to d-flat-f, creating a sense of D-flat major. The remaining thirds, b-flat-d and g-b, can "be interpreted as the thirds of the tonic triads of two intermediate keys, B-flat major or G minor, and G major or E minor."⁶⁶

Thomas Couvillon draws special attention to the use of dyads, noting that the d-flat-f dyad occurs not only on the first mention of Adonai (Lord) but also on other references to God. He refers to this dyad as the

Adonai Dyad. The Adonai Dyad will be called the Divine Dyad in this article. Couvillon draws attention to the motivic development that occurs with the following major thirds in Figure 8.

The Arnold Schoenberg (AS) Dyad is established in the first interval and moves throughout the work as if a character in an oratorio. The AS Dyad appears in four forms (and enharmonic equivalents) taken from the row permutations in the work: e-flat-a (P₀), a-e-flat (R₀), g-flat-c (I₃), and c-g-flat (RI₃). The Divine Dyad also appears in four forms (and enharmonic equivalents): f-d-flat (P₀), d-flat-f (R₀), e-g-sharp (I₃), and g-sharp-e (RI₃). The AS Dyad seeks the Divine Dyad and is aided by angels played by the other major thirds in Figure 8, b-flat-d, g-b (Figures 9 and 10).



Figure 8. Arnold Schoenberg, *De Profundis*, Op. 50b.
Major 3rds resulting from tritone resolution

Sing
UP

Fall ACDA Membership Drive Sept. 15 - Nov. 15, 2019

Help your state ACDA chapter "Sing Up"
by renewing in a timely way,
recruiting your colleagues, and
encouraging student and teachers to join.

For more information, visit www.acda.org/singup

AMERICAN
CHORAL
DIRECTORS
ASSOCIATION

$\text{♩} = 56$

S1
S2
A
T
B1
B2

shir ha-ma-a-lót. mi-maa-ma-kim

shir ha-ma-a-lót. mi-maa-ma-kim

shir ha-ma-a-lót. mi-maa-ma-kim

shir ha-ma-a-lót. mi-maa-ma-kim

shir ha-ma-a-lót. mi-maa-ma-kim

shir ha-ma-a-lót. mi-maa-ma-kim

Figure 9. Arnold Schoenberg, *De Profundis*, Op. 50b, mm. 1–3.

“Schoenberg Dyad” (E $\flat$ to A in m. 1)

Belmont Edition, BEL-1052b, KJV translation

© Copyright 2018 Belmont Music Publishers, Los Angeles.
Reprinted with Permission.

have I cried unto thee, O LORD.

S1
S2
A
T
B1
B2

a-dó-nai. ke-ra-tí-kha kím ke-ra-tí-kha a-dó-nai. tí-kha

a-dó-nai. ke-ra-tí-kha kím ke-ra-tí-kha a-dó-nai. tí-kha

a-dó-nai. ke-ra-tí-kha kím ke-ra-tí-kha a-dó-nai. tí-kha

a-dó-nai. ke-ra-tí-kha kím ke-ra-tí-kha a-dó-nai. tí-kha

a-dó-nai. ke-ra-tí-kha kím ke-ra-tí-kha a-dó-nai. tí-kha

a-dó-nai. ke-ra-tí-kha kím ke-ra-tí-kha a-dó-nai. tí-kha

Figure 10. Arnold Schoenberg, *De Profundis*, Op. 50b, m. 4–6.

“Divine Dyad” between T and S1

Belmont Edition, BEL-1052b

© Copyright 2018 Belmont Music Publishers, Los Angeles.
Reprinted with Permission.

From Out of the Depths Arnold Schoenberg's "De Profundis"

The melodic peak of the verses gradually ascends in verses 1 through 6. The Divine Dyad appears as an interval of a 10th at the end of the first verse, as if to foreshadow this ascension. At verse 7 (the number for spirituality or the collective consciousness in numerology), the melody once again begins in the depths and ascends throughout the last two verses. The psalm itself concludes at the end of verse 8 with the highest note of the work, b5, held for seven beats (another appearance of the "spirituality" number). At the coda the soprano melody forms the tetrachord, Forte 4-28 (0369). Its prime form is an interesting set of numbers in that all are divisible by three, the holy number (Figure 11). The sum of 0369 in numerology is 9; a symbol of universal love for Schoenberg (Sterne). The coda is also the 9th section of the work.

In examining the text associations of the significant

dyads, the Schoenberg Dyad is used with the text of personal supplication, while the Divine Dyad is set on various names for God, His attentiveness, and His redemption.⁶⁷ The table below illustrates the role the dyads play within the *Hauptstimme*. In most verses, there is a sense of conversation between the dyad characters, sometimes even finishing each other's sentences. In the fifth verse, however, the AS Dyads sing of waiting for the Lord while the Divine Dyad is silent throughout the *Hauptstimme*. Furthermore, note that there is no *Hauptstimme* at all, as the waiting continues in verse 6⁶⁸ (Table 4).

Schoenberg said, "One cannot analyze simply by looking at the notes. I at least hardly ever find musical relations by eye but I *hear* them."⁶⁹ Stuckenschmidt believed that:

And He shall redeem Israel.

The musical score for Arnold Schoenberg's *De Profundis*, Op. 50b, BEL-1052b, measures 53-55. It is a vocal score for six voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass 1 (B1), and Bass 2 (B2). The music is in 4/4 time. The lyrics are: "a-vó - nó - tav. ve - hu yif - de et yis - ra - él." The score includes dynamic markings like *ff* and *sf*, and a coda section. The melody is a tetrachord.

Figure 11. Arnold Schoenberg, *De Profundis*, Op. 50b, BEL-1052b, m. 53-55.
Coda, Belmont Edition, BEL-1052b

© Copyright 2018 Belmont Music Publishers, Los Angeles.
Reprinted with Permission.

(Psalm 130), Op. 50B

Table 4. Dyad-text association in the *Hauptstimme*.

Schoenberg Dyad: Tritone (AS Dyad is in bold, c-f sharp transposition is in bold italics, and associated text in the phrase is in regular font.)	Divine Dyad: Major third (d flat-f is in bold, e-g sharp transposition is in bold italics, and associated text in the phrase is in regular font.)
Verse 1 Song for Ascents From the depths	Verse 1 I called, O Lord
Verse 2 my voice, my voice My supplications, my suppli-	Verse 2 O Lord, listen (O Lord, listen) Attentive to all, attentive to all -cations
Verse 3 You would keep could stand? could stand? <i>Who could stand? Who could</i>	Verse 3 God, Lord, Lord, keeps, Who could stand? Who could stand? stand?
Verse 4 So that, so that so that	Verse 4 will be feared, will be feared. So that You will be feared.
Verse 5 Lord, I awaited (Verse 6-No <i>Hauptstimme</i>)	Verse 5 (The absence of the Divine Dyad illustrates the text “Lord, I awaited.”)
Verse 7 For With Him re-	Verse 7 Israel, the Lord, with the Lord (is) Loving-kindness, <i>great</i> demption
Verse 8 Will re- Israel from all (from all its sins) He, and He	Verse 8 deem, Israel will redeem Israel

From Out of the Depths Arnold Schoenberg's "De Profundis"

Anyone who listens to his [Schoenberg's] music can discover in it some small complexes of notes which return like fixed ideas. They appear horizontally or vertically as melodic or choral groups, thus entirely in the idea of "musical space," which Schoenberg did not describe until he was a mature composer and theoretician. These complexes of notes, minimal bricks, which make up minimal forms, consist of three notes. They have the peculiarities and functions of cells in an organism. They

attach themselves to their likes and so develop into complexes of four or more notes.⁷⁰

With repeated listening and singing, the melodic nature of "De Profundis" reveals itself. In particular there are overlapping call-and-response figures that honor the original chant that inspired the work and the traditional form for singing psalms in worship⁷¹ (Table 5).

Table 5. Call-and-Response Figures in "De Profundis"

Verse 1: Call¹-SII (m.1, b. 2) Call²-A (m. 2, b. 2)	Response¹-T (m. 3) and SI (m. 4, b.4) Response¹-SII, A (m. 4, b. 2)
Verse 2: Call¹-BI, BII (m. 7, b. 1) Call²-T (m. 8, b. 1)	Response¹-SII, A (m. 7, b. 3) Response²-SI (m. 9, b. 1)
Verse 3: Call¹-A (m. 13, b.1) Call²-SII (m. 13, b. 1) Call³-B (m. 15, b. 1),	Response¹-SI (m. 13, b. 3) Response²-BI (m. 13, b. 3) Response³-All voices. BI, BII (m. 16, b. 2 and m. 17, b. 3), T, SI (m. 17, b. 1), SII (m. 17, b. 2) and A (m. 17, b. 3)
Verse 4: Call¹: T, A (m. 18, b. 1) Call²: T, A (m. 19, b. 1) Call³: A (m. 19, b. 4) Call⁴: SII (m. 20, b. 1) Call⁵: SI (m. 21, b. 1)	Response¹: SI, SII (m. 18, b. 3) Response²: SI, SII (m. 19, b. 3) Response³: BI (m. 20, b. 3) Response⁴: BII (m. 20, b. 2) Response⁵: BI (m. 22, b. 3)
Verse 5: Call¹: T (m. 22, b. 4) Call²: BII (m. 23, b. 2) Call³: SII (m. 25, b. 1)	Response¹: SI (m. 23, b. 1) Response²: A (m. 23, b. 3) Response³: BI, BII (m. 25, b. 4)

continued on next page

Other Performance Considerations

A highly skilled and motivated choir is best suited to perform this work, but it need not be a professional group. It is ideal if one singer per part has perfect pitch to serve as an anchor. All singers will need a strong sense of relative pitch and the ability to sing in a relatively straight tone to ensure accurate intonation. Some singers may abstain from the *Sprechstimme* to be leaders in anticipating the next pitch entrance.

Laura Huizenga responded to a post on *ChoralNet* asking for works that were the most challenging to perform. She described her collegiate experience with Schoenberg's "De Profundis":

I sang it in grad school under Robert Fountain [at University of Wisconsin-Madison, 1990]. He started by teaching us the tone row and

all its permutations, painstakingly, insisting on perfect tuning every time. By the time we had the piece under our belts, we had that atonal universe fixed indelibly in our minds, and it felt as expressive and home-y as any major key. It is, to this day, still the most powerful musical experience I've ever had.⁷²

There were students from every corner of the university in the choir—music majors, math majors, French majors, PhD students, undergrads—everyone. It was a fairly rigorous audition process, so everyone who sang in the Concert Choir was a skilled musician, able to tune perfectly, able to read music well, etc...

I remember Dr. Fountain talking about how

Table 5 continued. Call-and-Response Figures in "De Profundis"

Verse 6: Call¹: BII (m. 29, b. 2) Call²: SI (m. 29, b. 3) Call³: SII (m. 30, b. 2) Call⁴: T, BI (m. 31, b. 2)	Response¹: BI (m. 29, b. 3) Response²: T (m. 29, b. 4) Response³: A (m. 30, b. 3) Response⁴: SI, SII (m. 31, b. 3)
Verse 7: Call: Bass Solo (m. 34, b. 2) Or Call¹: Bass Solo (m. 34, b. 2) Call²: Soprano Solo (m. 36, b. 2)	Response: Soprano Solo (m. 36, b. 2) with additional choral responses Or Response¹: SII, A (m. 24, b. 2) Response²: Solo Quartet (m. 37, b. 4) and tutti (m. 38, b. 3 to m. 41, b. 3)
Verse 8: Call¹: A, T, BI, BII (m. 41, b. 4-m. 45) Call²: BI (m. 45, b. 6) Call³: A (m. 47, b. 6) Call⁴: SI (m. 49, b. 5) Call⁵: SI, SII, A (m. 54, b. 1) Call⁵ and Response⁵ conjoined on final measure.	Response¹: SI, SII, A in imitation (m. 42-45) Response²: BII (m. 46, b. 2) Response³: T (m. 48, b. 2) Response⁴: SII (m. 50, b. 2) and SII, A, T, BI, BII (m. 52, b. 1-m. 53. Homophonic speech) Response⁵: T, BI, BII (m. 54, b. 2) Call⁵ and Response⁵ conjoined on final measure.

From Out of the Depths Arnold Schoenberg's "De Profundis"

this Psalm setting ("Out of the depths I cry to you, O God...") was a plea and an elegy in response to the Holocaust. I do think that people responded to the cry for God's salvation of Israel. There was, for me at least, a response of sorrow and compassion to the suffering of the Jews, as well as a deep personal connection to the idea of a God who saves and redeems His suffering people. There is a sense of hope for the one who suffers, and a sense of God's presence through suffering. It's always been interesting to me that every member of our choir, even the ones who were overtly irreligious, responded to this piece on that deep spiritual level.

It was the most profound piece for everyone in the choir. By the end of the year, most of us couldn't sing it without weeping. And interestingly, for all my fears that the audiences would hate this abstract, atonal, difficult piece, that was the piece that most brought the house down in every single concert.⁷³

Ample rehearsal time must be allowed to acclimate to singing unaccompanied in Twelve-tone, in Hebrew, and to moving between the *Sprechstimme* and singing. Support for securing the pitches can be provided by an accompanist in rehearsal. It is helpful to have two pianists play the piano reduction as a four-hand piece. Practice tracks provide support for learning pitch and rhythm and SmartMusic® software allows singers to practice independently with on-screen feedback regarding accuracy.

Sprechstimme in this work is written in notation without heads. Schoenberg did not want a pitched tone but sought an expressive modulation of the speaking voice.⁷⁴ This variation occurs through the different elevation of stems on the staff and the stem directions. Although Schoenberg wrote about the dramatic interplay of speech and singing, he did not write about the purpose of the *Sprechstimme*. Robert Specht suggests that it represents davening. The Yiddish word "davening" (or "davenen") refers to a style of Jewish Hebrew prayer that is deeply personal and intentional, with

the worshipper swaying back and forth. The chant is unmetered and modal, and, when praying in a group, its soundscape is heterophonic. A separate choir could perform the *Sprechstimme*, allowing the singers to better retain pitch relationships between entrances. It is interesting that the sopranos have only one instance of *Sprechstimme*, found in measure 16.

The ranges of each part are: Soprano, d4–b5; Mezzo Soprano, d4–g5; Alto, g-flat3–e-flat5; Tenor, g3–b-flat4; Baritone, g2–e-flat4; Bass, d2–d-flat4. The two soloists must have a strong upper range; bass (or baritone) sustains d-flat4 and soprano sustains b-flat6.⁷⁵ *Hauptstimme* [Principal voice] is marked at the beginning with **H** and at the ending with **Г**. These lines should be heard clearly but not louder than marked.

Rehearsing the parts first in unison on the *Hauptstimme* and then in call-and-response duets helps build an aural framework that transcends the dissonance that occurs when all layers are combined.⁷⁶ Schoenberg wrote:

"It is true that sound in my music changes with every turn of the idea—emotional, structural, or other. It is furthermore true that such changes occur in more rapid succession than usual, and I admit that it is more difficult to perceive them simultaneously."⁷⁷

Conductors may want to rehearse small segments throughout a season or academic year building up to a culminating performance or place it on a program shared with another ensemble to allow for more rehearsal time. Longer term program planning might include a concert honoring Schoenberg's 150th birthday on September 13, 2024, or the 75th anniversary of his death on July 13, 2026. Regardless of the occasion, Schoenberg's "De Profundis" is a choral masterpiece awaiting your discovery and deserving of admission into the choral canon. 

NOTES

¹ Schoenberg, "De Profundis" (Psalm 130), Preface (Pacific Palisades: Belmont, 2003).

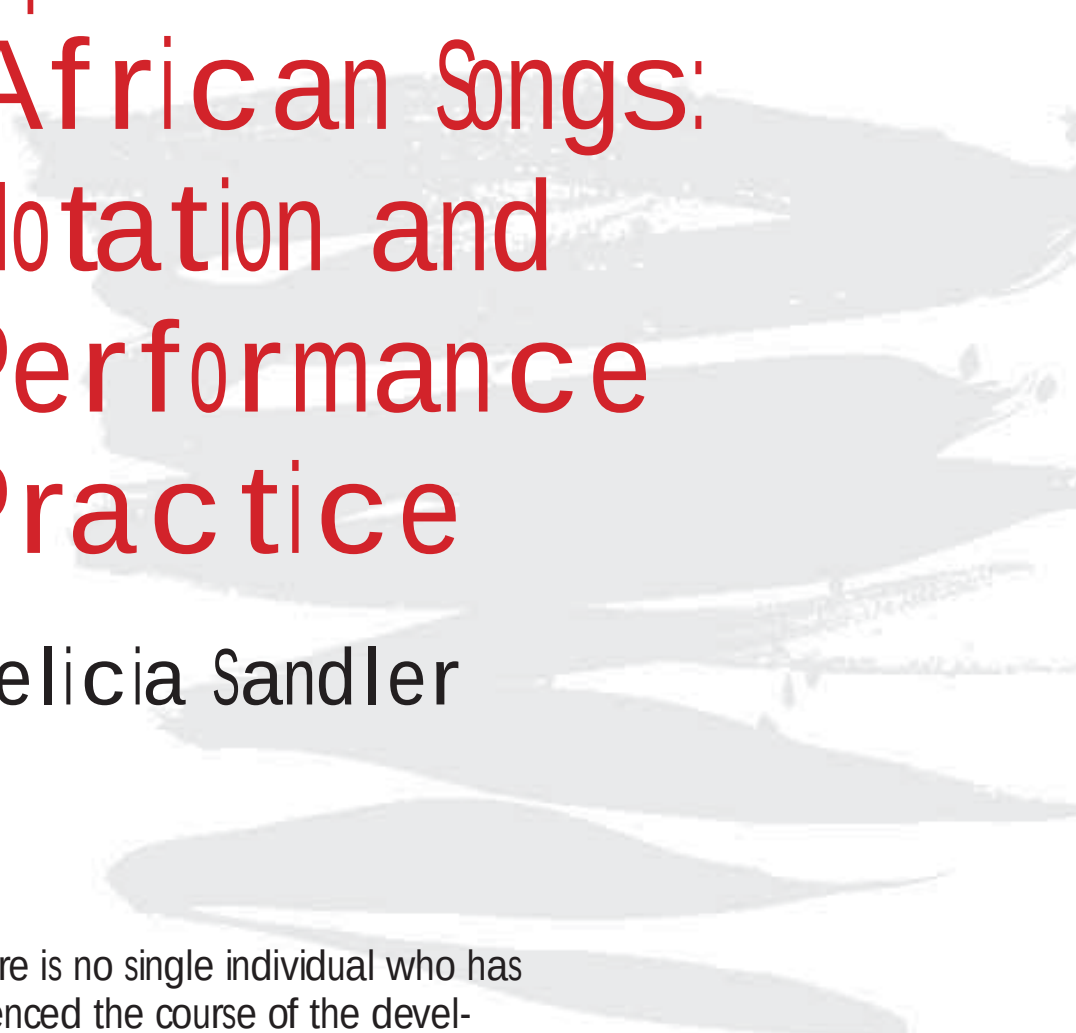
- ² Anthology of Jewish Music, ed. Chemjo Vinaver (Edward Marks Music Corp., New York: 1955), 6.
- ³ Letter from Gradenwitz to Vinaver, "I have your communications dated December 24 and January 7," Jan. 18, 1952, Arnold Schönberg Center, GS-IG-51, SatColl_S4_17_08.
- ⁴ Dr. Joshua Jacobson, E-mail to author. August 28, 2017.
- ⁵ Hoffman (for Schoenberg) to Vinaver, "I wonder what happened with my Hebrew Psalm?," Letter from May 29, 1951. Arnold Schönberg Center-Correspondence, http://archive.schoenberg.at/letters/search_show_letter.php?ID_Number=5896 (accessed Feb. 18, 2019).
- ⁶ Peter Gradenwitz, "Music Publishing in Israel," *Music Library Association, Notes*, vol. 10, no. 3 (June 1953), 392. <http://www.jstor.org/stable/892163> (accessed March 30, 2015).
- ⁷ Ibid.
- ⁸ "Liner Notes," *Musik in Deutschland 1950-2000, Rundfunkchöre 1950-1975*, dir. Bernhard Zimmermann, Schönberg, "De Profundis op. 50b," Sony BMG Music Entertainment, 2008.
- ⁹ "Program from the May 15, 1956, dedication of Schoenberg Hall," E-mail from Eike Fess to author, Sept. 24, 2014. Schoenberg Archives, DeProfundis_1953.
- ¹⁰ Arnold Schönberg Center - Information, "Archive-Catalog-Music," Sketches, MS55_702.jpg. Psalm 130. <http://www.schoenberg.at/compositions/allewerke.php> (Accessed Mar. 28, 2014).
- ¹¹ *Anthology of Jewish Music*, ed. Chemjo Vinaver (Edward Marks Music Corp., New York: 1955), 6.
- ¹² Letter from Hoffman for Schoenberg to Vinaver, June 24, 1950, "Thanks to your furnishing me the translation," Arnold Schönberg Center-Correspondence, http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=5470 (accessed June 16, 2015).
- ¹³ Letter from Hoffman for Schoenberg to Vinaver, "Mr. Schoenberg thanks you very much for the check," Aug. 12, 1950, Arnold Schönberg Center-Correspondence, http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=5520 (accessed June 16, 2015).
- ¹⁴ Letter from Vinaver to Schoenberg, "Thank you for your kind letter of May 13th," Letter with enclosures (psalm notation), May 29, 1950. http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=23873 (accessed June 16, 2015).
- ¹⁵ Arnold Schoenberg, "Sketches," *Arnold Schönberg Center Information, "Archive-Catalog-Music*.
- ¹⁶ Letter from Hoffman (for Schoenberg) to Vinaver, Arnold Schönberg Center-Correspondence, "I am sorry, but due to an oversight," Nov. 3, 1950, http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=5622 (accessed June 16, 2015).
- ¹⁷ H. H. Stuckenschmidt, *Arnold Schoenberg*, trans. Humphrey Searle (1974; London: John Calder, 1977), 483.
- ¹⁸ *Schoenberg's Correspondence with American Composers*, ed. Sabine Feisst (New York: Oxford University Press, 2018). Kindle edition, 215-216.
- ¹⁹ Hoffman (for Schoenberg) to Vinaver, "I wonder what happened with my Hebrew Psalm?," Letter from May 29, 1951.
- ²⁰ Vinaver to Schoenberg, "I thank you for your letter of May 29," Letter from June 4, 1951, Arnold Schönberg Center-Correspondence, <http://schoenberg.at/scans/DVD107/12749.jpg> (accessed June 16, 2015).
- ²¹ Richard S. Hill, "'De Profundis' (Psalm 130), Op. 50 B. Chorus a Cappella SSATTB by Arnold Schoenberg," *Music Library Association Notes, Second Series*. vol. 10 no. 4 (1953), 682-683. <http://major.jstor.org/stable/893813> (accessed Feb. 23, 2013).
- ²² Gradenwitz to Gertrude Schoenberg, "Contract Jan. 10, 1952. GS-V-J-2a," Correspondence between, digitized by Theresa Muxeneder, archivist, Arnold Schönberg Center. SatColl_S4_17_08-digitized correspondence from ASV.pdf. E-mail from Theresa Muxeneder, Sept. 18, 2014.
- ²³ Letter from Gradenwitz to Vinaver, "I have your communications dated December 24 and January 7," Jan. 18, 1952, Arnold Schönberg Center, GS-IG-51, SatColl_S4_17_08-digitized correspondence from ASC. pdf. E-mail from Theresa Muxeneder, Sept. 18, 2014.
- ²⁴ Arnold Schoenberg, "De Profundis" (Psalm 130), Israeli Music Publications, USA: Leeds Music Corporation, New York, 1953.
- ²⁵ Copy of Gregg Smith's score sent to author.
- ²⁶ Schoenberg, "De Profundis," Israeli Music Publications, 1953a, score provided by Gregg Smith.
- ²⁷ Schoenberg, "Revolution-Evolution, Notation (Accidentals)" *Style and Idea* (1975; reprint, Berkeley: University of California Press, 1975), 353.
- ²⁸ William E. Benjamin, "Abstract Polyphonies," *Political and*

From Out of the Depths Arnold Schoenberg's "De Profundis"

- Religious Ideas in the Works of Arnold Schoenberg*, Footnote 55 (New York: Garland Publishing, 200), 38.
- ²⁹ "Everest SDBR 3182 stereo (1968) LP," *The Choral Music of Arnold Schoenberg*, Arnold Schoenberg Center Discography, <http://www.schoenberg.at/diskographie/labels/rec-e.htm#SDBR3182> (accessed June 21, 2015).
- ³⁰ Arnold Schoenberg, "De Profundis" (Psalm 130), Israeli Music Publications, assigned to MCA Music, New York, 1953.
- ³¹ Letter from Schoenberg to Vinaver, "Your letter from July 10 touched me very much," July 24, 1950, Schoenberg Archives, GSI65h. E-mail attachment. Therese Muxender to author, Sept. 18, 2014. SatColl_S4_17_08-digitized correspondence from ASC.pdf.
- ³² Arnold Schoenberg, "De Profundis" (Psalm 130), Music Corporation of America, MCA 11193-062, reprint of Israeli Music Publications, IMP 301, http://archive.schoenberg.at/compositions/manuskripte.php?werke_id=303&id_quelle=2045&id_gatt=&id_untergatt=&herkunft=allewerke (Accessed Sept. 9, 2017).
- ³³ Letter from Gradenwitz to Mrs. Schoenberg, "It is quite some time since we last heard from each other," July 29, 1952, Schoenberg Archives, GSI65h. E-mail attachment. Therese Muxender to author, Sept. 18, 2014. SatColl_S4_17_08-digitized correspondence from ASC.pdf.
- ³⁴ Arnold Schönberg, "Psalm 130 Opus 50b," *Abteilung V: Chorwerke, Reihe A, Band 19, Chorwerke II*, ed. Josef Rufer and Christian Schmidt (Mainz: B. Schott's Söhne, Wien, Universal Edition, 1975), 137.
- ³⁵ Mary-Hannah Klontz, *The Heart and Mind of Arnold Schoenberg's "De Profundis"* (DMA diss., ProQuest, 2015), Appendix 13, 370.
- ³⁶ Tonietti, "Die Jakobsleiter, twelve-tone music, and Schönberg's Gods," 6.
- ³⁷ "Schola Heidelberg," *KlangForum Heidelberg*, <http://www.klanghd.de/schola-heidelberg-en.html> (accessed May 24, 2015).
- ³⁸ Walter Nussbaum, E-mail to author, Aug. 14, 2014.
- ³⁹ Klontz, *The Heart and Mind of Arnold Schoenberg's "De Profundis"* diss., Table 2, 66. Elapsed time in this table was configured using the recording of *Schola Heidelberg*.
- ⁴⁰ Schoenberg, "Kol Nidre," *Gliederungsplan der Komposition* [Structure of the Composition], *Chorwerke II*, Reihe B, Band 19, *Kritischer Bericht*, 1977, 38.
- ⁴¹ Colin Sterne, *Arnold Schoenberg, The Composer as Numerologist* (Lewiston: Edwin Mellen Press, 1993), 108-109.
- ⁴² Gavriel Rosenfeld, "Sacred and Profane History of Cherished Jewish Number 18," *The Forward*, 2013, accessed December 28, 2016, <http://forward.com/culture/187032/sacred-and-profane-history-of-cherished-jewish-num/>.
- ⁴³ "Now available De Profundis Digital Download," *Belmont Music Publishers-The Works of Arnold Schoenberg*, <http://arnold-schoenberg.com/> (Accessed Feb. 18, 2019.) Persual copies and errata list are available free of charge.
- ⁴⁴ Gregg Smith, Rosalind Rees, and Donna Quan, Interview with author, Aug. 25, 2014. Gregg Smith was a pioneer in performing and recording the choral works of Arnold Schoenberg.
- ⁴⁵ Arnold Schoenberg, ed. Josef Rufer and Christian Martin Schmidt. *Chorwerke II*. (Mainz: A. Schott's Söhne; Wien: Universal Edition. 1975), 141. Richard Hoffman was also a co-editor of this volume.
- ⁴⁶ "Psalms-Introduction," *The United States Conference of Catholic Bishops*, <http://www.usccb.org/bible/scripture.cfm?bk=Psalms&ch=> (accessed April 1, 2015). Note that the Hebrew system of numbering Psalms is different than the Greek psalter. The New American Bible numbers the Psalms in the Hebrew system. Older editions list Psalm 130 as Psalm 129.
- ⁴⁷ Dennis McCorkle, "Layout of the Psalm Manuscripts," *The Music of the Bible*, http://www.musicofthebible.com/psalm_layout.htm. (Accessed Feb. 18, 2019).
- ⁴⁸ Naftali Silberberg, "What is a Song of Ascent," *Chabad*, http://www.chabad.org/library/article_cdo/aid/655450/jewish/What-is-a-Song-of-Ascents.htm (accessed June 17, 2015).
- ⁴⁹ Ethan Nash with Joshua Jacobson, *Translations and Annotations of Choral Repertoire, Vol. IV: Hebrew Texts* (Corvallis: earthsongs, 2009), 126-127.
- ⁵⁰ Zalman Goldstein, "Prayers for the Final Moments," *Chabad*, http://www.chabad.org/library/article_cdo/aid/364288/jewish/Prayers-for-the-Final-Moments.htm (accessed Aug. 19, 2014).
- ⁵¹ "Prayers at the Graveside," *Jewish Funeral Guide*, <http://www.jewish-funeral-guide.com/tradition/graveside-prayers.htm> (accessed Aug. 19, 2014).

- ⁵² Ena Steiner, "Arnold Schoenberg Centenary," *Information Issued by the Association of Jewish Refugees in Great Britain*, vol. XXIX, no. 9, (September 1974), 8. http://www.ajr.org.uk/journalpdf/1974_september.pdf (accessed June 20, 2015).
- ⁵³ Conversation with Cantor Abraham Cherrick, Sept. 10, 2014.
- ⁵⁴ "Fifth Sunday in Lent," *Readings and Prayers, The Revised Common Lectionary* (Minneapolis: Augsburg Fortress, 1992.), 7. Psalm 130 falls on the fifth Sunday in Lent (Year A) or Vigil of Pentecost (an option for Years A, B, C). (See p. 12.)
- ⁵⁵ Courtesy of Dr. Joshua Jacobson. E-mail to editor. September 7, 2017. Schoenberg's variations are in parentheses.
- ⁵⁶ Ibid.
- ⁵⁷ Kenneth Rumery, *Music Analysis, Texture in Twelve-Tone Composition*, "Combinatorality," 2004. <http://www2.nau.edu/~krr2/12tone/12tone2.html> (accessed May 17, 2015).
- ⁵⁸ Jane Piper Clendinning and Elizabeth West Marvin, "The Twelve-Tone Rows and Row Matrix," *The Musician's Guide to Theory and Analysis*, Chapter 34 Web Facts, Norton <http://major.wwnorton.com/college/music/musictheory/premium/webfacts/ch34a.html> (accessed May 16, 2015).
- ⁵⁹ Rumery.
- ⁶⁰ Jane Piper Clendinning and Elizabeth West Marvin, "The Twelve-Tone Rows and Row Matrix," *The Musician's Guide to Theory and Analysis*.
- ⁶¹ Allen Forte, *The Structure of Atonal Music* (New Haven and London: Yale University Press, 1973), 180.
- ⁶² Mart Jaanson, "Order and Content in the Pitch Structure of Arnold Schoenberg's 'De Profundis,' Op. 50B," *A Composition as a Problem IV/1, Proceedings of the Fourth International Conference on Music Theory, Tallinn, April 3-5, 2003* (AS Spin Press, Estonian Academy of Music. 2004), 112.
- ⁶³ Colin Sterne, Arnold Schoenberg, *The Composer as Numerologist* (Lewiston: Edwin Mellen Press, 1993), 108-109.
- ⁶⁴ Schoenberg, "Compositions with Twelve Tones (I)," *Style and Idea*, 235-236. Schoenberg used a combinatorial row based on T3 in *Variations for Orchestra*, Op. 31, and in *Die Jakobsleiter*.
- ⁶⁵ Mart Jaanson, "Order and Content in the Pitch Structure," 114.
- ⁶⁶ Ibid., 115.
- ⁶⁷ Klára Móricz, "Torsos and Abstractions," *Jewish Identities* (Berkeley: University of California Press, 2008), 234-236. Móricz notes that Schoenberg used four "Divine" triads (the last being an inversion of the first) to represent God in the opera, *Moses und Aron*.
- ⁶⁸ A *Hauptstimme* only score is included with purchase of the Belmont 1052a, b, or c editions.
- ⁶⁹ Stuckenschmidt, 525. Spoken during a 1932 radio broadcast of "Four Orchestral Songs" Op. 22.
- ⁷⁰ Ibid.
- ⁷¹ Mary-Hannah Klontz, "The Heart and Mind of Arnold Schoenberg's 'De Profundis,'" <https://www.mary-hannahklontz.com/the-heart-and-mind-of-arnoldschoenbergs-de-profundis.html> (Accessed 2.18.2019) Extensive research on the history of this composition including its purpose, publication, performance, analysis, interpretation, discography and programming as well as links to perusal copies and a lecture recital are found here.
- ⁷² Laura Huizenga, "Most challenging song(s) for you personally that you were proud of yourself for learning and performing well!" *ChoralNet*, American Choral Directors Association. <http://www.choralnet.org/view/430578#430651> (accessed June 1, 2015).
- ⁷³ Laura Huizenga, Email to author, June 2, 2015.
- ⁷⁴ John Alfred Poellein, "New Choral Techniques: An Historical Analytical Study," University of Illinois at Urbana-Champaign, D.M.A., diss. 1974. 15. ProQuest, 302668097 <http://search.proquest.com.mutex.gmu.edu/docview/302668097?accountid=14541> (accessed June 25, 2015).
- ⁷⁵ A separate part is given to *tutti* basses when the soloist sings. When the soprano soloist sings, *tutti* sopranos rest or may double mezzo-soprano.
- ⁷⁶ Mary-Hannah Klontz, "The Heart and Mind of Arnold Schoenberg's 'De Profundis,'" diss. 288.
- ⁷⁷ Arnold Schoenberg, "Twelve Tone Composition," *Style and Idea*, 240.

Ephraim Amu's African Songs: Notation and Performance Practice



Felicia Sandler

“There is no single individual who has influenced the course of the development of art music in contemporary Ghana as much as Dr. Ephraim Amu.”
(J.H. Kwabena Nketia)¹

Felicia Sandler
Professor of Music Theory
New England Conservatory of Music
Felicia.sandler@necmusic.edu

Dr. Ephraim Amu (1899-1995) is a towering figure in his native Ghana—a national treasure. His activities as composer, educator, preacher, theologian, and poet spanned the periods of colonialism, independence (March 6, 1957), and national reconstruction. He was one of the agents who helped move the country toward independence.² Amu's image was displayed on Ghana's national currency from 2002 until 2006, and his music is broadcast at the conclusion of both the Ghana Broadcasting Corporation and Ghana TV's daily programs. For those of us active in the choral arts, Amu is of particular import in that he was the architect of the choral idiom in Ghana—an idiom that continues to hold sway over creative output in the country to this day.³ Kofi Agawu has noted that Amu's "work of the 1920s and 1930s rapidly became the staple musical diet of many young musicians with an interest in composition [in Ghana]. And although there have been refinements and developments in technique since then, few composers have succeeded in escaping the influence of the basic idiom of his choral works."⁴

Ironically—in light of his stature—the majority of Amu's works remain unpublished and in manuscript form. Performance and study of his work locally and abroad is impaired by a dearth of scores. The development of a critical edition of his music is underway, and Galaxy Music, an imprint of ECS publishing Group, has just released three titles as a way of introducing non-Ghanaian choirs to his work and perhaps stirring interest in the wider corpus.⁵ Roughly one quarter of Amu's works have been published in five collections all out of print and containing errors. Though a number of scores are missing, autograph manuscripts fill most of the void but are nowhere near publishable. Together with his daughter, Misonu Amu, I am developing a new edition of Amu's scores through a critical process comparing primary sources with published versions and audio recordings,⁶ in consultation with the Ghanaian members of our team who are intimately familiar with Amu's music and performance practice.⁷ The new six-volume critical performance edition will present the works according to voicing. With roughly thirty titles per volume, they will be organized as follows: 1-3) three volumes—SATB scores, 4) one volume—TTBB scores, 5) one volume—unison/duet/trio works, and 6) one volume—instrumental pieces.

In this article I will explore the evolution of Amu's notational practice as exhibited in the three titles recently released by Galaxy: 1) *Yen ara asaase ni*—"This is Our Own Land," #1.3518; *Asem yi di ka*—"This Talk Has Got to be Spoken," #1.3519; and *Adawura bo me*—"I am the Bell," #1.3520.⁸ After a brief consideration of the choral tradition in Ghana, and introduction to Amu and his practice, I will provide an outline for the exploration to follow.



A Brief Consideration of the Ghanaian Choral Tradition

“Ghanaian art choral music, like that of...many other sub-Saharan African countries, emerged from Western hymnody, which was introduced in the nineteenth century by European Christian missionaries and backed by the British colonial apparatus.”⁹ So explains George Dor, noting further that “the Ghanaian art choral idiom since the 1930s can be described as a symbiosis of traditional African music and Western art music.”¹⁰ J.H. Kwabena Nketia, Misonu Amu, and Timothy Andoh each begin their typologies of Ghanaian choral music with that repertoire created after first contact from Europe.¹¹ In short, the choral types they identify include: 1) the choral/anthem model (emulating Western practice, with a sacred or secular focus depending on purpose and ensemble); 2) the traditional model (containing an interweaving of Western and African features); 3) the high-life models (featuring aspects of the Western-influenced popular music of Ghana); 4) Andoh’s picnic model “...for processions or ‘picnics’ and...usually sung to the accompaniment of a brass band,”¹² 5) Amuah’s Contemporary model which “receives its potency from existing popular/Gospel music.”¹³ Joshua Amuah also expands the choral tradition backward, classifying choral music in Ghana under two broad headings: the “African Choral” and the “Art Choral.” He describes the first category thus:

“The ‘African Choral’ will consist of Traditional (African) choral styles that existed before Art music was introduced in Ghana... One may question whether there is harmony in the ‘African Choral’ songs to meet the criteria as a type of choral music since choral music is also a two or more part genre, but I want to conclude that before formal European four-part writing was introduced in Ghana, Africans naturally achieved voice separation in their songs using thirds, sixths, and octaves.”¹⁴

Choral art is celebrated in nearly every sector of Ghanaian society: churches, schools, colleges, urban factories and industries, with activities that often extend beyond their normal spheres. As Dor notes, the church choirs

not only lead worship in their home churches, but also:

“form associations that promote artistic excellence through singing contests during their rallies...School and college choirs also perform on campuses or during cultural contests organized by the Center for National Culture. Institutional support for the development of national art choral traditions comprises government-sponsored and [government]-organized cultural festivals that include contests for the selection of groups at district, regional, and national levels...Since the 1980’s, urban factories and industries...have also formed their own choral groups...Certain choirs that do not belong to a church, school, or workplace have also distinguished themselves nationally, including the Winneba Youth Choir; Western Melodic Singers of Effiekuma in Takoradi in the Western Region, Datus and Dwenesie of Accra, and Celestial Singers of Kpando in the Volta Region.”¹⁵

Since the publication of Dor’s article, the *Harmonious Chorale* under the direction of James Varrick Armaah, were champions at the 10th World Choir Games in 2018.¹⁶

Ephraim Amu – His Life, Training, and Practice

Amu was born September 13, 1899, in Peki-Avetile in the Volta Region of Ghana. He was raised in a Christian home, attended the school in his village established by the German Bremen missionaries, and later the Basel Mission Seminary in Abetifi, where he studied from 1916 to 1919. His first job was as music tutor at the Peki-Blenko Middle School (1920-1925), and then at the Presbyterian Training College in Akropong (1926-1933), teaching music and agriculture. While employed in the music department at Achimota College (1934-1951), Amu traveled to London (1938-1941) to deepen his understanding of music theory, matriculating at the Royal College of Music. He also held posts at the Kwame Nkrumah University for Science and Technology (1952-1960) and the Institute of African Studies (1962-1971).¹⁷

Amu’s earliest compositional efforts (early 1920s) re-



flect a strong Western sensibility, modeled on Western hymns, and the *Seminary Tunes* to which he was exposed in the seminary—a collection of songs in the Twi language set to musical excerpts from works by well-known masters in the Western art music tradition such as Handel, Mozart, Beethoven, Mendelssohn, and others. These short works informed his early compositional approach and musical tastes.

It was during his appointment in Akropong (1926-1933) that Amu began composing what he called his “African songs”—wholly original choral compositions in TTBB and SATB voicing. The African songs fit into three overarching categories: works for worship, patriotic/cultural works, and works composed for social functions: the opening of a school, visits from dignitaries, anniversaries, and the like.

A qualitative and substantive shift is evident in Amu’s music moving from the early works to those in the late 1920s and early ‘30s. A number of events were decisive in the stylistic transformation, not the least of which was his awareness that Ghanaian congregants were not singing the hymns in church with near the fervor they sang traditional songs in the village. He determined that the primary reasons were tied to the melodies and rhythms of the Western hymns.

Issues related to melody are obvious when one realizes that the African languages with which Amu worked—Ewe, Twi, and Ga—are tonal languages. The hymn texts were translated into the native languages, yet the original hymn tunes were retained and often did not coincide with the tone in the text.¹⁸ If speech tones rise in tonal languages, or fall, or remain the same, it affects word meaning. For instance, the Twi word “papa” can be translated variously as “father” (pàpá), “good” (pápá), or “fan” (pàpà), depending on the contour of the speech tones. This mismatch of text contour and the melodic contour in the hymns was an aspect that Amu concluded impaired participation.

The other obstacles pertain to rhythm and meter. In Ghanaian traditional music, there is a pervasive three-against-two (3:2) rhythmic grid. Amu sensed the inclusion of such rhythms would make music for worship more familiar and accessible to Ghanaian Christians. Typical meters for hymnody do not accommodate such rhythms easily; 6/8 meter, or shifting meters of 6/8 and

3/4 are more conducive to the 3:2 rhythms found in the traditional music, in contrast to the metric orientations of most of the hymns (4/4, 3/4, and 2/4 all typically have duple subdivisions throughout).

In short, there are four items I wish to address in the pages that follow: 1) rhythmic assimilation in Amu’s music, 2) Amu’s preference for the 2/4 time signature even in works where 6/8 or 3/4 are the orientations featured in performance, 3) the use, and conversely omission, of notational symbols that alert singers to “slide” between pitches, often through the use of beams, and 4) textual elisions and the use of ties.¹⁹ When necessary, I will provide examples from other works in his oeuvre in support. After the exploration of notation, I will briefly address some tasteful options for the programming of these works in the United States.

Amu and Music Notation

Amu’s notational practice evolved over time. He was a pathfinder, at the forefront in the employment of staff notation for encoding traditional Ghanaian music.²⁰ As Nketia notes, “Attempts at writing down a few Ghanaian songs had been made by travellers and educators like Ward and ‘Professor’ Graves of Cape Coast, but it was the pioneer work of Amu rather than these that helped to establish both a tradition of written African music and a new idiom of African music in Ghana.”²¹ Amu’s earliest musical studies, however, did not include the indigenous music of his country. His research into Ghana’s indigenous repertoires and his first attempts at transcription coincide with his compositional efforts to write his African songs, beginning in the late 1920s. Amu felt an understanding of traditional song was essential if he wished to write new works that could project an African character.

Amu’s African songs are intercultural in character—an interweaving of Western and traditional Ghanaian musical features. The Western features are evident in the four-part voicing, Western harmonic practices, periodic use of Western formal procedures, and from time to time, inclusion of piano. Indigenous features include use of the local languages, an allegiance to text tone and speech rhythm, traditional ensemble singing practices (singing in parallel thirds and sixths), inclusion of Afri-

can rhythms, call-and-response, use of linguistic metaphors and proverbs, and at times the use of traditional forms and genres. As he put it himself, “There is no harm in embracing good things of other cultures that have universal value, but by all means we should keep the best in our own.”²²

His choice to fix the songs with staff notation brings with it a host of issues. There are various implications for performance embedded in the notation itself tied to how staff notation has developed and is interpreted in the West—ways that contrast with the manner in which traditional African repertoires are performed and heard.²³

Rhythmic Assimilation

Throughout Amu’s *oeuvre*, from the late 1920s on, he employs a convention where his beats are subdivided into a long value plus a short value, at times shown as a dotted 8th plus 16th, and at other times as a quarter and 8th inside an 8th-note triplet, as seen in his song *Asem yi di ka* (Figure 1).

When *Asem yi di ka* is performed, the beats in the first measure are rendered in a ternary subdivision, with beat one sounding as a quarter and 8th in an 8th-note triplet.²⁴ In the Galaxy score, notations are modified to be consistent with practice (Figure 2). Amu considers the two rhythms to be equivalent, as can be observed in his hand-written note found in Figure 3 on page 33. Although the values in Figure 3 show a short value, then a long one, the same is true for Amu in reverse.

The criteria for performers, in deciding which to use

at a given time, depends on the overall metric orientation of the song based on its stylistic character. If the song is in a highlife style,²⁵ such as in his *Ten ara asaase ni* (Figure 7), the rhythms will be performed with beats in binary subdivisions, fitting most comfortably in a simple duple meter. Conversely, if the prevailing metric orientation is compound,²⁶ or is based on a traditional genre in which the overriding groupings of beat subdivisions are ternary, the subdivisions will be assimilated to that alignment.

The question arises: why might Amu choose to utilize the one rhythm over the other in the notation of his works? It is not due to imprecise performances by others—even choirs conducted by Amu himself assimilate the rhythms. Unfortunately, there is really no way to answer; consulting the composer is not an option, and he has not provided clues in his writings. Nketia has offered his awareness that Amu’s thinking about such



Figure 1. *Asem yi di ka*, by Ephraim Amu – autograph score mm. 1-4. Used with permission, Misonu Amu

Catalog No. 1.3520 3

This Talk Has Got to Be Spoken

(*Asem yi di ka*)
for SATB Chorus unaccompanied
Ephraim Amu (1899–1995)

In moderate time (ca. ♩ = 90)

Soprano

Alto

Tenor

Bass

Copyright © Misonu Amu and the Ephraim Amu Foundation. All rights reserved.
Published 2018 in North America by Galaxy Music Corporation, Inc.,
a division of ECS Publishing Group, St. Louis, MO.
All rights reserved.

Figure 2. *Asem yi di ka*, by Ephraim Amu – Galaxy score, page 1. Used with permission, Galaxy Music Corporation



notational issues changed over time, and there came a point where Amu considered his earlier notational practices in this regard to be too imprecise.²⁷ Indeed a number of Amu's later scores (beginning ca. 1956) are notated with a greater fidelity to how they would be rendered.²⁸

It is interesting to note that the phenomenon of rhythmic assimilation is found in the West as well—a practice employed from the Baroque through Romantic eras. In his *Dictionary-Guide for Musicians on Performance Practice*, Roland Jackson defines rhythmic assimilation as “the coordinating or aligning of contrarily notated rhythms, such as of a dotted 8th plus 16th against a triplet.”²⁹ See, as example, measures 18-20 from Bach's Fugue No. 10 in Book II of the Well-Tempered Clavier (Figure 4).

Although the dotted 8th and 16th rhythms in the upper voices are performed as written elsewhere in the fugue, when they sound against triplets, as here, they are assimilated to the bass rhythm and are played as a quarter-note and 8th inside an 8th-note triplet. Jackson notes that, when contrarily notated rhythms are encountered, “decisions are required as to, first, whether the two rhythms are left to stand as notated, or instead coordinated, and second, whether duple rhythms are to be assimilated into triple rhythms, or vice versa.”³⁰ Certainly Bach could have written these upper voices as quarter-note and 8th note within an 8th-note triplet, rather than the dotted 8th and 16th he utilizes here. Bernard Harrison suggests perhaps such notational choices were made by composers for stylistic reasons: the dotted 8th and 16th implies a lighter character than was typical for compound meters at that time.³¹ It is speculation. Again, in this case, as in Amu's, we are not certain as to “why.”

Regardless of Amu's reasons, the working team for the Amu

edition³² has agreed that having the scores drawn in a manner that facilitates an informed performance is preferred—with precise durations, metric placements, and alignments of notes amongst voices. Facsimiles of Amu's manuscripts will be made available on the Ephraim Amu Foundation website once the edition is released for those who wish to continue study of the topic.

A Preference for 2/4 Time Signatures

In his introduction to the first printing of his music, *Twenty-five African Songs* (TFAS), Amu offers the following:

“A full treatise on the various characteristics of African music cannot be entered into in this song book, but an attempt has been made to describe the rhythm. It consists of duple and triple time mixed, occurring either in alternate bars, or in a number of duple time and triple time bars, or vice versa. Once the regular alternation of these two times is understood, all other modifications will be found easy. It must be borne in



Figure 3. A note from Amu regarding rhythmic equivalencies. Used with permission, Misonu Amu



Figure 4. Johann Sebastian Bach, *Well-Tempered Clavier*, “Fugue No. 10 in e minor,” mm. 18–20.

EPHRAIM Amu's African Songs:

mind that, in the alternation, the triple time bar is of the same length as the duple time bar.”³³

His first chosen method for showing such alternations can be seen in his autograph of *Amewo dzi fε nyigba*, (Figure 5), the original Ewe version of *Yen ara asaase ni*. Notice the shifting meters: 3/8 and 2/4. A strict rendering of the alternating bars would yield measures nonequivalent in length. Hence, Amu changed his approach, favoring a 2/4 meter throughout (Figure 6), replacing the 3/8 measures with measures of 2/4 with three beats in the span of two, employing quarter-note triplets in these bars. The measures are now equidistant. This latter approach was retained in the 1993 score in *Amu Choral Works, Volume 1* (ACW).

As mentioned above, *Yen ara asaase ni* is one in Amu's

output that has a highlife character. As such, the rhythms will be assimilated to a duple subdivision (Figure 7 on page 35). These terms of Amu's, "duple time" and "triple time," relate to meter. In traditional Ghanaian music, however, three-against-two is the basic feel also within the bar. While discussing the traditional genre *Agbadza*, David Locke describes how this is so. It is true not only of *Agbadza* but traditional Ghanaian music generally:

“The metric matrix in Agbadza arises from the duality of two and three, i.e., the simultaneous

Ame wo gyigye yigba (SATB)

1. Ame wogyi - fe yi gba E nu, nū gba sie ye kpā! Ame tsisi wo kka wo gbe
2. Agbale ni - nya gfulu, ! Loo hokuyipo - kpo guduu, Kpladuyaka - no - no mtyit

fe de kpe ne mi, E - do nye kple wofisi nu. E mia wo mi at si nu
kplayigba is o. Ta ba - bo kpla - mi da mee nyu didi na 'me shame

nurere nya - nya di do do kplamido koe. to di di. Blu mia zsi
kpe la do do mi do koe to x3 is vi wo nyongo ko, y2 wams zsi

gbie mi agyigye - yi gba 15/13 'le gbige. } Ayigba wo nyonyo
ni tafa kple gyigyi, nyu wogyo iso.

Ayigba wogbigbie E - ke ke mlee ko sigos ke wo an tsii.

Figure 5. Amewo dziŋ nyigba, by Ephraim Amu – autograph score.
Used with permission, Misonu Amu

68

No 19.

Yen ara asase ni

This land is our own.
S.A.T.B.

The musical score is written for SATB voices and piano accompaniment. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano line (bass clef). The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are in English and a local language. The piano accompaniment features chords and triplets. The lyrics are: 1. Yen a-ra a - sa-se ni, E - yea-bod den 2. Nhō-ma nim dee hu-hu gyan A - na a - de - nne mā yen, Mo- gya na-na - na nom hwiegu - nyā, ra kwa, Nē o-bra Kyew de e - sezo-may nyāe de too ho māa yen; A - du me nē wānsoso na e - bo n'a - ho-h'ra, A - sōa mmrē nē o-bu pa Se ye-be ye bia-toa - so Nim-des tra so Gōl kō yi - ye di pē apā, A - hō-fa-mā

1. Yen a-ra a - sa-se ni, E - yea-bod den

2. Nhō-ma nim dee hu-hu gyan A - na a - de -

nne mā yen, Mo- gya na-na - na nom hwiegu

- nyā, ra kwa, Nē o-bra Kyew de e - sezo-may

nyāe de too ho māa yen; A - du me nē wānsoso

na e - bo n'a - ho-h'ra, A - sōa mmrē nē o-bu pa

Se ye-be ye bia-toa - so Nim-des tra so

Gōl kō yi - ye di pē apā, A - hō-fa-mā

Figure 6. *Yen ara asaase ni*, by Ephraim Amu – TFAS, mm. 1-13
Twenty-five African Songs, London: Sheldon Press.
Out of print. Used with permission, Misonu Amu



interpretation of a span of time as having two equal parts and three equal parts. On its surface the pattern of accentuation in a musical motive may be in three or in two but the underlying multidimensional condition is ever-present. Musical acts can be felt either in two, in three, or in both simultaneously. Two sides of the same coin, so to speak, the time-feels are inextricably intertwined and define each other.”³⁴

Nowhere in Amu’s output is this more clear than in his song *Adawura bo me* (Figure 8 on page 36). Though the dotted 8th plus 16th figures are assimilated to triplets, the steady 8ths beamed together are performed as binary subdivisions of the beat, either in simple-duple (2/4), or in a simple-triple (3/4) where the beats are placed under a quarter-note triplet sign (Figure 9 on page 37).

Many have questioned why Amu did not mark his meters as 3/4 or 6/8. Indeed, a number of his students moved in that direction with their own works in a similar style.³⁵ At first, I was in their number. Yet, Amu has won me over for two important reasons. The first has to do with what Amu’s approach affords singers (and in particular Western singers): a felt experience of the composite 3:2 rhythm. As Locke noted above, the time-feels—two subdivisions of the beat, and three—are inextricably intertwined and define each other. In this sense, the binary subdivisions are not “missing” when an orientation is audibly ternary, and the same is true in reverse. Even if not obvious, two and three are both present consistently. They entrain one another. Agawu goes even further. He suggests that the two rhythms are not independent at all, and that notions of African “cross-rhythms” are actually mythic:

Amu's notation in ACW

1. Yen a - ra a - sa - se ni, ε - ye abo oden ne ma yen,
2. Nho - ma nim dee hu - hu gyan. A - na a - de nya 'ra kwa.

Sandler's notation based on performance practice
[M.M. ♩ = c. 90]
[mf]

1. Yen a - ra — a - sa - se ni, ε - ye abo oden ne ma yen,
2. Nho - ma nim dee hu - hu gyan. A - na a - de nya 'ra kwa.

[mf]

Figure 7. Comparison of time signatures over time in *Yen ara asaase ni*, by Ephraim Amu

Ephraim Amu's African Songs:

“Consider another basic device in the organization of African rhythm, so-called cross rhythm. Typically, two differentiated rhythmic patterns...unfold within the same time span but articulate that space differently, at cross purposes, perhaps [see Figure 10 on page 38]. According

to the standard explanation, the African musician beats two equal beats in one hand...and three equal beats in the other...*within the same time span*, as Merriam would say. This would imply a low-level bi-metric organization: left hand in 6/8 and right hand in 3/4...Yet one must ask

Figure 8. *Adawura bo me*, by Ephraim Amu – autograph score.
Used with permission, Misonu Amu



whether African musicians really think of a span of time that they divide up by 2s or 3s and fill simultaneously. This seems unlikely. Because the two rhythms unfold together, articulation of one

pattern presupposes the other. Therefore, the resultant rhythm...holds the key to understanding...It is true that the resultant is articulated with timbral distinction between left and right

The musical score is for Ephraim Amu's *Adawura bo me*, measures 5-12. It is written in 2/4 time. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment is shown in grand staff notation. The lyrics are as follows:

Measures 5-8:

- S: kon kon kon, kon kon kon,
- A: kon kon, kon kon, kon kon, kon kon, kon kon,
- T: yan - fo e yan me e pe - te pe - te pe - te, pe - te pe - te pe - te,
- B: bo me o, kon kon kon, kon kon kon, kon kon kon,

Measures 9-12:

- S: kon kon kon, kon kon, kon kon, kon kon,
- A: kon kon, kon kon, kon kon, kon kon, kon kon,
- T: pe - te pe - te pe - te, pe - te pren pren. A - da - wu - ra bo me o, bo me o,
- B: kon kon kon. O yan - fo e yan me o, pe - te pe - te pe - te,

Figure 9. Ephraim Amu, *Adawura bo me*, mm. 5–12.

© Galaxy Music Corporation. Used with permission.

hands, and that looking at what the hands play separately may encourage thinking in terms of independent articulations. But there is no independence here, because 2 and 3 belong to a single Gestalt.”³⁶

However, in a Western score, the beats in a 3/4 time signature have binary subdivisions as a default. There is no need to be conscious of how the subdivisions of those beats *could* be grouped otherwise while reading/performing a work in 3/4. The two beats in 6/8 have ternary subdivisions by default. There is no need to be conscious of hemiola when engaging a work in 6/8, especially if a hemiola is not forthcoming. Yet, *reading* a work in 2/4 with 8th note triplets, or with quarter-note triplets, requires singers to combine these orientations in their minds and bodies—giving them the opportunity to have a felt experience of the 3:2 composite rhythm.

Secondly, there are moments in Amu’s scores where one voice part is singing in 6/8 or 2/4, while another is in 3/4, in the same measure (Figure 9). It is ungainly for a conductor to use two conducting patterns simultaneously. Once singers get accustomed to available subdivision groupings, cumbersome visual obstacles will dwindle.

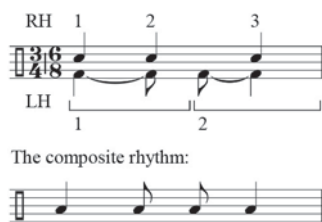


Figure 10. 3:2 Cross-rhythm versus the 3:2 Gestalt.

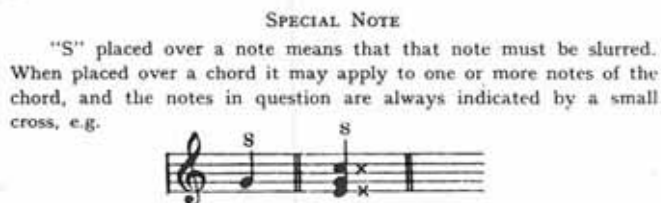


Figure 11. Twenty-five African Songs, London: Sheldon Press. Out of print. Used with permission, Misonu Amu

Symbols for Vocal “Slides” and the Use of Beams

In African languages, along with speech tone and speech rhythm, one also encounters vocal slurs.³⁷ Amu discusses these in his introduction to TFAS:

“The slurring is one of the chief characteristics of African songs. A slur, as generally understood, is placed over two or more consecutive notes, and not over one note as in these songs. But the nature of this particular slurring is such that no strict sound can be fixed with which the principal note must be slurred, because the principal note begins with the singing voice and ends with the speaking voice. It is a sudden drop from the principal note down to an indistinct one below the principal note. This lower note, which an African would produce naturally, cannot be identified easily with any note of the existing scale. This is an all-important feature in the rendering of these songs and it is hoped that this subject will be dealt with more fully at some future date.”³⁸

These slurs are shown in Amu’s scores with an “S” over the relevant pitches and an “X” next to those voices affected, as noted by Amu in this way (Figure 11). In the new scores, we employ the “X” symbol solely.

In addition to the slurs, there is another vocal glide that is apparent when listening to the sung language but for which Amu does not account in his notation. Consider again *Asem yi di ka* (Figure 12 on page 39). In this song, as in the majority of his other songs, Amu utilizes the notational convention of the day, where each syllable in a text is given its own flag, and beams are employed for melismas only. In this regard, it makes sense to use a beam in m. 16, because the second syllable in *Obra* as *bra* is a single syllable with two assigned notes. However, something else is also at play here; something conspicuous in performances executed by Twi-speaking choirs.⁴⁰ There is a vocal portamento on the syllable *bra*, with singers sliding from the first note up to the second. Indeed, we find that it is common for Amu to use the beam as a mechanism to indicate short glissandi. An indication to

14 15 16 17 e di bo,
nys o bia ra o, mea ra 0 bra yi di bo 0 bra yi

18 19 20 21 *mp* He-na bs - bo? me me mea ra En - nys o bia ra o,
mea ra o mea ra
me me mea ra

22 23 24 25 26
mea ra! A sem yi be si ne a sem yi, a sem yi, a
kwara mua mea ra o
A sem yi ne a

27 28 29 30
sem yi be si ne kwara mua mea ra
A sem yi mea ra He na be ka?
A sem yi be si ne

Figure 12. *Asem yi di ka*, by Ephraim Amu – Agordoh's Collection
Alexander Agordoh, *Music of Amu and Nayo*, Accra: Royal Gold Publishers, 2004.
Out of print. Used with permission, Misonu Amu.

slide must be added if those who don't know the contours of the language are going to sing it properly (Figure 13).

Textual Elisions and the Use of Ties

In the Amu scores, the lyrics are often written in a manner that facilitates singing, and not as they would be spoken. In the TFAS version of Amu's song *San befa*,⁴¹ for instance, consider m. 4 (Figure 14). The text looks as if it is *Woabrea brea bre yia*. Rather, the words are: *Wo abre abre abere yia*. The copyist has elided the text, showing it as it would sound when sung. There is a logic to writing it as he has, though as a non-native speaker, if I take out my Twi-to-English dictionary, I won't be able to ascertain what the text means.

Syllabification has been clarified in the ACW version. However, without ties between note-heads, it appears that there should be a constant 8th note-rhythm articulated in the segment. The critical edition takes the note values from TFAS with the text elisions of ACW to

Figure 14. *San befa*, by Ephraim Amu – TFAS
Twenty-five African Songs, London: Sheldon Press.
Out of print. Used with permission, Misonu Amu

Figure 13. Ephraim Amu, *Asem yi di ka*, mm. 12–17.
Galaxy Score



clarify both rhythm and language (Figure 15).

A Few Final Thoughts on Notation

How does one show, in written form, music created and transmitted in an oral tradition, especially when that music is foreign to the system chosen to contain it? Though it is true that the task of notating is symbolic in any place and time, in the Western world there is an established tradition of scores serving a prescriptive role.⁴² Musicians turn to scores to learn how something should sound and how it should be performed. Quite a bit is under-represented in the notation, but trained performers know what those things are. Any singer of Renaissance repertoire who has sought to perform a stretto in a Monteverdi madrigal from most edited scores can attest to this. The metric accents cannot be honored if one wants to communicate the cascade of the counterpoint effectively. A Chopin rubato will not be indicated in the score, yet who can conceive of a Nocturne without it? Imagine reading the beamed eighth notes in a Benny Goodman swing chart *straight*—just as they “look.” Knowledge of performance practice is essential in every repertoire!⁴³ Whenever a performance practice seems obvious, one

can be sure that it is so because it is the one in which the perceiver has been reared or trained.⁴⁴

In this paper, I have been tracking Dr. Amu’s development as it relates to certain notational conventions in his scores, yet he was not evolving alone. Standards for notation have also been evolving. Questions such as “Why did Amu notate the music as he did?” or “What is the “correct” way to notate it now?” are seductive. They entice us into believing that there is a notation that can truly encapsulate how a music is to be sung, or that such a notation could universally be understood by anyone reading the scores. Not only is it impossible, the belief that it might be possible is a conceptual obstacle. It impairs our ability to observe ambiguity and to delight in the progression of human attempts at encoding music steeped in orality.

Programmatic Possibilities with the Music of Amu

In the spring of 2014, my institution, NEC, and Tufts University hosted an international festival, *Abibrimma! Fellow Africans Rise Up!*, celebrating the music of Dr. Amu. The concert event featured works of Amu, performed by choirs from Tufts and NEC, alongside some traditional Ghanaian repertoires that had influenced the composition of the choral works on the program. *The Mile Norvisi* chorus and the *Agbekor Drum and Dance Society* performed the traditional repertoire. Collaborations of this kind are increasingly possible, as West African drum and dance ensembles are present in nearly every metropolitan area in the United States, in community and academic settings alike.⁴⁵ Ghanaian churches are also growing in number in the U.S., with their own choirs and singing bands. I find collaborative events of this sort to be not only the most rewarding musically but also the profoundest interpersonally.⁴⁶ Some other possible programming ideas include those that celebrate:

Pan-Africanism: Amu believed in the power of a unified Africa.⁴⁷ Pairing his works with works by other African composers, from the continent or the diaspora, seems a strong programmatic idea.

San Befa in TFAS (mm.3-5)

Woa-brɛa brɛa brɛ yia,

San Befa in ACW (mm.3-5)

w'a - brɛ a - brɛ a - be - rɛ yia,

Sandler's notation of San Befa (mm.3-5)

w'a - brɛ a - brɛ a - b'rɛ - yia,

Figure 15. Comparison of three versions of *San befa*, mm. 4-5

Thematic Linkages: Amu wrote his own lyrics, and they are thematically rich:

Lyrics for *Asem yi di ka* and *Yen ara asaase ni*

Yen ara asaase ni

This is our own land. It is precious to us.
Blood did our forefathers shed to obtain it for us.
It is the turn of me and you to continue.
Abundant knowledge, conceit and selfishness
have destroyed our life such that we fall short of love
for our land.
For this nation to prosper - For this nation to not
prosper -
It is a clear fact that it depends on the conduct of the
people...

As for book knowledge that is vain, or acquiring
wealth without toil,
and dishonesty destroy a nation and defame it.

Obedience and respect, wishing your fellow man well
always,
Sacrificing with dedication to the needs of all and
sundry
These bring peace and sound development to a
nation.

Asem yi di ka

This talk (*truth*) has got to be spoken
Who will speak it?
I, myself, It is nobody else, I myself.

This work has got to be done.
Who will do it? I myself...

This (*exemplary*) life has got to be lived?
Who will live this life? I myself...

*Translations by Misonu Amu
Used with permission*

So many themes are available here: patriotism, revolution, nation-building, reverence for elders, personal

agency, community, an honest work ethic, etc. Thematic programs that feature such themes are a good home for these works.

Around the World: One of the most potent aspects of Amu's repertoire is that it is original music by a Ghanaian composer for Ghanaian choirs. These are not arrangements of traditional songs but new works. Coupling his music with original works from other countries seems interesting.

Intersection of Words and Music: Though the composition of *Yen ara asaase ni* predates the period where Amu followed text-tone in his melodies, *Asem yi di ka* is an excellent example of how linguistic contours affect melody. A program exploring the relationship of text and music would be a lovely place for this work.

Celebrations of Rhythm: Any program focused on rhythm is a perfect container for these works, especially *Asem yi di ka* with the pervasive hemiolas, and *Adawura bo me*, which is a vocal representation of a percussion ensemble.

Worship: Although these works are not sacred, the texts explore issues central to progressive Christian thought. *Asem yi di ka* is an excellent example of personal agency, a message that resonates with Isaiah 6:8 or Matthew 5:37, for instance. *Yen ara asaase ni* projects respect for humanity and desires for peace. These works would also find a comfortable home in Unitarian Universalist services.

Conclusion

Having explored the evolution of Dr. Amu's notational practice as exhibited in the three titles recently released by Galaxy Music, and documenting the modifications made reflecting performance conventions, it seems important to acknowledge our most fundamental intention: to do our utmost to contribute to the transmission of a repertoire that is both culturally significant and widely loved.

Author's Note: A sincere thank you to the members of the Critical Edition team and those at Galaxy Music, who provided comments on the draft of this paper



NOTES

- ¹ J.H. Kwabena Nketia, "Introduction," in *Amu Choral Works*, Volume 1 (Accra: Waterville Publishing House, 1993).
- ² On activities related to State and Nation-building, see Laryea, 2017.
- ³ Composers contemporary to Amu were, like he initially, exploring Western idioms. Amu is acknowledged as the father of Ghanaian art music. See Godwin Kwafo Adjei, "Classical Music in Ghana," <https://www.musicinafrica.net/magazine/classical-music-ghana> (last accessed 4/22/2019).
- ⁴ Kofi Agawu, "The Amu Legacy: Ephraim Amu 1899-1995," *Africa: Journal of the International African Institute*, 66, No. 2 (1996): 277. Amu's influence is not limited to Ghana. NB the incorporation of his music in the orchestral *African Suite* of Nigerian composer Fela Sowande (1905-1987).
- ⁵ An introduction to the songs by Agawu is found here: <http://www.canticedistributing.com/wp/introducing-three-songs-by-ephraim-amu/> (last accessed 6/18/2019).
- ⁶ Select recordings include: Dwenesie Sings Amu (1970s), Dinah Reindorf conducting; *GHANA ASUAFO RETO DWOM* (Request Records Inc. SLRP 5027, 1977), Ephraim Amu conducting; the University of Ghana Men's chorus at the Second International University Choral Festival (Lincoln Center, 1969), Ephraim Amu conducting; *Choral Works of Ephraim Amu*, Misonu Amu conducting, engineered by Willie Anku; the West Volta Presbytery Chorus, Misonu Amu conducting; three recordings acquired from the GBC (July 2016); recordings by Hilarius Wuaku's chorus (July 2016); Harmonious Chorale <https://www.youtube.com/user/fremprince1/videos> (last accessed 6/16/2019).
- ⁷ The working team: Felicia Sandler (director), Misonu Amu, Kofi Agawu, George W.K. Dor. The advisory team: Hilarius Wuaku, the Rev. Philip T. Laryea, David Locke.
- ⁸ The Twi titles for these works are written with characters from the Twi alphabet. Those familiar with the international phonetic alphabet (IPA) will notice use of characters from that system. However, not all characters in the Twi alphabet are pronounced consistently with IPA. A complete IPA guide is provided in the octavos, with links to recordings of performances by Ghanaian choirs to assist pronunciation. For further information on IPA, see: <https://www.internationalphoneticassociation.org> (last accessed 6/14/2019).
- ⁹ George W.K. Dor, "Uses of Indigenous Music Genres in Ghanaian Choral Art Music: Perspectives from the Works of Amu, Blege, and Dor," *Journal of Ethnomusicology* 49, No. 3 (2005):442.
- ¹⁰ Ibid, 443.
- ¹¹ See Joshua Alfred Amuah, "The Typology of Ghanaian Choral Music: Current Perspectives," https://www.academia.edu/7513035/Typology_of_Ghanaian_Choral_Music_Current_Perspectives (last accessed 6/14/2019).
- ¹² Ibid, 87.
- ¹³ Ibid.
- ¹⁴ Ibid.
- ¹⁵ Dor, "Uses of Indigenous Music...", 444-445.
- ¹⁶ See: <https://harmoniouschoraleghana.org> (last accessed 6/18/2019).
- ¹⁷ See: Fred Agyemang, *Amu the African: A Study in Vision and Courage* (Accra: Asempa Publishers and Christian Council of Ghana, 1988).
- ¹⁸ See: Kofi Agawu, "The Impact of Language on Musical Composition in Ghana: An Introduction to the Musical Style of Ephraim Amu," *Ethnomusicology*, 28, No. 1 (1984):51-52.
- ¹⁹ Pitch notation is likewise an area of interest. Scales, modes, and tuning systems in African repertoires differ from Western counterparts. Dor notes that, even so, "certain similarities have made the adoption of Western symbols a possibility." George W.K. Dor, "Trends and Stylistic Traits in the Art Compositions of E. Amu, N.Z. Nayo, and J.H.K. Nketia: A Theoretical Perspective" (Masters of philosophy thesis, Institute of African Studies of the University of Ghana, 1992), 26.
- ²⁰ Erich Moritz von Hornbostel and Carl Stumpf were significant figures for the systematizing of transcription practices. Their efforts ensued in the first decades of the 20th century, and Amu's efforts date from roughly the same period.
- ²¹ J.H. Kwabena Nketia, "Introduction," *Folk Songs of Ghana*, (Accra: Ghana University Press, 1963).
- ²² Misonu Amu, "Stylistic and Textual Sources of a Contemporary Ghanaian Art Music Composer: A Case Study: Dr. Ephraim Amu," (Masters of philosophy thesis, Institute of African Studies of the University of Ghana, 1988), 10.

- ²³ See: Serwadda Moses W. and Hewitt Pantaleoni, "A Possible Notation for African Dance Drumming" *African Music*, 4, No. 2 (1968):47-52; James Koetting, "Analysis and Notation of West African Drum Ensemble Music," *Selected Report in Ethnomusicology*, 1, No. 3 (1970):115-146; Dor, "Trends and Stylistic Traits," 23-34.
- ²⁴ Recordings by Ghanaian choirs are available here: Harmonious Chorale: https://www.youtube.com/watch?v=Qm67xO2_Wbo; Dwenesie Sings Amu: <https://www.youtube.com/watch?v=KM8VfCO0oYI&t=104s> (last accessed 4/16/2019)
- ²⁵ Highlife is the Ghanaian popular music that emerged in the late 19th century, incorporating stylistic features from Ghana, Liberia, and the West, and performed in ballrooms and nightclubs. Today there is also Gospel highlife, Hip-hop highlife, etc. John Collins, preeminent scholar of Ghanaian highlife, teaches at the University of Ghana. For a listing of his work, see: https://www.researchgate.net/profile/Edmund_Collins2 (last accessed 6/14/2019). Highlife music is not the only type of traditional repertoire that has duple subdivisions, though in Amu's output, the works with this orientation have "popular" themes, hence the connection to the highlife genre is solidified (Misonu Amu, personal correspondence April 2019).
- ²⁶ The metric terms "simple" and "compound" pertain to subdivisions of beats: simple meters have binary beat subdivisions, and compound meters have ternary beat subdivisions. Terms duple, triple, and quadruple generally apply to the organization of beats. Hence, there are six basic time signatures: simple duple (2/4), simple triple (3/4), simple quadruple (4/4), compound duple (6/8), compound triple (9/8), and compound quadruple (12/8).
- ²⁷ Personal correspondence, August 2018.
- ²⁸ Clear examples include *Nenyo de wo dede*, *Yi bi ma*, *Kasakyere wo nimdefo*, and others.
- ²⁹ Roland Jackson, *Performance Practice: A Dictionary-Guide for Musicians* (Philadelphia: Psychology Press, Taylor & Francis Group, 2005):339.
- ³⁰ Ibid. There is some confusion in Amu's language here, as duple and triple generally pertain to beat organization. He is tending to subdivisions here, however.
- ³¹ Bernard Harrison, *Haydn's Keyboard Music: Studies in Performance Practice* (New York: Oxford University Press, 1977):149.
- ³² See note 7.
- ³³ Ephraim Amu, "Introduction," in *Twenty-five African Songs* (London: Sheldon Press, 1932).
- ³⁴ David Locke, *Agbadza: The Critical Edition*, p. 33. sites.tufts.edu/davidlocke/files/2012/01/Agbadza-Critical-Edition-final-DL1.pdf (last accessed 4/16/19).
- ³⁵ Nketia is notable, favoring 6/8 to Amu's 2/4. See Nketia, 1963, 3-8; Dor, "Trends and Stylistic Traits," 23-34.
- ³⁶ Kofi Agawu, *Representing African Music: Postcolonial Notes, Queries, Positions* (NY: Routledge, 2003): 92. Worth pondering here is the question of emphasis with regard to the traditional drumming ensemble, where certain orientations are "drawn out" from the 3:2 complex. Depending on one's role in the ensemble, one might be manifesting an organization of beats in contrast to another organization provided by one of the other parts. The clapping pattern in *Agbadza*, for instance, articulates every other 8th note and hence fits neatly in a 6/4 pattern, against the 12/8 pattern of the dance.
- ³⁷ An example of the slur can be heard in the Harmonious Chorale's performance of Amu's *Abibrimma*: <https://www.youtube.com/watch?v=FlgZgHVMZtk> (last accessed 4/25/19). NB the slur at the end of the men's initial call, and on the SATB response: "yee!!"
- ³⁸ Amu, "Introduction," *Twenty-five African Songs*.
- ³⁹ Ibid.
- ⁴⁰ Recording by the Harmonious Chorale: https://www.youtube.com/watch?v=Qm67xO2_Wbo (last accessed 4/16/19).
- ⁴¹ *San Befa* is a TTBB work written in 1929.
- ⁴² See: Charles Seeger, "Prescriptive and Descriptive Music-Writing," *The Musical Quarterly*, 44, No. 2 (1958):184-195.
- ⁴³ Consider also the fact that different geographical centers, or traditions, or schools, have different notational conventions. As example, one must know: 1) how to read neumes to realize Gregorian chant; 2) what the unique symbols for *sprechstimme* in Schoenberg's *Pierrot Lunaire* mean; 3) how to realize the microtonal inflection notations of Hába; 4) criteria for why at various points Bartok uses a grace note to show a short value, and other times writes out shorter rhythms conventionally, etc.
- ⁴⁴ Willie Anku uses the term "perception norms" to describe local aesthetics regarding performance practice in: Willie Anku, "Principles of Rhythm Integration in African Drumming," *Black Music Research Journal*, 17, No. 2 (1997): 212.



⁴⁵ For an exploration of ensembles in academia, see: George W.K. Dor, *West African Drumming and Dance in North American Universities* (Jackson: University Press of MISS, 2014).

⁴⁶ I am happy to provide introductions between American and

Ghanaian musicians in the U.S. as I am able. (Felicia.sandler@necmusic.edu)

⁴⁷ See Laryea, 2017.

Selected Resources

Adjei, Godwin Kwafo

2015 “Classical Music in Ghana,”
<https://www.musicinafrica.net/magazine/classical-music-ghana> (last accessed 4/22/2019)

Agawu, Kofi

1984 “The Impact of Language on Musical Composition in Ghana: An Introduction to the Musical Style of Ephraim Amu,” *Ethnomusicology*, 28(1):37-73.

1996 “The Amu Legacy: Ephraim Amu 1899-1995,” in Africa: *Journal of the International African Institute*, 66(2):274-279.

Agawu, Kofi and Ephraim Amu

1987 “The Making of a Composer,” *The Black Perspective in Music*, 15(1):50-63.

Agordoh, Alexander

2004 *Music of Amu and Nayo: Ephraim Amu the teacher—Nayo, the taught*, Accra: Royal Gold Publishers.

Amu, Ephraim

1932 *Twenty-five African Songs*, London: Sheldon Press.

1961 *Three Solo Songs with Pianoforte Accompaniment*, Accra: Presbyterian Book Depot.

1993 *Amu Choral Works Volume I*, Accra: Waterville Publishing House.

Amu, Misonu

1988 *Stylistic and Textual Sources of a Contemporary Ghanaian Art Music Composer: A Case Study: Dr. Ephraim Amu*, Masters of philosophy thesis submitted to the Institute of African Studies of the University of Ghana, Legon.

Amuah, Joshua Alfred

2014 “Typology of Choral Music in Ghana: Current Perspectives,” *The International Journal of Humanities and Social Studies*, 2(2):85-89.

Dor, George Worlasi Kwasi

1992 *Trends and Stylistic Traits in the Art Compositions of E. Amu, N.Z. Nayo, and J.H.K. Nketia: A Theoretical Perspective*, M.Phil Thesis, University of Ghana.

2005 “Uses of Indigenous Music Genres in Ghanaian Choral Art Music: Perspectives from the Works of Amu, Blege, and Dor,” *Ethnomusicology*, 49(3):441-475.

Laryea, Philip T.

2012 *Ephraim Amu: Nationalist, Poet and Theologian (1899-1995)*, Akropong-Akuapem, Ghana: Regnum Africa Publications.

2017 *Patriotism and Nation Building: Perspectives from the Life and Utterances of Ephraim Amu*, Legon-Accra: Sub-Saharan Publishers.

Nketia, J.H. Kwabena

1978 *The Typology of Contemporary Ghanaian Choral Music*. Accra: Arts Council of Ghana.

National R&R Chair Candidates

The winner will take office July 1, 2020



Gretchen Harrison is in her 32nd year of teaching junior high and middle school students. She is the choir director at Frontier Trail Middle School in Olathe, KS, and directs Allegro con Vivo, as well as assists with additional choirs of Allegro Choirs of Kansas City. Allegro Choirs performed for the opening Kaleidoscope Concert of the 2019 ACDA National Conference.

She earned her bachelor's from Wichita State University and her master's at University of Missouri-Kansas City. Influential teachers include Harrison Broughton, Eph Ehly, Charles Robinson, René Clausen, and Harold Decker. Additional trainings and certifications have been completed through CME, Baker University, Emporia State University, and MidAmerica Nazarene University.

Professionally, Harrison has served in clinician, presenter, or conductor capacities in Tennessee, Texas, Arkansas, Kansas, Nebraska, Illinois, Georgia, North Carolina, and Missouri.

Regional leadership opportunities include service as the Middle Level Choral Chair for the NE Kansas Music Educators Association, Kansas Choral Directors Association JH/MS Repertoire and Standards Chair, and serves as Co-Facilitator of MS Choral Music in her school district.

Nationally, Harrison has served ACDA as the National Chair for JH/MS Repertoire and Standards (now Resources). Harrison is the current ACDA National Youth Coordinator. Harrison collaborated with the Cambiata Institute to present the first national conference dedicated to middle-level choral music. Also part of the VanderCook School of Music MECA staff, Harrison enjoys teaching graduate students. Most recently, she contributed to “Teaching Music through Performance in Choir, Vol. 5,” compiled and edited by Hilary Apfelstadt and Jo-Michael Scheibe in 2019.

Harrison is dedicated to teaching, learning, sharing and serving the choral community in any capacity.



Terre Johnson holds degrees in choral music from Troy University, Auburn University, and Florida State University, and serves as Chair of Performing and Visual Arts at Clayton State University in Atlanta. A life member of ACDA, he has served as National Chair for Music in Worship and is currently National Chair for Lifelong Singing. In addition, he serves as editor for ACDA's national publication for Music in Worship, "Hallelujah, Amen!" He served on the Conference Committee for ACDA's national conference in Dallas in 2013 and serves on the grant committee for ACDA's Fund for Tomorrow.

From 2001-2005 Johnson was Conductor-in-Residence for MidAmerica Productions in New York, and Music Director of the New Jersey Choral Society. While in New York he became closely associated with composer and conductor John Rutter, and in addition to sharing the concert stage, traveled around the country to prepare over 100 choruses for performances with him.

Johnson has directed the music programs in Baptist, Methodist, and Presbyterian churches, and founded and directed community choruses for children, youth and adults. Among them, the Birmingham Chamber Chorus was invited to perform at the 2012 Southern Division Conference of ACDA. In addition to his notable career in church music, he has taught in public middle and high schools, as well as in small colleges and large universities. His tenures have been consistently characterized by substantial musical and numerical growth.

As a composer, Johnson has presented the premieres of two major works for choir and orchestra in Carnegie Hall, and two additional major works in Florence, Italy. Other recent premieres have included a commission by the Turtle Creek Chorale in Dallas, an extended work for chorus and orchestra presented by the Masterworks Choir of Florence, SC, a series of Christmas pieces for the Georgia Boy Choir, and multi-year commissions for the annual Luther College “Christmas at Luther” concerts.

ON THE VOICE

Duane Cottrell, editor

Semi-Occluded Vocal Tract Exercises in the Choral Rehearsal: What's the Deal with the Straw?

Jeremy N. Manternach, Ph.D., University of Iowa

Lynn Maxfield, Ph.D., University of Utah & National Center for Voice and Speech

Matthew Schloneger, Ph.D., Friends University

Choral directors have used semi-occluded vocal tract exercises (SOVTEs) for generations—they simply may not have called them that. SOVTEs may include lip or tongue trills, sustained nasal consonants ([n], [m]), “raspberries,” voicing through very pursed lips, or other similar techniques. All of these exercises create a narrowing and/or lengthening in the vocal tract—the space between the vocal folds (a.k.a. vocal cords) and the exit of the mouth or nose. That narrowing creates an increase in pressure in the vocal tract.

Although more pressure might not seem helpful or healthy for the voice, this particular pressure is vital to the usefulness of the SOVTEs, functioning to facilitate vocal fold oscillation. That is, when the vocal folds are moving apart during singing, the positive pressure pushes them apart. When they are moving together during singing, the negative

pressure sucks them together (Figure 1).

These pressures support the vocal fold vibration already happening during singing. The result is a reduction of the amount of breath

pressure required to initiate voicing, which generally indicates less effort. There may also be a decrease in the collision force applied to the vocal folds as they vibrate with simultaneous increases in the acoustic energy

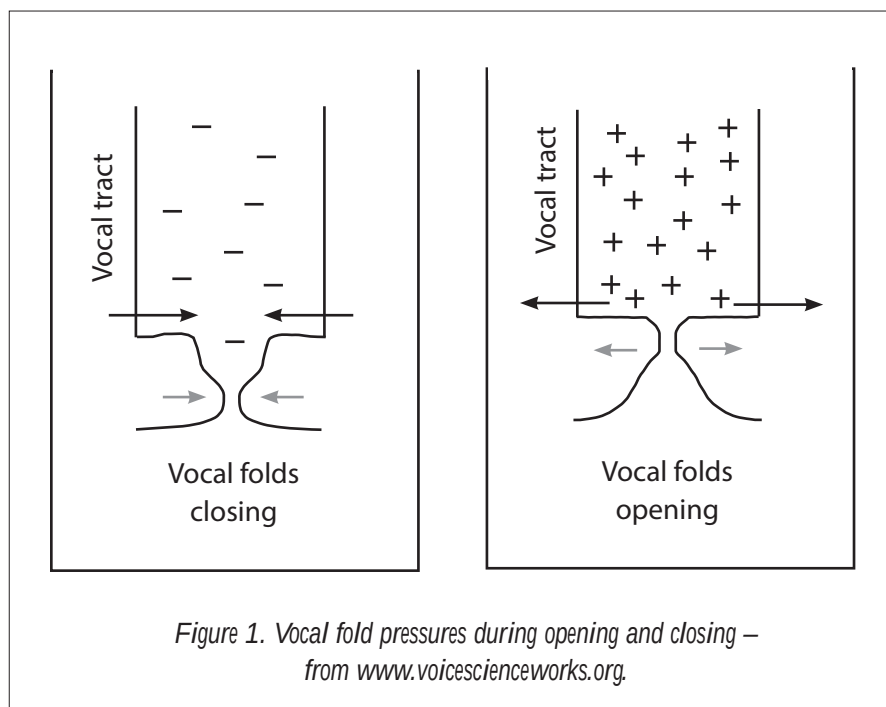


Figure 1. Vocal fold pressures during opening and closing –
from www.voicescienceworks.org.

created by each collision.¹ That is, the vocal folds may experience gentler vibration and more overall sound. In addition, for those who tend toward pressed singing, SOVTEs can blow the vocal folds apart and move them toward more balanced phonation. For those who tend toward breathy singing, they can help facilitate efficient closure with less air escape.

Bottom line: these exercises seem to help singers use less effort to create more sound and a more balanced tone.

Straw Phonation

Recently, one of the most popular SOVTEs for speech language pathologists, voice instructors, and choral directors has become straw phonation, which involves speaking or singing through a straw or tube that is held in air or submerged in water. Voicing through a small stirring straw (roughly 2.5-3.0 mm opening) may give the biggest “bang

for your buck,” as it has been shown to create among the highest vocal tract pressures when compared to other SOVTEs.² The same study also found that straw phonation had a lower pressure standard deviation across subjects, indicating that individuals were able to produce more consistent results than with other SOVTEs. In other words, it seems to

be easier to learn how to use straw phonation than, say, a lip trill (Figure 2).

Many people have seen this technique in a YouTube video created by Ingo Titze and the National Center for Voice and Speech.³ You can find this video by Googling “Titze Straw” or by typing this address into your browser: <https://goo.gl/OeAqEo>. Though there are now more YouTube videos on the topic, Dr. Titze’s was one of the first. And as an added bonus, he has been on the cutting edge of the research on the technique.

Author’s Note: The next two sections are a short review of the empirical research related to SOVTEs with individuals and choirs. For a very brief summary, feel free to skip to the “Aggregated Results” section.

Research with Individual Speakers and Singers

Much of the research on SOVTEs has focused on the indi-

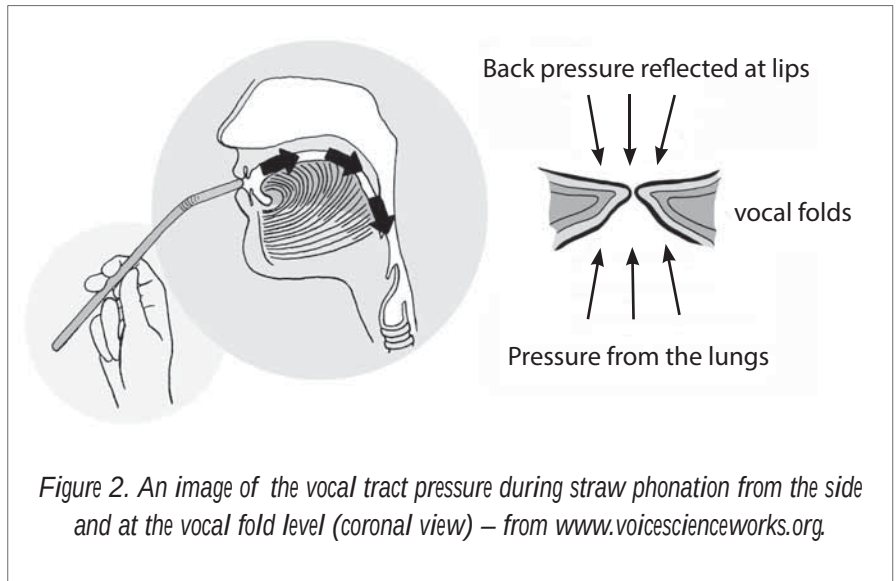


Figure 2. An image of the vocal tract pressure during straw phonation from the side and at the vocal fold level (coronal view) – from www.voicescienceworks.org.

For more information on the science of SOVTEs and other science-based voice topics, we encourage you to explore professional organizations dedicated to voice science. The Pan-American Vocology Association (PAVA), National Association of Teachers of Singing (NATS), Voice Foundation, National Center for Voice and Speech (NCVS), and VoiceCare Network (this is in no way an exhaustive list!) do an excellent job of applying science and research to practice. All these organizations have yearly conferences or courses in which these and other topics are discussed. We also recommend www.voicescienceworks.org. Laurel Irene and David Harris, the curators of the site, do an excellent job of distilling information for those who aren’t as familiar with the science that underpins some of our techniques.

vidual speaking voice (both disordered and non-disordered) and the solo singing voice. Researchers have found perceived benefits for participants with vocal “roughness”⁴ and have measured improvements in various acoustic measures of voice quality.⁵ There is also evidence that SOVTEs encourage a lowered larynx and raised soft palate⁶ and that solo singers enjoy increased volume and improved acoustic measures.⁷ One set of researchers distilled the results in this way: participants experience improved “vocal efficiency and vocal economy (more loudness without an increase of vocal loading due to increased vocal fold collision).”⁸

Research in Choral Settings

Though solo and choral singing are related tasks, some research has indicated that individuals sing differently in each setting. Those singing in “choral mode” have been shown to utilize less acoustic energy in the “singer’s formant” region⁹ an acoustic boost in the 2-4 kHz region that enables solo classical singers to carry over an orchestra.¹⁰ Listeners have also tended to prefer the choral sound when choristers intentionally sang with less singer’s formant resonance¹¹ or when the spectral energy in this region and higher was dampened because of increased inter-chorister spacing.¹² The proximity to other singers also affects choristers’ ability to hear their own voices in relation to those surrounding them (self-to-other ratio).¹³ This proximity seems to cause choristers to uncon-

sciously sing differently. Because of these factors, studies with individuals may not directly apply to our work with choirs.

To test the effect of straw phonation in choral settings, we are some of several researchers who have performed a series of studies in which choirs (a) sang an unaccompanied piece, (b) took part in several straw phonation exercises with a stirring straw (2.5 mm opening), and (c) sang the piece again. The choirs followed a pre-recorded conductor, stood in the same place, completed exactly the same procedures, and received no specific singing instructions. As

a result, we can reasonably surmise that the changes in their sound had to do with the straw phonation exercises rather than another changing variable.

In one study with an unauditioned SATB choir of mostly high school singers,¹⁴ the choir sang with slight increases in acoustic energy throughout the acoustic spectrum (0-10 kHz) after using the straw—that is, they sang with a bit more overall volume. In a second study with an auditioned collegiate SATB choir,¹⁵ the choir had no significant acoustic change, but singers perceived that the choir sounded better (78.3%)



ARTISTIC DIRECTOR SOUGHT

Heartland Men's Chorus, Kansas City's 100-voice gay men's chorus, seeks its next Artistic Director beginning with the Chorus' 35th season in 2020-2021.

- *HMC has a reputation as one of the leading GALA choruses in North America.*
- *Concerts include wide-ranging repertoire and production elements.*
- *Programs entertain and serve as a voice for the LGBTQ community.*
- *This position is full-time with salary and benefits commensurate with experience.*

For more information and to request application requirements, email hmc@hmckc.org or visit hmckc.org/artistic-director-search



and that they individually sang more efficiently/comfortably (73.9%) after using the straw. A community barbershop chorus sang with a 1.0 decibel (dB) increase across the spectrum, and, again, most individuals reported that they sang more efficiently/comfortably (62.5%) and that the chorus sounded better (85.7%) after the straw protocols.¹⁶ These three choirs sang with similar or increased overall sound, and the choristers felt like they sang more easily and with a better overall sound.

In all three of these studies, the choristers had already warmed up using their typical protocols. In an-

other study, we decided to use straw phonation as a stand-alone warmup for the “Star-Spangled Banner.”¹⁷ We found that four different choirs (two SSAA and two SATB) at two different universities experienced some of the most robust changes to date (1.35 to 3.37 dB) on two different days. At least 98.0% thought the choir sounded better, and 89.7% of the choir thought they had sung more efficiently after the straw protocols.

These studies all included choirs that took part in the straw phonation protocol before and after singing the same piece. As we previously men-

tioned, because we kept as many conditions the same as possible, it seems reasonable to conclude that the changes took place because of the straw protocols. But would another protocol evoke the same changes? We decided to test that theory.¹⁸ To do so, we combined two groups of SSAA singers and asked their directors to create two “matched” groups that members of similar voice types, timbres, volumes, etc. One group used the straw phonation protocol, and the other group used the exact same voicing protocol using a neutral [a] vowel. The straw choir sang with a 1.4 dB increase across the spectrum and the [a] group had a 0.4 dB increase. Listeners perceived the increases in both groups as “more vocal energy.” Note that the boosts after straw phonation have generally been consistent across the entire acoustic spectrum. As noted previously, listeners have sometimes perceived choral sound with more acoustic energy specifically in higher harmonics to be less desirable¹⁹ and less “blended.”²⁰

Aggregated Results

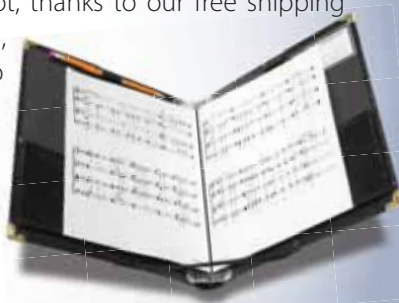
In short, the choirs in our studies have generally sung with consistent or increased acoustic energy across the spectrum while choristers have reported improved vocal efficiency and choral sound after using straws. These results are consistent with the theoretical science and the research performed with individuals. Taken together, it seems that singers will generally experience acoustic and technical benefits from SOVTEs that can serve you and your choris-

Some great little numbers for every choir or band.

You can't beat our classy foil-stamped numbering to keep your folders organized. Except by adding your choir name or logo for even more pizzazz.

Imprinted or not, thanks to our free shipping offer (details below), now is the time to stock up.

See our entire range of folders and accessories on our website today.



MUSICFOLDER.com

The world's best music folders. Since 1993.

FREE SHIPPING (via ground) until Nov. 30, 2019 to U.S. & Canada for online orders \$200+ using coupon code TMXPRESS

(US/Can.): 1-877-246-7253 Tel. & Fax: +1 604.733.3995 www.musicfolder.com

ters as you seek your most expressive and vocally efficient singing.

How Do I Use the Straw?

In his YouTube video, Dr. Titze gives a wonderful tutorial on the basics of straw phonation. He recommends three basic check-ins to make sure singers are maximizing the benefits of the technique.

First, all your air should be going through the straw. That means it should exit the opposite end of the straw rather than escaping through the sides of your mouth or going through your nose. You can check by plugging your nose while singing into the straw—if there's no change in the sound, there's probably no air going through your nose. You can also simply put your finger on the end of the straw—if your airflow stops completely, you're doing it correctly.

Second, depending on the size of the straw, you may feel a fair amount of pressure in the throat and neck. Remember that this back pressure (a.k.a., inertance) creates the benefit to using the straw. That said, you shouldn't have to increase your neck/throat muscle activity in order to produce a sound through the straw. Titze recommends using “belly” energy. Anecdotally, it's very easy to push to compensate for the different sensations. You might look in the mirror and touch your neck to monitor this neck muscle activity. You want to be as relaxed here as if you were singing without a straw.

Third, remember that you can phonate with as much energy as you

normally would. Your energy can be the same as if you are making a big sound, even though the sound coming out of the straw will be small. Added bonus: you can warmup in places where you wouldn't normally be able to sing without disturbing those around you—hotel rooms, planes, down the hall from your napping child, etc.

Which Straw Should I Use?

Different size straws produce different pressures. Typical drinking straws have a diameter of around 7-8 mm. That opening is rather similar to a very closed [u] vowel (although the length of the straw creates a different effect as well—a topic for another paper). Small stirring straws, on the other hand, tend to have a diameter of around 2½-3mm. As a result, they produce some

of the greatest pressures in the pharynx among SOVTEs.²¹ These robust pressure changes might lead you to select a stirring straw. Full disclosure: all three of us prefer the stirring straw for our own use. That said, some people find the small opening to be uncomfortable, since the increased pressure can feel jarring at first.

With that discomfort in mind, Nix and Simpson²² have suggested singers might be most comfortable starting with SOVTEs that are closer to vowels and gradually moving to more occluded exercises as they are comfortable. You could be on the lookout for straws of different sizes and keep them handy. We've also used tubes of various sizes from a local Ace Hardware cut to different lengths, which may reduce plastic straw waste. Using Maxfield and his colleagues' measurements, you might use a progression²³ like the

CULTURAL TOUR CONSULTANTS
Specialists in International Concert Tours

Word cloud terms include: CHORAL, INSTRUMENTAL, SPECIAL ADDRESS, INSPIRATIONAL, JOURNEY, YOUR IDEA, DISCOVER, HIGHLIGHT, GROUPS, CENTER STAGE, FESTIVAL, RELIGION, SING, FOOD, PASSION, CUSTOMIZED, MEMORABLE, WORLD, BREWERY, CELTIC CHARM, DIVERSITY, PEOPLE, ANCIENT CULT, MARKETS, RELIGION, TRADITION, VISION, LITERATURE, ART, ARCHITECTURAL, JAZZ, GLOBAL, CHORAL, CAPE TOWN, MUSEUMS, RUINS, THEATER, SING, LEARN, PLAY, EAT, DESTINATION, PERFORMANCE, CULTURE, ADVENTURE, NATURE, SAFARI, TRAVEL, DANCE, DISCOVER, MOUNTAINS, BEAUTY, FORESTS, TRAILS.

259 E. Michigan Ave., Suite 206A | Kalamazoo MI 49007 USA | (866) 499-3799 toll-free
info@CulturalTourConsultants.com | www.CulturalTourConsultants.com

following: [m] or [n], [u], drinking straw, tongue trill, lip trill, and finally, stirring straw. There are more SOVTEs to choose from, but those are some of the most common. You might also start with a “double barrel” by using two stirring straws simultaneously, thus doubling the opening space. Even with these tips, it still may take a little bit of time to get used to the smaller straw. You may never prefer the small straw. That’s okay. Use the straw that, over time, doesn’t seem to cause you excess strain.

What Exercises Should I Use?

In his video, Titze recommends starting with a series of glides (around 1-2 minutes) that start at the lowest pitch, ascend slowly to the highest pitch, and descend again to the lowest pitch over a period of 10 seconds or so. He then moves to glides that include pitch and volume variations that he calls “accents” during the ascending portion of the glide (around 1-2 minutes). He then uses the “Star-Spangled Banner” to combine a wide range with more belly accents. This is precisely the protocol we used in most of the cho-

ral studies we reference above. Generally, choristers have experienced positive results from them.

Although we have obtained good results from the protocol, there are nearly endless ways in which you can use the straw. Consider how you use a lip trill or any other SOVTE. You can use straw phonation in the same ways. For example, you might start with the straw in the mouth and then remove it, opening to a vowel; monitor consistency of breath flow and ease of voicing. This technique is perhaps similar to using a lip trill onset and opening to a vowel. You might also simply have students sing

Summer Choral Composers Forum

June 22 - 29, 2020

Steven Sametz, director

The Princeton Singers, choir-in-residence

co-sponsored by Lehigh University Choral Arts
and the American Choral Directors Association

Lehigh University • Zoellner Arts Center • Bethlehem, PA 18015



Composers are encouraged to apply to this week-long practicum, workshopping new pieces with mentor-composers Ēriks Ešenvalds and Steven Sametz in a supportive atmosphere.

For more information go to
www.lehighchoralarts.com/composersforum
Discount applies for early registration

Steven Sametz
ACDA Brock Commission
Composer

Ēriks Ešenvalds
ACDA Brock Commission
Composer



Lehigh University offers undergraduate singers, conductors and composers Choral Arts Scholarships. Study with Steven Sametz and Sun Min Lee. For information, email sul212@lehigh.edu.

their repertoire into a straw (choral or solo) in order to entrain breath flow and ease of vocal production throughout the excerpt. Gliding through lift points in the passag-
gio may also help smooth them out when removing the straw. Experiment—you'll find exercises that work for you and your students.

Don't Forget About Your Own Voice

As we mentioned, much of the research in this area has focused on the individual speaking voice (both disordered and non-disordered). In fact, Titze's video was designed to help teachers who might be fatiguing during the day. Whatever protocol and straw you decide to use, you might just take 3-4 minutes in the middle of your day to help "re-set" your voice to prepare for the remainder of the day. If you can reduce the contact stress on the vocal folds, you're more likely to get to the end of the day, week, and year with a healthy voice.

Conclusion

In many ways, SOVTEs are simply an extension of the tried-and-true exercises we've been using for generations with our singers. A growing body of research now suggests that these SOVTEs, straw phonation exercises in particular, may help singers produce efficient, healthy voicing. Our research has demonstrated that straw exercises give the majority of participating choristers perceptions of free and efficient vocal production and improved choral sound,

and acoustic analyses have generally indicated boosts in spectral energy. As such, we encourage you to give them a try with your choirs. ■

NOTES

¹ Titze, I. R. (2004). Theory of Glottal Airflow and Source-Filter Interaction in Speaking and Singing. *Acta Acustica*, 90, 641-648.

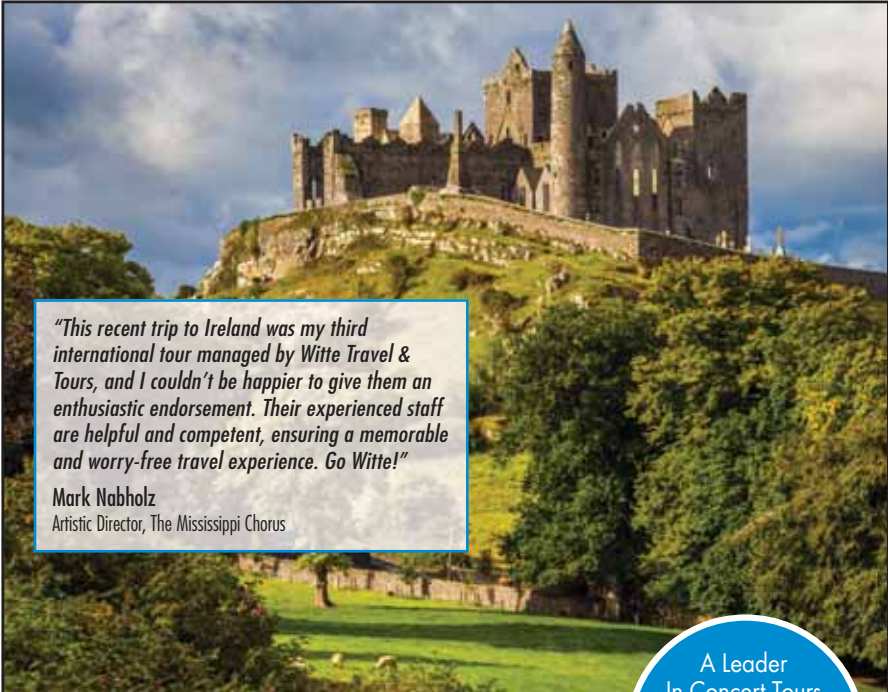
² Maxfield, L., Titze, I., Hunter, E., & Kapsner-Smith, M. (2015). Intraoral pressures produced by thirteen semi-occluded

vocal tract gestures. *Logopedics Phoniatrics Vocology*, 40, 86-92. doi: 10.3109/14015439.2014.913074

³ Jmostrem. (2009, December 10). Titze-straw.mp2 [Video file]. Retrieved from <https://www.youtube.com/watch?v=asDg7T-WT-0>

⁴ Kapsner-Smith, M. R., Hunter, E. J., Kirkham, K., Cox, K., & Titze, I. R. (2015). A randomized controlled trial of two semi-occluded vocal tract voice therapy protocols. *Journal of Speech, Language, and Hearing Research*, 58, 535-549. doi: 10.1044/2015_JSLHR-S-13-0231

⁵ Guzmán, M., Higuera, D., Fincheira,



"This recent trip to Ireland was my third international tour managed by Witte Travel & Tours, and I couldn't be happier to give them an enthusiastic endorsement. Their experienced staff are helpful and competent, ensuring a memorable and worry-free travel experience. Go Witte!"

Mark Nabholz
Artistic Director, The Mississippi Chorus

GO BEYOND. GO WITTE.

witte Performance Tours

A Leader In Concert Tours
SINCE 1975!

800 GO WITTE
www.wittept.com

C., Muñoz, D., & Guajardo, C. (2012). Immediate effects of a vocal exercise sequence with resonance tubes. *Revista CEFAC*, 14(3), 471-480. doi: 10.1590/S1516-18462011005000127; Meerschman, I., Van Lierde, K., Peeters, K., Meersman, E., Claeys, S., & D'haeseleer, E. (2017). Short-term effect of two semi-occluded vocal tract training programs on the vocal quality of future occupational voice users: "resonant voice training using nasal consonants" versus "straw phonation". *Journal of Speech, Language, and Hearing Research*, 60(9), 2519-2536. doi: 10.1044/2017_

JSLHR-S-17-0017

⁶ Guzman, M., Miranda, G., Olavarria, C., Madrid, S., Muñoz, D., Leiva, M., ... & Bortnem, C. (2017). Computerized tomography measures during and after artificial lengthening of the vocal tract in subjects with voice disorders. *Journal of Voice*, 31, 124.e1-124.e10. doi: 10.1016/j.jvoice.2016.01.003

⁷ Guzman, M., Laukkanen, A. M., Krupa, P., Horáček, J., Švec, J. G., & Geneid, A. (2013). Vocal tract and glottal function during and after vocal exercising with resonance tube and straw. *Journal of Voice*, 27, 523.e19-523.e34. doi:

10.1016/j.jvoice.2013.02.007

⁸ Ibid., e31-e32.

⁹ Rossing, T. D., Sundberg, J., & Ternström, S. (1986). Acoustic comparison of voice use in solo and choir singing. *Journal of the Acoustical Society of America*, 79, 1975-1981. doi: 10.1121/1.393205

¹⁰ Sundberg, J. (1987). *The Science of the Singing Voice*. Dekalb, IL: Northern Illinois Press.

¹¹ Ford, J. K. (2003). Preference for strong or weak singer's formant resonance in choral tone quality. *International Journal of Research in Choral Singing*, 1(1), 29-47.

¹² Daugherty, J. F., Manternach, J.



Sing For Joy

EXPLORING BIBLICAL THEMES
WITH THE BEST IN CHORAL
MUSIC AND COMMENTARY

singforjoy.org

Sing For Joy brings you the best in sacred choral music with performances that eloquently "do the talking," while the concise and thoughtful commentary from host Pastor Bruce Benson illuminates the meaning of the texts.

Visit singforjoy.org to listen online or find your local radio station.

Sing For Joy is produced by St. Olaf College and proudly sponsored by the American Choral Directors Association.

- N., & Brunkan, M. C. (2012). Acoustic and perceptual measures of SATB choir performances on two types of portable choral riser units in three singer-spacing conditions. *International Journal of Music Education*, 31, 359-375. doi: 10.1177/0255761411434499
- ¹³ Ternström, S. (2003). Choir Acoustics: An Overview of Scientific Research Published to Date. *International Journal of Research in Choral Singing*, 1(1), 3-12.
- ¹⁴ Manternach, J. M., Clark, C., & Daugherty, J. F. (2017). Effects of a straw phonation protocol on acoustic measures of an SATB chorus singing two contrasting renaissance works. *Journal of Voice*, 31, 514.e5-514.e10. doi: 10.1016/j.jvoice.2016.12.008
- ¹⁵ Manternach, J. N., & Daugherty, J. F. (2019). Effects of a straw phonation protocol on acoustic and perceptual measures of an SATB chorus. *Journal of Voice*, 33, 80-86. doi: 10.1016/j.jvoice.2017.09.017
- ¹⁶ Manternach, J. N., & Clark, C. (2018). Effects of straw phonation on acoustic and perceptual measures of a barbershop chorus. *Bulletin of the Council for Research in Music Education*, 218, 21-33. doi: 10.5406/bulcoursmusedu.218.0021
- ¹⁷ Manternach, J. N., Mann, L., & Kotsonis, A. (2019, March). Effects of straw phonation on choral acoustic and perceptual measures after an acclimation period. Podium research presentation at the Desert Skies Symposium on Research in Music Education, Tempe, AZ.
- ¹⁸ Manternach, J. N., Schloneger, M., & Maxfield, L. (2019). Effects of straw phonation and neutral vowel protocols on the choral sound of two matched women's choirs. *Journal of Research in Music Education*, 66, 465-480. doi: 10.1177/0022429418809976
- ¹⁹ Ford, J. K. (2003). Preference for strong or weak singer's formant resonance.
- ²⁰ Daugherty, J. F., Manternach, J. N., & Brunkan, M. C. (2012). Acoustic and perceptual measures of SATB choir performances.
- ²¹ Maxfield, L., Titze, I., Hunter, E., & Kapsner-Smith, M. (2015). Intraoral pressures produced by thirteen semi-occluded vocal tract gestures.
- ²² Nix, J., & Simpson, C. B. (2008). Semi-occluded vocal tract postures and their application in the singing voice studio. *Journal of Singing*, 64(3), 339-342.
- ²³ Maxfield, L., Titze, I., Hunter, E., & Kapsner-Smith, M. (2015). Intraoral pressures produced by thirteen semi-occluded vocal tract gestures.



A service learning program opportunity for student chapters

ChorTransform takes students into settings with underserved populations – such as urban or rural schools, under-resourced programs, or programs that lack administrative or community support – to help pre-service choral directors gain insights into the challenges of early career

Want to learn how to start a program on your campus?

Contact the ACDA National Office (Sundra Flansburg at sflansburg@acda.org) and ask for the ChorTransform Toolkit, which describes program requirements and provides template agreements and other documents.



20
20

The Hymn Society Annual Conference



Alisha
Lola
Jones



Diana
**Sanchez-
Bushong**



Saya
Ojiri



Miriam
Therese
Winter



Tom
Trenney



Donald
Schell

Why We Sing: The Song, The Singer, The Singing

5 Hymn Festivals,
free and public
3 plenary addresses
Over 40 breakout sessions

July 12–16 2020
Emory University
Atlanta
Georgia



Rehearsal Break

The Singing Sergeants of the U.S. Air Force: A Career Path for Singers

by Technical Sgt. Jilian McGreen

Right now, United States Military musicians are stationed throughout the world, using their musical skills to serve our country. The wide range of ensembles includes rock bands, jazz bands, concert bands, and, yes, choruses. Choral musicians at every level should know about the opportunities that exist for them in each branch of the U.S. Military. In the U.S. Air Force, this opportunity is called the Singing Sergeants.

The Singing Sergeants, the official chorus of the U.S. Air Force, is one of six ensembles under the umbrella of the United States Air Force Band in Washington, D.C. The eighteen-member chorus has been permanently stationed at Joint Base Anacostia-Bolling since its inception in 1945. Initially an all-male group, in 1973 the Singing Sergeants became the first American military chorus to enlist women. The group strives to fulfill the mission of the United States Air Force Band: to honor those who have served, inspire Americans to



*The Singing Sergeants perform a summer pops concert on the steps of the U.S. Capitol.
Photo Credit: Master Sgt. Brandon Chaney*

heightened patriotism and service, and positively impact our global community.

Honoring Veterans

The Singing Sergeants honors veterans through more than 200 public performances each year in the Capital region and across the

country. The chorus embarks on several tours each year to different regions of the country, performing in a variety of venues including concert halls, sporting arenas, theatres, high schools, and community centers. Repertoire for these concerts includes traditional choral selections, music from Broadway shows, pop tunes, holiday favorites,

and patriotic selections. Each concert ends with patriotic music and a medley of the armed forces service songs during which veterans in the audience stand to be recognized by their community. Chorus members often have the opportunity to speak with veterans before and after performances, thanking them for their service and hearing about their experiences in the military.

We also honor America's veterans on locally- and nationally-broadcast television events commemorating patriotic holidays such as Memorial Day, Veterans Day, and Independence Day. The group has been seen on the Macy's Fourth of July Fireworks broadcast as well as the PBS National Memorial Day Concert.

Additionally, the chorus performs for groups of veterans visiting Washington, D.C. Through the Honor Flight Network, veterans from around the country visit our nation's capital to see the memorials dedicated to honoring the service and sacrifices of themselves and their comrades. As part of each visit, Honor Flights are welcomed at Joint Base Anacostia-Bolling for a performance highlighting repertoire from the World War II, Vietnam, and Korean War eras.

As active duty members of the U.S. Air Force, the Singing Sergeants participate in overseas deployments and, in doing so, honor those who are currently serving. Alto vocalist Master Sgt. Julia Cuevas has deployed twice during her career with the Singing Sergeants. She has traveled to Afghanistan, Iraq, Kuwait, Kyrgyzstan, and Qatar, where she entertained American military per-



The Singing Sergeants performing patriotic selections at the Macy's Fourth of July celebration. Photo Credit: Chief Master Sgt. Bob Kamholz

sonnel as well as coalition and allied partners, participated in school programs, and performed for local civilians.

"Part of our job is to bring a piece of home overseas," says Sgt. Cuevas. She describes performing wherever there was a stage, in addition to fire stations, flight lines, chow halls, and hospitals. "Sometimes people are too busy to come to a concert, so we bring the music to them."

Inspiring Patriotism

The Singing Sergeants inspires patriotism through performances of our national anthem. As soloists, in small ensembles, and full chorus, we perform "The Star-Spangled Banner" at events including military and civilian ceremonies, memorial services, and sporting events. In 2014 we celebrated the 200th anniversary of the song on the steps of the National Museum of American History. Members of the chorus have

The Singing Sergeants by the Numbers (Based on FY 2018)

18 Vocalists
14 Home States
12 Master's Degrees
3 Doctoral Degrees
204 Missions/Year
612,110 Live Audience Members/Year
9,784,583 People Reached Through Media/Year

performed the national anthem at presidential inaugurations, ceremonies at Arlington National Cemetery, and the Super Bowl.

The chorus also inspires patriotism as part of the state funeral plan where we perform at the funerals of our departed presidents. Together with singers from the other military branches, we perform at Washington National Cathedral with the U.S. Marine Orchestra, showcasing repertoire selected by the late president and his family.

Baritone vocalist Senior Master Sgt. Matthew Irish performed at the state funerals of Presidents Bush, Reagan, and Ford. "Performing at a presidential funeral is one of our highest responsibilities as military musicians. They are events the world watches, so we take great care in preparing for them to happen."

Impacting the Global Community

We positively impact our global community through a variety of outreach efforts including our participation in the Embassy Adoption Program (EAP). The EAP is a partnership between Washington Performing Arts and Washington, D.C. Public Schools. Each year the EAP connects local fifth- and sixth-grade students with embassies in Washington, D.C. Students spend the school year studying their assigned country and its national anthem. Members of the Singing Sergeants visit schools to teach each country's national anthem in its original language and provide a video for students and teachers to practice with after the



*Technical Sgt. Stacey Holliday sings the National Anthem at the MLB Homerun Derby.
Photo Credit: Kira Stoutamire*

lesson. The culmination of the students' year of study involves a field trip to the embassy or ambassador's residence, where students perform the national anthem. Members of the chorus attend these final performances, meeting the ambassador and his or her spouse and staff.

The Singing Sergeants also impacts the global community when we perform at the residence of the chief of staff of the Air Force when

he hosts foreign dignitaries. Through communication with the general's staff, musical programs are designed specifically to entertain the guests of honor, often including pop and folk music in the guests' native languages.

Tenor vocalist Master Sgt. Joseph Haughton coordinates our ensemble's role in these events. "When we close the show with a song from the guests' native country in their native tongue, you can feel the en-

ergy change in the room. We often receive reports that diplomatic talks become easier following the performance.” In addition to the chief of staff’s residence, the Singing Sergeants performs for international events at the White House and the U.S. Vice President’s residence at the United States Naval Observatory.

Mission Support Duties

Everything the Singing Sergeants does is in support of our mission to honor those who have served, inspire America to heightened patriotism and service, and positively impact our global community. Beyond performances and rehearsals, we spend our time working on mission support duties. Mission support duties are all of the non-musical responsibilities that contribute to mission success. Each member of the U.S. Air Force Band has at least one mission support duty that makes each of our performances possible. These responsibilities include planning tours, designing marketing products, coordinating education outreach events, distributing and collecting sheet music, creating travel documents, facilitating auditions, and many other behind-the-scenes efforts. The Singing Sergeants also functions as our own crew, setting up and tearing down equipment for each performance.

Alto vocalist Technical Sgt. Hilary Grobe describes her mission support duty this way: “The role of the social media flight representative is to increase awareness of the Air Force Band, present our mission, advertise our events, and recruit future airmen. My favorite aspect of this



*Three of the Singing Sergeants performing with the U.S. Air Force Concert Band.
Photo Credit: Chief Master Sgt. Bob Kamholz*

duty is receiving messages from patrons, often veterans, who have been inspired by a performance. Social media is a wonderful tool to build relationships and connect with our audiences across the country.”

Becoming a Singing Sergeant

Each time a member of the ensemble retires or separates from service, the Singing Sergeants advertises an upcoming audition.

The preliminary round of the audition is conducted through recordings and résumés. While musical requirements vary slightly with each opening to reflect the current needs of the ensemble, they always include a classical selection and at least one selection in a contrasting style. A committee from within the Singing Sergeants assesses the submissions

and invites finalists to a live audition in Washington, D.C.

Finalists report to Joint Base Anacostia-Bolling for a day-long audition that tests the full breadth of their skills. Candidates need to demonstrate that they can perform as soloists in classical and contemporary repertoire. Additionally, they need to exhibit strong sight-reading skills and skills in choral blending. Because we perform a wide variety of choral and solo repertoire, it is crucial that we hire highly versatile performers.

Upon being offered a position, a singer begins the process of enlisting in the U.S. Air Force, which includes a military medical screening and committing to a four-year enlistment beginning with basic military training (BMT) at Joint Base San Antonio (JBSA) Lackland in Texas. Upon completion of BMT, the indi-



*Master Sgt. Emily Wellington performs a patriotic solo in a WWII-era uniform.
Photo Credit: Chief Master Sgt. Bob Kamholz*

vidual reports to Joint Base Anacostia-Bolling, where he or she will be permanently stationed as a member of the Singing Sergeants.

New Singing Sergeants Today

Because we are required to perform a wide variety of repertoire, the Singing Sergeants is an ensemble composed of individuals with varied strengths and backgrounds. Technical Sgts. Katie Baughman and Nicole Vander Does are two sopranos from very different backgrounds who joined the Singing Sergeants in 2018.

Originally from Atlanta, Georgia, Technical Sgt. Baughman earned her bachelor and master of music degrees in vocal performance from

Georgia State University and her doctor of musical arts in opera performance from the Maryland Opera Studio at the University of Maryland. Prior to joining the Air Force she worked as a freelance performer of opera and choral music as well as a private teacher of voice and violin. At her time of enlistment, Technical Sgt. Baughman was thirty-seven years old.

“My doctorate is in opera but being exclusively an opera singer was never for me,” says Technical Sgt. Baughman. “The Singing Sergeants is a great fit because of the wide variety of performance opportunities.”

Technical Sgt. Nicole Vander Does hails from Parker, Colorado. An experienced musical theater performer and director, she holds a bachelor’s degree from Utah State

University. While in Utah she also performed with the American Festival Chorus under the direction of Craig Jessop. Technical Sgt. Vander Does was auditioning for cruise ships when a professor sent her a flyer advertising a Singing Sergeants vacancy.

“I had never heard of the Singing Sergeants before,” says Technical Sgt. Vander Does. “I was really intrigued by the opportunity to serve my country as a musician.” Technical Sgt. Vander Does enlisted in the Air Force at age twenty-nine.

Conclusion

The Singing Sergeants enjoys a rich and varied performance schedule singing choral repertoire as well as musical theatre, pop, and opera. In addition to meaningful work and abundant performance opportunities, military musicians earn a stable salary and healthcare benefits, and are eligible for retirement after twenty years of service. Other premier military choruses include the Sea Chanters of the U.S. Navy, the U.S. Army Chorus, the U.S. Army Voices, and The Soldier’s Chorus of the United States Army Field Band. We encourage choral directors at every level to educate their students about opportunities for vocalists in each branch of service. For more information about enlisting in the United States military, please contact your local recruiter. 

Technical Sgt. Jilian McGreen is an Alto Vocalist with the Singing Sergeants of the United States Air Force Band.

2020 SEASON

CARNEGIE HALL

NEW YORK CITY - FEBRUARY 16TH, 2020



SANDRA SNOW
(GUEST CONDUCTOR)



ANDREA CLEARFIELD
(COMPOSER-IN-RESIDENCE)



EUGENE ROGERS
(GUEST CONDUCTOR)



JOCELYN HAGEN
(COMPOSER-IN-RESIDENCE)

THE NOTEBOOKS OF LEONARDO DA VINCI



**JEFFERY REDDING/
TESFA WONDEMAGEGNEHU**
(GUEST CONDUCTOR)



STACEY V. GIBBS
(COMPOSER-IN-RESIDENCE)



BRUCE ROGERS
(GUEST CONDUCTOR)



ROBERT COHEN
(COMPOSER-IN-RESIDENCE)

ALZHEIMER'S STORIES

CARNEGIE HALL

NEW YORK CITY - JUNE 13TH, 2020



CRAIG HELLA JOHNSON
(GUEST CONDUCTOR)



DALE TRUMBORE
(COMPOSER-IN-RESIDENCE)



JEFFREY BENSON
(GUEST CONDUCTOR)



**MELISSA DUNPHY/
ANTHONY SILVESTRI**
(COMPOSER&LYRICIST-IN-RESIDENCE)



STRATHMORE CONCERT HALL

WASHINGTON DC - APRIL 5TH, 2020

CONTACT INFO

(646) 859-4999 - info@nationalconcerts.com - www.nationalconcerts.com

@ NationalConcerts @ NationalConcerts

IN PROUD AFFILIATION WITH





Repertoire & Resources

Community Choirs



Kevin McBeth
National R&R Chair
kevin.mcbeth@
manchestrumc.org

Community Chorus Values: Artistry, Education, and Family

by William Southerland

Community choruses around the world provide tremendous musical, educational, and social benefits to their members. Although the term “community chorus” is difficult to define, these organizations provide lasting benefits in the musical and social cultures of the communities they serve. For over a hundred years, prominent music scholars from Dykema to Elliott have argued the educational merits of community choruses as one of the few lifelong music opportunities for adults. Today, socially identified community choruses expand these capabilities, using music as an instrument for social change. Community music making requires a different mind-set and values, however, than performance quality alone. In this essay, I consider the historical and contemporary views of the community

chorus, the educational benefits of choruses to individuals, and the potential for choral music to produce positive social change. I believe that community-based choral singing has the ability to change the world, but only if we provide opportunities for everyone of all ages to sing.

Defining the “Community Chorus”

The community chorus as a discrete object of study has consistently eluded a proper definition. David J. Elliott recognized two possible characteristics of community music generally: either (a) community music making happens outside of schools, universities, and conservatories; or (b) community music making exists as a partnership between school and professional organizations and the wider community.¹ According to ACDA, a community choir is any adult singing group outside of a university setting. This may include semi-professional and institutional groups.² Community choruses have also been distinguished from church choirs because they may serve different social functions.³

The community chorus, and community-based group singing, is an incredibly popular activity in America, despite the pressures many

directors feel in recruiting. A survey by Chorus America found that one in six adults participates in a community chorus, and some participate in more than one. Singers in these choruses come from all walks of life and all socio-economic strata. Overall, women outnumber men in community choruses almost two to one. Two-thirds of singers are over forty, and participants are generally well educated.⁴ Most community choruses are mixed voice SATB, although there are also plenty of adult treble and tenor-bass choruses.

Choirs can be as small as four (like with barbershop quartets) or community choruses may have hundreds of members. Currently, the largest community chorus organization in North America is the Seattle Men’s and Women’s Choruses with over 550 singing members and an annual audience of 30,000.⁵ Nationally, the average community chorus appears to range from twenty to forty members, but there can be no definitive number because there is currently no definitive list of all community choruses.

Historical Perspective

Group music making has always been in our communities—in our homes, houses of worship, dance

Repertoire & Resources - Community Choirs

halls, and civic organizations. “Community music,” and community choruses, first became recognized as an important facet of American culture at the start of the twentieth century. Peter Dykema (1873-1951) was an early advocate of community music making. Dykema was a music educator and served as president of the Music Education Research Council and the journal editor and chair of the Music Educators National Conference (MENC, now the National Association of Music Educators, NAfME).

In 1916, Dykema was possibly the first to write about the importance of adult group music making.

Dykema declared unequivocally that community music has value as music education, allowing people “free and frequent” participation in music. He also noted that community music has two distinct and parallel goals. First, community music should provide an opportunity for all people to develop a “natural love of music.” Second, it should “necessitate serious choral study.”⁶ In this way, Dykema’s vision for community music closely aligned with ACDA’s own ideals to foster and develop choral singers while achieving the highest excellence in musicianship.

Values of the Community Chorus

Choral music is inherently a music-making activity grounded in social context. As such, choral music creates rich opportunities for teaching and learning music working together with others toward a common goal and sharing common values.⁷ Singers have cited many reasons for participating in community choruses. The most obvious reason people join a chorus is for a musical outlet. For many, though, the community chorus satisfies a personal desire for community, for developing deeper relationships with neighbors and friends.⁸ The chorus becomes an “unexpected family,” and a source of friendship and support for the participants. By working toward a common goal through community interaction and collective participation, members of community choruses feel more trust, equality, connection, and caring toward themselves and others.⁹

Community choruses today provide individuals and communities with high-quality performances, important social outlets, religious experiences, and even measurable improvements in mental and physical health. Choirs also have demonstrated healing capabilities. For others, the community chorus becomes an instrument for promoting social justice. In this way, the community chorus still stands as an ideal expression of our shared democratic values.

Yale

GRADUATE STUDY IN CHORAL CONDUCTING

at Yale Institute of Sacred Music
and Yale School of Music

WITH

Jeffrey Douma, YALE GLEE CLUB

David Hill, YALE SCHOLA CANTORUM

Masaaki Suzuki, YALE SCHOLA CANTORUM

DEGREES OFFERED

Master of Music

Master of Musical Arts

Doctor of Musical Arts

Full tuition scholarships for all admitted students plus additional merit-based awards available. Abundant musical and interdisciplinary opportunities. Ample podium time.

Office of Admissions Yale Institute of Sacred Music

406 Prospect Street, New Haven, CT 06511

tel 203.432.9753 · ism.yale.edu · ism.admissions@yale.edu



Community Chorus as Adult Education

As music directors and music educators, we have a duty to improve the cultural lives of our communities. Thus, as Bliss so aptly stated, “if we are to make a lasting impression upon the cultural life of our communities, we must teach the parents as well as the children.”¹⁰ Yet despite ubiquitous (albeit, often underfunded) music programs for children, opportunities for adults to receive music education are less common. We must actively engage adults in music making if we wish to achieve our goals of life-long music education.

For many adults, the community chorus is the only freely available music education resource. Volunteer choruses can be pivotal in encouraging adults to voluntarily remain engaged in lifelong formal music learning.¹¹ Music learning has abundant mental and psychosocial benefits, delaying the onset of age-related cognitive decline by almost ten years. Music literacy, however, much like any language, requires constant training and practice, which community choruses provide at very low-cost or for even for free.

Music education must be continuous from childhood through adulthood. Furthermore, community choruses should challenge members’ music interests, should provide music literacy instruction, and allow singers to express themselves.¹² In this way, community choruses should be considered real and valid adult education, as valuable as any continuing education or professional training.

Community Chorus as Social Change

For some community choruses, the purposes of singing are specifically inclusion and activism.¹³ For a person who experiences social iso-

lation, singing in a group can be a life-changing and life-saving experience. There are many examples of socially identified, social justice-oriented community choirs around the world.



Emory University Concert Choir



Boston Gay Men's Chorus



Portland Symphonic Girlchoir

Sharing music means strengthening communities, building understanding and spreading joy and peace. As fellow musicians, we know concert tours have the power to do just that. As global travel experts, we can handle the special needs you have on tour. For over 60 years, we’ve been helping groups change the world. We can help you be next.

acfea
TOUR CONSULTANTS

Performing
Arts Tours
Since 1955



CST 2063085-40
WST 600 470 812

(800) 627-2141

info@acfea.com

Repertoire & Resources - Community Choirs

Some socially identified choirs are based around a shared ethnic or racial identity. For example, the Akoma African American Women's Gospel Choir and the Rochester Jewish Chorale, both in Rochester, NY, sing and perform with the expressed purpose to connect their singers with the wider community.¹⁴ In North Carolina, the Triangle Jewish Chorale and Voices of God's Children, a gospel choir based in Winston-Salem, are two examples of community choruses with similar missions. Through singing, these choruses affirm the culture and dignity of their members and provide opportunities for singers and audience members to not just learn about but to experience the cultures of these historically marginalized groups.

Other socially identified community choruses work toward social justice for sexual minority people.

Since the 1970s, LGBTQ-identity choruses have swelled in number and size. Today, there are LGBTQ choruses in nearly every major metropolitan area in the United States, Canada, and Western Europe. The largest choruses, the Seattle Men's and Women's Choruses, are both LGBTQ-identity ensembles. Every four years, gay, lesbian, bisexual, transgender, and ally singers from all over the world meet for a week to sing and socialize at an international festival hosted by GALA Choruses, first organized in 1982.

LGBTQ-identity choruses, like other community choruses, serve many functions. For some, the chorus may be a surrogate family after their biological family rejects them. For others, public performance with an LGBTQ-identity chorus provides a platform for reshaping misconceptions about LGBTQ people and an

opportunity to educate people about social justice, civil rights, and tolerance.¹⁵ Of course, these choruses also provide outstanding adult music education.

The Future of the Community Chorus

Community chorus organizations provide individuals and communities with myriad unique benefits. Yet, despite the general popularity of community choruses, the reality is the population of singers is gradually aging, suggesting that our choral traditions may be at risk.¹⁶ Choral directors of all types must work relentlessly to "spread the gospel" of adult music education so that more people can reap the benefits of group singing.

As choral musicians, we may always feel a tension between striving for choral excellence and a desire for inclusion. At the heart of this tension, though, is a question: what is the value of singing? Is the value of singing found in perfect performance, or in the experience of making music? The community chorus director must balance these priorities so that everyone can contribute according to their own abilities. By redefining excellence to include the emotional, social, and educational value of singing, we can expand the reach and impact of choral music in our communities and around the world.

As Dykema stated over a hundred years ago: "While man must be fed, clothed and housed, while his body must be properly cared for, these measures alone will make but well-



INSPIRE | CREATE | PERFORM
CHANGING LIVES THROUGH THE POWER OF THE ARTS

2019-20 ADMISSION AND SCHOLARSHIP AUDITIONS

November 1, 2019 / February 1, 2020 / March 14, 2020
April 4, 2020

BACHELOR DEGREES OFFERED
Performance / B.A. in Music
Music Education / Music Therapy

POWER
SCHOOL OF MUSIC & THE ARTS
ART • MUSIC • THEATRE
FLORIDA GULF COAST UNIVERSITY

10501 FGCU Boulevard South
Fort Myers, FL 33965-6565
(239) 590-7851
fgcu.edu/cas/music
An All Steinway School

**GENEROUS SCHOLARSHIPS AND OUT OF STATE TUITION WAIVERS
AVAILABLE FOR TALENTED UNDERGRADUATES**

groomed animals. It maintains that man's glory lies in his intellectual and spiritual attributes and that music aids in satisfying these longings which make life here worthwhile."¹⁷ Singing makes everyone's lives better. Let's make sure everyone has a chance to sing. ■

William Southerland is the artistic director for Triad Pride Performing Arts. williamgsoutherland@gmail.com

NOTES

¹ David Elliott, Lee Higgins, and Kari

K. Veblen, "Editorial," *International Journal of Community Music* 1, no. 1 (2008): 3–4.

² Cindy L Bell, "Toward a Definition of a Community Choir," *International Journal of Community Music* 1, no. 2 (2008): 229–41.

³ David Jerome Buness, "Factors Contributing to Participation and Non-Participation in Selected Community Choruses in Montana" (Doctoral dissertation, University of Montana, 1979).

⁴ Cited in Susan Avery, Casey Hayes, and Cindy Bell, "Community Choirs: Expressions of Identity through Vocal Performance," in *Community Music Today*, ed. Kari K.

Veblen et al. (Lanham, MD: R&L Education, 2013).

⁵ "Seattle Choruses FAQ," Frequently Asked Questions, 2018, <https://www.seattlechoruses.org/about/faq/>.

⁶ Peter W. Dykema, "The Spread of the Community Music Idea," *The Annals of the American Academy of Political and Social Science* 67 (1916): 222, <http://www.jstor.org/stable/1013509>.

⁷ Charles Beale, "A Different Kind of Goosebump: Notes Toward an LGBTQ Choral Pedagogy," in *The Oxford Handbook of Choral Pedagogy*, ed. Frank Abrahams and Paul Head (New York: Oxford

MASTER OF CHURCH MUSIC

- Can be completed in evening classes during the fall and spring semester or in concentrated summer sessions
- Internationally recognized faculty
- Choral and organ program concentrations
- Courses emphasize liturgical church music practices and musical forms

CUW.EDU/GRADCHURCHMUSIC

CONCORDIA  UNIVERSITY
W I S C O N S I N

Repertoire & Resources - Community Choirs

University Press, 2017), 363–79.

⁸ Wendy K. Moy, “Come Together: An Ethnography of the Seattle Men’s Chorus Family” (Doctoral dissertation, University of Washington, 2015).

⁹ Sharonne Specker, “Communities of Song: Collective Musical Participation and Group Singing Experiences in Victoria, BC,” *The Arbutus Review* 5, no. 1 (2014): 62–90, <https://doi.org/10.18357/ar.speckersk.512014>.

¹⁰ Robert E. Bliss, “Take Music into the Community,” *Music Educators Journal* 58, no. 2 (1971): 34.

¹¹ Verna Barbara Green, “Enhanced

Musical Literacy through Participation in the Adult Amateur/Volunteer Chorus: A Descriptive Study” (Doctoral dissertation, Teachers College, Columbia University, 1998).

¹² Apostolos Anastasios Aliapoullos, “A Study of Adult Amateur Choral Organization in the United States and the Implication for Adult Education” (Doctoral dissertation, Boston University, 1969).

¹³ Avery, Hayes, and Bell, “Community Choirs: Expressions of Identity through Vocal Performance.”

¹⁴ Allison Thorp, “A Phenomenological Investigation of Urban, Socially

Identified Community Choirs” (Doctoral dissertation, University of Rochester, 2016).

¹⁵ Avery, Hayes, and Bell, “Community Choirs: Expressions of Identity through Vocal Performance.”

¹⁶ Rachel Rensink-Hoff, “Adult Community Choirs: Toward a Balance between Leisure Participation and Musical Achievement.” (Doctoral dissertation, Library and Archives Canada = Bibliothèque et Archives Canada, 2010).

¹⁷ Dykema, “The Spread of the Community Music Idea,” 223.

EARN

GRADUATE

CREDITS

BY ATTENDING ACDA REGIONAL CONFERENCES

2020 REGIONAL CONFERENCES

Central & North Central Region Milwaukee, WI March 4–7, 2020 Eastern Region Rochester, NY March 4–7, 2020 Southwestern Region Little Rock, AR March 4–7, 2020	Western Region Salt Lake City, UT March 4–7, 2020 Northwestern Region Spokane, WA March 10–14, 2020 Southern Region Mobile, AL March 10–14, 2020
---	--











www.vandercook.edu

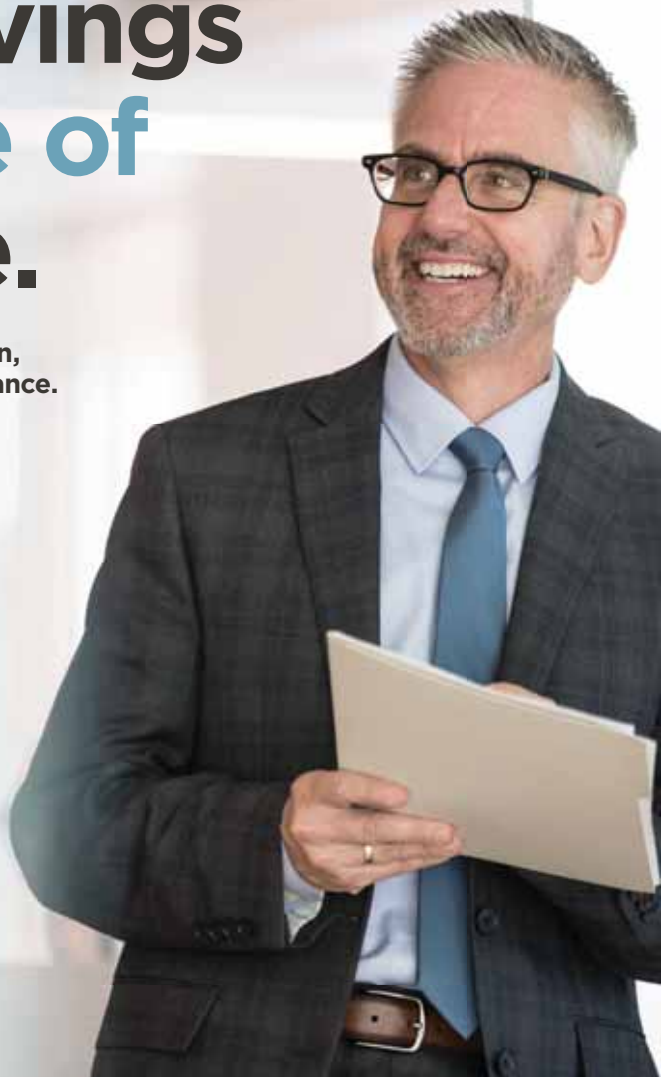
FOR MORE INFORMATION CONTACT:
Dr. Robert Sinclair
 Dean of Graduate Studies
 Director of Choral Activities
 email: rsinclair@vandercook.edu
 tel: 312.788.1144

Exclusive savings for your love of rewards side.

**As part of American Choral Directors Association,
you may be eligible for a discount on your insurance.**

We appreciate groups that bring people together over common values and interests. That's why we're proud to offer you exclusive discounts on your insurance. Plus, we offer up to 20% savings when you bundle your home and auto insurance.*

With more than 90 years of experience and expertise, Nationwide can help you protect what matters today and plan for what comes tomorrow.



**See how we can help protect your
life's many sides.**

Visit nationwide.com/ACDA
or call 1-855-550-9215 for more information.



*Savings compared to stand-alone price of each policy, based on national sample customer data from 2017. Discount amounts do not apply to all coverage or premium elements; actual savings will vary based on policy coverage selections and rating factors. Nationwide has made a financial contribution to this organization in return for the opportunity to market products and services to its members. Products are underwritten by Nationwide Mutual Insurance Company and affiliates, Columbus, Ohio. Nationwide, the Nationwide N and Eagle and Nationwide is on your side are service marks of Nationwide Mutual Insurance Company. © 2019 Nationwide AFO-1106AO (06/18) 9376387

2020 SYMPOSIUM ON RESEARCH IN CHORAL SINGING

Call for Proposals

The American Choral Directors Association is pleased to announce the second Symposium on Research in Choral Singing, a new forum for the dissemination of research. Following the packed first Symposium in 2018, the second Symposium will be held on Friday and Saturday, May 1-2, 2020 on the campus of Georgia State University in Atlanta. The Symposium will combine diverse presentational formats with opportunities for in-depth conversation, inquiry, and consideration of future research directions.

The intent of the Symposium is aligned with the purpose of the International Journal of Research in Choral Singing: to advance knowledge and practice with respect to choral singing, choir sound, choral pedagogy, and related areas such as equity and inclusion in choral singing, school community partnerships, adolescent development, vocal development, and singing and well-being. Like the IJRCS, the Symposium program committee welcomes proposals that reflect well-executed research employing quantitative, qualitative, historical, or philosophical methodologies. Proposals for both research presentations and research posters are welcomed.

Proposals must comply with the following guidelines:

- Written accounts of the research to be presented may have been submitted for publication at the time of application to the 2020 Symposium, but the research may not be in print or in press at that time.
- Research presented at the 2018 Symposium will not be considered. Research presented at other conferences will be considered only if the audience was substantially different. A statement specifying the particulars of any previous presentation(s) must be included with the submission.
- In-progress research is permissible for submission to the Symposium so long as preliminary data and findings can be discussed and the author plans to have completed the project by the symposium. Prospective research projects are not suitable for this particular Symposium.
- Proposal submission implies intent to register for and present at the Symposium if accepted.
- Two Word documents (.doc, .docx) are required for submission:
 1. Word Document #1: Cover page with author's name, institutional affiliation, contact information (including email address), and ACDA membership number.
 2. Word Document #2: A) The title of the presentation, B) Desired format: paper presentation, poster presentation, or either; C) Abstract of 400 words or less (plus citations, if applicable) summarizing the research to be presented. Please format the document with left-justified paragraphs.
- The IJRCS Editorial Board will serve as the Program Committee and will rate each proposal according to relevance, originality, clarity, validity, and interestingness. The Program Committee reserves the right to designate accepted proposals for either paper or poster presentation.
- Proposal Deadline: Saturday, November 30, 2019 at 11:59 PM Eastern Time.
- Send proposals via email to Bryan E. Nichols, bnichols@psu.edu with the subject: SRCS 2020
- All submissions will be blinded before review by the Symposium program committee.
- Applicants will be notified of the status of their submission via email on or before January 6, 2020.



The ACDA 60TH Anniversary Series

The ACDA 60th Anniversary Series Repertoire Selections from National and Divisional (Regional) Conferences

Compiled by Amanda Bumgarner

Editor's Note: This is the fifth in a six-part series of columns focused on ACDA's history as found within the pages of *Choral Journal* over the past six decades. The series started with Part 1 in the June/July issue and continues through the end of 2019. This article contains excerpts from past *Choral Journal* articles highlighting repertoire performed at national and divisional (now regional) conferences.

"Women's Choir Repertoire Performed at ACDA National Conventions in the Twenty-First Century" by Debra Spurgeon (October 2009)

The first decade of the twenty-first century has seen five ACDA national conventions: 2001 in San Antonio; 2003 in New York; 2005 in Los Angeles; 2007 in Miami; and 2009 in Oklahoma City.¹ Auditioned choirs from the Women's Repertoire and

Standards [now Repertoire and Resources] area, which includes high school, college, and adult women's choirs, performed at all five conventions. Collectively, seventeen auditioned women's choirs performed a total of ninety-nine compositions. By studying the programs of these women's choirs, one can see trends related to repertoire selection and gain insight into convention programming.²

Stylistic Periods Represented

The vast majority of the repertoire (86 percent) was composed in the twentieth and twenty-first centuries. The remaining 14 percent was divided in the following way: two Medieval, two Renaissance, three Baroque, one Classical, and six Romantic songs. Noticeably missing are Romantic period works by composers such as Brahms and Rheinberger, who composed specifically for the mature women's choir. Music prior to the Romantic period was

also sparse. Seven examples that fall in the "early music" category include: *O Frodens Virga*, Hildegard von Bingen; *Hodie Christus natus est*, Palestrina; *Exultate, justi in Domino*, Hollander; *Cantate Domino*, Schütz; *Like as the Hart*, Maurice Greene, arr. Dearnley; and *Dixit Dominus* by Michael Hayden.

A wide array of composers was represented in the ninety-nine compositions. The following composers' music appeared three or more times: György Orban, Eleanor Daley, Gwyneth Walker, Z. Randall Stroope, Stephen Hatfield, Joan Szymko, and Atahualpa Yupanqui (arr. E. Sole). Similarly, many different publishers were represented, but a few publishers appeared with greater frequency. earthsongs had the largest share of compositions (14 percent) followed by Alliance Music (7 percent), Boosey and Hawkes (6 percent), and Oxford (5 percent). Unpublished manuscripts made up 11 percent of the total.



The ACDA 60TH Anniversary Series

Programming Considerations

There was scant duplication of repertoire over the ten-year period, which shows the conductors' attempts to select repertoire that has not already been performed on the national convention stage. The following works, which were repeated, are exceptions: *Duerme Negrito* by Atahualpa Yupanqui, arranged by E. Sole, performed in 2003, 2007, and 2009; *Lauda Sion* by György Orban, performed in 2001 and 2003; *Mass No. 6* by György Orban, performed in 2003 and 2005; *O Frodens Virga* by Hildegard von Bingen, performed in 2003 and 2005; and *Nadate Turbe* by Joan Szymko, performed in 2003 and 2009.

Many factors must be considered in choosing repertoire for a convention program such as text, tempo, and suitability to the singers, to name a few. Some conductors take particular care to find just the right "opener" and "closer." The following songs were chosen to open the women's concerts: *Aglepta*, Mellnas; *Kaval Sviri*, Liondev; *Žutaz*, Busto; *Lift Thine Eyes*, Mendelssohn; *Psalm 121*, Larsen; *Adiemus*, Jenkins; *Lauda Sion*, Orban; *Venite Exultemus Domino*, Rosso; *O Frodens Virga*, von Bingen; *Magnificat*, Stroope; *Noels des enfants*, Debussy; *Ya Faroule*, Hatfield; *Awake and Sing*, Forsberg; *Exultate, justi in Domino*, Hollander; *Universal Song*, Hall; *Alleluia, laus et gloria*, O'Regan; and *Cantate Domino* by Schütz.

These songs functioned as "closers": *Punching the Dough*, Parker; *Italian Polka*, Rachmaninoff; *Lullaby of Broadway*, arr. Dagsvik; *John Saw the Numbuh*, arr. Thomas; *I Thank You*

God, Walker; *Weep No More, Childs*; *Kashiri*, Tae Kyun Ham; *Two Gaelic Songs*, Cronan, arr. Smith; *Sweepin' Through the City*, arr. Holland; *So Many Angels*, Walker; *Dravidian Dithyramb*, Parajoti; *Music Down in My Soul*, Hogan; *Holy is the Lord*, Ames; *Ain't No Grave Can Hold My Body Down*, Caldwell/Ivory; *Ride on, King Jesus*, Hogan; and *Lay Earth's Burden Down* by Caldwell/Ivory.

Summary

This brief look at the repertoire performed by women's choirs at national conventions in the first decade of the twenty-first century reveals interesting information. Most noticeably, the majority of the repertoire comes from the late twentieth and twenty-first centuries. This trend has become a part of convention expectations for at least the past decade. There are those who believe too much of the repertoire performed on convention programs in general is weighted toward the modern era. In fact, the 2007 Miami convention planning committee stipulated that one or two songs had to be chosen from the pre-twentieth century.

Most songs performed at national conventions were composed specifically for the mature female choir, with very few revoicings of mixed or other repertoire. Some of the finest composers of all time were represented. Conductors showed some interest in music outside the Western European tradition by programming a mixture of countries and languages. English was the predominant language with 45 percent of the total. Latin was the next highest (18 per-

cent), followed by Spanish (8 percent). The remaining 29 percent was divided between French, Basque, German, Hebrew, Lebanese, Swedish, Russian, Gaelic, Japanese, Korean, Bulgarian, and Czechoslovakian songs. About half of the repertoire performed was secular in nature. Conductors obviously attempted to select programs that showcased the newest repertoire as evidenced by the number of unpublished manuscripts performed. ■

NOTES

- 1 In 2001, four women's choirs performed on the national convention in San Antonio: two high school and two college choirs. Five women's choirs performed on the 2003 convention in New York, which was the highest number for the decade. In 2005, three choirs performed in Los Angeles: one high school, one college, and one adult choir. The lowest number in the decade was in 2007 at the Miami convention, when only one high school women's choir performed. There were four women's choirs, three high school and one college, at the Oklahoma City Convention in 2009.
- 2 This article only pertains to auditioned choirs and does not include information about invited professional women's choirs or international choirs. In addition, treble choirs with elementary or middle school aged singers were not included. Repertoire information was taken from the national convention program books.

“The Quest for High-Quality Repertoire” by Bruce Mayhall (September 1994)

Expanding knowledge of choral literature is perhaps the single most significant lifelong-learning challenge for conductors. As experience is gained in our profession, the importance of repertoire selection in accomplishing the mission of our groups, in developing the artistry of our ensembles, in deepening their skills and involvement, in capturing and fulfilling audience interest, and in cultivating favorable peer judgment becomes increasingly evident. Developing familiarity with high-quality, accessible, and viable choral literature is a dynamic, ongoing task for conductors. Gestural skill, effective rehearsal procedures, and ease with concert protocol grow as we devote energy and time to those facets of our profession. Knowledge of quality literature and programming panache will also improve if we make them a priority in our work. The purpose of this article is to suggest some sources for finding excellent repertoire and to provide criteria for selecting literature from the vast quantity of pieces available to the conductor.

Survey of Works

The following repertoire was performed by high school mixed-voice choirs at ACDA national conventions, either in concert or in interest sessions. Publisher and catalog numbers are given only for conventions held after 1971, since earlier convention programs did not provide that information. Music performed by jazz and show choirs is not contained in this list. [*Editor’s note: Following is a list of repertoire from 1960 to 1980. View the rest of this article, with repertoire lists through 1993, in the September 1994 issue of Choral Journal, pages 9-15.*]

Criteria for Repertoire Selection

Are there, in fact, universal standards that should be used to determine the worth of a given work or are they a matter of personal taste? Repertoire and standards committees exist as an affirmation of the belief that there are some prevailing considerations that should guide our search and choices. Here are some substantive, if not universal, considerations.

Programming Considerations

Representative pieces from each historical era should appear during the course of a concert season, unless their inclusion would be inappropriate to your group’s mission. Endurability of a piece, though not a guarantee of quality, is at least one factor attesting to its worth. The discipline of finding appropriate selections from every period will broaden

your knowledge and ensure a degree of variety in programming.

Twentieth-century and new works should be well represented. Though we are near the end of this century, some conductors continue to program as though choral composition ended with the death of Brahms. Literature from an entire century is thereby untouched, and a powerful immediacy of style and content for both singer and audience is lost. Furthermore, collaborations with active composers are invigorating for conductor, singers, and audiences, presenting unique challenges and rewards.

Pieces by women, ethnic, and minority composers should be included, not as an act of pandering, but because exceptional pieces are found outside the “dead white male” tradition as well as within it. In an age of increasing pluralism, conductors who are sensitive to the ethnic composition of their choruses and audiences will find it necessary to exceed the limits of their own education to foster more effective communication between conductor, singers, and listeners.

1960 Atlantic City, New Jersey

Bela Bartok, *Enchanting Song*

Johannes Brahms,
How Lovely Is Thy Dwelling Place

Johannes Brahms,
“In Wood Embower’d” and “No, I
Cannot Bear the Gossip’s Petty Stories,” from *Liebeslieder Waltzes*



The ACDA 60TH Anniversary Series

Houston Bright,
I Hear a Voice a-Prayin'

Benjamin Britten,
"Deo Gracias," "There is No
Rose," and "This Little Babe," from
Ceremony of Carols

John Alden Carpenter,
The Sleep that Flits on Baby's Eyes

F. Melius Christiansen,
When Curtained Darkness Falls

Gabriel Faure, *Requiem*

Gail Kubik,
Oh, Dear, What Can the Matter Be?

W. A. Mozart, *Ave verum*

Pierre Passereau, *Il est bel et bon*

Sergei Rachmaninov, *Floods of Spring*

Randall Thompson, *God's Bottles*

Randall Thompson,
The Last Words of David

Ralph Vaughan Williams,
Lord, Thou Hast Been Our Refuge

1962 Chicago, Illinois

Flo me la, (African walking song)

[Edward H.] Boatner (arr.),
Who Is That Yonder?

M. Thomas Cousins,
Glorious Everlasting

William Dawson,
Ezekiel Saw de Wheel

Jacobus Gallus, *Ascendit Deus*

Jacobus Gallus, *Haec dies*

Theron Kirk,
Now Let All Sing (Premiere)

Knut Nystedt, *Cry Out and Shout*

Edmund Rubbra,
Star of the Mystic East

Allessandro Scarlatti, *Exsultate Deo*

Peter Tchaikovsky,
Oh Lord, Ruler of All Nations

Frank Tirro,
Credo, from *American Jazz Mass*

T. L. Victoria, *O Magnum mysterium*

[John Wesley] Work (arr.),
This Little Light O' Mine

1964 Philadelphia, Pennsylvania

(Only the closing session concert
program was available in
the ACDA archive)

Claude Debussy, *Trois chansons*

Johann Pachelbel
On God, and Not on Human Trust

Vincent Persichetti, *Mass*

Jan Pieters Sweelinck
Hodie Christus natus est

1966 Kansas City, Missouri

Houston Bright, *Premonition*
(Premiere)

Norman Dello Joio, *A Jubilant Song*

Carl Schalk,
Four Lamentations o/ Jeremiah

Franz Schubert, *Mass in G*

Martin Shaw,
Sing We Merrily unto God Our Strength

Randall Thompson,
Choose Something Like a Star

1968 Seattle, Washington

Felice Anerio,
Christus factus est pro nobis

Benjamin Britten, *Fancie*

Olaf Christiansen, *Trumpets of Zion*

Paul Christiansen (arr.), *Deep River*

Paul Christiansen, *Requiem Mass*

Jacobus Gallus, *Ascendit Deus*

Brock McElheran, *Patterns*

Kirke Mechem,
Give Thanks unto the Lord

Hugh Mullins, *Follow Your Saint*

Harold Owen,
O Gracious God Pardon My Great Offense

Johann Schein,
Verbum caro factum est

William Schuman,
"To All, to Each,"
from *Carols of Death*

Leroy Southers, Jr., *Three Folk Songs*

Rodger Vaughn, *Festival Anthem*

T. L. Victoria,
In Annuntiatione Benissimae Mariae

1971 Kansas City, Missouri

Johann Christoph Bach,
Ich lasse dich nicht
E. C. Schirmer 1240

Samuel Barber,
"The Coolin," from *Reincarnations*
G. Schirmer 8910

John Ness Beck, *Song of Exaltation*
G. Schirmer 11487

Jack Boyd, *A Tongue of Wood*
G. Schirmer 4632C

Benjamin Britten, *Lift Boy*
Boosey & Hawkes 1850

Barney Childs, *Variations*
Composer's facsimile

Giuseppe Corsi, *Adoramus te*
Bourne ES 15

Hugo Distler, *Psalm 98*
Arista AE 110

Edwin Earle Ferguson,
Ye Followers of the Lamb
Associated A-586

Carlisle Floyd, *Death Came Knockin'*
Boosey & Hawkes 5489

Lukas Foss, *Psalms*
Fischer 0-4034

Earl George, *Songs of Innocence*
Summy-Birchard 2253

Orlando Gibbons,
Hosanna to the Son of David
B. F. Wood 242

Orlando di Lasso,
Dessm le marche d'Al' Tas
Associated 32

Orlando di Lasso,
Ola! O che bon echo
G. Schirmer 5802

Claudio Monteverdi,
Lagime d'amante al sepolero dell' amata
Lawson-Gould 540-36

Heinz Werner Zimmermann
This Day a Child Is Born
Chantry Music COA 6116

1973 Kansas City, Missouri

Jacques Arcadelt,
Il Ciel che rado vertu tanta mostra
Marks 4536

Robert Beadell,
Trilogy for Chorus and Brass
Manuscript

Johannes Brahms, *Der Abend*
G. Schirmer 10134

Johannes Brahms, *Zum Schluss*
G. Schirmer 10135

Aaron Copland, *The Promise of Living*
Boosey & Hawkes 5020

Norman Dello Joio,
Hymn to St. Cecilia
Fischer 04119

Giovanni Gabrieli, *Lieta godea sedendo*
G. Schirmer 11335

Giacomo Gastoldi, *Three Balletti*
C. F. Peters 6877B, Set II

Edward German,
My Bonnie Lass She Smileth
Novello 1247

G. F. Handel, *With a Voice of Praise*
Fischer ZCM 106A

Hans Leo Hassler,
Lord, Let at Last Thine Angels Come
Concordia 98-1026

Max Janowski, *Avinu Malkeinu*
Friends of Jewish Music



The ACDA 60TH Anniversary Series

Josquin des Prez, *El grillo*
Frank Music F 515

Sven Lekberg,
Let All the World in Every Corner Sing
G. Schirmer 11616

Norman Luboff, *Kum bacher atzel*
Walton 3035

Felix Mendelssohn, *Die Nachtigall*
Walton 7010

Daniel Pinkham,
Christmas Cantata (I and III)
Robert King 602

Francis Poulenc,
Vinea mea electa
Salabert 17

Robert Powell,
All They from Saba Shall Come
Concordia 98-1781

Ariel Ramírez,
Gloria, from *Misa Criolla*
Lawson-Gould 51596

Ned Rorem,
From an Unknown Past
Southern Music MI 39

Arnold Schoenberg
Friede auf Erden
B. Schott C 38363

Robert Shaw/Alice Parker (arr.),
John Saw duh Numbuh
Lawson-Gould 51109

Williametta Spencer,
At the Round Earth's Imagined Corners
Shawnee A-986

William Thomson,
The Desert Seasons
Shawnee A645, A 646

Ralph Vaughan Williams,
Festival Te Deum
Oxford 42.110

T. L. Victoria,
O Magnum mysterium
G. Schirmer 7626

Thomas Weelkes,
Hark All Ye Lovely Saints
Stainer & Bell S&B 1488

Adrian Willaert,
Dessus le marche d'Arras
Associated NYPM Ser. 31

1975 St. Louis, Missouri

J.S. Bach, *O Come, Holy Spirit*
Neil A. Kjos 5090

Paul Chihara, *Lie Lightly Gentle Earth*
Shawnee A-1193

Allen Davies, *Deep River*
Vortex

Gabriel Fauré, *Cantique de Jean Racine*
Broude Brothers BB 801

James Feldman, "Thou Makest
Me to Know" and "The Earth is
the Lord's," from *The God of David*
(Premiere)
Manuscript

Arthur Frackenpohl,
Hey, Ho, the Wind and the Rain
Marks 4284

Jacobus Gallus, *Ascendit Deus*
Associated A83

Noël Goemanne,
Praise and Thank the Lord
Harold Flammer A-5646

Alexander Gretchaninov,
Our Father
Oliver Ditson 332-13000

Edvard Grieg, *Varen*
Neil A. Kjos 55

William D. Hall,
"Here the Frailest Leaves of Me"
"Among the Multitude," and "Some
Times with One I Love," from
Leaves of Grass
National WHC 51

G. F. Handel, *Haste Thee Nymph*
Carl Fischer CM 6297

Hans Leo Hassler,
I Part from You with Sorrow
Theodore Presser 312-41032

Hans Leo Hassler,
Kyrie, Gloria, and Sanctus, from
Missa secunda
Fischer FE 6073

Eskil Hemberg, *Signposts*
G. Schirmer 11842

Charles Ives, *The Sixty-seventh Psalm*
AMPA-274

Josquin des Prez,
Tu pauperum refugium
G. Schirmer 9565

Antonio Lotti, *Crucifixus*
G. Schirmer 6396

Felix Mendelssohn, *Heilig*
Walton 2163

Peter Mennin,
Crossing the Han River
Carl Fischer CM 6416

Claudio Monteverdi,
Ecco mormorar l'onde
Colombo FC-C837

Thomas Morley,
Fire, Fire, My Heart
G. Schirmer 2266

W. A. Mozart,
"Dixit Dominus,"
from *Vespers*, K. 339
Lawson-Gould 51164

Vaclav Nelhybel,
King Henry's Deo Gracias (Premiere)
Manuscript

Francis Poulenc,
O Magnum mysterium
Salabert 16759 Sol 12

Michael Praetorius,
In Dulce jubilo
Robert King 606

Johann Schein,
Who with Grieving Soweth
Mercury 352-00019

William Schuman,
Carols of Death
Merion 342-40011, 342-40013

Robert Shaw/Alice Parker (arr.),
My God Is a Rock
Lawson-Gould 51107

Wilhelm Stenhammar,
Three Choral Ballads
Walton 2720

Everett Titcomb,
I Will Not Leave You Comfortless
Carl Fischer CM 441

Lodovico Viadana,
Exsultate justi
Edition Musicus 1030

Lodovico Viadana,
Regina coeli
Walton 6015

Robert Washburn,
Now Welcome Summer
Oxford 95-202

H. Lane Wilson (arr.),
The Pedlar
Boosey & Hawkes 1083

1977 Dallas, Texas

Norman Dello Joio,
Come to Me My Love
E. B. Marks 4609

Hugo Distler,
Lo! How a Rose E'er Blooming
Concordia 63118

Maurice Goldman (arr.),
Hava neytzey b'machol
Lawson-Gould 51615

F.J. Haydn,
"Awake the Harp," from *Creation*
G. Schirmer 2357

Claude Le Jeune,
Revery venir du printans
Bourne ES 102

Hall Johnson,
Ain't Got Time to Die
G. Schirmer 10301

[Anita] Kerr (arr.),
I'll Remember April
MCA699

Brock McElheran,
Funeral March on the Death of Heroes
Oxford 95.004

Kirke Mechem,
Give Thanks unto the Lord
C.F. Peters 6213

Jacques Offenbach, *Neighbors' Chorus*
Broude Brothers BB 130

Lloyd Pfautsch (arr.),
Two American Folk Hymns
J. Fischer 9410-3

William Schuman, *Holiday Song*
G. Schirmer 8927

Georg Phillip Telemann,
Werfet Panier auf im Lande
A. Broude 102



The ACDA 60TH Anniversary Series

T. L. Victoria, *Gaude Maria virgo*
Mark Foster MF 153

Antonio Vivaldi,
"Domine Deus," "Agnus Dei,"
from *Gloria*
Walton 2046

1979 Kansas City, Missouri

J. S. Bach,
Der Geist hilft unser Schwachheit auf
C.F. Peters 6102

Benjamin Britten, *Lift Boy*
Boosey & Hawkes 1550

Johannes Brahms, *Nachtens*
G. Schirmer 11799

Johannes Brahms, *Sehnsucht*
G. Schirmer 5031-6770

John Chorbajian, *The Lamb*
G. Schirmer 5031-6690

William Dawson,
Ev'ry Time I Feel the Spirit
Tuskegee T117

Norman Dello Joio,
A Jubilant Song
G. Schirmer 9580

Norman Dello Joio,
Of Crows and Clusters
Marks MC 4596

James Erb (arr.), *Shenandoah*
Lawson-Gould 51846

Michael Fink,
Ever 'Gainst That Season
Hinshaw HMC 276

Giovanni Gabrieli, *Jubilate Deo*
G. Schirmer 4245

Olivier Messiaen,
O Sacrum convivium
Durand 12.742

G. P. Palestrina, *Sicut cervus*
Mercury 352-00075

Brent Pierce, *How Still He Rests*
Walton 2957

Henry Purcell,
Lord, How Long Wilt Thou Be Angry
Mercury MC35

Thomas Rossin (arr.), *Goin' Home*
Curtis 7915

Franz Schubert, *The Omnipotence*
G. Schirmer 4346

Charles V. Stanford, *Beati quorum via*
Boosey & Hawkes 5318

Arthur Sullivan,
"Finale," from *The Gondoliers*
E.C. Schirmer 356

T. L. Victoria, *Jesu, dulcis memoria*
Bourne ES 48

"Repertoire Performed by ACDA Honor/ Festival Choirs, 1983-94" by Guy B. Webb (September 1994)

The concept of the honor choir has proven to be popular for program planners, singers, and audiences at ACDA conventions on all levels. The term has most often been used

to describe a choir comprising individually auditioned singers; the designation "festival" choir, on the other hand, has generally been applied to an ensemble made up of several choirs assembled for a convention. In practice, however, the terms have been used interchangeably, alternating in different parts of the country with names such as "workshop" or "all-ACDA" choir. Whatever the name, the purpose of each honor choir is to assemble a group of singers from different areas into a large choir to rehearse and perform high-quality literature under an outstanding conductor.

The purpose of this survey is to list the literature performed by honor choirs at ACDA national and division conventions by year, also giving location, type of choir, and conductor. The list is of great programmatic interest, demonstrating variety and artistic merit with surprisingly little duplication. The publishers' information included is dependent on that provided in the original program. Appreciation is expressed to Marion Donaldson, archivist at the ACDA national office in Lawton, Oklahoma, who supplied the ACDA division programs located in the association's archives.

[Editor's Note: Following is a selected list. See the full article in the September 1994 issue of *Choral Journal*, pages 25-40.]

NATIONAL CONFERENCES

1983 Nashville

Children (Jean Ashworth Bartle)

Michael Praetorius, *Psallite*
Bourne ES 21A

Franz Schubert, *Nacht und Traume*
C. F. Peters

Zoltán Kodály, *Psalm 150*
Oxford 83.072

Gabriel Fauré,
Agnus Dei, from *Messe Basse*
Theodore Presser 312-40598

Ruth Watson Henderson,
“The Tree Toad,” “Don’t
Ever Seize a Weasel,” from
Musical Animal Tales,
Gordon V. Thompson 166,168

Michael Hennagin,
I Think I Could Turn
Manuscript

1985 Salt Lake City

Junior High (Rodney Eichenberger/ John Rutter)

Orlando di Lasso,
Jubilate Deo
G. Schirmer 11410

T. L. Victoria,
Jesu dulcis memoria
E. C. Schirmer 2995

Robert Schumann,
Am Bodensee
Sam Fox RC6

Samuel Barber,
Sure on This Shining Night
G. Schirmer 10864

John Rutter,
Three American Lyrics
Hinshaw

R. W. Jones,
híst wíst
Shawnee 1076

Aaron Copland,
Younger Generation
Boosey & Hawkes 1723

Jester Hairston (arr.),
What Kind o’ Shoes You Gonna Wear?
Bourne 1031

1989 Louisville

Junior High (Sally Herman)

Volkmar Leisring/Lara Hoggard,
Let All the Nations Praise the Lord
Shawnee A-94

John Blow,
Sing, Sing Ye Muses
Roger Dean HCC 102

Andrew Lloyd Webber,
“Pie Jesu,” from *Requiem*
Hal Leonard 08603519

Haydn/Luvaas,
Praise We Sing to Thee
Neil A. Kjos 2505 (TTBB)

John Carter,
See the World through Children’s Eyes
Hope SP 788 (SSA)

Robert Hunter (arr.),
America
Carl Fischer CM 7947

1991 Phoenix

Junior and Community College (Douglas McEwen)

Ludwig van Beethoven,
Mass in C Major, op. 86
Kalmus K06077

1993 San Antonio

Children (Doreen Rao)

Stephen Hatfield (arr.),
African Celebration
Boosey & Hawkes C-1991

Charles Ives, *In the Mornin’*
AMP 6737-38

Baker/Elliott (arr.), *Feel Good*
Boosey & Hawkes OCTB-6711

Rupert Lang, *Spirit of the Child*
Manuscript

John Burge,
Thank You God:
A Children’s Prayer Cycle
Manuscript

Eighth and Ninth Grade (Anton Armstrong)

Maurice Greene,
Thou Visitest the Earth,
Novello

Franz Schubert,
Kyrie, from *Mass in G*,
Neil A. Kjos 5989



The ACDA 60TH Anniversary Series

Allen Pote,
The Lord Is My Shepherd
Choristers Guild

Leonard Bernstein,
Sanctus, from *Mass*
Boosey & Hawkes

Bradley Ellingboe (arr.),
Pålpåhaugen,
Neil A. Kjos 8719

Larry Farrow,
Jamaican Market Place,
Gentry

André Thomas,
I Hear America Singing,
Manuscript

Women **(Jo-Michael Scheibe)**

William Mathias,
O Aula nobilis,
Oxford W106

Giuseppe Verdi,
Laudi alla vergine Maria
C. F. Peters 4256c

Knut Nystedt,
Shells
Associated A-715

Imant Raminsh,
Missa Brevis
Plymouth

DIVISION CONFERENCES

Central Division 1988 **Cleveland**

Children **(Anton Armstrong)**

Michael Praetorius,
Jubilate Deo
Boosey & Hawkes OCUB6350

J. S. Bach,
Bist du bei mir
Gordon V. Thompson G-183

Randall Thompson,
Carol of the Rose
E. C. Schirmer 2800

Carolyn Jennings,
A Menagerie of Songs
G. Schirmer 12434, 12438, 12439

Charles Davidson (arr.),
Dance with Me
MCA Music 00124038

Benjamin Britten,
Psalm 150
Boosey & Hawkes OC4B5584

High School **(Ellen Clement)**

T. L. Victoria
Ave Maria
Mercury 352-00079

Alessandro Scarlatti,
Exsultate Deo
Marks Music MC 76

Paul Christiansen,
Wondrous Love
Augsburg 11-1140

Aaron Copland,
Long Time Ago
Boosey & Hawkes 1906

Roger Quilter,
Non nobis, Domine
Boosey & Hawkes MFS461

James Mulholland,
A Red, Red Rose
European American EA 445

William Dawson,
Ain' a That Good News,
Tuskegee Music 103

Roger Emerson (arr.),
Over the Rainbow,
Jensen 403-15104

Men **(Morris D. Hayes)**

Thomas Tallis, *Blessed Be the Lord*
Associated NYP 1730

Jacob Handl, *O Magnum mysterium*
J. Fischer FEC 7539

Franz Schubert, *Nachtgesang im Walde*
Broude Brothers

Gustav Holst, *A Dirge for Two Veterans*
G. Schirmer 8323

Randall Thompson,
The God Who Gave Us Life
E. C. Schirmer 2139

Richard Wagner,
“Pilgrims Chorus,” from *Tannhauser*
G. Schirmer 8017

Church (Earl G. Rivers)

Michael Praetorius, *In Dulci jubilo*
Robert King 606

C. H. H. Parry,
I Was Glad When They Said unto Me
Novello 29012206

Howard Hanson, *Psalm 150*
Carl Fischer CM7699

Felix Mendelssohn, *Heilig*
Walton W2163

David York,
Where Cross the Crowded Ways of Life
Carl Fischer CM 7592

F. J. Haydn, Gloria from *Paukenmesse*
Kalmus 6245

Ralph Vaughan Williams,
O Clap Your Hands
Galaxy 1.5000.1

John Rutter,
Now Thank We All Our God
Oxford 40.028-42

College (Dwight Oltman)

W. A. Mozart, *Regina coeli*
Plymouth 102

Johann Hummell, *Mass in B*
Oxford

College (Edwin London)

Igor Stravinsky, *Canticum sacrum*
Boosey & Hawkes

Edwin London, *Ein Same Blumen*
Manuscript

Igor Stravinsky, *Mass*
Boosey & Hawkes

Eastern Division 1980 New York

High School (Alice Parker)

Francis Pilkington, *Music Dear Solace*
Broude DEE9

Paul Hindemith, *Six Chansons*
Schott/European American

Alice Parker, *Love Songs*
Hinshaw HMC 366

Alice Parker,
Three Choruses from the Family Reunion
Carl Fischer CM 7991, 7992, 7993

College (Robert DeCormier)

F. J. Haydn, *Evensong*
Lawson-Gould 51067

Benjamin Britten,
"Choral Dances," from *Gloriana*
Boosey & Hawkes 17411

Gail Kubik, *Where Have You Been My
Good Ole Man?*
Lawson-Gould 52014

Robert DeCormier,
Who Killed Cock Robin?
Lawson-Gould 51710

Robert DeCormier,
Ride On, King Jesus
Lawson-Gould 51402

Felix Mendelssohn, *Heilig*
G. Schirmer 12005

North Central 1994 Rapid City

Girls (Barbara Tagg)

Gregg Smith, *Now I Walk in Beauty*
G. Schirmer 12374

Nancy Telfer,
Kyrie, from *Missa brevis*
Lenel LSC 105

J. S. Bach, *Gloria sei dir gesungen*
Gordon V. Thompson VG-195

Carl-Bertel Agnestig,
Vem kan segla Foruntal vind
Walton WGK-120

Donald Patriquin, *L 'entend le moulin*
earthsongs

Gregg Smith, *Spring Songs: The First
Spring Day and Two's*
Manuscript

Charles Ives/Barbara Tagg,
Circus Band
Peer International/
Theodore Presser 02-093576-101

Women (Charlotte Adams)

T. L. Victoria, *O Sacrum convivium*
Joseph Boonin B.157

G. F. Handel, *No, di voi non vo Fidarmi*
Greystone GRP2000

Elifio Rosaenz, *The Maker of Dreams*
Aberdeen Music 1469

Claude Debussy,
Noel des enfants qui n'ont plus de maisons
Durand S.A.

James McCray, *A Child Said*
National Music



The ACDA 60TH Anniversary Series

Lloyd Pfautsch, *Laughing Song*
Lawson-Gould

James McCray, *A Jubilant Song*
Santa Barbara SBMP 31

Combined Girl's and Women's Choir

Oscar Peterson, *Hymn to Freedom*
Walton WW1135

Boys (Anton Armstrong)

J. S. Bach,
Duet from Cantata No. 15
Boosey & Hawkes OC2B6454

Paul Bouman,
I Lift Up My Eyes to the Hills
Boosey & Hawkes OCT6550

Nira Chen, *Dodi Ii*
Boosey & Hawkes OCT6679

Rochelle Mann,
Hush My Little White Shell
(Navajo lullaby)
Posthorn CIO05

Donald Patriquin,
Innoria (Huron dance)
earthsongs EW-7A

Carolyn Jennings,
Jabberwocky
Boosey & Hawkes OCT6555

Men (Carl Starn)

Josquin des Prez,
Gloria, from *Missa mater patris*,
G. Schirmer 11012

Thomas Tallis,
Blessed Be the Lord God of Israel
Associated 30

Byron Adams,
An Irish Airman Forsees His Death
earthsongs

Franz Schubert, *Ständchen*
G. Schirmer/Lawson-Gould 521

Peter Schickele, *Jonah's Song*
Elkan-Vogel 362-03303

George Mead, *Down in the Valley*
Galaxy 1.1716

Marshall Bartholomew,
Little Innocent Lamb
G. Schirmer 9907

David Morrow, *Got a Mind to Do Right*
Lawson-Gould 52502

Combined Boy's and Men's Choir

André Thomas,
I Hear America Singing
Heritage 15-1067

Ralph Vaughan Williams,
O How Amiable
Oxford 42/056

Northwest Division 1986 Missoula

Female (Judith Burns)

Theron Kirk,
Now's the Time to Sing
G. Schirmer

Giovanni Pergolesi,
"Stabat mater dolorosa," "Fac, ut
ardeat cor meum," "Inflammatum et
accensus," "Quando corpus mori-
etur," from *Stabat mater*
Kalmus

David Stocker, *Festival Response*
Somerset

Donna Gartman Schultz,
Three Songs from Shakespeare
Lawson-Gould

Randall Thompson
Pueri Hebraeorum
E. C. Schirmer

Men (Richard Nace)

Kenneth Jennings,
Rise Up, O Men of God,
Augsburg

Gabriel Fauré (arr. K. Lee Scott),
Cantique de Jean Racine
Hinshaw

Jens Rohwer, *In Praise of Men*
manuscript

Johannes Brahms (arr. Pfautsch),
"Young Maiden, May I Go with
You?," "How Can I Come into
Your House?," "I See a Linden
Tree," from *Five German Folk Songs*
Lawson-Gould

Norman Luboff (arr.), *A-Roving*
Walton

Randall Thompson,
"The Pasture," from *Frostiana*
E. C. Schirmer

Randall Thompson,
"The God Who Gave Us Life,"
from *The Testament of Freedom*
E. C. Schirmer

College (Rodney Eichenberger)

G. F. Handel,
O God, Who in Thy Heavenly Hand
Belwin Mills

Orlando di Lasso, *Occhi, piangete*
Alexander Broude

Joseph Haydn, *Alles hat seine Zeit*
E. B. Marks

Johannes Brahms, *Sehnsucht*
G. Schirmer

Johannes Brahms, *Nachtens*
G. Schirmer

Mark Wilberg (arr.),
Three European Folk Tunes
Hinshaw

Ralph Vaughan Williams
“Whether Men Do Laugh or
Weep,” from *In Windsor Forest*
Oxford

Southern 1984 Atlanta

Children (Doreen Rao)

Johann Hermann Schein, *Kükkehihi*
Boosey & Hawkes 6103

Zoltán Kodály, *Mid the Oak Trees*
Boosey & Hawkes 5870

Johannes Brahms, *Die Meere*
National WHC-57

Henry Purcell, *A Trumpet Song*
Oxford 54.309

Ron Nelson,
Three Settings of the Moon
Boosey & Hawkes 6100

Southwestern Division 1994 Denver

Junior High (Nancy Cox)

G. F. Handel,
“Swell the Full Chorus”
from *Soloman*
Galaxy 1.2144[417]

G. P. Palestrina, *Sicut cervus*
Hal Leonard HL50296560

James Mulholland,
Life Has Loveliness to Sell
Plymouth JM2000

Marshall Bartholomew (arr.),
Old Man Noah
G. Schirmer HL50397330

René Clausen (arr.),
The Water Is Wide
Mark Foster MF 3038

Jester Hairston (arr.), *Band of Angels*
(out of print, permission of CPP/
Belwin)

High School (Hugh Sanders)

Franz Biebl, *Ave Maria*
Hinshaw HMC-1255

Daniel Gawthrop, *Sing a Mighty Song*
Alliance AMP0032

James Erb, *Shenandoah*
Lawson-Gould 51846

James Mulholland,
Heart We Will Forget Him
National WHC 153

Robert Young,
Who Is He in Yonder Stall
Plymouth XM302

Mark Hayes,
Walkin’ Down That Glory Road
Hinshaw HMC-474

Combined Junior/ Senior Choirs (Hugh Sanders)

Hanley Jackson, *High Flight*
Alliance AMP0033

Western Division 1984 Los Angeles

High School (Paul Salamunovich)

G. P. Palestrina, *Sicut cervus*
E. C. Schirmer 2988

G. F. Handel, “Music, Spread Thy
Voice Around,” from *Soloman*,
G. Schirmer 12063

W. A. Mozart,
“Placido e il mar,” from *Idomeneo*
Lawson-Gould 841

Maurice Duruflé, *Ubi caritas*
Durand (Elkan Vogel) 312-41253

Norman Dello Joio,
Come to Me, My Love
Belwin Mills M C 4609

Salli Terri (arr.), *San Sereni*
Lawson-Gould 51234

James Erb (arr.), *Shenandoah*
Lawson-Gould 51846

Giuseppe Verdi, *Stabat Mater*
Peters 4256

Robert Hunter, *I’m Gonna Sing*
Carl Fischer CM 7971



PROJECT : ENCORE™ NEWS

A Catalog of Contemporary Choral Music

ProjectEncore.org

QUARTERLY ENDORSEMENTS



CHRISTOPHER HOH

For the Children or the Grown-Ups?

- SATB; vibraphone; English (G.D.K. - as identified in Life Magazine, 1922)
- 3'. Very clever, somewhat nostalgic look at the "partial assembly required" activities of adults in a household of sleeping children on Christmas Eve. Vibraphone accompaniment lends a magical quality. Chordal and tonal; interest through metrical variety throughout. High school choir and above.
ProjectEncore.org/christopher-hoh



JESSICA RUDMAN

The Beauty You Have Begotten

- SATB, some divisi; SAT soli; SATB sax ens (or piano reduction); English (Amy Lowell, Carl Sandburg, F.S. Flint, Georgia Douglas Johnson, Edna St. Vincent Millay, Mark Twain)
- 20'. Six movements that set reflections on such emotional pillars of life as romantic love and love of family, moments of crisis, grief, etc. Mix of chordal and imitative writing. Plenty of interest and beauty; doable by good high school and above.
ProjectEncore.org/jessica-rudman



ERIC BANKS (NEW to PROJECT : ENCORE)

I am among them

- SATB-SATB; soli in all voice parts; a cappella; English (Dan-Erik Slocum)
- 24'. 25 exquisite movements written on poetry by a personal friend of the composer who committed suicide. Far from grim, a sense of ecstasy pervades - a distancing from the mundane, intimacy with the eternal. Although a dense texture, and often imitative, structures are clear and teachable. Worth the work! College and above.
ProjectEncore.org/eric-banks



JUSTIN GIARRUSSO (NEW to PROJECT : ENCORE)

Central Park at Dusk

- SATB; some S divisi; a cappella; English (Sara Teasdale)
- 3'20". Structurally constructed on the natural beauty of Central Park and the contrasting grid structure of the surrounding Manhattan. Delicate texture, in both block sonorities and contrapuntal portions, suggest longing of the line " ...as women wait for love." Requires control, but manageable by good high school and above.
ProjectEncore.org/justin-giarrusso

PROJECT : ENCORE™ is an online catalog of post-premiere, new choral music, reviewed and endorsed by an international panel of prominent conductors.

Four times each year, P:E adds newly accepted scores to its catalog. Score submission deadlines are the 15th of January, April, July, and October.

JOHN MUEHLEISEN

Making Peace

- SATB; SATB incidental divisi; tenor & soprano sax; piano; English (Denise Levertov)
- 8'50". On the poetry of a woman whose life focus revolved around peace as "not only the absence of war." A tapestry weaving language, music, poetry to underscore peacemaking as a way of life. Initial darkness and stasis to bright pulsing rhythms. A challenge worth undertaking for a very competent ensemble!
ProjectEncore.org/john-muehleisen



OLIVER CAPLAN (NEW to PROJECT : ENCORE)

We Exist

- SATB; some incidental divisi; string orchestra; English (Naseem Rakha)
- 17'. The composer's response to hatred, in the wake of the tepid response to the 2017 violence in Charlottesville, with a call to action concluding with "It begins with you." Uplifting lines in a style successfully balancing the line of substance and accessibility. Impactful music and text. Good high school and above.
ProjectEncore.org/oliver-caplan



MICHAEL T. ROBERTS (NEW to PROJECT : ENCORE)

To Soar in Freedom and in Fullness of Power

- SSA; a cappella; English (Walt Whitman)
- 2' 45". The poem references birds, not for their songs, but for their ability to soar. Frequently shifting tempi, meters, keys; sliding pitches, counterpoint, word painting. Final highly chromatic fugue results in an energetic conclusion. Not an easy piece. Worth it for an ensemble with excellent intonation and precision!
ProjectEncore.org/michael-t-roberts



DEANNA WITKOWSKI

Where Shadow Chases Light

- SSAA; some S divisi; piano; English (Rabindranath Tagore)
- 3'24". A tone poem inspired by the spiritual nature of the poetry of Tagore. This particular poem and setting recall a sense of delight in waiting, noticing, knowing that "the happy moment will arrive when I shall see." Lush, independent piano part adds depth to the exquisite choral lines. Good high school and above.
ProjectEncore.org/deanna-witkowski



CALL FOR APPLICATIONS

Choral Journal Research Report Editor

Applications are invited for the position of editor of the Research Report column, which appears four times per year in the *Choral Journal*. Applicants should have a substantial record of research and publication. The Research Report editor will recruit and/or select column material, will edit the manuscript thoroughly before submission to the Choral Journal editor, and will work with the author during the proofreading stages prior to publication. The column editor will be current with research of all types and will select a variety of research topics of interest to choral musicians. Preference will be given to research other than musicological or historical, since those paradigms are appropriate for articles appearing elsewhere in the *Choral Journal*. Please submit a CV (including list of publications) and a published research article to John Silantien (jsilan@satx.rr.com) and Amanda Bumgarner (abumgarner@acda.org).

Application Deadline December 1, 2019

Choral Journal Recorded Sound Reviews Editor

There is an opening on the *Choral Journal* staff for an editor for the regularly appearing choral reviews column. The Recorded Sound Reviews editor collects, evaluates, and distributes CDs to reviewers and is also responsible for evaluating and selecting a team of qualified volunteer reviewers.

Letter of application, including a vision statement and resume, are due by December 1 to Amanda Bumgarner, ACDA Publications Editor, abumgarner@acda.org. There will be a review of applicants by the Publications Editor, current Recorded Sound Editor, and *Choral Journal* Editorial Board.

The column editor should have experience in or knowledge of repertoire, have familiarity with writing and the *Choral Journal* style guide, have the ability to communicate well, and be responsive to deadlines. The Recorded Sound Reviews column editor will be recommended for a four-year term and may be reappointed once, for a maximum of eight years.

Application Deadline December 1, 2019

Choral Reviews

Kevin Dibble, editor kevin.dibble11@houghton.edu

Laetatus Sum

Music: Johann Michael Haydn
(1737-1806)

Edited: David Stein

Text: Psalm 122: 1 & 7

English Translation by David Stein

SATB: Keyboard

Theodore Presser Company

312-41607

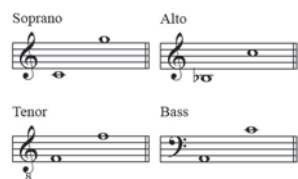
Orchestral score and parts available
on rental from publisher

Oboe (or C Trumpet), Timpani,

Violin, Continuo

Performance Demonstration:

<https://youtu.be/dXZWvWsPzWw>



Laetatus Sum, by Johann Michael Haydn (influencer of Mozart), is based on Psalm 122: 1 & 7, composed in 1788 to be performed on the fourth Sunday of Lent. The liturgical reform of the day was characterized by brevity, focus, and simplicity. This piece is a pedagogical find, exemplifying the classical

period. David Stein's edition is true to the intent of the composer and his edits are clearly marked. Orchestral scores and parts are available through the publisher.

In *Laetatus Sum* Haydn has produced a lovely melody with predictable harmonic patterns. It is easily attainable for high school students and community choirs without a great deal of technical experience. Counterpoint is used sparingly. When it does appear, it is in the soprano or in paired voices.

Laetatus Sum is in B flat, transitioning to the dominant key of F Major, typical of this period and returning to the original theme and key after a brief development. The music of Michael Haydn is deserving and widely overlooked. The pedagogical benefits are clear, and an English translation is available in the score. Programming this piece to add depth to a developing choir is highly recommended.

Lunar Lullaby

Music: Jacob Narverud (b. 1986)

Text: Kathleen Nicely

SATB, divisi, piano

Santa Barbara Music Company

Catalog number: SBMP 1282

Performance demonstration:

www.sbmp.com



Based on a “dreamy” poem by Kathleen Nicely about the “celestial child,” Jacob Narverud’s *Lunar Lullaby* finds the balance between tenderness and warmth. With intriguing harmonies, the listener is never sure if the piece is in b minor or D major. The piano accompaniment begins simply in the upper register, suggesting b minor without a firm commitment. Tonal ambiguity is accomplished by the substitution of the sub-median rather than the tonic at the onset of phrases. Throughout the piece there is a constant pull to the major in the chorus with a tug

Choral Reviews

toward the minor in the accompaniment. The result is a wedding between the restful lullaby yet an underlying flow.

Lunar Lullaby is well crafted and worthy of advanced choirs while remaining attainable for the developing choir. It begins with SA unison and follows with a simple duet. TB offer counterpoint on the second verse while SA continue the duet. Editorial markings are plentiful and clear with rise and fall in each phrase. The climax is found in the bridge with the first homophonic

appearance. Tight harmonies characterize a brief a cappella musical thought. There are no altered tones throughout the piece, ending without resolution.

Lovely and soaring, he is painting the text with a fine brush. *Lunar Lullaby* programs well in any situation but is a gem for a “celestial” themed performance.

Magnificent Horses (Fantasy on a Mongolian Folk Song)

Adapted and arr. By Jing Ling-Tam
SATB, divisi with Erhu or Chinese flute and sleigh bells

Catalogue number: AMP 0324

Performance Demonstration:

Available on the publisher website



Magnificent Horses is as headstrong and energetic as the expression markings of “robust and spirited.” In a multicultural setting, the Mongolian folk tunes are not often heard. It is a fantasy that uses only syllables, thus making it easier to master for the high school and community choir than pieces with text from this region. In a land where the number of horses is greater than the human population, the vigorous picture that is painted in *Magnificent Horses* is only grasped when there is a respect for the tremendous role of horses in this culture.

Sustained notes are ornamented and can be used as a jumping off

place to learn and experiment with multi-phonetic and overtone sounds, a variant of throat singing, which are an important part of the Mongolian music culture. The key is B minor, and it never departs with a complete absence of altered tones. It is extremely rhythmic for all voice parts, but the soprano and alto display agility in repeated patterns and a galloping tempo. There is a brief baritone solo that is the top of this range, giving a timbre unlike a tenor singing this line. *Magnificent Horses* is compelling, exuberant, and an excellent “show closer.” Well-planned rehearsals will prove to be thoroughly entertaining for the singer.

Silent Night

Music: Franz Gruber (1787-1863)

Arr. Wes Ramsay (1955) and Tim Sharp (1955)

Text: Joseph Mohr (1792 – 1848)

Trans. John Freeman Young (1820-1885)

SATB, piano, divisi in SAB

August Press 19030101

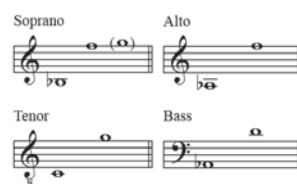
JW Pepper #11104029

(sole distributor)

Orchestration is available via JW Pepper

Performance demonstration:

<https://youtu.be/vq9gyVhp-ko>



Perhaps the best-known and most loved of all Christmas carols, this arrangement of *Silent Night* possess-

**Products that Enhance
Music Performance**



Discounted Prices



Highest Quality



**Friendly, Knowledgeable Service
Satisfaction Guaranteed**



www.valiantmusic.com
1-800-280-4070



es the reverence and thrill the listener experiences at King's College Cambridge on Christmas Eve. The writing team of Tim Sharp and Wes Ramsay is known for memorable melodies, rich harmonies, and pianistic accompaniments.

Simple awe introduces the piece with unison in SA and quickly flows into a duet with an uncharacteristically melodic alto line, creating tension and "calm" as it develops. Tenor follows with a line that forms a tightly voiced trio with all parts

being independently melodic. Bass makes its first appearance with chromatic movement providing a satisfying foundation. *Silent Night* is in the warm key of A flat major and modulates a full step to B flat major as the harmonies thicken. The final verse begins in a majestic unison and moves into full voicing with a descant leading the piece to its climax. Audience participation would work well with this arrangement.

There is an overwhelming sense of renewed appreciation for *Silent*

Night as it moves from exquisite to glorious and ending as it began. In a sea of arrangements, this is the one that will bring the beauty of the season to the singer and audience. I posed the question of "Why another?" to the writing team and the reply was compelling: "We saw something we wanted to say that was missing and that we thought everyone else was looking for on the occasions this song is performed." Listen from beginning to end. It is sophisticated yet simple.

BOYCHOIR

BIENNIAL SYMPOSIUM

Sponsored by Texas Boys Choir

A two-day retreat and symposium for those who teach boys to sing.

Featuring sessions and discussions on topics ranging from the male changing voice, best administrative practices, supporting all boys who love to sing, and the role and value of boychoirs in a changing world.

Special guest clinicians to be announced.



November 1 - 2, 2019

Fort Worth Academy of Fine Arts
3901 S. Hulen Street
Fort Worth, Texas 76109

Registration

Look for registration, hotel and travel information at **ACDA.org**

AMERICAN
CHORAL
DIRECTORS
ASSOCIATION

acfea
Tour Consultants
Performing Arts Tours Since 1955



**TEXAS
BOYS CHOIR**

Choral Reviews

Waltzing Matilda

Music: Traditional Australian Song

Arr. Ruth McCall

Text: Banjo Paterson

SSAA, unaccompanied, clapsticks, rainstick

Mark O'Leary Music Publishing
YVM098-PDF

Performance Demonstration:

www.markolearymusic.com



Aboriginal names of trees, in a

chest voice chant, begin Ruth McCall's *Waltzing Matilda*. Unison layering follows, adding part after part and finally revealing the familiar melody in soprano 2 with a syncopation that is present throughout the piece. Lively and rhythmic, this piece easily lends itself to visual creativity. Clapsticks (or claves) continue the driving pulse as well as various voice parts dropping in and out, lightly carrying on the original chant. Tight harmonies with challenging rhythms appear in the upper voices, while alto 2 revisits the melody in a true alto 2 register and timbre. There are eight measures of vocal exploration in harmonic triplets, unexpected

and transitioning the fascinated listener into a new and different development. Fresh rhythms create interest for the listener with staggered, unanticipated movement in one half beat intervals. McCall uses text painting with a total shift away from the forward moving beat while singing "and his ghost may be heard." The driving rhythm of the beginning returns and the final measures are "Haka- esque" with a surprise ending. The final cutoff will without fail bring a collective and audible response from the audience.

Sandra Chandler
Douglasville, GA



THE JOURNEY OF A LIFETIME

"YOUR COORDINATION OF OUR TRAVEL ARRANGEMENTS WAS VERY MUCH APPRECIATED AND AN UNFORGETTABLE EXPERIENCE WAS SHARED BY ALL INVOLVED."

**-EWA
PRIMA CHORAL ARTISTS (UK)**

**CONTACT US FOR YOUR PERSONALIZED
GROUP TRAVEL BOOKING.**

- Call us for all of your travel needs, we have expertise with groups of 1-1,000+
- We are experts in travel and understand your unique needs as musicians

RESERVE YOUR SPACE TODAY!



www.ArtistTravels.com
(212) 707-8170
Info@ArtistTravels.com

LISZT VIA CRUCIS

PÄRT SACRED CHORAL WORKS

Estonian Philharmonic Chamber Choir

This program by the award-winning Estonian Philharmonic Chamber Choir under the direction of its artistic director and chief conductor Kaspars Putnins includes Franz Liszt's mystery-filled Via Crucis as well as four enigmatic and spiritual choral works by Arvo Pärt.



ODE 1337-2 • 0761195133729

PERSPECTIVES ON SCHUBERT

Camerata Musica Limburg



The Camerata Musica Limburg has released its latest album with GENUIN featuring works by Franz Schubert for male choir. The sixth and final production now extends beyond Schubert: it unites arrangements and pieces inspired by him. They range from the romantic, sonorous arrangements of Silcher and Brahms to world premiere recordings by Marten Jansson and Christopher Tarnow.

GEN 19672 • 4260036256727

STABAT MATER

Bavarian Radio Chorus



This rarely-heard version of Dvorák's "Stabat Mater" has now been recorded for BR-KLASSIK, featuring the excellent Bavarian Radio Chorus under the direction of Howard Arman, and accompanied by Julius Drake on the piano.

BRK900526 • 4035719005264

AVAILABLE AT: **APPLE MUSIC** **ArkivMusic**

DISTRIBUTED BY:



CHORAL JOURNAL CONTACT INFORMATION

Book Reviews	Gregory Pysh	gpysh@fpcmid.org
Choral Reviews	Kevin Dibble	kevin.dibble11@houghton.edu
On the Voice	Duane Cottrell	dco@udel.edu
Recorded Sound Reviews	David Puderbaugh	david-puderbaugh@uiowa.edu
Rehearsal Breaks	Christopher Eanes	christopher.eanes@cincinnatiboychoir.org
Research Report	Patrick K. Freer	pfreer@gsu.edu
Student Times	Jason Paulk	jason.paulk@enmu.edu
Technology and the Choral Director	Kyle Hanson	kyhanson88@gmail.com

For feature article submissions, contact the editor, Amanda Bumgarner, at <abumgarner@acda.org>.
View full submission guidelines at acda.org

Book and music publishers should send books, octavos, and discs for review to:

Choral Journal, Attn: Amanda Bumgarner, 545 Couch Drive, Oklahoma City, Oklahoma 73102

For advertising rates and exhibit information, contact Cindy Hail,
National Advertising & Exhibits Manager, at <shail@acda.org>

OTHER ACDA PUBLICATIONS CONTACT INFORMATION

ChorTeach (online)	Terry Barham	barhamte@gmail.com
International Journal of Research in Choral Singing	Patrick K. Freer	pfreer@gsu.edu

ADVERTISERS' INDEX

ACFEA TOUR CONSULTANTS	65	MANHATTAN CONCERT PRODUCTIONS	IFC
ARTIST TRAVEL CONSULTANTS	90	MUSICFOLDER.COM	50
CODA CONCERTS	IBC	NATIONAL CONCERTS	62
CULTURAL TOUR CONSULTANTS	51	NAXOS OF AMERICA	91
CONCORDIA UNIVERSITY WISCONSIN	67	SING FOR JOY RADIO PROGRAM	54
DCINY	BC	VALIANT MUSIC SUPPLY, INC.	88
FLORIDA GULF COAST UNIVERSITY	66	VANDERCOOK COLLEGE	68
HEARTLAND MEN'S CHORUS	49	WITTE PERFORMANCE TOURS	53
THE HYMN SOCIETY IN U.S. AND CANADA	56	YALE INSTITUTE OF SACRED MUSIC	64

CODA CONCERTS PRESENTS:

NATIONAL CHORAL FESTIVALS

IN

New York City | San Francisco | Philadelphia | Washington, D.C.



2020 GUEST FACULTY

Dr. Amanda Quist • Dr. David Childs • Dr. Derrick Fox • Dr. Heather Buchanan
Dr. Jamie Spillane • Dr. Jefferson Johnson • Dr. Jeffrey Benson • Jeffrey Cobb • Dr. Jerry Blackstone
Judith Herrington • Dr. Philip Silvey • Richard Bjella • Dr. Z. Randall Stroope

American Choral Directors Association
545 Couch Drive
Oklahoma City, Oklahoma 73102
<www.acda.org>

PICTURE YOURSELF HERE



Total Vocal
Deke Sharon, Conductor and Creative Director
March 24, 2019, Carnegie Hall

2020–2021 CONCERT OPPORTUNITIES NOW AVAILABLE!
JOIN US AT CARNEGIE HALL AND LINCOLN CENTER



**DISTINGUISHED
CONCERTS
INTERNATIONAL
NEW YORK**

Changing Lives through the Power of Performance

IRIS DERKE CO-FOUNDER AND GENERAL DIRECTOR
JONATHAN GRIFFITH CO-FOUNDER AND ARTISTIC DIRECTOR



250 WEST 57TH ST, NEW YORK, NY 10107 | WWW.DCINY.ORG | EMAIL: CONCERTS@DCINY.ORG | TEL: (212) 707-8566