Official Publication of the American Choral Directors Association

US ISSN 0009-5028

SEPTEMBER 2013

CHORAL JOURNAL

ITALIAN GRANDIOSITY & GERMAN PRAGMATISM

NAILED IT!

From us to you, congrats on another successful school year!

Music Educators

Nobody gives you music for free ... ever.

Until NOW!

Here's the deal: We ran out of free music packets at the ACDA convention in Dallas, and we're really sorry about that. How about we make it up to you by sending you one?

(Psst ... Check out the link below.)

Oh, and did we mention you can print, copy, distribute, and **PERFORM** to your hearts desire?

Yeah, you should do that.

THANK YOU!

to ACDA's own Dr. Scott Dorsey for conducting our reading sessions and all around awesomeness.
We're proud to be an ACDA partner!

youSING Winner

Congratulations to the winners, **Common Time** quartet from Powell High School in Powell, TN!! They won with the classic song, "Hello, Mary Lou." Pictured to the left is Common Time quartet and their director, Jim Kennedy. Keep singing, guys! You were incredible!

See all of the entries: youtube.com/yousingcontest

THE FREE STUFF (as promised)

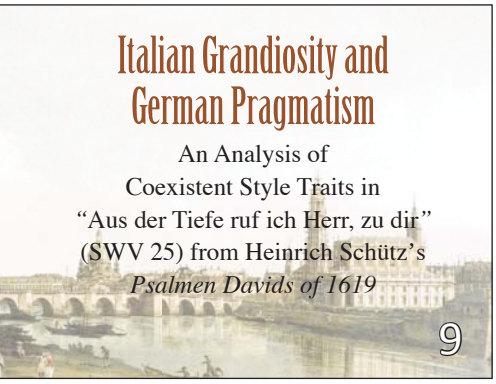
Music Educator Packet
barbershop.org/freepacket

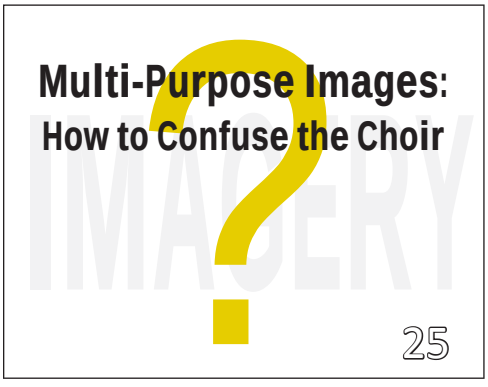
The Barbershop Harmony Society is a proud supporter of the American Choral Directors Association.

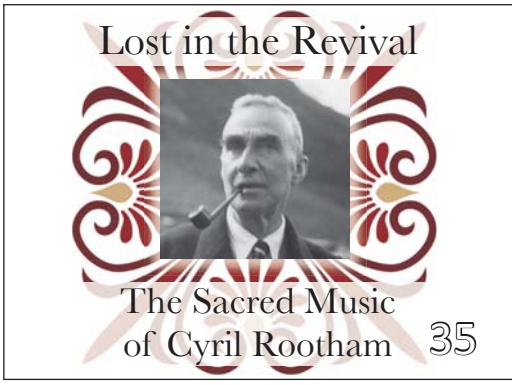
BARBERSHOP HARMONY SOCIETY

CONTENTS

September 2013
Vol. 54 • no 2







Articles

Columns

Inside

The *Choral Journal* is the official publication of The American Choral Directors Association (ACDA). ACDA is a nonprofit professional organization of choral directors from schools, colleges, and universities; community, church, and professional choral ensembles; and industry and institutional organizations. Choral Journal circulation: 19,000.

Annual dues (includes subscription to the *Choral Journal*): Active $95, Industry $135, Institutional $110, Retired $45, and Student $35. One-year membership begins on date of dues acceptance. Library annual subscription rates: U.S. $45; Canada $50; Foreign $85. Single Copy $3; Back Issues $4.

The *Choral Journal* (US ISSN 0009-5028) is issued monthly except for July. Printed in the United States of America. 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.

Cover art by Efrain Guerrero, graphic artist, Austin, Texas.
Interior art by Tammy Brummell.
Musical examples by Tunesmith Music <www.Tunesmithmusic.com>.

National Officers

President
Karen Fulmer
253-927-6814 (voice)
kpfulmer1@comcast.net

Vice-President
Jo-Michael Scheibe
University of Southern California
scheibe@thornton.usc.edu

President-Elect
Mary Hopper
Wheaton College
630-752-5828 (voice)
mary.hopper@wheaton.edu

National Treasurer
Jo Ann Miller
North Dakota State University
jo.miller@ndsu.edu

Executive Director
Tim Sharp
405-232-8161(voice)
sharp@acda.org

Central Division President
Tom Merrill
Xavier University
513-745-3135 (voice)
merrillt@xavier.edu

Eastern Division President
Robert Duff
Darmouth College
603-646-2111 (voice)
robert.p.d.duff@darmouth.edu

North Central Division President
James Kinchen
University of Wisconsin-Parkside
262-595-2841 (voice)
kinchen@uwp.edu

Northwestern Division President
Gary Weidenaar
Central Washington University
509-963-1616 (voice)
gary.weidenaar@cwu.edu

Southern Division President
Kevin Fenton
Florida State University
850-644-2317 (voice)
kfenton@fsu.edu

Southwestern Division President
Brent Ballweg
Oklahoma Baptist University
405-585-4316 (voice)
brent.ballweg@okbu.edu

Western Division President
Kathryn Smith
Cosumnes River College
916-687-0545
kathrynsca@frontiernet.net

Industry Associate Representative
Alec Harris
GIA Publications Inc.
708-496-3800 (voice)

Chair, Past Presidents' Council
Jerry McCoy
University of North Texas
940-369-8389 (voice)
mccoy@music.unt.edu

National Past Presidents

† Archie Jones † Hugh Sanders
† Elwood Keister David O. Thorsen
† Warner Imig Diana J. Leland
† J. Clark Rhodes William B. Hatcher
† Harold A. Decker John B. Haberlen
† Theron Kirk † Lynn Whitten
† Charles C. Hirt James A. Moore
† Morris D. Hayes Milburn Price
Russell Mathis David Stutzenberger
† Walter S. Collins Mitzi Groom
H. Royce Saltzman Michele Holt
† Colleen Kirk Hilary Apfelstadt
Maurice T. Casey

FROM THE EXECUTIVE DIRECTOR

Tim Sharp

As we go about our work as American choral directors, and as we ponder our planning for the future, it is also helpful to reflect from on where we have come.

By the mid-19th century, the United States had moved from its English heritage when it came to music making to almost becoming a German province. Germans did not merely promulgate their tastes and melodic idiom to Americans; more significantly as Sherer states in *A History of American Classical Music*, "they brought a particular attitude toward music as an art, a devotion to it as a serious, infinitely valuable pursuit, one more akin to religion than to amusement, with a profound reverence for music's saints and heroes." This attitude ultimately led to the United States embracing of a culture of amateur music making it would call its own.

German immigrants to the United States made us stop speaking English and start speaking German, musically, that is. Americans stopped speaking of "minims," "crochets," and "quavers," and adopted the German measurements of "half notes," "quarter notes," and "eighth notes." German piano teachers were able to establish the universal practice of numbering the fingers 12345, with 1 signifying the thumb, replacing the English numbering system. The German pedigreed Steinweg (Steinway) replaced the English Chickering as the piano of choice in American concert halls. This migration also took place in the area of choral music composition, education, and performance.

On December 6, 1873, a Musician's Protective Union was formed in Memphis, TN. This union predated the AFL-CIO and the American Federation of Musicians by decades, making it the oldest musician's organization in the USA, and the nation's oldest existing labor organization. The names on that original charter were all German immigrants.

A few years later, in the charter of the Memphis American Federation of Musicians Union, we see framed portraits of Beethoven, Wagner, and the names Mozart, Mendelssohn, Haydn, and Schubert. However, at the bottom right of the charter is the sheet music to *The Star-Spangled Banner*, the United States shield of stars and stripes, a globe rotated to the side of North and South America, and then at the end of those framed portraits of Austrian and German luminaries, the name Dudley Buck.

During the 1880s, Dudley Buck was America's chief choral composer. His notable compositions included the *Festival Te Deum* (Op. 63, No. 1), *The Nun of Nidaros* (1879), *King Olaf's Christmas* (1881), *Paul Revere's Ride* (1898) and the large-scale *Scenes from Longfellow's Golden Legend* (for Cincinnati, 1880) and *The Voyage of Columbus* (1885). It is also significant of his standing at the time that his *The Light of Asia* (1885) was premiered in London, sponsored and published by England's leading choral publisher, Novello & Co.

Dudley Buck (1839-1909) was from Hartford, CT, and similar to most of his trained contemporaries, he received his musical instruction in Leipzig and Paris. He returned to the United States and became a well-known organist in Chicago, Boston, and Brooklyn. After relocating from Chicago to Boston, Buck began to write large-scale works for chorus, soloists, and orchestra, such as the Mendelssohnian *Forty-Sixth Psalm* (1872) and the secular cantata *The Legend of Don Munio* (taken from Washington Irving's *Tales from the Alhambra*).

In the late nineteenth century, the United States doted on choral music for several reasons. At a time when many industrial towns offered few pastimes for its working-class residents, the founding of amateur choruses provided many working class men and women an opportunity for respectable social interaction combined with the educational aspect of learning and performing music. The establishment of the Cincinnati May Festival sparked a wave of other choral festivals around the country, which in turn created a demand for new choral repertoire. Even in the many towns lacking a full orchestra, choral works could usually be performed with organ. Therefore, most U.S. composers, hoping to earn income and secure a reputation, wrote choral music.

And who sang this music?—amateur choirs. Choirs formed by individuals who love to sing, and who find great satisfaction by singing in community.

And now, for just a little over a century, choral music performance has been and remains the choice for how a great number of singers choose to spend their serious discretionary time. This happens throughout the United States and the world, and what we do, as professional directors, is provide professional discipline to that activity. We present a frame to surround the art that groups of singers are creating under professional discipline and leadership.

The American Choral Directors Association exists to inspire and assist with the discipline (composition, education, and advocacy) and presentational frame (performance) needed for the serious pursuit of the choral art

Tim Sharp

TimothySharp

American Choral Directors Association

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

The 12 Purposes of ACDA

- To foster and promote choral singing which will provide artistic, cultural, and spiritual experiences for the participants.
- To foster and promote the finest types of choral music to make these experiences possible.
- To foster and 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 foster and promote International exchange programs involving performing groups, conductors, and composers.
- To foster and encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.
- To cooperate with all organizations dedicated to the development of musical culture in America.
- To disseminate professional news and information about choral music.

—ACDA Constitution and Bylaws

Executive Director's Log

What's on Tim's Daytimer?

Aug 23 - 25	Association of British Choral Directors Oxford, England
Aug 25 - Sept 4	Clare Hall Cambridge, England
Sept 6 - 8	Cathedral of the Rockies Boise, Idaho
Sept 9 - 30	Westminster Choir College Princeton, New Jersey

What's on Tim's Ipad?

Deep River: The Life and Music of Robert Shaw
by Keith C. Curris

Lean In: Women, Work, and The Will to Lead
by Sheryl Sandberg

What's Tim Listening to?

Andrew's *All Things Are Quite Silent,*
Blossom Street, Hilary Campbelin, conductor

Britten's *There is No Rose*
The Finzi Singers, Paul Spicer, conductor

Araujo's *Dixit Dominus*
Cappella Mediterranea,
Leonardo Garcia Alarcon, conductor

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

World Choir Initiatives

The Web site for the 10th World Choral Symposium in Seoul, Korea is ready! Please check <www.wscm10.org> for details and register early. Twenty-five amazing international choirs have been invited and thirty-five lecturers from around the world. More details wll follow next month.

National R&S Chairs

National Chair
Amy Johnston Blosser
Bexley High School
614-539-5262
amy.blosser@bexleyschools.org

Boychoirs
Julian Ackerley
Tucson Arizona Boys Chorus
520-296-6277
ackerley@boyschorus.org

Children's and Community Youth Choir
Cheryl Dupont
New Orleans Children's Chorus
504-833-0575
nocc787@bellsouth.net

College and University Choirs
Joey Martin
Texas State University—San Marcos
joey.martin@txstate.edu

Community Choirs
Ron Sayer
Marshall Community Chorus
660-831-5197
ronsay@aol.com

Ethnic and Multicultural Perspectives
Jose Rivera
University of North Carolina
910-521-6290
jose.rivera@uncp.edu

Junior High/Middle School
Gretchen Harrison
Frontier Trail Junior High
913-780-7210
gharrison.jhms@gmail.com

Male Choirs
Ethan Sperry
Portland State University
Ethan.sperry@gmail.com

Music in Worship
Terre Johnson
Vestavia Hills Baptist Church
terre@vhbc.com

Senior High Choirs
Daniel Bishop
Clovis East High School
559-478-1785
dbishop007@comcast.net

Show Choirs
Robert Lawrence
University of Central Missouri
rlawrence@ucmo.edu

Two-Year Colleges
Dianna Campbell
Seminole State College of Florida
407-708-2644
campbelld@seminolestate.edu

Vocal Jazz
Patrice Madura Ward-Steinman
Indiana University
812-855-7738
pwardste@indiana.edu

Women's Choirs
Iris Levine
Vox Femina Los Angeles
ilevine@csupomona.edu

Youth and Student Activities
Amanda Quist
Westminster Choir College, Rider Univ. 616-901-3846
aquist@rider.edu

FROM THE PRESIDENT

Do We Really Make a Difference?

Karen Fulmer

For choral directors, September is the beginning of a "new year" and along with the excitement of meeting new and returning choir members, preparing repertoire, and creating detailed rehearsal plans, there is the moment when each of us pauses in the midst of overwhelming tasks and asks, "Do I really make a difference? Is all of this hard work really worth it? Does anyone even notice?" I would like to share the personal story of Mrs. Mayfield as told by Sharon Rodkey Smith from Spokane, Washington, who served as Co-Chair of the Community Youth/Boychoir Honor Choir at the national conference in Dallas this past March.

"At the National Conference in Dallas, serendipity was a part of the total experience during the rehearsals and performance of the National Community Youth / Boychoir Honor Choir. The experience started out seemingly similar to other honor choir offerings when conductor Fernando Malvar-Ruiz met the students and immediately charmed them as they heard the magic of the combined voices that became a single voice. All seemed to be moving along with the inspiration of previous honor choir events.

In the third day of rehearsals, I was approached by a group of the parents who expressed that they were so moved by the national honor choir experience that they wanted to invite the music teacher who had gone through the audition and preparation process with their six students to attend the final performance. They contacted her and requested that she allow them to purchase a plane ticket for her to come to Dallas. After all of her dedication and commitment, they felt she should be able to hear the concert. In hopes that she would respond favorably, they asked if the honor choir team could acknowledge her during one of the last rehearsals. Such a moment would mean so much and clearly demonstrate the deep gratitude they felt toward her. It was a pleasure to be a part of their plan.

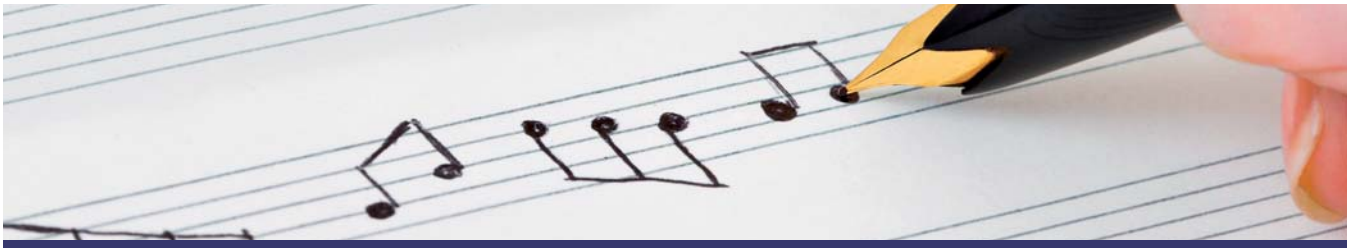
Prior to the conference, Mrs. Mayfield (Peggy Mayfield, Andrews Academy, St. Louis, Missouri) announced that she, after twenty-three years, would be retiring at the end of the school year. She had dedicated her life to vocal music education but felt it was time to step aside. She, like many devoted choral directors and educators, has the unique ability to find that pearl of beauty in young voices. Lifting up the possibility of talent where parents were unaware of the potential, Mrs. Mayfield earned a place of appreciation and honor in the lives of her students and their families. Many singers across the United States (and the world for that matter) sing in adult church and community choirs thanks to the dedication and inspiration of similar 'Mrs. Mayfields' in their lives. Most people hold in their hearts the names and memories of those they honor for being mentors, guides and/or encouragers.

The phone call was made to Mrs. Mayfield and she gratefully accepted the all-expenses paid trip to Dallas to hear her students. When Mrs. Mayfield appeared at the final morning rehearsal, ACDA staff and volunteers recognized her as every parent and child in the room celebrated remem-

bering their own 'Mrs. Mayfield'. There was not a dry eye in the room and the children honored the opportunity to sing for her."

Lifelong opportunities to sing begin with Mrs. Mayfield and others like her who touch young lives through song. Truly, we do make a difference, the work is worth it, and people do notice. May this be the beginning of a successful, rewarding new year to all members of our association.

Karen Fulmer



The RAYMOND W.

BROCK

Memorial Student Composition Contest

A contest created in an effort to promote choral music and ensure its future by showcasing the talent of young composers across the country

Many young composers have responded to this opportunity motivated by the $1,000 cash award and the prospect of having their work premiered at an ACDA national or division conference.

The application and contest guidelines are available at <www.acda.org/brock>.

Application Deadline October 1, 2013.

FROM THE EDITOR

Brad Epperley

To the Esteemed Readers of the *Choral Journal*,

I am proud and excited about working for ACDA. I have accepted the position as full-time Publications Editor for *Choral Journal*, but that does not limit the scope of my responsibilities. Editing the journal is just part of my job. I will also assist in the production of ACDA's other publications, including the *International Journal of Research in Choral Singing* (IJRCS), ChorTeach, ACDA's monograph series, ChoralNet, and ACDA's Web site. Tim Sharp has tasked me with bringing all of our publications, including *Choral Journal*, up to current digital standards. With the help of the rest of the national staff, I plan to do so in a way that won't disrupt the current readership. I also look forward to working with our Editorial Board as, together, we identify ways to expand our mission by creating a wider readership and more diverse audience.

I have over seven years' experience in the publishing industry, but this is the first time I will focus on my love of choral music as part of my day-to-day editorial work. My musical training goes back to age four when I started learning the violin, an instrument I still play today. I began singing in church at age five and it was always a part of my education and my life. I have continued to take part in choruses through college and into my professional life. I come from a family of choral instructors. Both my grandfather and aunt have been recognized as the Choral Educator of the Year in Oklahoma. My father founded the Signature Symphony in Tulsa, Oklahoma, and I sing bass in the related Signature Chorale to this day.

As a graduate student, I copy edited several issues of the *Journal of Advertising Education*, an academic, peer-reviewed journal. I spent the last seven years at PennWell Publishing in Tulsa, Oklahoma, as the Developmental Editor for the Information Products Group. My responsibilities included everything from publication conceptualization to layout and production. I handled author contracts and dealt with foreign translation contracts for versions of PennWell products in Russian, Chinese, Japanese, French, German, and Arabic, among others.

My specialization is in strategic communication and social media and I look forward to bringing these skills to the portfolio of ACDA. My thesis focused on Internet forums and social media, two specialties I will use at ACDA. I intend to increase the social media presence of our association and make our publications available to readers in a digital format on both the iPad and Kindle. While continuing our traditional distribution and publication methods, I believe the new additions will bring *Choral Journal* to more people than ever before and improve the overall experience of ACDA members. Using digital tools, we will expand our ability to keep our members informed about the goings-on at ACDA and continue to inspire excellence in choral music education, performance, composition, and advocacy.

Rest assured, I won't be tinkering with what is already a winning formula, but through my efforts with our Editorial Board, committees, leadership, and national staff, I intend to increase the audience for *Choral Journal* at the same time as I help make ACDA a digital destination for all things choral.

I am excited about my move to Oklahoma City to join the ACDA staff in the national office. I look forward to taking this journey with you and trust that you will find my work useful, informative, and of the highest quality.

Brad Epperley

Sing UP

We Need Your Help Driving Membership Up!

In September /October, ACDA is holding a nationwide membership drive that aims to take us to new membership heights. We need your help!

- **Refer a Friend.** Call (405-232-8161) or email (membership@acda.org) us to receive your complimentary Refer a Friend Kit – there are thank you rewards for both you and any new members you refer.
- **Student Membership Initiative.** For participating states, our student membership discounts are being renewed. That's a dues price of only $5 fee for new student members, with states and the national office covering the rest.

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

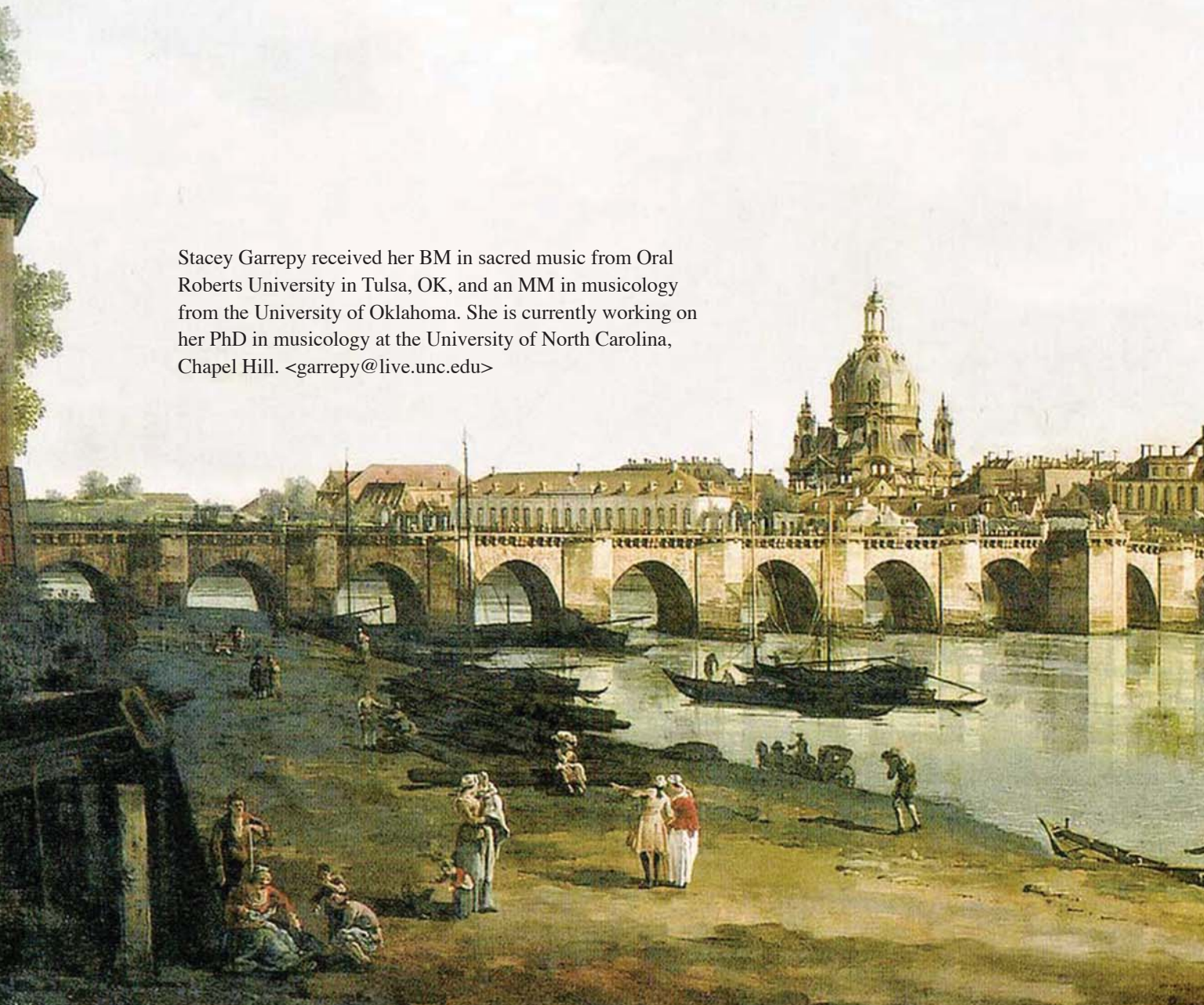
AMERICAN CHORAL DIRECTORS ASSOCIATION

Italian Grandiosity and German Pragmatism:

An Analysis of Coexistent Style Traits in "Aus der Tiefe ruf ich Herr, zu dir" (SWV 25) from Heinrich Schütz's *Psalmen Davids of 1619*

Stacey Garrepy

Stacey Garrepy received her BM in sacred music from Oral Roberts University in Tulsa, OK, and an MM in musicology from the University of Oklahoma. She is currently working on her PhD in musicology at the University of North Carolina, Chapel Hill. <garrepy@live.unc.edu>



Published in 1619 for Heinrich Schütz's choir in Dresden, the *Psalmen Davids sampt etlichen Moteten und Concerten* [Psalms of David, together with several motets and concertos] was Schütz's first attempt at writing German sacred works in the polychoral style, and his first major work after his study in Venice with Giovanni Gabrieli in the early seventeenth century. Denis Arnold argues that, although Schütz was no doubt compositionally influenced by both his teacher Gabrieli and musical predecessor Adrian Willaert, he merely used their works as springboards, in order to create his own unique German idiom of polychoral music, namely through his penchant for setting texts economically, and in his use of equal double choirs.[1] Arnold further speculates that Schütz took some of his compositional cues from trend setters such as Monteverdi.[2] However, as will become apparent with Schütz's vernacular choral works, his style was one dominated neither by the shadow of his teacher Gabrieli nor the innovator Monteverdi; rather, Schütz's style was nuanced and full of complexities and varying influences such as aesthetic preferences, mentors from Italy and Germany, and both personal and emergent Lutheran theology. As such, his distinctive style is one in which both Italian Renaissance and early German Baroque elements harmoniously coexist.

The view of Dresden, Germany from Right Bank of the Elbe River with the Augustus Bridge (Bellotto, Bernando), 1748.

Italian Grandiosity and German Pragmatism:

Although Schütz's artistic output over the course of his life was voluminous, this article is an explication of one of his vernacular German motets from *Psalmen Davids*, "Aus der Tiefe ruf ich Herr, zu dir" (SWV 25), in order to discover the concurrence of both Italian Renaissance and early German Baroque style elements. Schütz chose the text of Psalm 130 for this motet; this particular piece is a "Penitential Psalm," a sacred choral subgenre in which the author petitions God for mercy and acknowledges his sinfulness. Schütz set this particular piece in E Phrygian, a mode that biographer Basil Smallman notes would be traditionally associated with contrition.[3]

Though evidence of both late Renaissance and early Baroque style traits make definitive categorization of Schütz's works more difficult, his singular blend of Italian grandiosity he inherited from his study with Gabrieli and Schütz's own organic German pragmatism give pieces such as "Aus der Tiefe" its distinctive character and place in the choral canon. Schütz's works are indeed *acknowledged* in the choral canon, but they are seldom performed with regularity because Schütz's writing is not idiomatic. As Joshua Rifkin notes,

> We have no [musical] organizations, therefore, to whom Schütz would come as a natural mandate. In most instances, performing [his music] means assembling forces pretty much from scratch.[4]

In her 2011 monograph, Bettina Varwig echoes the arduousness of amassing resources to perform the *Psalmen Davids*: "In actual performance settings, too, the collection [*Psalmen Davids*] proved challenging, since most of the pieces required exceptionally large forces that were

difficult to assemble."[5] In other words, although the pianist's repertoire may include several prominent composers such as Scarlatti, Beethoven, Chopin, and Liszt, and vocalists' repertoire includes canonical composers such as Mozart, Rossini, and Schubert, Schütz's music does not neatly fit into any one specific performer's canon, leading to multiple questions. What organizations would profit from the performance of these works? For what kind of present-day ensembles is Schütz's work well suited? Who is the current audience for these works? Even though recordings and performances of Schütz's compositions have increased since Rifkin published his article about Schütz's quartercentenary, these questions are important to ponder when delving deeper into the interpretation of Schütz's works.

There are several clues suggesting a distinct Italian/German conflation in "Aus der Tiefe," making it ideal for purposes of analysis. First, the motet is appended by a Gloria Patri. The Italian grandiosity of this Gloria Patri gives a clear nod to Schütz's Italian teacher, Giovanni Gabrieli. Secondly, the lucid iteration of text and preeminence of German Lutheran theology permeating "Aus der Tiefe" speaks to Schütz's German roots and his deeply held Christian beliefs. Finally, simultaneous modal and tonal inflections make "Aus der Tiefe" an excellent instance of two coexistent style periods in the same piece.

The motet is an appropriate genre to study not only on the basis of determining style, but also for historical and political reasons. According to Joshua Rifkin, the motet represented the fusion between church and state in Baroque Germany. Rifkin points out in his first installment of his two-part monograph:

> In a world that saw no fundamental distinction between church and state, every political ceremony involved acts of public worship, while the celebration of all but the simplest liturgical occasions served to glorify the earthly ruler as much as the heavenly one.[6]

Italian Grandiosity and German Pragmatism:

Unlike the mass, the motet was a flexible genre in function, and even more so when one considers it within the context and the theology of the reformed Lutheran church. Liturgically speaking, "Aus der Tiefe" is technically suited to be performed at any time in the church year, save Advent. However, its textual source as a Psalm makes its *official* placement in the liturgy difficult to pinpoint. In his 1974 work, Friedrich Blume asserts that "Protestant composers increasingly selected biblical quotations and devotional and prayer texts, especially in the seventeenth century. The texts had little or no place in the liturgy."[7] Blume goes on to note that, "The territorial disorganization in Germany and the liturgical indifference displayed in Protestant worship allowed any new texts introduced to form the basis for musical works." He concludes, "In the case of many or even most texts, however, the question of liturgical placement cannot be answered satisfactorily."[8] Such is the case with this particular Psalm setting under analysis.

The Italian Gabrieli in the Gloria Patri

During his career, Schütz came under the stylistic influence of both Italian Catholics and German Lutherans. Hans Leo Hassler and Praetorius informed his text setting, while learning from Giovanni Gabrieli's practice of polyphony via Gabrieli's first *Symphoniae Sacrae*.[9] Though this motet betrays Schütz's Germanic heritage in its rhythmic and syllabic sensibilities, Gabrieli's impact is

most heard in the grandiose Gloria Patri concluding this work.

The insertion of the Gloria Patri after the psalm setting is a liturgical tradition that goes back to medieval times. During the period of the Reformation and subsequent Counter-Reformation, there was still quite a bit of overlap in terms of traditions and liturgy from Catholicism to Lutheran congregations. Though Catholic and Lutheran theology (*doxis*) differed, their practices (*praxis*) and liturgy often closely resembled each other's, particularly in the use of Latin pieces in the services. Consequently, it was not uncommon during this time for a composer to write Latin pieces (or portions of pieces, as can be seen in this German Gloria Patri titled in Latin) for a Lutheran service, in which the homily would be given in German. Another support for the prominence of Latin in Lutheran services was the presence and growing importance of humanist Latin schools in Germany. Friedrich Blume cites one of the more odd results of the apparent clash of Latin humanist education with vernacular Lutheran congregational singing: the "re-Latinized German hymns," which made their way into congregations during the late sixteenth century.[10]

After finishing the text to Psalm 130 in the *Primus Chorus*, Schütz begins his setting of the Gloria Patri in the *Secundus Chorus* with a homophonic setting of the text, "*Ehre sei dem Vater und dem Sohn*." The *Primus Chorus* then joins the *Secundus Chorus* as Schütz progresses the text to "*und auch dem Heiligen Geiste*." Schütz ends the phrase in a modal cadence, with dissonances resolving to consonances by way of the closest intervallic approach and the use of *musica ficta* (Figure 1).

Contrary to his common practice of setting texts economically, Schütz allows the distinctly antiphonal ending of the Gloria Patri to show forth this Italian styling by consistently reiterating the text. The choirs vocally trade the phras-

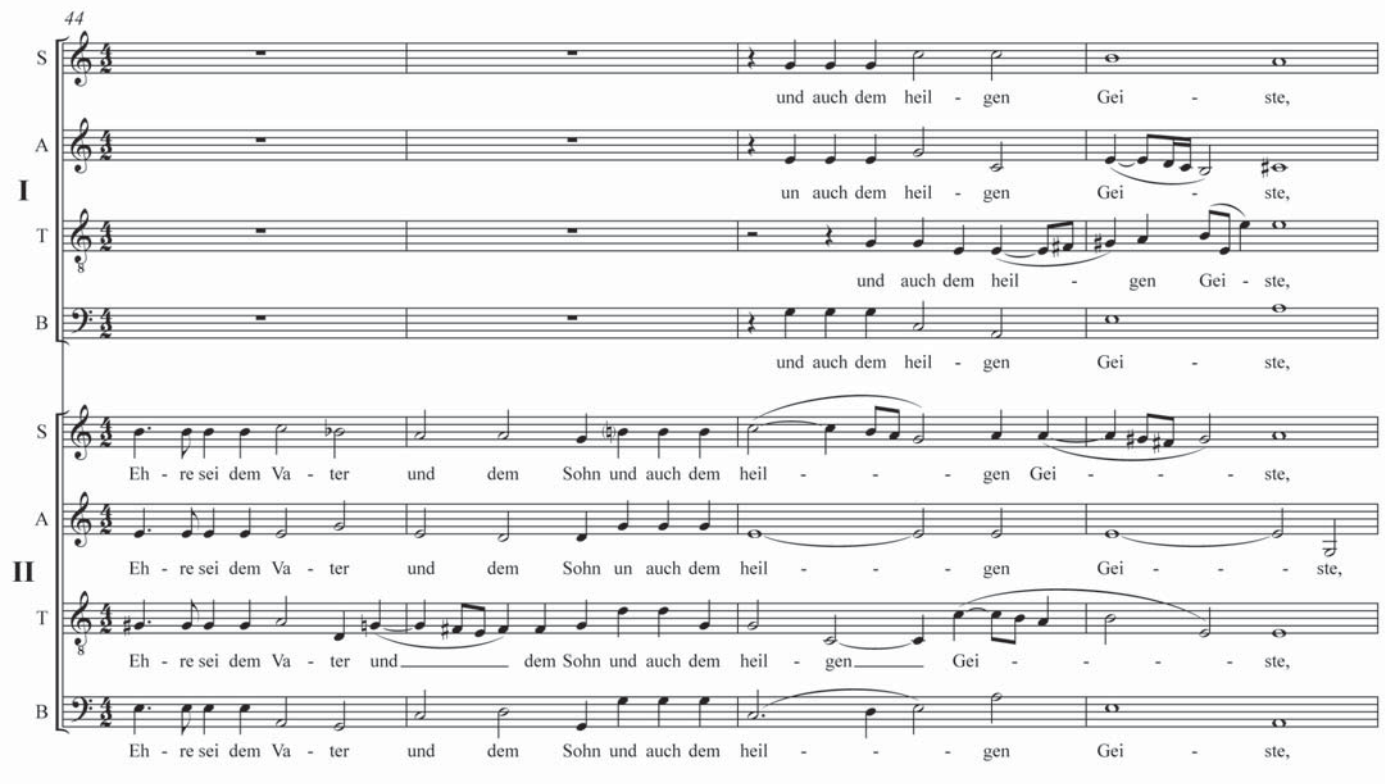


Figure 1. Heinrich Schütz, *Psalmen Davids,* "Aus der Tiefe ruf ich Herr, zu dir," SWV 25, mm. 44–47. Gloria Patri movement with text *"und auch dem Heiligen Geiste"*

es, "Wie es war im Anfang jetzt und immerdar," imitated at the fourth and at the second, back and forth for a few measures. These antiphonal exchanges between choirs continue throughout the Gloria Patri, with Schütz shortening the time between entrances. The final six measures feature stretto entrances for the phrase "zu Ewigkeit, Amen," overlapped so that the entrances mimic Italian-style Renaissance polyphony but are in fact antiphonal entrances. The ending of the Gloria Patri features much more repetition than seen throughout the entire piece. Indeed, the whole phrase "und zu Ewigkeit, Amen" takes up a page and is repeated eight times (Figure 2).

Schütz's Texts and Their Connection to German Lutheranism

Text from Psalm 130 of the 1545 Luther Bible and the Gloria Patri[13]

1 Aus der Tiefe rufe ich, Herr, zu dir.

2 Herr, höre auf meine Stimme, laß deine Ohren merken auf die Stimme meines Flehens!

3 So du willst, HERR, Sünden zurechnen, Herr, wer wird bestehen?

4 Denn bei dir ist die Vergebung, daß man dich fürchte.

5 Ich harre des Herrn; meine Seele harret, und ich hoffe auf sein Wort.

6 Meine Seele wartet auf den Herrn

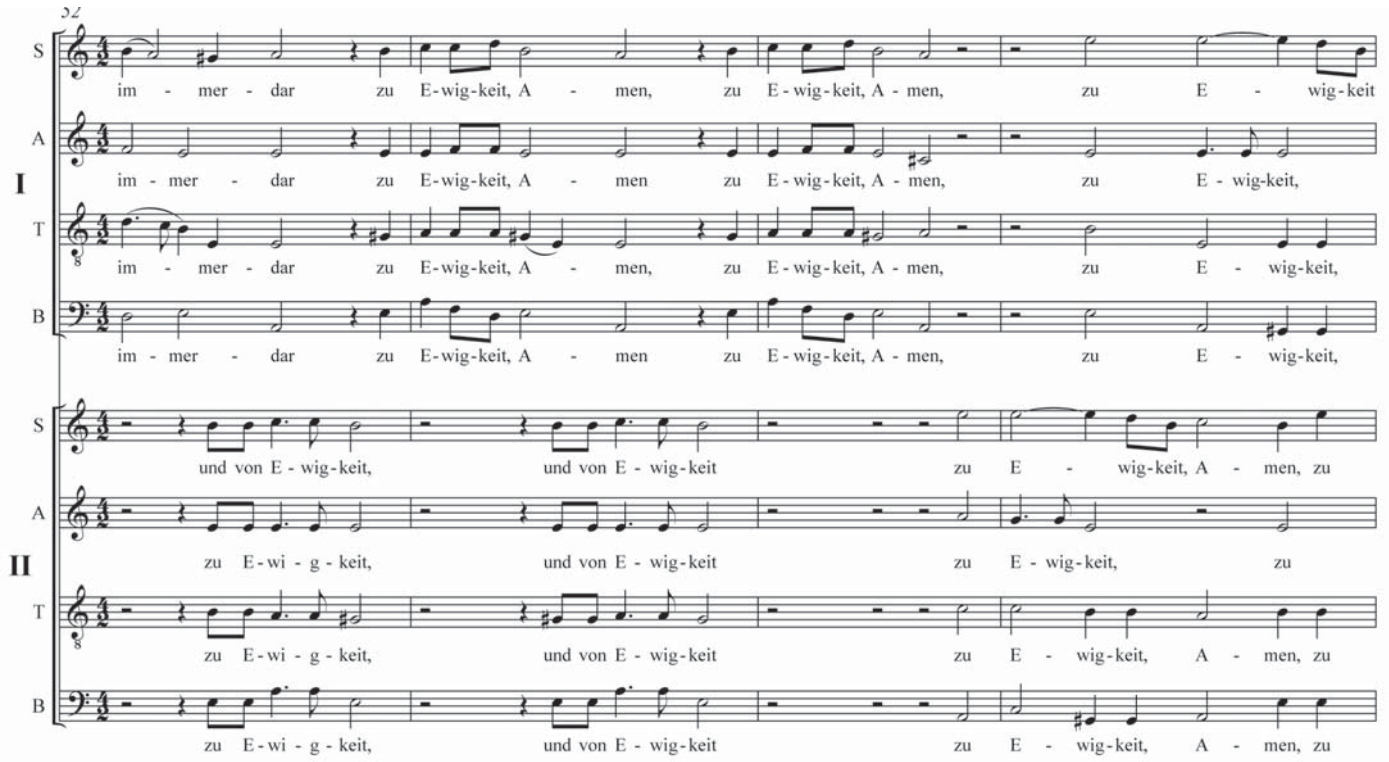


Figure 2. Heinrich Schütz, *Psalmen Davids,* "Aus der Tiefe ruf ich Herr, zu dir," SWV 25, mm. 52–55. Gloria Patri Movement: Stretto entrances of the phrase *"und zu Ewigkeit Amen"*

von einer Morgenwache bis zur andern.

7 Israel, hoffe auf den Herrn! denn bei dem Herrn ist die Gnade und viel Erlösung bei ihm,

8 und er wird Israel erlösen aus allen seinen Sünden.

Ehre sei dem Vater und dem Sohn und auch dem Heiligen Geiste.
Wie es war im Anfang jetzt und immerdar, und von Ewigkeit zu Ewigkeit, Amen.

Text from Psalm 130 of the King James Version and Gloria Patri.[14]

1 Out of the depths have I cried unto thee, O Lord.

2 Lord, hear my voice: let Thine ears be attentive to the voice of my supplications.

3 If thou, Lord, shouldest mark iniquities, O Lord, who shall stand?

4 But there is forgiveness with thee, that thou mayest be feared.

5 I wait for the Lord, my soul doth wait, and in His word do I hope.

6 My soul waiteth for the Lord more than they that watch for the morning: I say, more than they that watch for the morning.

7 Let Israel hope in the Lord: for with the Lord there is mercy, and with Him is plenteous redemption.

8 And he shall redeem Israel from all his iniquities.

Glory be to the Father, and to the Son, and to the Holy Ghost,

As it was in the beginning, is now and ever shall be, world without end, Amen.[15]

Schütz's compositions stemmed from a deep personal faith and a devotion to his Lutheran heritage. All the texts chosen by him feature personalized language when speaking to God or speaking as God. This personal emphasis reflects Martin Luther's theology that man's decision to accept Christ's sacrifice was the only thing standing between man and God, and not a priest or other body, as was commonly taught in Catholicism. The notion of grace and penitence for one's sins (in contrast to the practice of selling indulgences and other methods of atonement practiced in Catholicism during the fifteenth and sixteenth centuries) permeate this penitential psalm setting from the *Psalmen Davids*.

Along those same lines of logic, it can be speculated that the significance of Schütz's Lutheran theology led to a prominence of text over music in his works. The predominantly syllabic settings of choral works bespeak the need for the text to be clearly understood. Schütz's propensity for adjusting the German text by apocopating and changing the spellings (*viz.* the word "Herren" being shortened to "Herrn") suggests not that he was trying to fit the language to the music, but rather that he was attempting to perfect the poetic qualities of the text, so that it would prove useful and worthy of setting.

Consistent with the *musica reservata*, which was commonly associated with Orlando di Lasso's settings of the penitential psalms, Schütz's first compositional task involves painting the "depths" out of which the worshiper is crying. He treats the word "Tiefe" us-

ing minor seconds—giving the word a great sense of pathos—in the first few measures (Figure 3). However, it is not Schütz's use of imitation, but rather his use of tessitura that sheds a greatest light on the meaning of the text at this point in the piece. The beginning of the text is set in a very low register for the Primus Chorus, until the word "ruf," at which point the basses and sopranos sing up a full octave, emphasizing that they are crying unto the Lord from the "depths" of the low notes. The earlier noted concertato dynamics do conform to Baroque performance practice, and this kind of text-music painting would have been more common in the madrigal settings of the sixteenth century, highlighting the coexistence of two different style periods in the same piece.

Economy of Means in Text Setting

The Italians were known to use text repetition in their works to emphasize notions of grandiosity or to inspire contemplation. In direct contrast to this practice, Schütz rarely repeats a phrase, in order to set his text as economically as possible. This method of composition allows him to set large amounts of texts within a relatively short amount of musical time. However, when Schütz does repeat a phrase, it is often for rhetorical or expressive purposes. For example, after Schütz mentions the counting of sins, the Chorus Primus breaks off into heterophonic texture, making the voices nearly indistinguishable for the first time in the entire piece. It is as if the choir is counting the sins as they continue to repeat the phrase, "Lord, who could stand if you counted our sins?" The repetition of this phrase regarding sins does not emphasize notions of grandiosity (although one could argue that perhaps Schütz used it for contemplative purposes). A more likely explanation: throughout the course of this piece, Schütz is making advantageous use of repetition to advance his rhetorical aims. The composer's use of rhetoric can be confirmed in his other pieces, such as the penitential psalm setting "Ach Herr, straf mich nicht in deinem Zorn" (SWV 24), in which the use of instruments creates a sort of "choir" of its own, effectively advancing the aims of the text and reflecting the concertato principle (Figure 4).[17]

As the choir sings, "Ich harre," we are reminded again of the beginning section, as Schütz laces the melody with minor thirds and minor seconds to create a familiar intensity. As soon as he is finished making his plea—this time to his own soul to be still and wait for the Lord—he sets the phrase, "Meine Seele harret auf den Herren," comforting his listeners with sonorous major triads and modal, cadential movement by way of the closest approach.

In the phrase, "Und ich hoffe auf sein Wort," Schütz begins, seemingly uncharacteristically, with a conjunction on an off-beat and gives it an agogic accent on a half note. The text initially appears to give emphasis not only to the waiting, but also on Scripture as the source of hope; a more likely interpretation of the

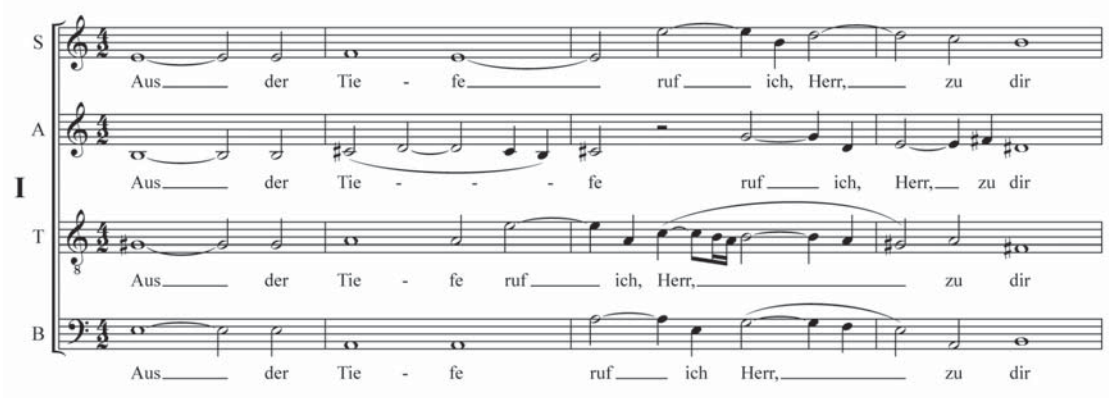


Figure 3. Heinrich Schütz, *Psalmen Davids,* "Aus der Tiefe ruf ich Herr, zu dir," SWV 25, mm. 1–4. Depicting the crying "from the depths"

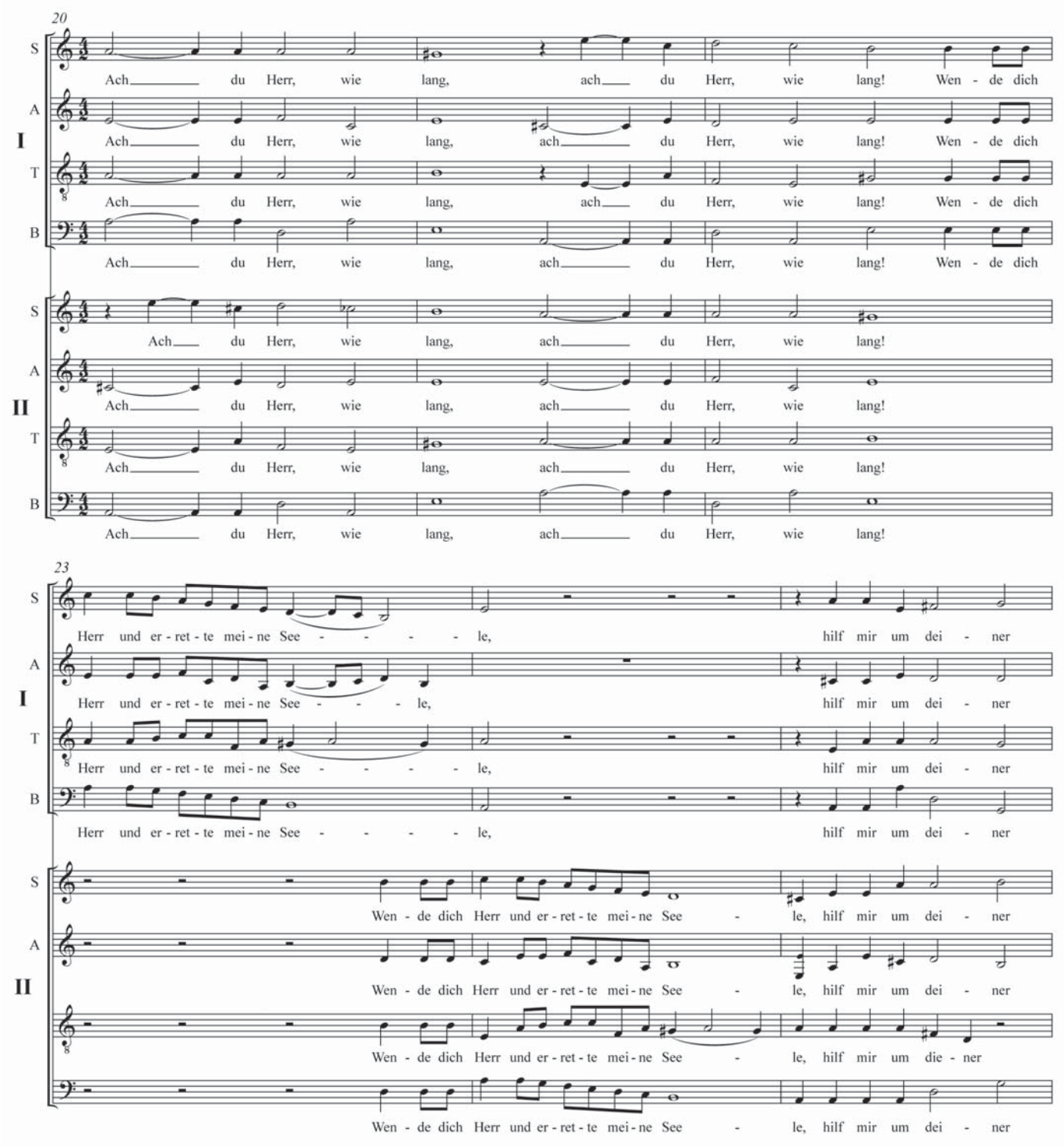


Figure 4. Heinrich Schütz, *Psalmen Davids,* "Ach, herr, straf mich nicht in deinem Zorn," SWV 24, mm. 20–25. The Concertato Principle at work

rhythm and text seems to draw upon earlier German dance forms.[19] In this case, the texted galliard, a form also used by the Schütz influencer Hans Leo Hassler, seems to shed the most light on this portion of the score and text. As noted by Dianne McMullen, the traditional galliard was most often in triple meter, but can also be found in duple meter, and "[a] common musical rhythm in galliards consists of alternating semibreves and minims" (Figure 5).[20]

In the next section of text, Schütz brings the cadence to close on the phrase "auf den Herren." The sonorities resulting from the ficta sound vi–vii°–I harmonies, equating to a roughly tonal cadence (Figure 6). Schütz draws attention to the most significant words in the phrase—"Meine Seele wartet auf den Herren von einer Morgen wache"—"Seele," "wartet" and "Herren"—using agaogic accents. Additionally, he highlights the word "einer," giving it to the highest note of the melody, and thus contributing to his overall rhetorical aim: describing the internal struggle waged in one's heart while waiting on the Lord's salvation.[22]

In the phrase "Israel, hoffe auf den Herren," Schütz draws great attention to the word, "Israel," setting it homophonically in both choirs, almost as if he is trying to implore God's people through his music. Not uncommonly, Schütz places emphasis on action words in the phrase—"hoffe" and "Herren." The motive in this section is imitated at the unison soon after, but when Schütz repeats the phrase "hoffe auf den Herren," he imitates the phrase a perfect fourth lower. Perhaps in performance practice, the choir would be directed to sing this phrase softer than the earlier proclamation of "Israel, hoffe auf den Herren." If correct, this conjecture would fall directly in line with Baroque concertato principle of "loud/soft."

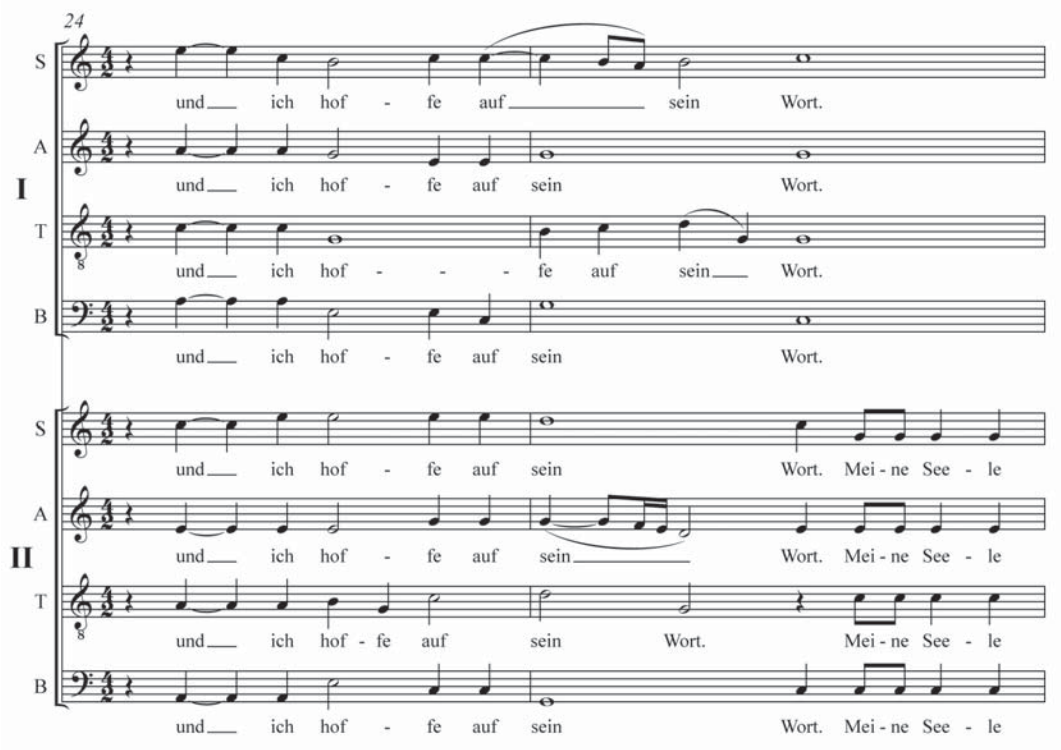


Figure 5. Heinrich Schütz, *Psalmen Davids,* "Aus der Tiefe ruf ich Herr, zu dir," SWV 25, mm. 24–25. Galliard rhythm and cadential movement by closest approach *"und ich hoffe auf sein Wort"*

Modal and Tonal Tendencies

Schütz alludes to the Phrygian mode from the beginning of "Aus der Tiefe ruf ich Herr, zu dir." The corresponding effect evokes a penitential mood, which some would say communicates the need for a Savior. He accomplishes this task via vacillating minor-second movement on the words "Aus der Tiefe," creating a vertical augmented harmony for a brief moment through linear movement in the voices (Figure 3). Schütz treats the word "Tiefe" using minor seconds—giving the word a great sense of pathos—in the first few measures. Further, Schütz continues this unique minor effect through prevalent use of minor thirds in the antiphonal setting of the words "Herr, höre meine Stimme" and "Ich harre des Herrn." The antiphonal setting of both these phrases adds to their intensity, particularly when one considers the chapel setting in which the double choir piece would have been performed in the court chapel of Saxon Elector Johann Georg I in Dresden, which, while smaller, was similar in aesthetic and polychoral functionality to St. Mark's Cathedral in Venice.

Schütz's choice of mode and his deviation from it at certain points requires examination. Historically, the Phrygian mode has often been defined by an E finalis. Schütz follows in that tradition, but deviates from it slightly through a change of mode, corresponding to a change in the text. The majority of the piece's cadences center on E; several cadences conclude to a C finalis (e.g., in the section "So du willst, Herr, Sünde zurechnen, Herr wer wird bestehen?" although another settles on a G-centered cadence). By the time Schütz gets to "Denn bei dir ist die Vergebung," the piece has again returned to its E centricity. Later, this pattern recurs on the phrase "Meine Seele harret, und ich hoffe auf sein Wort," with several more cadences centering on C and G.

If one maps this cadence pattern by pitch centricity alone, an overall pattern emerges: || i–VI–III–VI–i–VI–III–VI–i ||. Several separate compositional trends are at work here: movement to the mediant (e.g., VI–III is more indicative of Italian Renaissance styling than that of German Baroque). However, the simultaneous presence of progression from minor to closely related major keys (e.g., i–VI) was also a growing trend in the early Baroque era.

However, the lack of a consistent leading tone forces one to look at this

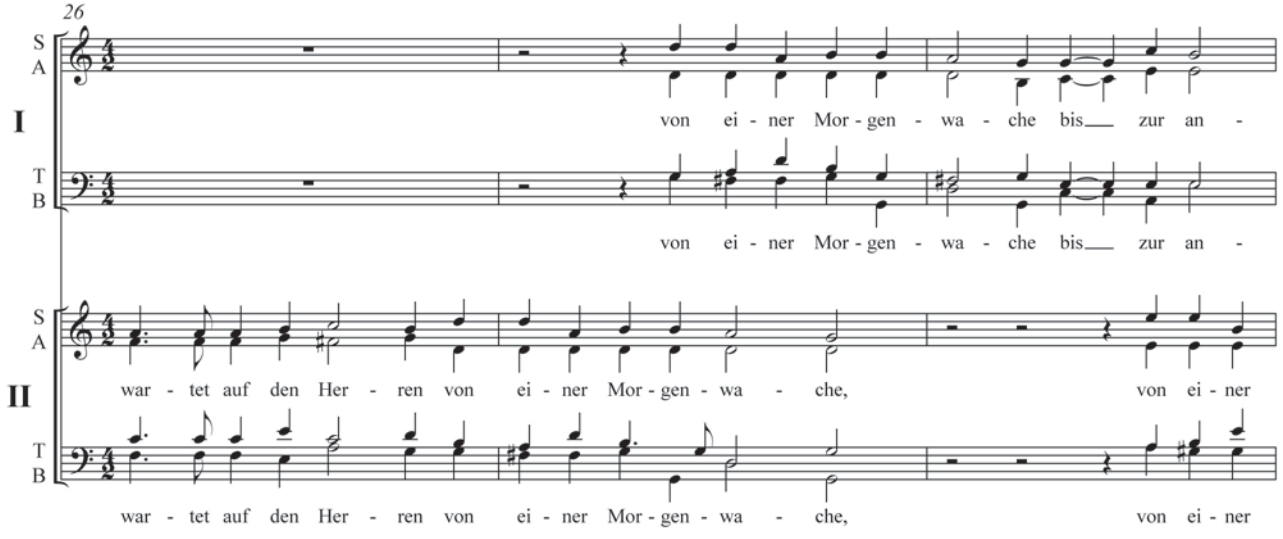


Figure 6. Heinrich Schütz, *Psalmen Davids,* "Aus der Tiefe ruf ich Herr, zu dir," SWV 25, mm. 26–28. Cadential movement on the words *"auf den Herren"*

anomaly through the lens of modal counterpoint to make sense of it in the end. Indeed, as Varwig notes, "Schütz himself referred quite frequently to his composing with modes, and he recommended other composers to practice composition with a proper application of modal language."[24] In this case, Schütz would have been following Glarean's rules regarding accidentals and change of mode. Joel Lester translates Glarean's Dodecachordon regarding change of mode:

> If a semitone [within an octave species] is changed by an accidental only a few times, then the mode is not considered to be changed. However, if this alteration occurs throughout a composition, then the mode is changed.[25]

Modal use of counterpoint and the employment of ficta place this piece clearly within the bounds of late Renaissance style and Zarlinian counterpoint, but the hints of tonality present within the use of different modes and final pitches in conjunction with the text indicate the beginnings of tonal thinking.

When Schütz sets the text "lass deine Ohren merken," he resolves the dissonances in the cadence, but he does not finish the cadence rhythmically until the next measure. A possible textual interpretation of this phenomenon of a delayed cadential resolution suggests the duality of both crying out to God for mercy and simultaneously endeavoring to quiet one's own anxious spirit. Schütz delays the cadential movement again on the words "meine Seele harret," in which the dissonances are resolved before the rhythmic cadence has ended (Figure 7).

In this instance, the waiting of the cadence to resolve seems to reflect the worshiper's willingness to wait on the Lord as long as it takes to get His answer. The section directly following the words, "Herr, höre meine Stimme" is curiously void of the previous intense minor intervals, save the phrase "Ich harre des Herrn." It is as if Schütz is crying out to God to hear Him and at the same time commanding his spirit to be quiet and wait on the Lord with equal intensity. At the same time, the presence of these forceful sections of pleading move the listener forward to the maturation of concertato style seen later in Baroque.

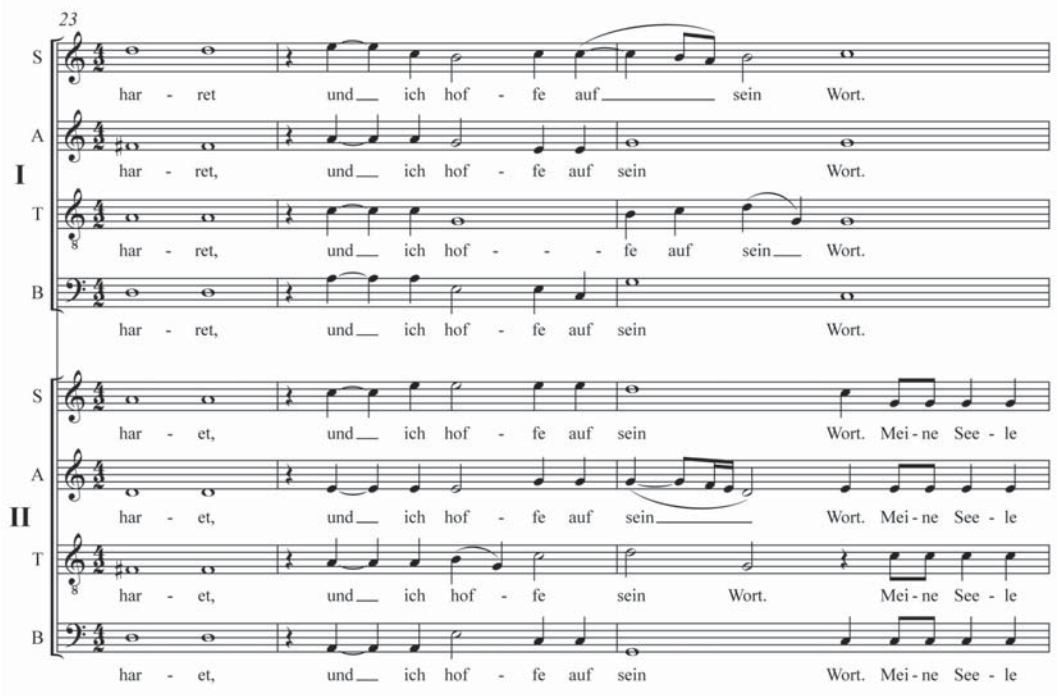


Figure 7. Heinrich Schütz, *Psalmen Davids,* "Aus der Tiefe ruf ich Herr, zu dir," SWV 25, mm. 23–25. Text setting of *"und ich hoffe auf sein Wort"*

Conclusion

In our analysis and interpretation, we should not try to fit Schütz's works into the proverbial "Procrustean bed" and attempt to make the music fit the established theories, whether they stem from Zarlino, Palestrina, or even eighteenth-century Rameau. As evidenced in "Aus der Tiefe," study of Schütz's works shows us both modally and tonally influenced systems in his compositions, even coexisting in the same piece; it would be easy to ignore the other variables in Schütz's storied life that led him to compose in his singular manner. We should approach Schütz's music considering multiple possible theoretical/analytical interpretations, understanding that the music often came concurrently or even before the respective theories that attempt to explain it. Scholars such as Eva Linfield acknowledge that we need to take a step back and approach analysis from a historiographical perspective and look at the writings of the pertinent theorists of the time.[28]

In addition to examining the theories of Zarlino, Glarean, and Lippius in the considerations of Schütz's theoretical frameworks with which he composed his pieces, one must examine the evidence of philosophy, Italian and German culture, and Schütz's teachers. By considering both the pertinent theorists of the time, Schütz's own theology, and the humanist education and culture into which Schütz would have been trained, present-day scholars/musicians can become better informed and, by extension, better performers of his works.

NOTES

[1] Denis Arnold, "Venetian and non–Venetian Elements in Schütz's *Psalms of David*," in *Heinrich Schütz und die Musik in Dänemark zur Zeit Christian IV. Bericht über die wissenschaftliche Konferenz in Kopenhagen 10–15 November 1985*, ed. Anne Ørbæck Jensen and Ole Kongstead (Copenhagen: Engstrøm & Sødring, 1989), 153.

[2] Denis Arnold, "The Second Venetian Visit of Heinrich Schütz," *The Musical Quarterly* 71, no. 3 (1985): 364.

[3] Basil Smallman, *Schütz* (Oxford: Oxford University Press, 2000), 39.

[4] Joshua Rifkin, "Whatever Happened to Heinrich Schütz?" *Opus 1* (1985): 13.

[5] Bettina Varwig, *Histories of Heinrich Schütz* (Cambridge: Cambridge University Press, 2011), 52.

[6] Joshua Rifkin, "Towards A New Image of Henrich Schütz 1," *The Musical Times* 126, no. 1713 (1985): 657.

[7] Friedrich Blume, "The Age of Confessionalism," in *Protestant Church Music: A History*, 127–315, translated by Theodore Hoelty-Nickel and edited by Friedrich Blume (New York: W.W. Norton & Co., 1974), 165.

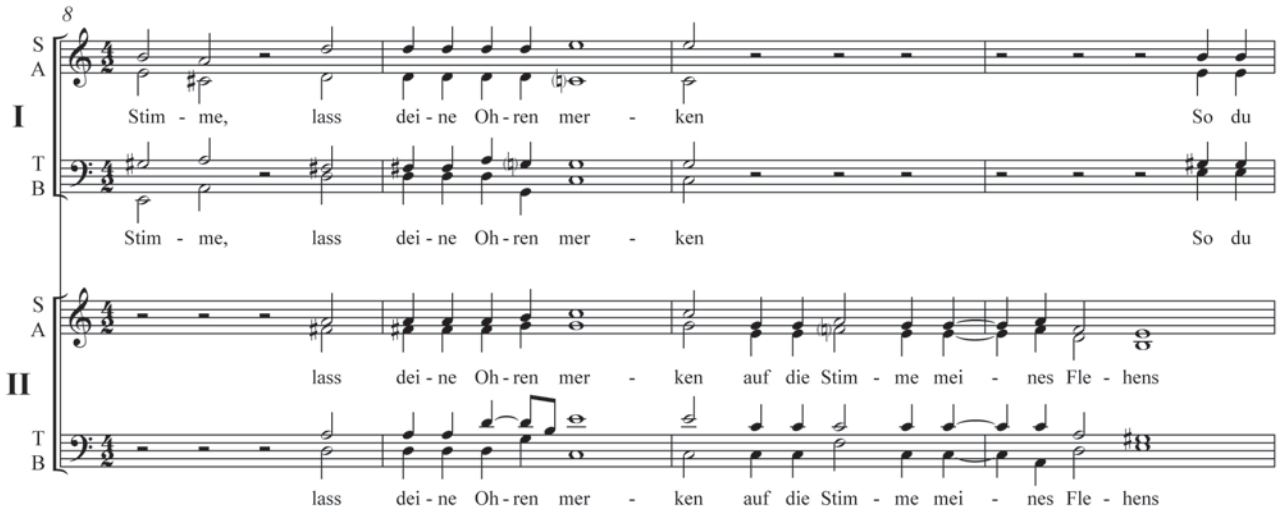


Figure 8. Heinrich Schütz, *Psalmen Davids,* "Aus der Tiefe ruf ich Herr, zu dir," SWV 25, mm. 8–11. Cadential movement on the words *"lass deinen Ohren merken"*

[8] Ibid.

[9] Smallman, 35.

[10] Blume, 145.

[11] Heinrich Schütz, *Heinrich Schütz: Sämtliche Werke, Bd. 2*, ed. Phillip Spitta (Leipzig: Breitkopf und Härtel, 1885). Online public domain edition accessed via International Music Score Library Project. Engraving from original Breitkopf und Härtel edition by Seth Garrepy.

[12] Heinrich Schütz, *Heinrich Schütz: Sämtliche Werke*.

[13] Psalm 130:1–8 (DELUT).

[14] Psalm 130:1–8 (KJV).

[15] English translation of *Gloria Patri* from the 1662 Book of Common Prayer.

[16] Heinrich Schütz, *Heinrich Schütz: Sämtliche Werke*.

[17] Wilhelm Ehmann, preface to *Psalmen Davids 1619 Nr. 10–16*, by Heinrich Schüz, English trans. of preface by Karen Plain-Switzer (Kassel, Germany: Bärenreiter, 1993), xv.

[18] Heinrich Schütz, *Heinrich Schütz: Sämtliche Werke*.

[19] This interpretation coincides with the Lutheran theology of *sola scriptura*—the belief that Scripture is the final authority on matters of doctrine and Christian living. The tenet of *sola scriptura* was integral to the cohesion of the Reformation movement.

[20] Dianne McMullen, "German *Tanzlieder* at the Turn of the Seventeenth Century: The Texted Galliard," in *Music and German Literature: Their Relationship Since the Middle Ages*, ed. James M. McGlathery (Columbia, SC: Camden House, 1992), 37 and footnote 23.

[21] Heinrich Schütz, *Heinrich Schütz: Sämtliche Werke*.

[22] Translations in the King James Version and the Deutsch Luther Bible are almost identical, except for the sixth verse. The literal English translation of the German Luther version would read, "My soul waits for the Lord from every morning-waking to the next," (author's own accentuation added) while the King James translates it, "My soul waiteth for the Lord more than they that watch for the morning; I say, more than they that watch for the morning." The German Luther translation gives the verse a slightly different connotation, highlighting waiting on the Lord every morning, never mentioning watchmen as the KJV does. In this instance, Schütz's emphasis of the word "einer" (or "every" as it means in this context) makes sense in light of the Deutsch Luther translation of this verse.

[23] Heinrich Schütz, *Heinrich Schütz: Sämtliche Werke*.

[24] Eva Linfield, "Modal and Tonal Aspects in Two Compositions by Heinrich Schütz, *Journal of the Royal Music Association* 117, no. 1 (1992): 89.

[25] Joel Lester, *Between Modes and Keys: German Theory 1592–1802*, Harmonologia Series No. 3 (Stuyvesant, NY: Pendragon Press, 1989), 8.

[26] Heinrich Schütz, *Heinrich Schütz: Sämtliche Werke*.

[27] Heinrich Schütz, *Heinrich Schütz: Sämtliche Werke*.

[28] Linfield, 95.

BIBLIOGRAPHY

Arnold, Denis. "The Second Venetian Visit of Heinrich Schütz." *The Musical Quarterly* 71, no. 3 (1985): 359–374.

———. "Schütz in Venice." *Music and Musicians*, 21, no. 1 (1972– 3): 30–35.

———. "Schütz's 'Venetian' Psalms." *Musical Times* 113, no. 1557 (1972): 1071–1073.

———. "Venetian and non-Venetian Elements in Schütz's *Psalms of David*." In *Heinrich Schütz und die Musik in Dänemark zur Zeit Christian IV. Bericht über die wissenschaftliche Konferenz in Kopenhagen 10–15 November 1985*, 145–153. Edited by Anne Ørbæck Jensen and Ole Kongstead. Copenhagen: Engstrøm & Sødring, 1989.

Blume, Friedrich. "The Age of Confessionalism." In *Protestant Church Music: A History*, 127–315. Translated by Theodore Hoelty-Nickel. Edited by Friedrich Blume. New York: W.W. Norton & Co., 1974.

Crook, David. "Germany and Central Europe, ii: 1600–1640." In *European Music* 1520–1640. Edited by James Haar. In the series *Studies in Medieval and Renaissance Music*. General Editor Tess Knighton. Woodbridge, Suffolk, UK: Boydell Press, 2006.

Ehmann, Wilhelm. Preface to *Psalmen Davids* 1619 Nr. 10–16, by Heinrich Schütz. English trans. of preface by Karen Plain-Switzer. Kassel, Germany: Bärenreiter, 1993.

Frandsen, Mary E. "Allies in the Cause of Italian Music: Schütz, Prince Johann Georg II and Musical Politics in Dresden." *Journal of the Royal Musical Association* 125 (2000).

Leaver, Robin. "Schütz as a Biblical Interpreter." *Bach 4*, no. 3 (1973): 3–12.

Lester, Joel. *Between Modes and Keys: German Theory 1592–1802. Harmonologia Series* No. 3. Stuyvesant, NY: Pendragon Press, 1989."

Linfield, Eva. "Modal and Tonal Aspects in Two Compositions by Heinrich Schütz." *Journal of the Royal Music Association* 117, no. 1 (1992): 86–122.

———. "Modulatory Techniques in Seventeenth-Century Music: Schütz, a Case in Point." *Music Analysis* 12, no. 2 (1993): 197–214.

McMullen, Dianne M. "*German Tanzlieder* at the Turn of the Seventeenth Century: The Texted Galliard." In *Music and German Literature: Their Relationship Since the Middle Ages*, 34–49. Edited by James M. McGlathery. Columbia, SC: Camden House, 1992.

Rifkin, Joshua. "Schütz and Musical Logic." *The Musical Times* 113, no. 1557 (1972): 1067–1070.

———. "Towards A New Image of Henrich Schütz 1." *The Musical Times* 126, no. 1713 (1985): 651–658.

———. "Whatever Happened to Heinrich Schütz?" *Opus* 1 (1985): 10–14, 49.

Schütz, Heinrich. Heinrich Schütz: *Sämtliche Werke*, Bd. 2. Ed. Phillip Spitta. Leipzig, Germany: Breitkopf und Härtel, 1885.

Spagnoli, Gina. "Dresden at the Time of Heinrich Schütz." In *The Early Baroque Era: From the Late Sixteenth Century to the 1660s*. Edited by Curtis Price. Englewood Cliffs, NJ: Prentice Hall, 1993.

———. *Letters and Documents of Heinrich Schütz 1656–1672: An Annotated Translation*. Ann Arbor: University of Michigan Research Press, 1990.

Smallman, Basil. *Schütz*. Oxford: Oxford University Press, 2000.

Taruskin, Richard. "Fat Times and Lean: Organ Music from Frescobaldi to Scheidt; Schütz's Career; Oratorio and Cantata." In *The Oxford History of Western Music, vol. 2: Music in the Seventeenth and Eighteenth Centuries*, 35–83. New York: Oxford University Press, 2009.

Varwig, Bettina. "'Mutato Semper Habitu': Heinrich Schütz and the Culture of Rhetoric." *Music and Letters* 90, no. 2: 215–239.

———. *Histories of Heinrich Schütz*. Cambridge: Cambridge University Press, 2011.

Multi-Purpose Images: How to Confuse the Choir

LESA JACOBSEN

Lesa Jacobsen is an assistant professor of music at the University of Wisconsin – River Falls. She teaches applied voice, choral music education courses, choral literature, vocal and choral pedagogy, directs the Women's Choir, and supervises music education student teachers. lesa.jacobsen@uwrf.edu

In preparing teaching materials about metaphoric language for a Vocal/Choral Pedagogy class, some dissertation research on verbal images used by choral directors noticeably underscored the challenge that we, as directors, assume in the use of such language. After color-coding the matching words and phrases to illuminate the different applications of the same images and words collected from research subjects, a puzzling pattern emerged.

All the five images intended to address breath support were paired with the meaning or intent as identified by the research subject below. For example, the image "**stretch**" can also mean "forward energy" as well as "*crescendo*." The image "**support**" can also mean to "**spin**," and to "**take in air**." All these images intended to address breath support involved "**the tone**" except one ("**stretch**"), which meant "energy" or "*crescendo*."

IMAGES	MEANING OR INTENT
Stretch	Energize the phrase; *crescendo*
Forward Energy	Put more energy in the tone, give it a little **stretch**, *crescendo*
Energize the tone	*Take in more breath*
Spin	Support the tone with air
Support	*Taking in air* in order to support the tone

Multi-Purpose Images:

The concern about using "multi-purpose images" came into specific focus. Could these multiple images intended to address one issue, breath support, create confusion for the choir?

To open the discussion, the forty-five-year old admonition of Appelman continues to challenge all who embrace the duty of training singers as a sacred obligation.

> Vocal pedagogy cannot survive as an independent educational entity if the physiological and physical facts [that] comprise its core remain subjects of sciolism (superficial knowledge)…. An implement used to form a bridge between scientific fact and the art of vocalization must be both objective and subjective in nature, it must have stability and permanence, it must be universally employed in the singing act, and it must be adaptable to all conditions of research.[1]

This article contains an examination of why choral directors use imagery and the difficulties with applying any metaphoric language. One image used to address multiple vocal issues and multiple images employed to address one vocal issue, labeled "multi-purpose" images, point to the problem of layering imagistic instruction in the choral rehearsal while expecting the choir to understand each usage and to correctly and successfully, within a limited rehearsal period, interpret these images vocally and/or expressively, with continuity, over time.

Why do choral directors use imagery in rehearsals? Imagery use includes, but is not limited to, a method of clarification, an imaginative device to manipulate the unseen, a creative, spontaneous device, a quick, time-honored "bag of tricks," and a "short cut" resulting from a lack of physiological knowledge. Funk asserts: "When dealing with choral tone, imagery is a device that is utilized by choral directors and voice teachers as a way of clarifying a 'feel' or sensation of tone production."[2] Choir students who become choral directors have likely heard a plethora of linguistic images during their years of singing experience that, because of expediency, are re-used as a type of short-hand to encourage awareness of feeling and expressing while singing. Imagery use in rehearsal is also a method to manipulate the unseen. Carter opines,

> The teacher can use it to illustrate the mechanism of voice production. Because the process is largely unseen, unlike instrumental instruction, it is difficult to demonstrate either what is essential or extraneous to the functioning of the vocal mechanism. Therefore, the teacher must rely on simile, metaphor, and [other types of] imagery.[3]

Imagery is often of the creative, spontaneous nature, making it an attractive instructional choice as rehearsal time ticks away. Some may not even be aware of imagery practice, because it flows so naturally during teaching with regular usage. Funk articulates, "After figurative expressions have been used over and over, they become a piece of literal language or a cliché."[4] Because images come quickly and easily from years of experience and hearing a variety of images used in the rehearsal, the choral director amasses a "bag of tricks" from which numerous images can be quickly drawn. According to Richard Miller,

> Old voice teaching saws exist because they embody concepts held essential or useful in accomplishing the tasks of singing. Many have been around for a long time, some are more recent. Almost all describe sensations experienced by singers, or are based on physical actions that look like they ought to work. Some are useful, some are harmless. Some induce malfunctioning of the vocal instrument.[5]

How to Confuse the Choir

Finally, even as images are seen as time-savers, they can also be seen as "short cuts" in place of a lack of physiological knowledge. A teacher using imagery as a substitute for anatomical understanding, however, can create complications for the student. Linda Spencer says,

> So what is wrong with relying on imagery alone for information about voice production? Plenty. When there are problems with the voice, being unable to separate imagery from anatomical reality leads the owner of the voice to apply the remedy to the wrong site.[6]

Imagery can be a suitable device in many ways. Because, however, imagery is not a standardized or codified teaching methodology for several reasons, multi-purpose images have flourished to further complicate communication. For example, Daniel states, "Energy is the term used to refer to the qualities of focus, vitality, and clarity in a singing tone."[7] "Energy," in the initial example, addresses breath support, deeper inhalation, and even *crescendo*. The challenges and hazards of using multi-purpose images with any continuity in the instruction of vocal concepts for choral singers seem to be apparent. What then, is a choral director to do in finding resources to help sort out the use of imagery and multi-purpose imagery as functional language to avoid these difficulties?

The field of choral research is of little or no help in the area of imagery. Funk's study found that "There are no studies that deal specifically with the use of verbal imagery as a choral rehearsal technique."[8] Cleveland's research found that:

> In spite of the tremendous amount of current research into various uses of mental imagery, little of it is in the discipline of singing and vocal pedagogy, a discipline that has consistently and historically used mental imagery techniques to achieve it's objectives. The need for serious vocal research endeavors in the field of mental imaging is great.[9]

Carter's later study found that, "Since imagery used by singers has neither been systematically examined nor scientifically tested, it was necessary to consider research in related fields."[10] Imagery has not been examined according to Carter who states, "Because of the lack of previous research in this area, there are no prior criteria for measuring or judging imagery responses, concepts, quality of experiences, or opinions on effective use of imagery from professional singers."[11] Though the choral field is not fertile ground for resources conducive to understanding and using imagery, other fields are, and it is to these that we look for guidance.

Research in other fields would suggest that there are significant factors that demand thoughtful deliberation as we look to imagery as an instructional device for translating functional vocal concepts. Coney and Lange found that,

> It is therefore understandable that the form and use of metaphor has been widely researched in fields as diverse as artificial intelligence (Way, 1991), linguistics (Lakoff, 1987, psycholinguistics (Glucksberg, 2001), and cognitive psychology (Tourangeau & Sternberg, 1982).[12]

Among these fields, brain research in processing metaphoric language invites us to consider this viewpoint. For example, in the choral rehearsal, imagery plays a timely role in swiftly presenting a concept or idea. The choir internalizes it immediately and moves on to the next element. We make the assumption that the metaphoric image is processed automatically and quickly. Giora, however, postulates:

> Thus, in trying to make sense of metaphors, we first compute their primary, literal interpretation, which then has to be rejected as contextually inappropriate and replaced with an appropriate nonliteral interpretation. Whereas understanding literal utterances requires just one processing step, metaphor interpretation involves at least two such stages.[13]

Giora underscores "contextually inappropriate" in the processing of metaphors. To understand the significance of this statement, the definition of "context" is required. Dictionary.com provides the description in two parts:

(1) the parts of a written or spoken statement that precede or follow a specific word or passage, usually influencing its meaning or effect: *You have misinterpreted my remark because you took it out of context;* and

(2) the set of circumstances or facts that surround a particular event, situation, etc.[14]

In other words, when the context in which an image is used is not appropriate, another step in processing is required. Since the images are not processed automatically, but go through an additional stage of time simply to interpret the image initially, the question becomes, "What happens when an image is used in a multi-purpose fashion?" Giora suggests that, far from an expedient pedagogical method, students must go through several stages of complex thinking and comparison to interpret the same metaphor when it has been previously used to address

Multi-Purpose Images:

another physiological or interpretive issue. The spectrum of possible audible results, not knowing what effect the image has had on either vocal issue, or if it has had any at all, much less being able to expect a consistent response over a period of time for either of the images is of concern. The technique of using metaphoric language requiring several stages of complex thinking and comparison is now muddled by using the same metaphoric language to address another vocal or expressive issue. For example, the image of "stretch" mentioned earlier. The choral director uses the word "stretch" to encourage a *crescendo*. If the next time the director uses the word "stretch" the result is a *crescendo*, but what the director wanted was more breath energy in a soft tone, both director and choir are going to be confused as to why using the word "stretch" didn't produce the desired result. The director is frustrated because the choir didn't interpret "stretch" properly, and the choir doesn't understand the context (context, in this case, meaning score analysis considerations) for the use of the word "stretch" and thought they applied it correctly. Now, students faced with the dilemma of what "stretch" means and unable to process quickly when it may mean *crescendo* and when it may mean to sing with more breath energy in a soft dynamic (or any dynamic). The technique that was intended to save time has now become a device of misunderstanding for both the director and the choir.

A second processing issue involves individual differences in interpreting metaphoric language. Sheldon says, "The use of metaphors or analogies not within the experience of the learner may inadvertently create further abstraction."[15] The singer's context, in this case, is their experience. Compounded by the time issues in processing imagistic language and the use of the same images to correct a number of different vocal problems, the interpretation will be different according to each individual's knowledge and understanding of imagery and its relation to vocal production and expressive singing.

For members of preparatory or training choirs, a director will want to be quite selective in the implementation of images because of the varied and limited experience of those beginning the process of singing in a choir. Blasko and Kazmerski show results that suggest that individual differences are a significant factor in understanding metaphoric language, "The results of the experiments summarized here suggest that the processing of non-literal language involves a complex social and emotional interaction between speaker and listener that is made even more complicated by individual differences."[16] Multi-purpose images accompanied by the singers' lack of familiarity, experience, and individual differences coalesce into perceptual problems unknown to the director and the student without appropriate conversation and clarification. When multiplying this perceptual confusion by sixty individual choir members of varying ages, experiences, choral and vocal knowledge, and general intellectual and musical adaptability, uncertainty reigns.

Singers who are at the beginning of their choral journey will need context for metaphoric, instructional language that follows this construct of paired relevance and meaning. The processing of well-known or often-used images that are closely relevant in their meaning to the paired experiential or anatomical reality will be more quickly understood, especially by skillful and practiced singers not new to the choral experience. Images such as "inhale as though you are smelling a rose," "expand to breathe," and "stand with your ribs off the hips," will be easily understood. (By the same token, the image, "sing from the diaphragm," which is not anatomically accurate, will likely be misunderstood.) The caution for clear language as opposed to fanciful or bizarre language is echoed by Blucksberg and Haught who observed that, "Any utterance in any context is first interpreted literally."[17]

This information seems to admonish the director against the more carefree use of imaginative images suggested by Daniel who notes, "Therefore, the greater the repertoire of imaginative suggestions offered by a teacher, the greater the communication will be with the student and the greater the student's progress will be in achieving a beautiful singing tone."[18] In fact, the closer the image is to reality in the singers' experience, the more quickly it will be understood and applied, such as the image of "smelling a rose" for a natural inhalation, since most people have smelled roses or other flowers and can recreate that experience. Blucksberg and Haught go on to say, "If the literal interpretation fails to make sense in that context, or is 'defective' in any way, then a search for an alternative interpretation is made."[19] Metaphoric language that is not physiologically correct or pedagogically sound has the prospect of causing the singer to try to make sense of the image based upon the context of their own experience, knowledge, and understanding. Consider another image not paired with factual, anatomical reality (and for those who don't play with Frisbees), "Instruct them to 'place' the sound on their hands, as if flinging a frisbee while opening to the vowel. This will result in free, ringing sounds with great vibrancy and spin."[20] Significant context needs to be present for the young singer when the

How to Confuse the Choir

anatomical reality is that sound cannot be placed, the hands are not connected to the vocal tract, there is no connection between frisbee and vowels, and sound cannot be flung by the hands no matter what vowels are invoked. This metaphor makes no sense in an anatomical context, or in an experiential context unless, perhaps, one sings while flinging Frisbees thereby allowing for a literal and abstract connection. In the example at the beginning of the article, the metaphor of "**spin**" was equated with breath support, yet in this example of the frisbee, it is used to describe sound "placement," a physical and acoustic impossibility. This type of imagery used is another example of a "multi-purpose" image. However one categorizes it (to what do ringing, vibrancy, and spin equate?) the multiple choral results in translating this image can only be accidental, whether they are positive or negative. In summation, Blucksberg and Haught underscore the view of those familiar with the psycholinguistic comparison theories of metaphor stating, "This class of theory follows the view in linguistics, psycholinguistics, and the philosophy of language that accords unconditional priority to literal meanings."[21] Choral directors may want to consider this when creating images to address vocal function.

Multi-Purpose Images:

Finally, the findings of a study by Coney & Lange underscore the importance of context in processing metaphoric language declaring that, "We conclude, therefore, that our results provide reliable evidence that unfamiliar metaphors, in the absence of context, do not activate associations via automatic processes."[22] These results also suggest that the use of imagery is not the shortcut that it may seem to be in light of processing the information in order to achieve the desired result. Deciphering the possible layers of purposes and possible meanings attached to multi-purpose images becomes imponderable in view of these findings, not to mention being far from saving rehearsal time.

This narrative, thus far, has considered time issues, individual differences, and contextual concerns in the processing of metaphoric language that can hamper the singer in successfully producing the vocal and expressive results the choral director desires. The next problem of inference, as defined by dictionary.com, "The process of arriving at some conclusion that, though it is not logically derivable from the assumed premises, possesses some degree of probability relative to the premises,"[23] is also problematic for those using metaphoric language and multi-purpose images.

Parpalea states, "In other words, in order to understand figurative language, the learner needs to unravel the covert connections in the utterance through a process of inference."[24] This is also a time issue because the mental gymnastics for one metaphoric instruction are complex enough without the addition of multi-purpose images through which the learner must sift for saliency and meaning, then apply. For understanding, the brain requires the singer to remember the first set of meanings, infer, evaluate, and then go through the same process for the second musical instruction with the same image used to correct an additional vocal problem, compare and contrast, and then, hopefully derive a helpful solution that addresses the problem. This teaching technique requires asking and expecting a great deal of mental acuity from our singers in a limited rehearsal time that also demands a great many other intellectual, emotional, and physical responses.

Blasko & Kazmerski's study indicates that:

> In all complex language processing, the comprehender must rapidly activate and develop one set of relevant meaning and inferences while ignoring or suppressing others that also may be semantically related, but are irrelevant to the circumstances.[25]

Considering these findings, it seems prudent to judge the suggestions from the Blucksberg and Haught study:

> Rather, what we suggest is that the pedagogical methods that assume that learners will abstract principles from single examples or that they will spontaneously draw comparisons across examples are likely to fall well short of the potential gains.[26]

For example, the singer must activate and develop one set of relevant meanings and inferences while ignoring or suppressing others that also may be semantically related, but are irrelevant to the circumstances. Daniel claims:

> The mental concept of projecting

How to Confuse the Choir

> the tone behind the eyes is also helpful in energizing vocal tone. Suggest that the students let their eyes 'smile' as they sing. This gesture helps animate the facial expression and, in turn, animates and brightens the tone.[27]

Tone does not project from behind the eyes, and energy (the breath?) comes from inhalation and the lungs, which are not attached to the eyes. "Smiling eyes" may produce a crinkled expression not connected to vowels made by the tongue and shaped by the lips. What is "animating and brightening" of tone? The student may be successful in interpreting this word jumble intended to energize and "brighten tone" by drawing comparisons across examples, however, whether the desired result occurs, it will be accidental and unlikely to occur consistently over time. Students receiving the praise or admonishment from the director will not necessarily know what or how they have accomplished, or not accomplished, what they tried to produce vocally. The admonition of Richard Miller seems particularly appropriate:

> Factual information need not replace imagery, but all imagery should be based upon fact. False information, can inhibit good function, and is frequently the source of vocal problems.[28]

Finally, we examine the difficult question of spontaneity in imagery creation. This spontaneity is not to say that imagery created spontaneously might not be physiologically correct and pedagogically sound, but for us to become aware of this conundrum. Carter's study iterates the notion that:

> Unless a person in an habitual imager, he or she may not be consciously aware of the characteristics or qualities of images and the frequency with which the images are employed…[29]

That there would be a number of multi-purpose images created because of this lack of awareness is understandable. Underscoring this idea is a quote by McEwen from Funk's study, "McEwen stated that verbal imagery, 'should be essentially spontaneous and therefore, natural to the speaker—comfortable …' therefore, because of the spontaneity aspect, it's not something that I think of."[30]

From a choral director's perspective, simply interested in an expedient method of expression, this teaching technique is seemingly harmless until we contemplate White's view on the matter, "It does not matter how foolish the analogy or idea is if it achieves its purpose."[31] If foolish analogies are natural to the speaker (to combine the thoughts of McEwen and White) and are spontaneous in nature and essentially unconsidered pedagogically, the diligent singer has challenges to overcome that are insurmountable. McEwen elaborates:

> Here is a picture, here is a sensation, here is some feeling that I have, and I want to talk about that or encourage it. What words do I choose? Where do they come from? And we can't prepare for that in a studied way, I think. And I come back to spontaneity. The reservoir needs to be there and available. We can reach into it and select quickly and with some efficiency.[32]

Can we not, in fact, prepare those words paired with sensation in a studied way? Assuredly, the answer is yes. For those teachers who have a solid physiological understanding of how the vocal mechanism works, spontaneity in imagery creation can be made appropriate and convenient. Spencer avers:

> For its greatest benefit, imagery should be combined with accurate information about the functioning of the vocal system. The voice user who understands the anatomical and physiological basis for voice production is better able to pose questions about why a particular image is useful in eliminating a problem or enhancing voice quality, whereas others are not.[33]

As proposed earlier in this narrative, imagery can be a useful tool in the choral rehearsal, but it also introduces the processing issues that are significant factors hampering immediate understanding of imagery, and multiplies the layered complexity of using multi-purpose imagery to address vocal function and expression. Does this means that using precise functional language at all times is a magic bullet? Miller opines:

> The belief that teaching the singer anatomically correct names of muscles of the human body will improve vocal sound is of course, patently absurd. The singer should, however, be provided with an understanding of the coordination that occurs within the human musculoskeletal and respiratory systems so that he or she does not ask the body to perform non-functional tasks. Most importantly, the singer's teacher should not invent physiology and acoustics in the belief that he or she is dealing in mysteries and miracles.[34]

These are some of the considerations to ponder when using imagery and multi-purpose imagery when the director must communicate effectively with a choir. In light of the challenges of time to process images, individual differences in perception of images, context, inference, and spontaneity in image creation, adding another meaning

Multi-Purpose Images: ?

to an image used for a previous purpose and expecting the choir to interpret it successfully every time is, in short, a Herculean feat for a choral ensemble.

We are not trying to confuse the choir. However, have we considered that some of the imagistic language we use is not actually a type of shorthand, but can be a device that leads to misperception, misunderstanding, and misapplication? Our choirs are listening and trying to evaluate our instructional language to produce the best, musically expressive sound possible, so we must pair scientific information with imagistic language (including multi-purpose imaging) so that the vocal intent and result is clear to students. Miller states:

> Over thirty years ago Bartholomew wisely warned … when imagery becomes so vivid that it is transferred into the physical field and used to explain physiologic and acoustic phenomena, it becomes extremely dubious, unreliable, and even false. It is this misuse which is largely responsible for the bitter controversies over vocal methods, as well as for their often comical explanations.[35]

It is a worthy, if exhausting challenge to all who train voices that we be as linguistically specific as possible in the pursuit of creative and instructionally functional language in light of the findings of Mashal, Faust, Hendler, and Jung-Beeman whose study dealt with brain imaging to measure brain correlates of metaphor processing. This results of this study suggest that, "Subjects were significantly more accurate in recognizing the literal expressions than they were in recognizing novel metaphors ($p < .01$)."[36]

This is the solution: We should evaluate the imagery we currently use as instructional language such that it is physiologically correct and pedagogically sound, not as spontaneous flights of verbal fancy. We should not rely on quirky imagery in the hopes that, eventually, the choir will understand our intent. We should not trust that the choir will automatically understand and interpret our imagery successfully every time without some anatomical or interpretive context. By doing these things we stay close to the admonition of Appelman, stated at the beginning of the article, as we continue to train our choirs. Miller's proclamation seems nearly prophetic, "There is an increasing realization that the voice as an instrument can best be trained through exact communicative language. For this, we have the dissemination of factual information from interdisciplinary sources to thank."[37] Considering Miller's statements, the following query from Blucksberg and Haught can only be seen as provocative, "One question prompted by the career of metaphor hypothesis, is must people continue to construct ad hoc concepts repeatedly, or can ad hoc concepts eventually become lexically encoded?"[38] The possibilities boggle and inspire the imagination, inviting further research from motivated choral directors and singers.

Even as we continue to fashion new connections through precise imagery, let us strive to be purposeful, methodical, physiologically correct, and pedagogically sound in our communication as we teach our choirs to understand and apply functional vocal realities that result in the production of healthy, beautiful choral sound. It is indeed a worthy challenge for us all.

NOTES

1 Ralph Appelman. *The Science of Vocal Pedagogy: Theory and Application*. Indiana University Press, 1967.

2 Gary D. Funk, "Verbal Imagery: Illuminator of the Expressive Content in Choral Music" (doctoral dissertation, Arizona State University, 1982), 60.

3 Mary Ryan Carter, "Mental Imagery in the Science and Art of Singing: An Inquiry into Imagery Use by a Select Group of Professional Singers" (doctoral dissertation, Rutgers University, 1993), 48.

4 Gary D. Funk, 28.

5 Richard Miller, "Sharpening Up Some Old Pedagogical Saws Part I.," *The NATS Journal* 50, (January/February 1994), 27.

6 Linda Spencer, "From Speech to Song, Imagery and Anatomy," *The NATS Journal* 46, no. 2 (November/December 1989), 28.

7 Margaret Daniel, "Balancing Space and Energy in Choral Voices," *Music Educators Journal* 80, no. 1 (1993), 29.

8 Gary D. Funk, 57.

9 Thomas Cleveland, "Vocal Pedagogy in the Twenty-First Century, Mental Imaging and the Teaching of Voice," *The NATS Journal* 45, no. 3 (January/February 1989), 41–42.

10 Mary Ryan Carter, 287.

How to Confuse the Choir

[11] Mary Ryan Carter, 301.
[12] Jeffrey Coney and Andrea Lange, "Automatic and Attentional Processes and in the Comprehension of Unfamiliar Metaphors," *Current Psychology* 25, (Summer 2006), 103.
[13] Rachel Giora, "Is Metaphor Special?" *Brain and Language* 10, no. 2 (February 2007), 111.
[14] "Context," <http://dictionary.reference.com/browse/context?s=t>.
[15] Deborah Sheldon, "Listeners' Identification of Musical Expression through Figurative Language and Musical Terminology," *Journal of Research in Music Education* 52, no. 4 (Winter, 2004), 367.
[16] Dawn G. Blasko and Victoria A. Kazmerski, "ERP Correlates of Individual Differences in the Comprehension of Nonliteral Language," *Metaphor and Symbol* 21, no. 4 (2006), 279.
[17] Sam Blucksberg and Catrinel Haught, "On the Relation Between Metaphor and Simile: When Comparison Fails," *Mind and Language* 21, no. 3 (June, 2006): <http://www-psychology.concordia.ca/fac/deAlmeida/COGSCI/Gluckberg%20on%20similes.pdf.>, 361.
[18] Margaret Daniel, 29.
[19] Sam Blucksberg and Catrinel Haught, 361.
[20] William Skoog, "Use of Image and Metaphor in Developing Vocal Technique in Choirs," *Music Educators Journal* 90, no. 5 (May 2004), 47.
[21] Sam Blucksberg and Catrinel Haught, 361.
[22] Jeffrey Coney and Andrea Lange, 105.
[23] Dictionary.com, "Inference," <http://dictionary.reference.com/browse/inference>, (2012).
[24] Mihaela Parpalea, "Expanding Vocabulary by using Figurative Language," *Bulletin of the Transilvania University of Brasov* 30, no. 52 (2010), 159.
[25] Dawn G. Blasko and Victoria A. Kazmerski, 281.
[26] Sam Blucksberg and Catrinel Haught, 404.
[27] Margaret Daniel, 29.
[28] Richard Miller, "The Flat-Earth School of Vocal Pedagogy," *The NATS Journal* 44, no.2 (November/December 1987), 17–18.
[29] Mary Ryan Carter, 19–20.
[30] Gary D. Funk, 153.
[31] Brian D. White, "Some Misconceptions about Singers and the Art of Singing," *The NATS Journal* (November/December 1984), 15–19.
[32] Gary D. Funk, 156.
[33] Linda Spencer, 28.
[34] Richard Miller, "Mysteries and Miracles," *The NATS Journal* 48, (January/February 1992), 23.
[35] Richard Miller, "New Vistas in Singing and in the Teaching of Singing," *The NATS Journal* 44, (September/October 1987), 18.
[36] N. Mashal, M. Faust, T. Hendler, M. Jung-Beeman, "An fMRI Investigation of the Neural Correlates Underling the Processing of Novel Metaphoric Expressions" *Brain and Language* 100, (February 2007), 120–121.
[37] Richard Miller, "Imagery and the Teaching of Singing," *The NATS Journal* 46, (September/October 1989), 15–16.
[38] Sam Blucksberg and Catrinel Haught, 378.

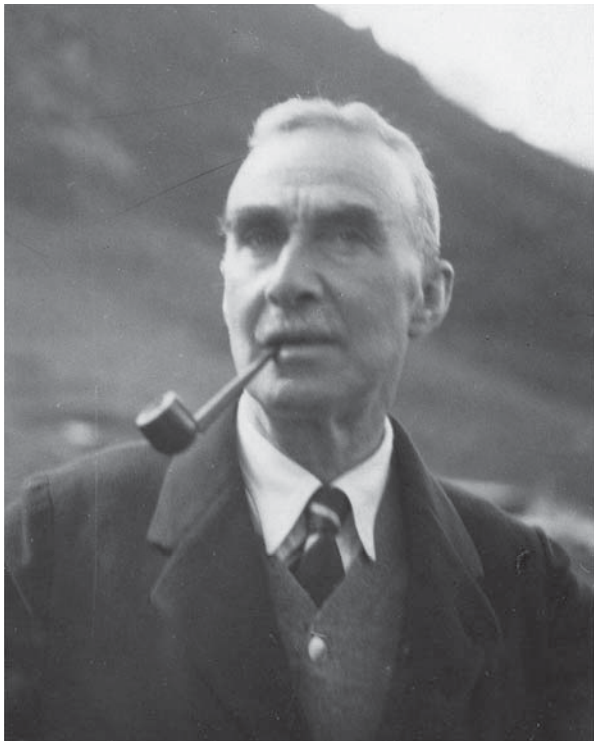
Lost in the Revival

The Sacred Music of Cyril Rootham

Clay Price

Clay Price, DMA, holds degrees in music education and choral conducting from Belmont University, The University of North Carolina at Greensboro, and the University of South Carolina. <clayborn.price@oswego.edu>

Though an unfamiliar name in today's musical world, Cyril Bradley Rootham (1875–1938) was an influential Cambridge University music professor and a prolific composer. Even within the walls of the many colleges that comprise the university, few people are aware of the impact this musician had on the musical life of the Cambridge community in the first third of the twentieth century. Rootham studied with Charles Villiers Stanford, Sir Walter Parratt, and Marmaduke Barton at the Royal College of Music. Arthur Bliss, Arnold Cooke, Cecil Armstrong Gibbs, and Robin Orr were among his students, creating a bridge between the late Romantic and early mid-twentieth century British composers. Throughout his career at Cambridge, Rootham was instrumental not only in promoting the first English performances of works by Zoltán Kodály, Manuel de Falla, Arthur Honegger, and Ildebrando Pizzetti, but also the Purcell and Handel opera revivals of the early 1900s. A friend and promoter of Ralph Vaughan Williams, Gustav Holst, and Edward Elgar, among others, Rootham seems to have placed the advancement of other composers' music ahead of his own. Most of his choral works were published during his lifetime, yet none appear to have remained in the repertoire, sacred or secular.



Cyril Rootham

Not only did Rootham garner praise as a valued professor at St. John's College, but also was respected as a composer during his lifetime and after his death.[1] Despite the praise he received, his large compositional output appears to have been overlooked in comparison to that of his contemporaries. No extensive research on Rootham exists beyond listing his 160 works in the *New Grove Dictionary of Music and Musicians*, 2nd ed., a catalog of compositions in the Cambridge University archives, and a handful of small articles.

Biography

Cyril Bradley Rootham (pronounced with a hard "t," as in "Beethoven") was born on October 5, 1875, in Bristol, England. One of five children, Cyril excelled more than the others in musical ability and exhibited his interest in music at a young age. His father taught him keyboard and voice. Evidently Rootham was quite accomplished at the keyboard. From the ages of twelve to nineteen he repeatedly substituted for his father as organist at St. Peter's Church in Clifton. Having completed the VI Classical (classical sixth form), or the equivalent of grades eleven and twelve in U. S. schools (ages sixteen to eighteen), Rootham was awarded one of the two newly founded "Steward of Rannoch" scholarships for sacred music, and was admitted to St. John's College, Cambridge, with the equivalent of a full scholarship.

Rootham was a student at St. John's College Cambridge while Vaughan Williams was at Trinity and both were members of the University Music Society (CUMS). As with Vaughan Williams, Rootham also studied composition under Stanford and organ with Sir Walter Parratt at the Royal College of Music. However, Vaughan Williams stayed in London and then went abroad, whereas Rootham found his way back to Cambridge. He was appointed organist at St. John's College in 1901, where he remained for the rest of his career.

At various points during his life, he taught form and analysis, harmony, and counterpoint. He was also a much-valued teacher of orchestration. Rootham was instrumental in the 1911 revival of Mozart's *Die Zauberflöte*, which was almost unknown in England at the time. This revival helped to solidify Rootham's reputation as a conductor. He strongly believed in the amateur musician, and in 1912 was elected conductor of CUMS, one of the few permanent, non-professional orchestras and choruses in the

Lost in the Revival

British Isles at that time. He retained this post for twenty-four years. During his tenure with the CUMS, music-making, both amateur and professional, reached unprecedented heights of achievement.

When World War I erupted in 1914, Rootham was planning a revival of Henry Purcell's *The Fairy Queen*, an opera that had not been performed in the 250 years since Purcell's lifetime. Needless to say, plans were postponed. However, it was successfully performed in 1920. With this revival, he showed a resolve to re-establish something of its fallen glory to one of the classics of English music. Performances of other forgotten works would occur throughout his tenure. Meanwhile, during the war, Rootham believed it his duty to keep up morale at home by providing weekly organ concerts and organizing community music events. He composed very little new material from mid-1914 through 1919.

Although considered a "university musician" throughout the course of his life, Rootham enjoyed a degree of fame from his own music. A prolific composer, he wrote 160 works in both vocal and instrumental forms. Considering his many activities outside composition, it is remarkable that he was able to produce such a large musical catalog. It is possible, however, that overwork may account for the stroke he suffered later in life.

Rootham suffered from frequent illness in the years immediately preceding his death. As a result of the aforementioned stroke, he developed progressive muscular atrophy affecting his arms, legs, and speech. Consequently, he thought it necessary to resign from active involvement in the CUMS. Boris Ord was chosen as his successor. Rootham's last performance was in the college chapel. A few additional works were completed before his death, dictated note-for-note to his wife, son, and friends. Cyril Rootham died in Bristol on March 19, 1938, at the age of sixty-three.

Compositions

> For the real composer writes because he must, because he has something to express, and in the process of composing the originality will show itself, willy-nilly. Originality, as often as not, lies in the use of the simplest possible means in a new or unusual context.
>
> – CBR, 1910.

Cyril Rootham wrote music for nearly every conceivable musical combination of the day. Of Rootham's one hundred sixty works, one hundred twenty-five of them are vocal in nature. Among the vocal works are one opera, twenty-one choral/orchestral works, thirty-seven secular part-songs, twenty-two sacred choral works, forty-six solo songs, and a choral symphony. Though he had a reputation as a highly skilled organist, only three pieces were composed for the instrument. Other compositions include a symphony, other smaller orchestral works, twenty-two chamber pieces, incidental music for theatrical productions performed at Cambridge, and various arrangements of Purcell, Mozart, and Schubert pieces.

The frequency with which Rootham's music was actually utilized by his or any of the other ensembles underneath the Cambridge umbrella is unknown. Regardless, he held very high standards concerning music used in the church, not only regarding the quality of the compositions and their performance, but also for the congregants in the pews:

> If music is to have its place in the Church Service [*sic*], clearly it must be the best that can be found; and the listener should learn to understand and appreciate it. We must not be satisfied until the congregation in church, as well as the audience in the concert-room, is content only with music that is rational, sincere, and, in some sense at least, inspired.[2]

Rootham's sacred output can be divided into three main categories: choral works with orchestra (including major works and anthems with orchestral accompaniment), anthems, and service music. Table 1 shows a complete listing of the first two categories and a representative listing of service music. Not included in this table are five hymn tunes, thirteen Anglican chant settings for psalms, and two settings of the St. John's College Grace (the College blessing used before meals). Only one commercial recording of Rootham's sacred music is known to be currently available.[3]

Compositional Style

Rootham's music is, in a word, distinctive. Arthur Hutchings observed in a 1975 radio broadcast that despite its decidedly:

> 'English' sound, one would not mistake his music for that of Vaughan Williams, John Ireland, Arnold Bax, Herbert Howells, or another of his contemporaries. Although he shared many of their ideals, especially concerning the setting of English words; harmony; texture; and musical invention, in general, and, in particular in his later compositions; were personal, not just reflections of what is known as the English 'pastoral style.'[4]

Rootham's attitude regarding words

Table 1

Sacred Choral Compositions of Cyril Rootham (not including hymn and chant tunes)

Choral Works with Orchestra

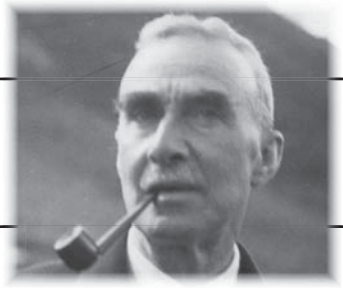
Title	Text	Instrumentation	Date
The Golden Time	First stanza of 16th Century Christmas carol	SATB, orchestra or piano	1924
Ode on the Morning of Christ's Nativity	John Milton	S, T, Bar, 3-part treble semi-chorus SATB, orchestra	1928
Praise the Lord, O My Soul	Psalm 103	SATB, orchestra or organ	1936
Symphony No. 2 in D	Revelation 21	SSA, orchestra	1938

Anthems

Title	Text	Instrumentation	Date
Out of the Deep	Psalm 130	Bar, TTBB, organ	1903
The Lord is the Portion of Mine Inheritance	Psalm 16	SATB, organ	1906
Hear the Voice and Prayer	2 Chr. 6; Psalm 15	B, SATB, organ	1911
Noël	French carol, Theophile Gautier, trans. H.F. Stewart	2-pt Treble, piano	1914
From All That Dwell Below the Skies	Isaac Watts, on tune MELCOMBE	SATB	1916

Service Music

Title	Text	Instrumentation	Date
Gloria in Excelsis	Luke 2	Unison voices, keyboard	1902
Evening Service in F for Double Choir (Magnificat and Nunc Dimittis)	*Book of Common Prayer*	SSAATTBB	1906
Four Hymns	Thomas Edwards Hankinson; Christina Rossetti; Edmund Spenser; Mary, Countess of Pembroke	SATB, organ	1925
Service in E minor (Te Deum and Benedictus, Magnificat and Nunc Dimittis)	*Book of Common Prayer*	SATB, organ	1933



Lost in the Revival

may have been influenced by his father, well before he developed his particular taste in literature at Cambridge. Hutchings goes on to say that Rootham deplored the way English texts were set in the music of older generations, because their study of German and other symphonies (which was necessary for them to learn how to incorporate long movements) led them to force the language into foreign-based symphonic themes and rhythms.[5]

Though Rootham was extremely attracted to the setting of words, he was aware of this weakness, so often displayed by English composers. As Rootham pointed out concerning the choral textures of Samuel Sebastian Wesley, which he described as "exquisite," phrases and paragraphs may be admirable as units, but in his opinion, they do not add up to cohesive thoughts, comparable with symphonic movements built upon recurrent motives and expanding variation of themes. In other words, setting one sentence beautifully, and then setting the next one to different music because the imagery has changed does not necessarily make an impressive whole.[6]

Due to Rootham's study with Stanford at Cambridge and the Royal College of Music, he knew Stanford's operas and his church music, and, in both, he observed how recurrent motives in Stanford's instrumental accompaniments helped to integrate text setting, which could not always fit Stanford's thematic rhythms. Through this, Rootham learned that one cannot set words simply because they suggest rhythms, harmonies, or a specific atmospheric quality or

mood, until one has learned to create music without them, and to compose aptly without that stimulus.[7] Because of the brevity in duration of the compositions in his sacred output, a demonstration of this technique is not available.

Although Rootham was quite serious about music, he never considered it a luxury only for the elite, which might explain why he never really left tradition. His music shows a slight influence from Stanford and even C. H. H. Parry. Much of his music is modal, and his later works feature such techniques as harmonic parallelism and bitonality. His harmonies occasionally move in unexpected directions and contain bitonalities, which could be criticized as somewhat pedantic, but are balanced by his love of the tonality found in the music of the English Baroque and Classical periods, the primary colors found in Rimsky-Korsakov's music, and also his deftness in orchestration.[8]

Upon hearing his music, one may be drawn to its melodic writing, harmonic language, and textures. Rootham's sense of melody encompasses several components, including phrasing, clarity of text, word painting, and rhythms and meter dictated by text. A predominant characteristic of his distinctive harmonic progression is the use of common-tone modulations. Textural elements consist of homophonic and polyphonic writing, and the use of unison. Although his secular works in the choral-orchestral and part-song categories outnumber those that are the focal point of this study, Rootham's sacred works present a representative cross-section of his compositional style.

Melodic Language

Rootham believed that all composition should begin with a melody that other people will take some pleasure in hearing.[9]

In conjunction with his fastidious care in text selection, Rootham was particular in setting the text so that the natural word stress in a phrase was emphasized. Typically, his melodies have a natural arch shape, rising in pitch to the principal syllable of the phrase, and then falling (Figure 1). However, his musical phrases were not always composed in such a manner as to be set in the same way for multiple verses of text. He approaches this challenge in two ways. The majority of his sacred music is through-composed, setting each phrase, group of phrases, or stanza as units within the overarching melody line of the piece as a whole.

Rootham understood the value of grasping the rhythm of words and music. Even a casual perusal of any of his compositions would show that he did practice what he espoused, regarding rhythm in his text settings. In the opening treble line of the "Magnificat" from his *Service in E minor*, one can see how the natural rhythmic inflection of the text has not been altered (Figure 2).

As an avid supporter of modal music, specifically folk songs, motets, and madrigals of the sixteenth and seventeenth centuries, Rootham sought to keep the natural syllabic emphasis of a text in his music. In his earlier sacred output, he stayed within the confines of single meters, as was the standard practice of the day; in later years, he began to branch out in two primary ways: free rhythm and mixed meter. It was mentioned previously that most of his sacred output was through-composed, notwithstanding the occasional repeated phrase. With *Four Hymns*, however, he used the same tune for each stanza, but modified it rhythmically to fit the syllabic stress of each line, and ensured that the climax of the melodic line coincided with that of the text, as shown in the first two stanzas of "Who Shall Ascend" (Figure 3). Use of mixed meter is found throughout the *Service in E minor*, and

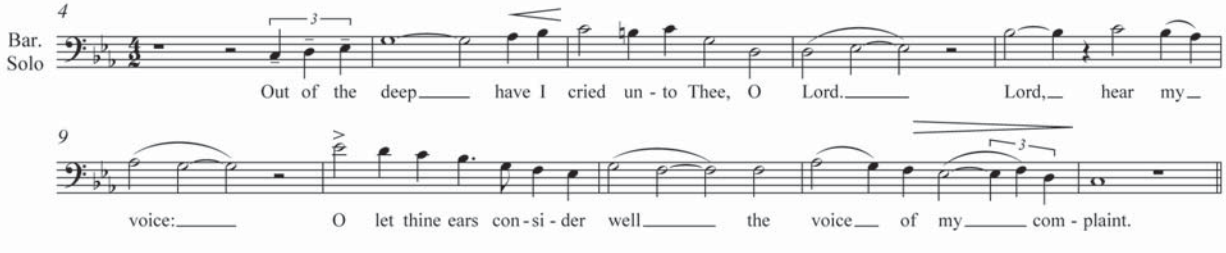


Figure 1. Cyril Rootham, *Out of the Deep,* mm. 4–13.

Lost in the Revival

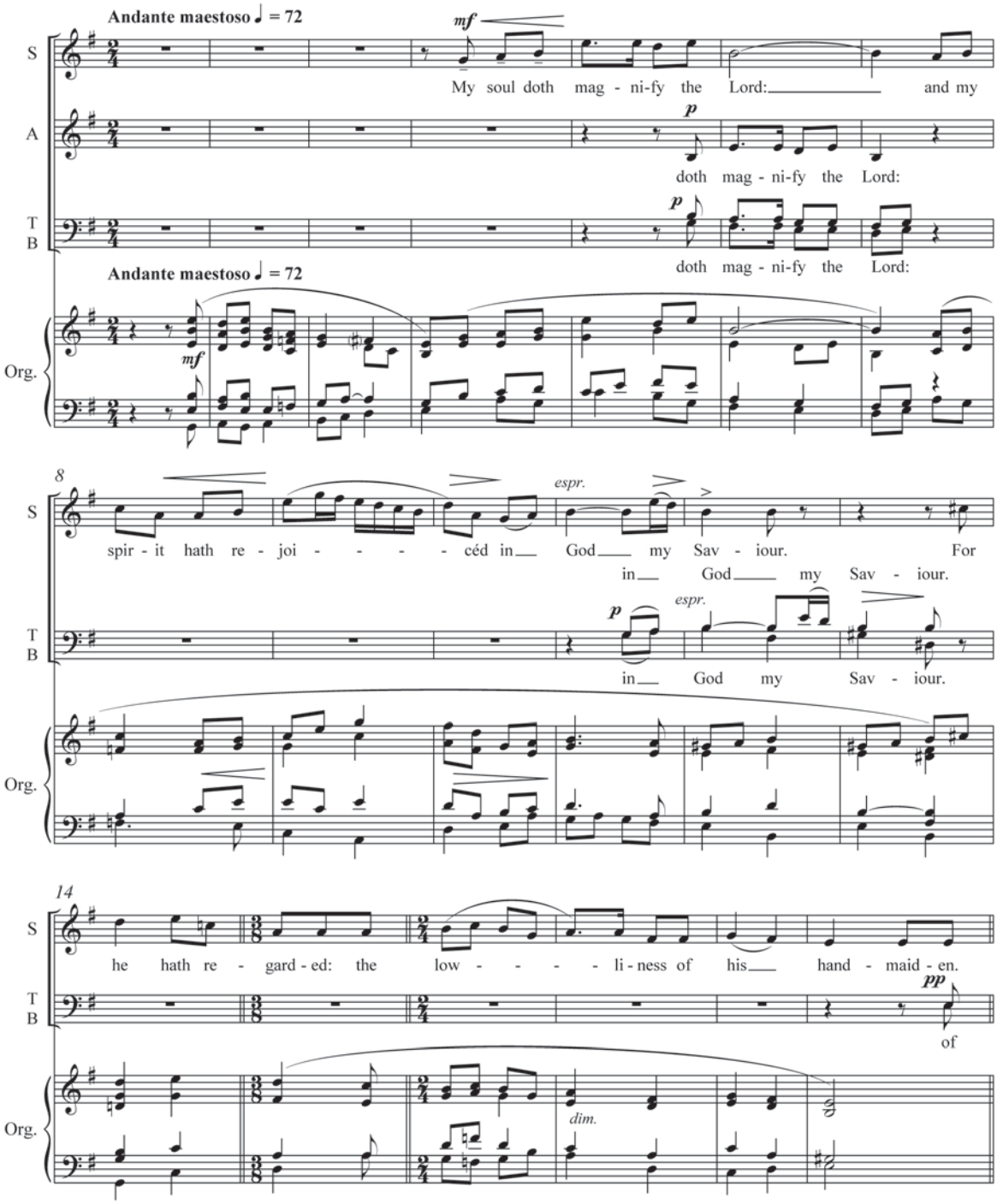


Figure 2. Cyril Rootham, *Service in E minor,* "Magnificat," mm. 1–19.

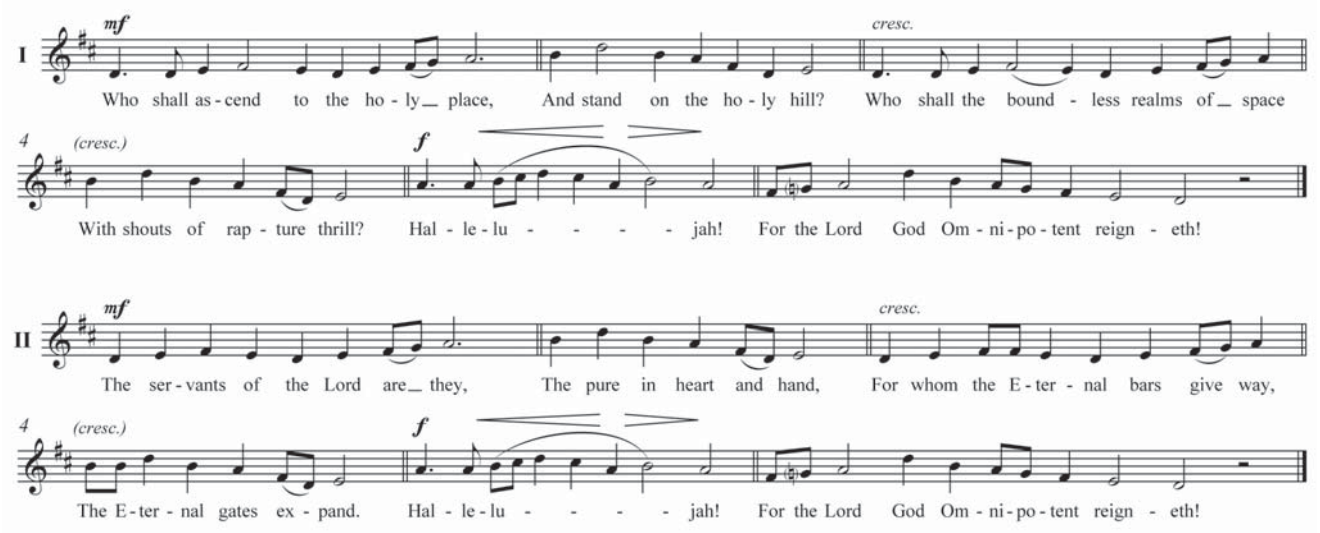


Figure 3. Cyril Rootham, *Four Hymns,* "I. Who Shall Ascend." Melody, Stanzas 1 and 2

2013 BYLAW AND CONSTITUTION REVISIONS

The following deletions and corrections are intended to bring the American Choral Directors Association in compliance with current practices.

- **Replace "Convention" with "Conference"**
- **References to "by mail" are omitted – to include all forms of current and future correspondence per the bylaws**
- **Deletion of all references to *Choral Journal* Editor – Publications Editor is now a fulltime staff position and chair of the Editorial Board, and no longer a member of the Board of Directors**
- **Consistency in language of "ex-officio" "Board of Directors" and "Executive Committee"**
- **Timing of public review of the association audit (Bylaw Article V, Section 1)**

Files available at acda.org for review: (login to view elections/registration)
2013 REVISIONS
2006 Constitution & Bylaws
2006_2013 Const. & Bylaws with EDIT MARKINGS
2013 PROPOSED Const. & Bylaws

the festival anthem, *Praise the Lord, O My Soul*, in order to avoid misplaced syllabic emphasis. Rootham also employed text painting to reflect the literal meaning of the song.

Harmonic Language

Rootham was as equally adept at composing large, harmonically complex works ("Praise the Lord, O My Soul") as he was with completely diatonic pieces ("Noël"). Common-tone modulations and sudden movement to unrelated keys are a regular occurrence in his music. Although this type of harmonic movement often compels the listener to instantly take notice, wondering in which direction the tonal center will go

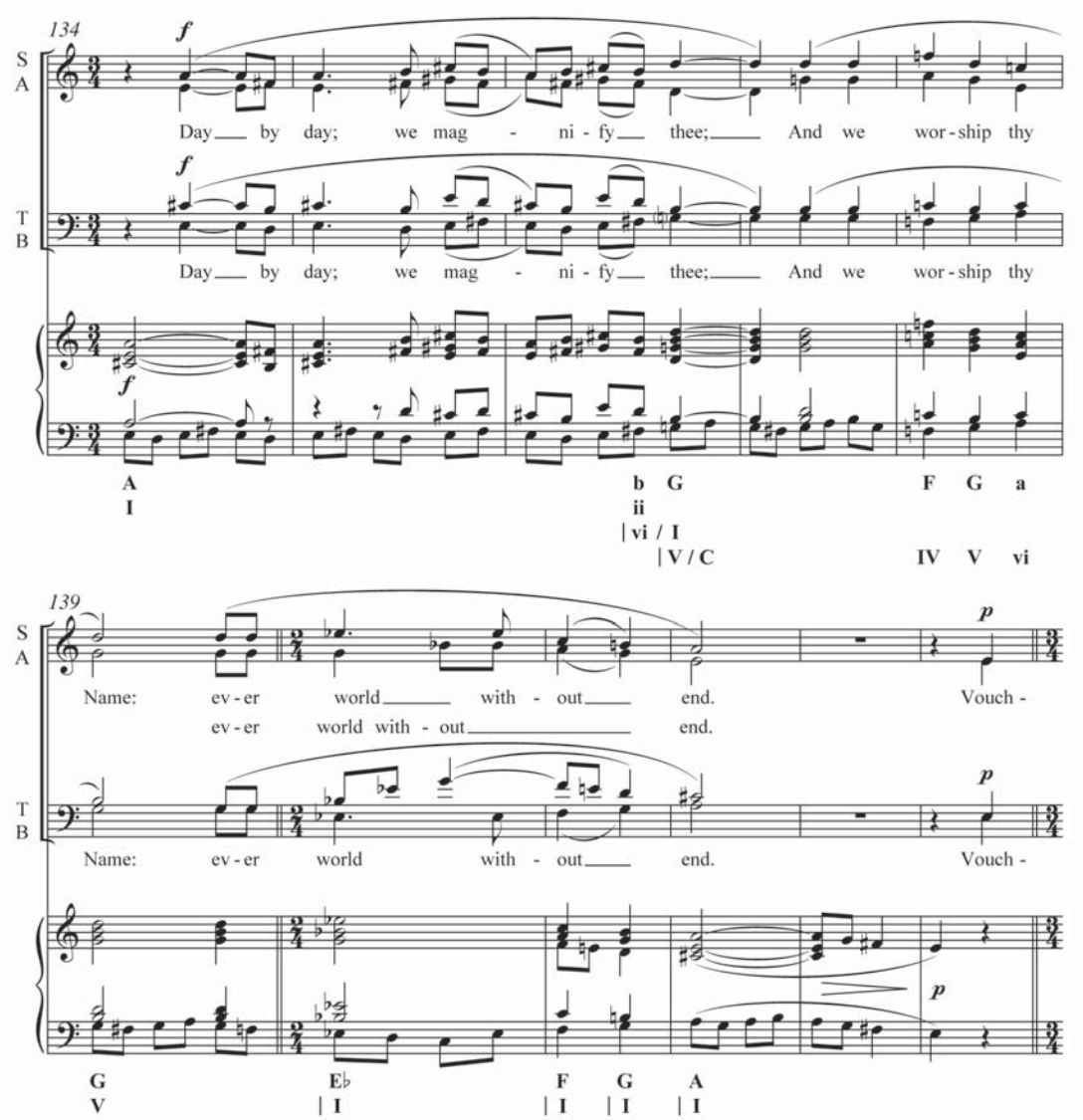


Figure 4. Cyril Rootham, *Service in E minor,* "Te Deum," mm. 134–144.

next, the change is subtle to the ear, not abrupt. An example of this is found in measures 134–144 of the "Te Deum" from the *Service in E minor* (Figure 4), in which the tonality moves through the text declamation: "Day by day: we magnify thee; And we worship thy Name: ever world without end." The tonality begins in A major (m. 134–136). The B minor chord on count two of measure 136 is the transitional chord, acting as the relative minor of the G major tonality starting on count three of the same measure. Initially, it would appear the phrase is now based in G, but the F major chord in measure 138 reveals that it serves a sub-dominant function in C major. It remains in C through measure 139, when an F♯ in the organ bass line paves the way for the sudden shift into E♭ major in measure 140. At this point, a quick succession of key centers occurs, moving from E♭ to F major and G major in measure 141, returning to A major for the final three bars of the section.

Texture

His smaller anthems and canticles fall within the stylistic parameters of the period, utilizing a predominance of homophony. Due to his stance concerning the importance of the text, this is not unexpected. He did allow for freedom within the texture, adding variety with occasional polyphonic nods. Rootham generally uses polyphony in several ways: canon (for effect as an echo), fugal material, independent part writing, or a combination of these. Rootham employed canon sparingly, but effectively. It should be noted that his usage of canon is for the restatement of text, but the melody is not always duplicated. Although none of the anthems or canticles contains a true fugue, Rootham did incorporate fugal elements into his compositions. Occasionally, Rootham's part writing lends itself to combining different textures. An excerpt from the anthem "From All That Dwell Below the Skies" (Figure 5) demonstrates a canon between tenor and second soprano throughout (A), and

WHAT MAKES A CONSTITUTIONAL REVISION NECESSARY?

by Scott W. Dorsey

Any organization should, from time to time, examine its constitution both to assure that they are operating within their own rules and that the governing document is still accurate. Recently, the Board of Directors of the American Choral Directors Association concluded an extensive review of its constitution and bylaws and is placing before the membership a set of revisions for their consideration and ratification.

The majority of the revisions are simple corrections to terminology. The association is proposing modification of certain words in the document to reflect changes accepted nomenclature:

- The term "convention" has been replaced with "conference."
- The term "by mail" has been deleted to allow for use of all communication methods.
- Terms "ex-officio," "Board of Directors," and "Executive Committee" are made consistent.

An additional revision is the removal of all references in the document to the Choral Journal editor and Choral Journal Managing Editor. These offices are now full-time staff positions with neither constitutional authority nor accountability.

Beginning August 1, ACDA members will have the opportunity to cast their vote for or against this body of changes. Voting will take place online at acda.org. Members can examine all of the three editions of the constitution and bylaws used in this study online: the 2006 version, the 2006/2013 transitional version containing all of the editorial marks, and the proposed 2013 final version.

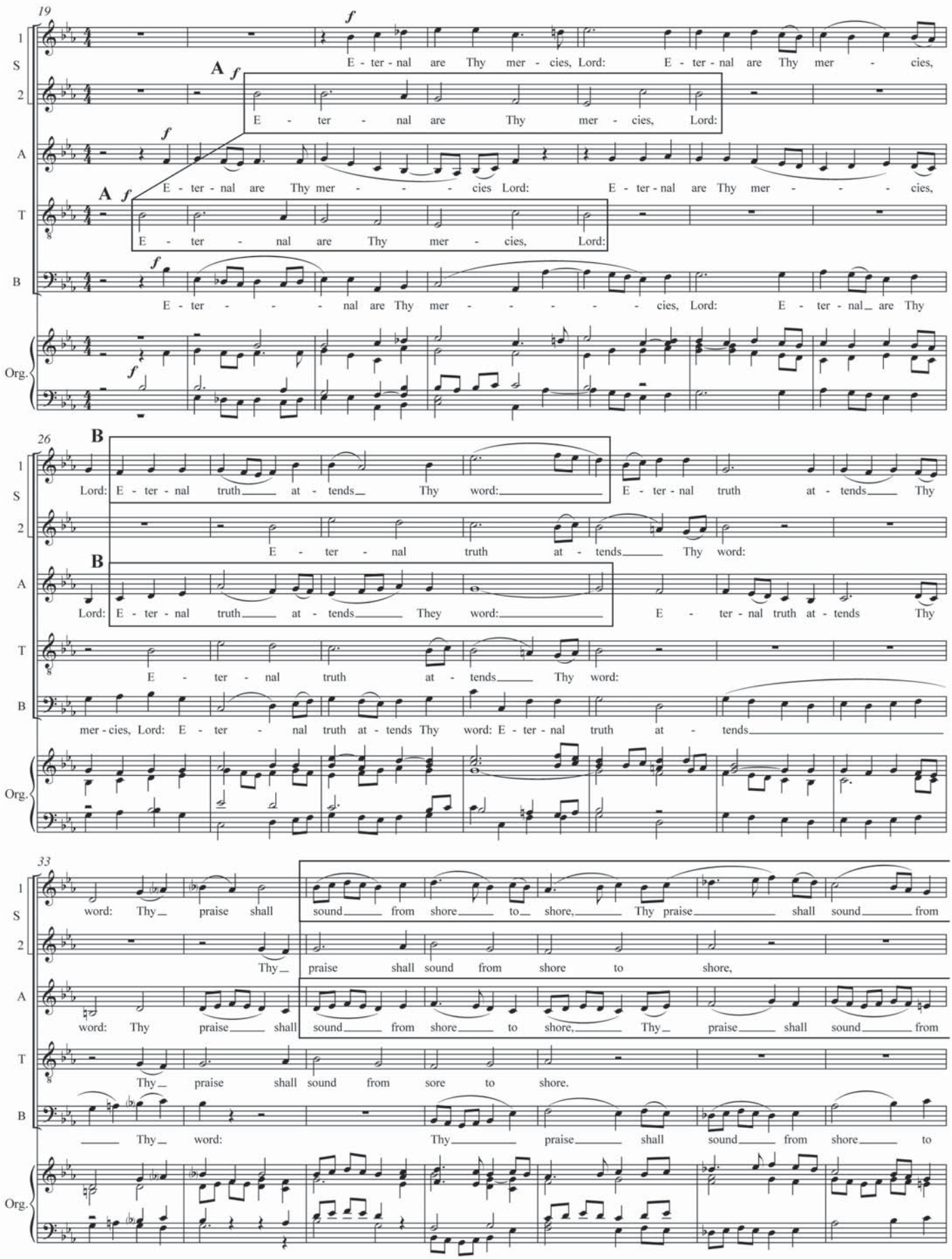


Figure 5a. Cyril Rootham, *From All That Dwell Below the Skies,* mm. 19–39 (51).
Autograph Manuscript, 1916. Used by permission, St. John's College Library, Papers of Cyril Bradley Rootham.

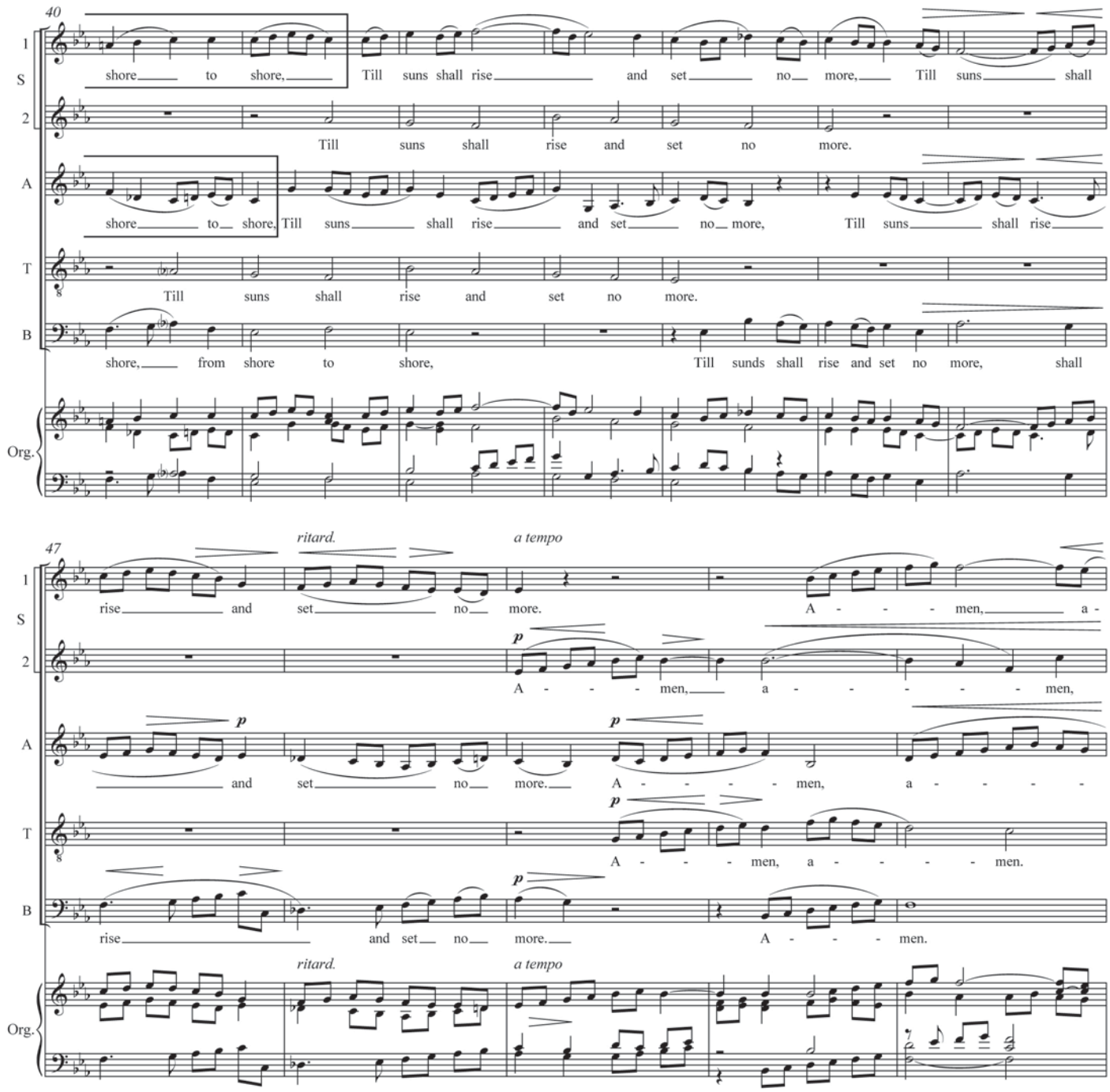


Figure 5b. Cyril Rootham, *From All That Dwell Below the Skies,* mm. 40–51.

Autograph Manuscript, 1916. Used by permission, St. John's College Library, Papers of Cyril Bradley Rootham.

Lost in the Revival

independent voices in the bass, alto, and first soprano. The alto and first soprano will move in and out of a homophonic texture (B) until the "Amen," where all five voices become independent. In addition to using a unison texture in large sections of a stanza (or a complete stanza), or to make a specific melodic or textual point, Rootham also applied it to one single phrase, or even just a few solitary notes, in octaves or unison for effect. This can be seen in his choral/orchestral anthem, *Praise the Lord, O My Soul* (Figure 6). The contrast between the unison and two-part harmonies in octaves in the choral parts and the full harmony within the orchestra (shown here as Rootham's organ reduction)

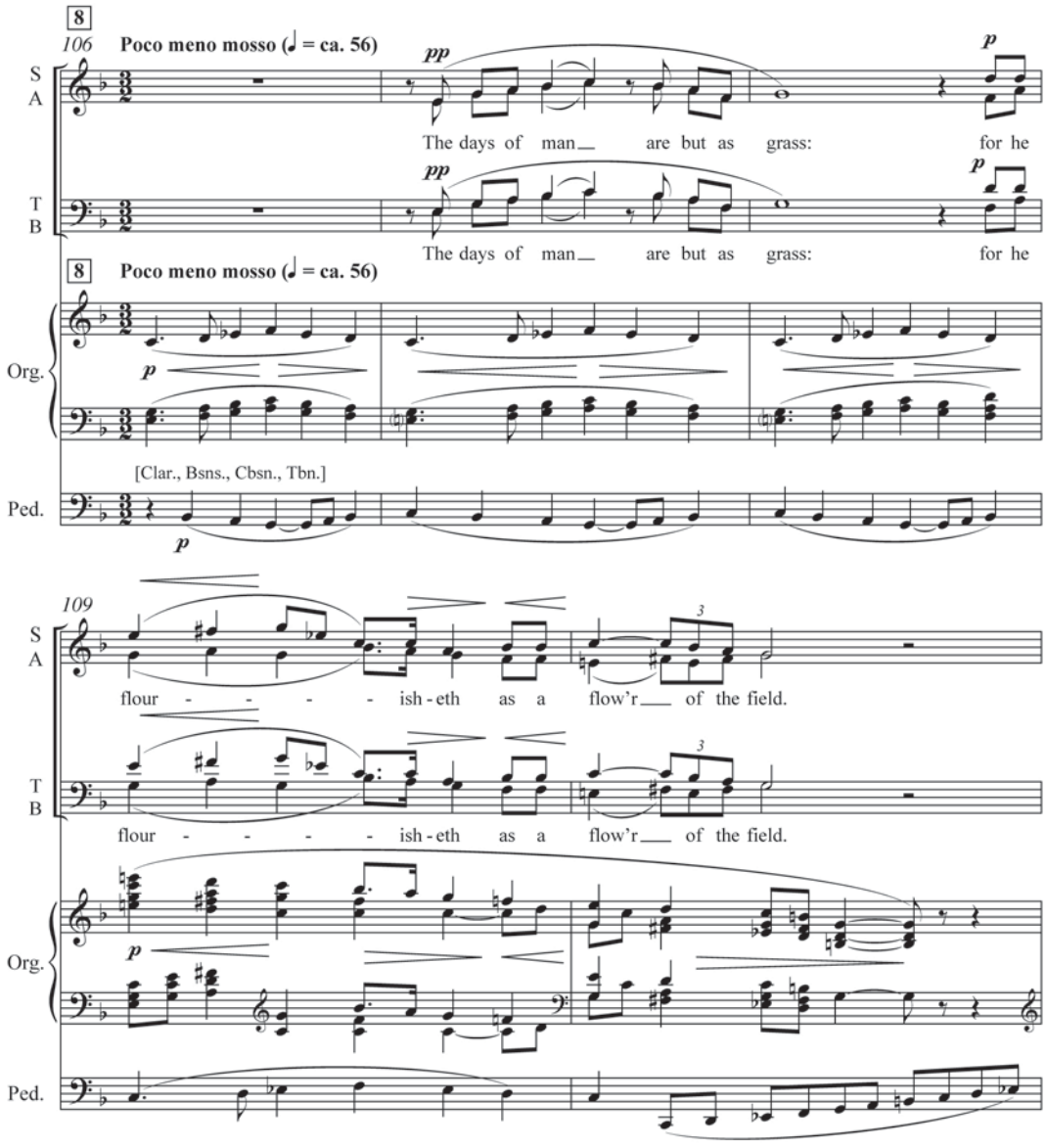


Figure 6a. Cyril Rootham, *Praise the Lord, O My Soul,* mm. 106–110 (116).

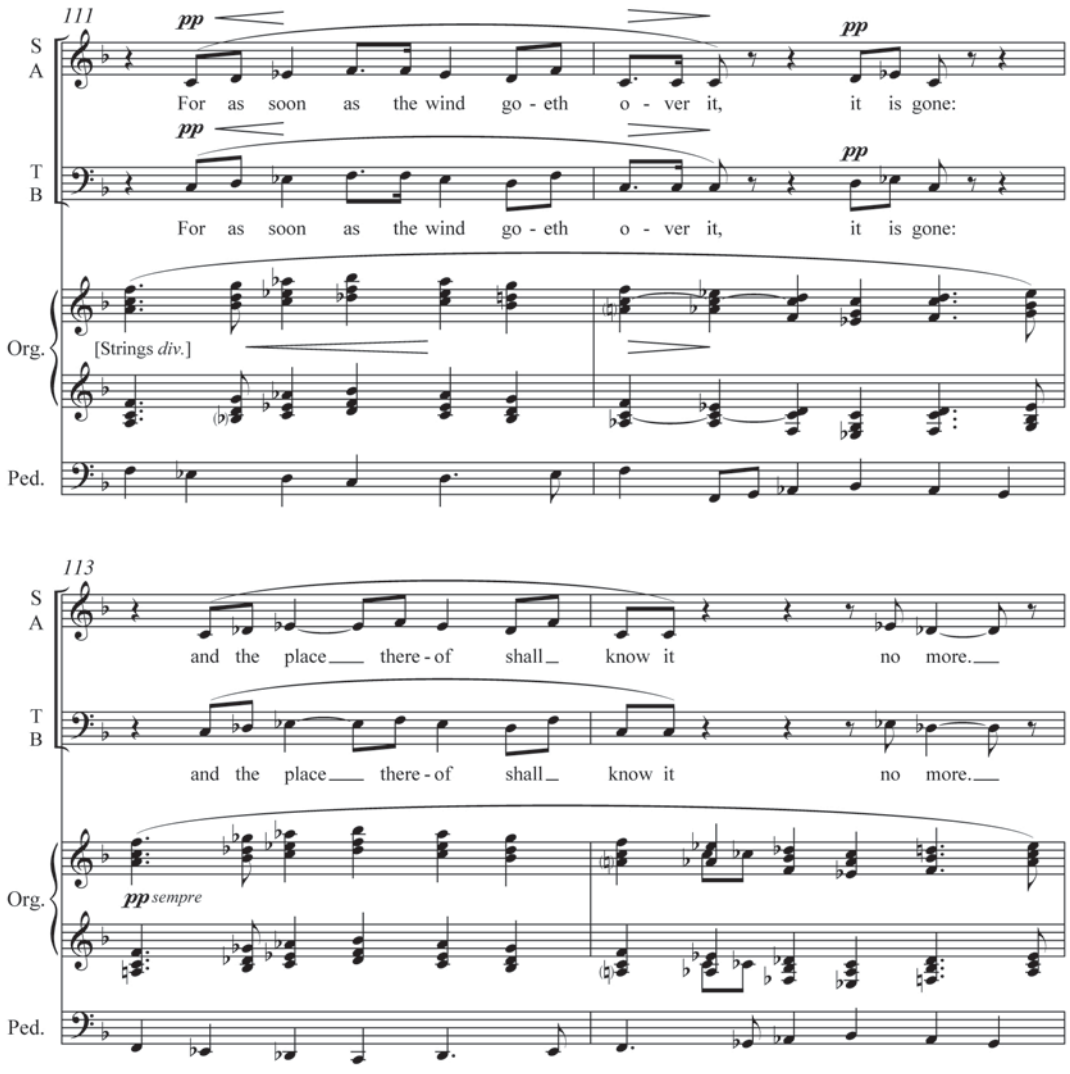


Figure 6b. Cyril Rootham, *Praise the Lord, O My Soul,* mm. 111–116.

A new exhibit has been added to the McMahon International Choral Music Museum at the ACDA National Headquarters in Oklahoma City. "Dresses through the Decades" shows developments that have occurred in the design of choral performance apparel. The display is on loan to ACDA from Southeastern Performance Apparel of Dothan Alabama.

perfectly set the section of text.

Range and *Tessitura*

Rootham's *tessitura* generally remains within that which is characteristic and comfortable for any given voice part. Moreover, most vocal lines also sit in a comfortable range. However, it should be noted that he does occasionally require the soprano/treble line to sing above G5.

Conclusion

All these compositional techniques permeate Cyril Rootham's sacred music. Although every device is not used in every composition, several elements occur within each piece. The creative and skillful use of text setting, harmonic language, and texture serve to create a delightful repertoire of sacred music that is not only challenging and aesthetically pleasing, but also accessible. These pieces are also a sublime representation of his compositional output as a whole.

Rootham's predilection for merging the compositional and text setting practices of the sixteenth and seventeenth centuries with elements found in early twentieth century composition without wholly subscribing to the "pastoral" school of Vaughan Williams and Holst establishes him as unique among his contemporaries. It remains undetermined at this time whether these practices found in his sacred music also appear in his secular and instrumental works, but further study and analysis of his secular, and choral, orchestral, and instrumental compositions would complete his catalogue. This uncertainty begs the question, do Rootham's stylistic tendencies emerge in other *oeuvres*? As previously mentioned, Rootham was schooled in composition by Stanford at Cambridge as was Vaughan Williams, and Holst by both Stanford and Vaughan Williams at the Royal College of Music. Conceivably, a comparative examination of all four composer's works (in addition to other of Stanford's students) may show that Rootham's musical tendencies were a part of Stanford pedagogy. If this proves to be true, perhaps a "Cambridge School" of composition spawned numerous British composers we should celebrate as a part of the canon.

Shortly before his death, Hutchings prophesied a great future for Rootham's music, but apart from a few radio broadcasts and recordings, this prophecy has yet to occur. However, with new research into his music, his work may finally receive the attention it deserves.

NOTES

1 For examples of such praise, see A. J. B. Hutchings, "The Music of Cyril Bradley Rootham," *The Musical Times* 79, (January 1938): 17–22; Kenneth Shenton, "Cyril Bradley Rootham," *British Music Society Journal* 7 (1985): 30; "Reviews of New Music," *The New Music Review and Church Music Review* 14 (May 1915): 209; "Dr. Rootham on Anthems," *The Musical Times* 57 (January 1, 1916): 19–21.

2 Cyril Bradley Rootham, *Anthems* (Amen Corner, London: Church Music Society, 1920): 11.

3 The five-volume *Treasury of English Church Music (1100–1965)*, issued in 1966 by HMV, was reissued by EMI on compact disc in 2011. Rootham's *Evening Service in E minor* is sung by the Wells Cathedral Choir.

4 From a talk by Arthur Hutchings on BBC Radio 3, "The Music of Rootham", December 15, 1975. Much of the information presented in this talk was gained from personal interviews with Rootham before his death.

5 Ibid.

6 Ibid.

7 Ibid.

8 Rootham, Daniel. Wikipedia contributors, "Cyril Rootham," *Wikipedia, The Free Encyclopedia*, <http://en.wikipedia.org/w/index.php?title=Cyril_Rootham&oldid=281672842> (accessed April 4, 2009).

9 Rootham, Cyril Bradley. "Theoretical Teaching: Some Suggestions for Reform" *The Musical Times*, Vol. 67 (Dec. 1, 1926), 1080.

AMERICAN CHORAL DIRECTORS ASSOCIATION

ACDA National Honor Youth Choir Tour to CHINA

July 3-15, 2014

Audition for the experience of a lifetime and for the prestige of singing with the best of the best!

Look for audition details and more information on how to apply in the August Choral Journal

Classical Movements
CELEBRATING 20 YEARS

Concerts and tour arranged by Classical Movements, the company that knows China best

Repertoire & Standards

Amy Blosser, Editor <amy.blosser@bexleyschools.org>

Editor's note: The article "Treble Repertoire from Latin America and the Caribbean" by Cristian Grases, which ran in the Women's Choir section of this column in the August issue, was published in the *International Choral Bulletin* 02-2013, April 2013 Can You Hear the People Sing? issue.

Community Choirs

Ron Sayer,
National R&S Chair
<Ronsay@aol.com>

> Community singing is not an experiment; it has proven its worth… and must go on as a melting-pot movement, so to speak, in the general program of Americanization.[1]

Recently, this author was provided two opportunities to participate in "amateur" group singing activities which stimulated reflection on this once popular but now infrequent past time: the community sing-along.

Looking around each group as they sang it was impossible not to notice the obvious. Here were singers, amateur at best, men, women, young, middle aged, some a little older, representative of different races and ethnicities, different backgrounds and different walks of life, joining their voices together to sing the songs they sang while growing up. They sang folksongs, patriotic songs, campfire songs, cowboy songs, a few hymns, and a few spirituals. No one seemed to care whether their neighbor was in tune or not. No one reminded the assemblage to focus on tone quality or blend. No one was afraid to "fa-la-la" when they forgot the words, they just sang, and sang with gusto. When it was over they walked away with a palpable happiness and joy. It was clear that these participants were refreshed and recharged by this communal experience.

Why don't we do this more often? History, after all, shows us that community singing was once endemic in the United States. What happened? Why have we lost this obvious cultural connection to community and our past? How can this cultural relic help to breathe new interest in singing in contemporary times?

At the turn of the nineteenth century and into the early twentieth, community singing was a social past time. Gathering together in a local park, under trees, and open sky, community singing was a very popular, inexpensive, and accessible form of group entertainment and socialization for friends and neighbors. Music was a vehicle used to promote social and cultural linkages and promote civic engagement during two world wars and a depression.

With America's entry into World War I, community singing was even mandated by state governments as a vehicle to promote patriotism and keep up national morale. In some states, a statewide community song chairperson was charged with ensuring that every county and town had volunteer community songleaders in place to lead regular sing-alongs. People would gather around the bandstand at the local park or at an amphitheatre and spend an evening singing patriotic songs, folksongs, and hymns. Organized singing units in factories, department stores, and social clubs served a similar purpose.[2]

During the depression, and again during World War II, community singing served a similar vital role. Everyday life was altered dramatically. Food, gas, and clothing were rationed. Americans once again turned to community singing to provide brief respites from their war worries. Music educators of the day promoted the idea of "American Unity through Music" by encouraging community sings led by a designated song leader. Local newspapers covered the sing-alongs, publishing photos and stories that emphasized that anyone could join and sing.[3]

What happened that changed this paradigm? A number of things can be viewed as contributing to the demise of the community sing-along but chief among them are surely America's post war prosperity, the rise of the automobile and television, and the rise and importance of teenage culture. No longer did we have time, nor interest it seems, for gathering together as families, neighbors, and communities to engage in the community "first art."

But all is not lost. It seems there is a revival of sorts for community singing in America and around the world. Israel, for example, has seen a revival of community sing-alongs spurred by a need for togetherness in the wake of mid-

east tensions. Some see this as an opportunity to bridge cultural boundaries, sharing not only music but also dialogue between Israeli and Arab neighbors.

The British have seen a resurgence of community singing as a result of initiatives such as *Sing London* and *Sing the Nation* which resulted in mass public sing-alongs. In 2012, they tackled the intergenerational divide by launching the *Song Exchange* to unite older people and teenagers through shared singing experiences.

Arguably the colossus of all community sings is the Laulupidu, or Estonian Song Festival, which takes place every five years in Tallinn, Estonia. Dating back to the late nineteenth Century, the more recent festivals have included massed choirs of as many as 30,000 amateur singers who unite to share the folksongs and national hymns of the Estonian culture.

We should learn from these examples and reestablish the importance of community singing in our American society. Community choruses are in a unique position to advocate for such an initiative; an initiative which will also provide a substantial return on the choir's investment. Community sing-alongs foster a friendly, judgment-free atmosphere for sharing music; no one will worry about intonation, vocal quality, or blend. The sing-along removes the audience from their customary role of receptor of the performance and instead provides an opportunity for them to become creators of the performance. They become the stars.

Sing-alongs could be incorporated as part of concert season performances or special events coinciding with a holiday or important local event. They might well become "off-season" activities for the community choir held at various locations throughout the community. This process will provide your singers (choir members and audience alike) an imaginative and creative experience, opening them to new cultural opportunities. You will be developing a new and more devoted audience base to support your choir's regular season performances. You will also be advocating for the importance of communal singing in a society that seems more intent on watching, via the latest reality television talent performance, than participating.

Immerse your community and your choir in the shared music-making experience that is the community sing-along. Then take a look around. You will see choir members and non-members, men, women, young, middle aged, some a little older, representative of different races and ethnicities, different backgrounds, and different walks of life, joining their voices in the noblest of art forms, bringing mind and body into the effort of making music. And you will hear the sound of uplifted spirits and fulfilled souls. And you will be glad you took the time to hear the people sing.

NOTES

[1] "Illinois Activities in the World War: Covering the Period from 1914–1920", Currey, J. Seymour (1921), Chicago, Thomas B. Poole Co., 743.

[2] "Accessible to All, Community Sings Were Entertainment." *Access Press* (2013), http://www.accesspress.org/2013/05/accessible-to-all-community-sings-were-entertainment/

[3] "MENC and World War II Community Programs", Mark, Michael (1980), *Music Educators Journal* 67(3):44–47.

Children's & Community Youth Choirs

Robyn Lana,
Past National R&S Chair
<rrlana@cincinnatichoir.org>

Establishing Peer Mentors: Cultivating Community, Artistry, and Excellence

by
Robyn Lana

Peer mentoring in the youth choral program can prove to be an invaluable tool, particularly in ensembles that have a wide range of ages participating. This may be in church or community programs but also in school programs that identify creative ways to capitalize

on peer leadership from the more advanced and older ensembles.

Due to the configuration of a diversity of ages involved in smaller choral programs, community and church children's/youth choirs have the challenge of maintaining interest and enthusiasm in older, more seasoned members. Participants who do not recognize their potential role singing with younger, less experienced members may not be as engaged and may meet the conductor

with opposition. Singers may perceive the ensemble is not as polished as in previous years, though the director is confident this is not the case. Because of the negative opinion, choristers may not feel as motivated as in the previous year. It is important to explore and understand why the singers feel this way and what the teacher can do to combat that perception and resistance.

Such a challenge is most likely to arise when singers have matured through a program. As young choristers, the children look up to their peers. These seasoned choir members set a standard of quality in the young, less experienced ears of those singing with them.

As young choristers look up to their leaders, the distorted memory can be larger-than-life. When young singers grow into leadership, they may have an inflated view and memory of the past artistic level. It is easy to remember the now-alumni leading the ensemble to greater achievements than actually were reached because this was what the children knew of excellence. It was their main reference point.

After years of experiencing artistry and growth in a program, those now-older singers often do not recognize that they have surpassed the level of those that preceded them and are now setting new and higher standards of artistry for the program. Each year, the performance quality improves and raises the bar for those coming up behind them. This can be true not just in a community youth choir, but in school

programs where mentoring becomes a component of the education and experience.

Consider a high school choir recognized for excellence. Singers in the middle school and less advanced ensembles in the high school strive to become a member of the advanced group. Many have a personal goal of performing in that special uniform or at annual events where the advanced choir is known to hold the stage. This is not unlike community youth choirs and churches with several choirs serving children and youth. With these multi-age programs, there are inherent challenges yet the benefits far outweigh the drawbacks.

In order to successfully reap the rewards of mentoring in a choral program, several characteristics need to be in place first. Mentoring will be successful in a multi-age program when there is mutual respect between the conductor and singers, acceptance among the choristers, recognition of the valuable role each plays in the program, and when new members feel valued.

The choir must trust and respect their conductor. If trust is not a component of the choral classroom, it is very difficult to persuade the skeptics who believe the glory days of the ensemble are in the past. There are no short-term remedies to develop trust. The conductor must earn that. Just as a parent would explain to a child that they get the benefit of the doubt and trust until that trust is broken, leaving the process of rebuilding the relationship a longer, more difficult task. This is true of adults with their students. It is essential that the ensemble feels the support and desire to create the best possible artistic experience (or worship experience in a church setting) from their teacher. It must be a sincere desire to help the youth grow and work as a team. They must know their opinion is valued and that the small steps in the growth process are what they are working toward. A teacher who has lost the respect of their singers will find it very difficult to earn back but it is possible as long as the desire and effort to gain trust is sincere.

The older singers must recognize their roles as mentors to those coming behind them. It is imperative that they understand their role to be welcoming, supportive, and enthusiastic about the young talent and accepting of the excited, youthful energy. To some of the younger singers, they will feel they are singing with rock stars. The mentors must not display an over-confident attitude. Rather, the seasoned choristers should remember how they felt at that stage, singing with those they looked up to, getting feedback, sharing interpretive opinions, singing alone while matching colors and vowels with those "choir idols." The power to nurture or destroy is in the hands of teenage choral leaders. Therefore, the teacher must regularly coach and prepare them for such leadership responsibility. Mentors must sincerely demonstrate how to be inclusive while demonstrating rehearsal etiquette and focused enthusiasm. They can help set the standard and expectations for years to come if the teacher has paved the way and developed an atmosphere of excellence, acceptance, and mentoring.

Once the stage of acceptance and trust is set, mentoring can begin. Opportunities will arise during special shared concerts, scheduled retreats, giving ensembles the chance to sing for each other and with each other, activities where the advanced and training choirs may interact in a relaxed setting, and through internships where the advanced choral member may assist in the rehearsals of the younger ensembles.

Retreats, whether multi-day or simply a Saturday, are a perfect way to enable the choirs to mix, share in song, perform for each other, and interact. When possible, include food in the schedule. Meals can be pre-ordered or packed from home. When sharing a meal, encourage the students to sit with people they do not know. Social events that incorporate fun interaction, even fund raising events, such as a carwash, can offer the opportunity to engage new singers and begin the mentoring process. Again, when they understand, especially those groomed to be mentors, that this is part of what is expected of them in a leading choral ensemble, it is not a difficult process to repeat year to year. Teachers and parent volunteers who generously give their time to help through the retreat will never forget the face of a still-new chorister, visibly overwhelmed and concerned about the day when a mentor approaches them with a welcoming smile, joins them, and begins casual conversation. Instant acceptance enables the chorister to relax and lays the groundwork for them to share creative ideas and their voice through the rest of the event.

Breaking the self-conscious barrier in pre-teens and teens that inhibits facial expression, sharing their voice, opening their mouths in a relaxed way that enables healthy singing will strengthen training programs and will transfer into their work in advanced and high school choirs. Finding the fine line between having fun, enjoying humorous moments yet not disrupting, and continually making progress and respecting the progress of others will add to the creative process. This can be done through group activities such as folk dance, theater activities, and music games. As long as they are presented with respect, at the readiness level of the participants, and with the mentors understanding their role in the process, incredible success can be achieved. Possible activities may include:

- Rhythm games – have groups create rhythm exercises using rhythm syllables (ta ti ti or any system preferred) and be able to perform it in canon, have the large group identify the rhythm through this creative dictation activity, or give them a written out rhythm and have them put words to it.

- Act out nursery rhymes in small groups (could be divided by birthdays to ensure random mixtures of ages/choristers) where some act out an assigned rhyme and others play the rhyme on body percussion or, classroom instruments/drums. The large group must watch and identify the rhyme. This is possible even at the high school level, especially when they are working with and mentoring younger singers.

- Jim Solomon's *The Body Rondo Book* has twelve rondos, many created by teachers in Orff Certification courses. Some of the more elemental rondos could be explored in groups, ideally, having them split into three groups for A, B, and C sections to prepare the rondo. Or, they could be taught in a large group. Getting the students up, making music without their voices but allowing their bodies to be uninhibited and involved, will transfer into a relaxed body, open to expressing music while singing. Not all of the rondos in Solomon's book are easily learned and some can present challenges at a variety of readiness levels.

- New England Dance Masters, Peter and Mary Alice Amidon and their colleagues have many resources available for large group folk dance complete with authentically performed recordings for use in teaching. Circle dances and mixers are most effective for mentoring within a choral program. Suggested source: *Sashay the Donut: Even More Dances for Just About Anybody*, edited by Peter and Mary Alice Amidon, Andy Davis, and Mary Cay Brass. Available at <www.dancing-masters.com>.

Shared performances and pre-performance rehearsals allow the training choirs to hear, perform with, and emulate the sound of the advanced choirs. When possible, have selected advanced choristers visit and assist in the rehearsals of the younger choirs. When this is not possible during a school day, find an opportunity for them to visit after school, possibly in preparation for a concert or combined performance. Give that mentor time to talk to the choir, to give feedback (again, guided by the training of the conductor and keeping it constructive and positive) so the younger singers are hearing from a peer about vowel formation, blend, balance, open head voice and everything else that the teacher is continually teaching. Every conductor knows that hearing the same thing from someone new is a golden opportunity. Hearing the same thing from a respected, caring peer, is platinum.

A successful mentoring program, in any choral program, will continually feed the program while raising the bar for performance, artistry, participation, commitment, and acceptance of newcomers. It is a special formula and balance with shared responsibilities between conductor and student that, when developed carefully and purposefully over time, will reap immense benefits. The students not only grow musically but they gain life skills that will make them well-rounded, contributing adults. Establishing peer mentors will cultivate community, artistry, and excellence.

The Purposes of ACDA

According to the ACDA Constitution and Bylaws

- 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 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 foster and promote International exchange programs involving performing groups, conductors, and composers.
- To foster and encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.
- To cooperate with all organizations dedicated to the development of musical culture in America.
- To disseminate professional news and information about choral music.

2014 DIVISION CONFERENCES

Central Division

Cincinnati, OH
Feb. 26 - Mar. 1, 2014

Northwestern Division

Seattle, WA
Mar. 13 - 16, 2014

AMERICAN CHORAL DIRECTORS ASSOCIATION

Eastern Division

Baltimore, MD
Feb. 5 - 8, 2014

Southern Division

Jacksonville, FL
Mar. 5 - 8, 2014

Southwestern Division

Little Rock, AR
Mar. 19 - 22, 2014

North Central Division

Des Moines, IA
Mar. 18 - 22, 2014

Western Division

Santa Barbara, CA
Feb. 18 - 22, 2014

The Local Church as Patron of the Arts

by

David Kates

Historically, the Church has shaped culture through its patronage of the arts. In the last millennium, no organization comes close to rivaling that influence. The modern church, however, has increasingly relinquished its role not only in the arts, but also its participation in universities, hospitals, and even charitable endeavors. Some of those patronages have been out-sourced to government, some left to secular nonprofits, and some have simply gone undone.

Although popular culture is pervasive, it is still possible for a local church to support the fine arts as tradition and witness. Littleton United Methodist provides a practical example of an arts-friendly culture. Located just outside Denver, this congregation of 1,500 has a thriving program. The church would not strike an observer as particularly fertile ground for the arts. But, it has a sanctuary that can accommodate performers and audiences, combined with a desire to open its doors to the community.

David Kates is director of music and worship ministries at Littleton (CO) United Methodist Church

Beginning with a single concert by an eager local pianist and an enthusiastic individual patron, a few key people selected a date, promoted, set out some fish bowls for an offering, and unlocked the doors. The audience was sufficiently large to prompt a series of concerts and events for the next year.

Support came through the church newsletter and bulletin. Four modest patron categories included gifts as small as ten dollars; a few families gave over two hundred dollars. Professional musicians from area universities and orchestras donated several free concerts. A simple brochure listed performances by the choirs of the church, a resident community orchestra and a community art show. That first season became the model.

Within a few years, the number of patrons ballooned and the annual budget approached $10,000. Concerts and publicity were funded by patrons, although that fishbowl offering continued to offset some costs.

The benefits to the congregation extended beyond the concerts. More performing groups flocked to the church for rehearsal or performance space, and those groups were included in the expanding calendar. The Fine Arts Series brought thousands of people through the doors. When the time came to remodel the sanctuary of the church, space was adjusted to better accommodate performing groups of all kinds.

Over twenty years, larger performances led to collaborations not only with area professional soloists and orchestras, but also with choirs of universities and other churches. Composition and concerto competitions, choir festivals, visual art shows, and a special children's art gallery were added. Dancers, painters, sculptors, and photographers—even sermons—celebrate creativity.

The church, as an institution, is responsible for the lion's share of art in Western civilization. Along with the honored traditions of feeding the physically and spiritually hungry, the local church can feed the soul through artistic beauty and inspiration. It can be done.

Yale

GRADUATE STUDY AT YALE INSTITUTE OF SACRED MUSIC AND YALE SCHOOL OF MUSIC

PROGRAM IN CHORAL CONDUCTING

DEGREES OFFERED

Master of Music • Doctor of Musical Arts • Artist Diploma




Marguerite L. Brooks, YALE CAMERATA
Jeffrey Douma, YALE GLEE CLUB *AND* YALE CHORAL ARTISTS
David Hill, YALE SCHOLA CANTORUM
Masaaki Suzuki, YALE SCHOLA CANTORUM

Full tuition scholarships for all admitted students. Additional merit-based awards available. Ample podium time with choral and instrumental ensembles. Yale International Choral Festival opportunities in 2015.

RECENT GUEST CONDUCTORS INCLUDE

Simon Carrington
Nicolas McGegan
Erwin Ortner
Stefan Parkman
Helmuth Rilling
Dale Warland

RECENT REPERTOIRE INCLUDES

Argento: *Walden Pond*
Bach: Mass in B minor
Bach: St. Matthew Passion
Beethoven: Symphony #9
Britten: *St. Nicolas*
Dvorak: Stabat Mater
Handel: *Funeral Anthem for Queen Caroline*
Handel: *Messiah*
Handel: *Samson*
Haydn: *Die Schöpfung*
Kernis: *Symphony of Meditations*
Lutoslawski: *Trois poèmes d'Henri Michaux*
Martin: Mass
Mendelssohn: *Elijah*
Mozart: Requiem
Stravinsky: *Symphony of Psalms*
Verdi: Requiem
Vaughan Williams: *Dona nobis pacem*

PROGRAM IN VOICE: ART SONG AND ORATORIO

Special Emphasis on Early Music and Chamber Ensemble

James Taylor
PROGRAM ADVISER, ORATORIO AND VOICE

David Hill
YALE SCHOLA CANTORUM

Masaaki Suzuki
YALE SCHOLA CANTORUM

Judith Malafronte
VOCAL COACH, PERFORMANCE PRACTICE

Ted Taylor
VOCAL COACH, ART SONG

Avi Stein
VOCAL COACH, EARLY MUSIC

Holly Chatham
VOCAL COACH AND PIANIST/EARLY KEYBOARDIST

Full tuition scholarships plus awards for eight singers selected to form an octet. Numerous opportunities for solo work with Yale Schola Cantorum and elsewhere. International tour possibilities.

Office of Admissions
Yale Institute of Sacred Music
409 Prospect Street • New Haven, CT 06511
TEL 203.432.9753 • FAX 203.432.9680
yale.edu/ism/admissions/admissions.html
ism.admissions@yale.edu

Student Times

Jason Paulk, Editor <jason.paulk@enmu.edu>

Seeing With Your Ears

by

Ryan Chatterton

In many ways, a musical score can be compared to a topographical map. The symbols on a map are two-dimensional representations of objects that exist in three dimensions and scores contain two-dimensional shapes (notation) that represent three-dimensional structures (sound). Furthermore, like a map, music that is printed on the page is not meant to exist on the page alone. A score is, indeed, a symbolic depiction of sound, and it is possible to both see and hear notes on a page. When looking at a score, a conductor has much to consider. The sound of the text, feel of the meter and tempo, dynamics, rhythm, articulation, melody, harmony, texture, and form are elements of music that, while illustrated on paper, are meant to be brought to life in performance. In order to transmit the symbolic musical language from a score to an ensemble, it is important that conductors have the facility to translate these concepts effectively—to hear what they are seeing.

Many approaches to score study and analysis have been presented over the years and successfully employed by renowned scholars and performers alike. However, a great deal of score study techniques focus primarily on the notation itself and rarely consider the aural implications of the music. Many procedures involve hours of silent reflection and study that focus solely on the written notation. Unfortunately, however, when a conductor does not give ample consideration to the intention of the notation (the way the notes will sound) he or she may not be able to gain a sense of a work as it will exist in rehearsals and performances. The most effective method of score studying, therefore, is one that connects the eyes to the ears, one that can transform notes on a page into sound. To see the music as it will sound, a conductor must be able to hear—to audiate, and thus externalize—the notation that is printed on the page.

Approaches to score analysis are as numerous and varied as the individuals who develop them. There are many contrasting ideas on how to analyze a score in preparation for rehearsal and performance, from theory-based analysis and historically informed performance practice, to complex phrase charts and color-coded systems of score preparation. However, as mentioned above, many of these systems of study are not designed to incorporate the ultimate aim of the score studying process: performance. Without regard to the end product, score study becomes two-dimensional. For example, in music conservatories across the United States, undergraduate students are taught to analyze scores from a theoretical standpoint by using Roman numerals and eighteenth-century part-writing techniques. Students learn the basic functions of notated music but without much consideration for performance implications. Although it is wise for every musician to have complete comprehension and facility with these theoretical concepts, there are many aspects of a score that the conductor cannot analyze using these techniques alone. A balance should be struck between the understanding of singular musical events and broad-based musical ideas in relation to performance. Through the process of audiating and combining the many aspects of a score into a physical sensation, a conductor can more readily analyze, interpret, and internalize the music before presenting it to an ensemble.

Text is an especially significant aspect of a choral score. Therefore, it is beneficial to take time to understand the composer's intentions in regards to

Student Times

matching text to music. By studying the oratory—how the words are set to the music—one finds clues relevant to how the music should sound. If our ears focus on the phrases of text and sentence construction, as defined by harmonic structure and cadences in the music, one may see and hear a clear vision of the work. Suffice it to say that looking beyond syllabic word stress, the natural declamation of the text is often directly related to the high and low points of the musical phrase. In order to better understand the relationship between text and music, one might read the words aloud in a manner that reflects the music's oratory. In other words, one might speak the text in the style that the music calls for in order to gain an understanding of the structure of the music. While exploring structure through oratory, musical character can also be revealed through speaking. If the music is slow and connected or light and of a jovial character, speak the words as such. By speaking textual phrases in a musically informed fashion, the conductor begins to internalize not only the pronunciation of the words themselves but also the foundation for the overall musical quality and form of the work being studied. When the text is externalized in such a manner, many other aspects of musicality become externalized as well. Articulation, diction, phrasing, and dynamics are inherent in the process and can be transferred to an ensemble during a rehearsal by repeating the same oratorical procedure. Through a direct connection to the sound of the words and their appearance on the page, text becomes an indelible part of the learning process.

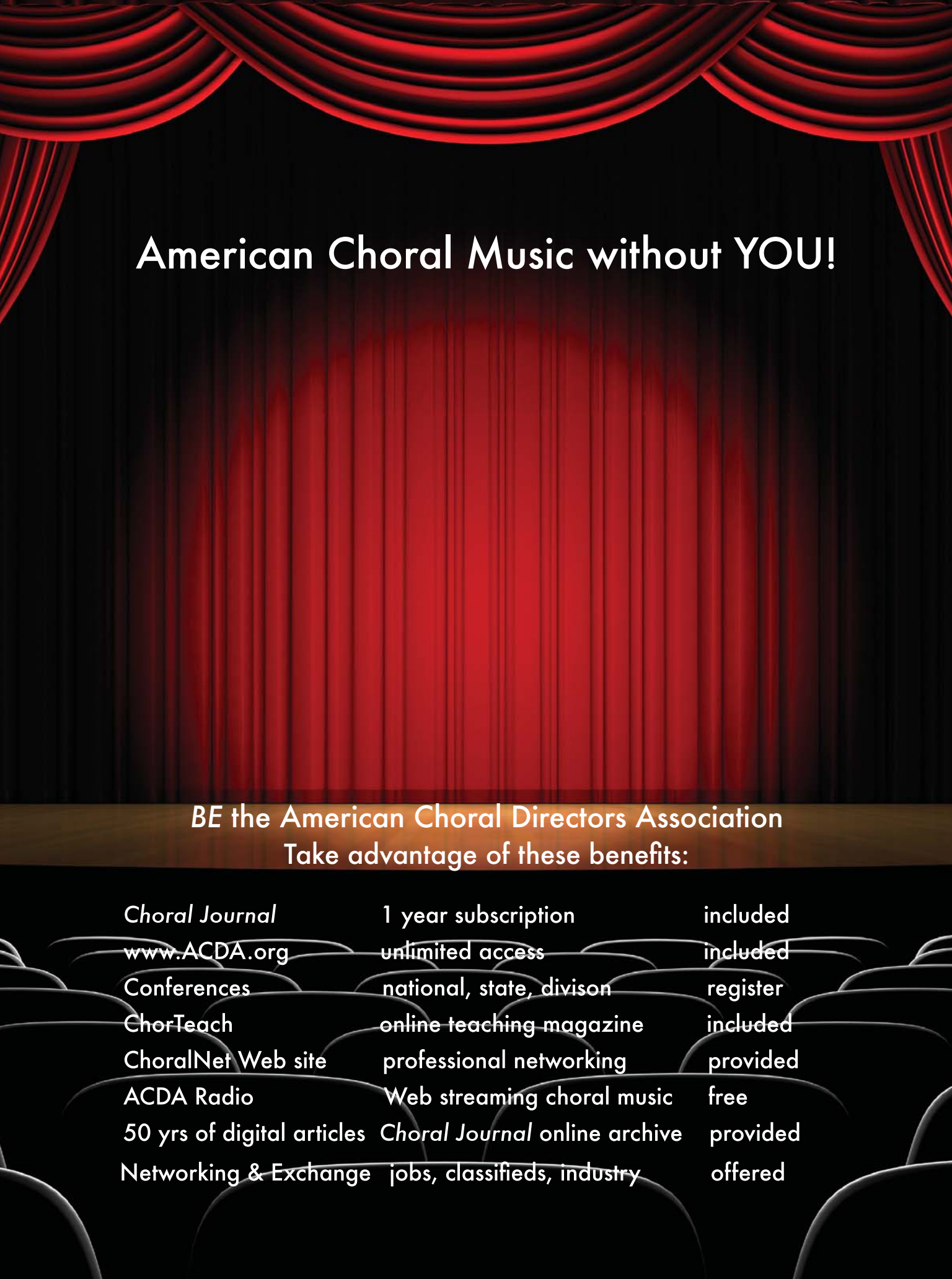
The basic gestures used in conducting are, by design, a visual representation

of the meter, tempo, articulation, and dynamics of a work. A conductor's ability to demonstrate these fundamental concepts through the use of gesture can be incorporated into the studying technique. At the outset, meter, tempo, articulation, and dynamics can be felt and externalized by conducting the music while singing (or audiating) through a score. During the process of audiation and gestural development, what one's eyes are seeing becomes directly tied to what one's ears are hearing, and is felt by the body. In order to create this whole-body experience, it is advised that from the beginning, a physical gesture be involved alongside the aural experience. Simply memorizing places where musical events occur will not be as helpful as being able to feel and display them physically in real time. By developing the basic gesture while incorporating the musical ideas held within the score, the internalization of the music has begun.

Melody, harmony, texture, and structure are elements of score study that are not commonly linked to the conducting gesture. But in fact, they are closely tied, and can be more fully understood by a tactile connection. Although melody is a simple enough concept to externalize, rarely does a melody stand by itself. Even simple monody has a sense of direction, shape, and motion, and should be studied in a physical way. Harmony, texture, and structure can be dissected into component parts and analyzed in the same corporeal manner. One technique to facilitate this understanding is the "what goes with what" method. When looking at a score in two dimensions, it is sometimes easy to be led astray by its visual layout. The rigid organization of notes on a page does not always account for how the sounds exist in time and space. However, audiation of a score can very easily point out phrases that may belong (or not belong) together. For example, when looking at the closing of Beethoven's *Symphony No. 9*, one may say that the "end" is the very last measure of the work. In fact, by audiating and "hearing" what the score sounds like, one quickly realizes that the functional music ended many bars before with the choir, and the last several pages are therefore an extension of the final cadence. When studying using this process, the score also reveals note-worthy structural elements, such as pedal points that lead to significant cadences or entrances of statements of a fugue, that might otherwise be missed by static and silent study.

Once the individual components of a work are analyzed and internalized, a sense of the big picture can be realized. The smaller building blocks of a piece of music, such as rhythm, dynamics, tempo, and text, build upon each other to create the completed product. Contrastingly, phrase structure, melodic and harmonic direction, and the approach and departure from cadences are all broad-stroke elements. When the smaller concepts are internalized, the larger ones begin to surface more readily and can be attached to a physical gesture. By hearing the score internally and connecting sound with the conducting gesture, the conductor creates a palpable connection to the score—an external representation of the notation. Furthermore, when a piece of music is connected to a person somatically, muscle memory begins to form, and once the muscle memory is developed, memorization follows naturally. In performance it is nearly impossible to recall every individual notation in the score by sheer memorization (indeed, it is not necessary nor is it desirable to conduct each and every note on the page). To be most compelling, a conductor must have the ability to convey both a sense of the whole as well as a firm understanding of detail. Moreover, if a score has been audiated and practiced in the physical realm, the music has already become an intrinsic part of the music-making process.

Taken individually, text, meter, tempo, dynamics, rhythm, articulation, melody, harmony, texture, and structure provide bits of information like pieces of a puzzle. When viewed together and at a distance, one can see very clearly the larger compositional brush strokes of a work. By creating a physical connection to the printed notation, the smallest details become a tactile experience and the music becomes an intrinsic part of the conductor. It is important that the conductor's internal musical vision matches the external visual representation. Not only is this helpful for memorization of a score, but it can also increase rehearsal efficiency and the effectiveness of a performance. When a score has been internalized, more time can be spent performing in rehearsal because the communication is more gestural rather than verbal. Performances are affected positively because of the clarity of musical vision attained by understanding the organization of compositional structures. The ability to see the score through audiation while connecting the musical notation to gesture is a valuable tool to be considered while studying scores. In order to effectively see the musical landscape with clarity of vision, we need not to rely on our eyes alone, we can use our ears.


American Choral Music without YOU!
BE the American Choral Directors Association
Take advantage of these benefits:
Choral Journal 1 year subscription included
www.ACDA.org unlimited access included
Conferences national, state, divison register
ChorTeach online teaching magazine included
ChoralNet Web site professional networking provided
ACDA Radio Web streaming choral music free
50 yrs of digital articles Choral Journal online archive provided
Networking & Exchange jobs, classifieds, industry offered

Book Reviews

Stephen Town, Editor
stown@nwmissouri.edu

***Choral Music: Methods and Materials,* 2nd edition**
Brinson, Barbara A. and
Steven M. Demorest,
Schirmer, Cengage Learning, 2014
410 pp.
List price, paperback $132.95
E-book, 6 months, $72.99
ISBN13: 978-1-133-59966-1
Premium Website Instant Access Code
$43.00; ISBN-13: 978-1-285-16195-2

The preface of the present volume notes that sixteen years have passed since Barbara Brinson authored the first edition. As a team, Brinson and Steven Demorest have updated the original version by expanding the discussion of a number of topics, writing material on topics not previously included, and offering supplemental online video and web resources. Approximately 100 pages longer, the logical and appealing format of the new edition is the same as the original. The reference and additional reading lists at the end of each chapter retain some titles that were cited in the first edition and add titles of numerous articles and books published since that time, including several articles by Demorest.

The reader is drawn into each chapter with a brief narrative describing a realistic situation that could exist or occur in a junior or senior high school. Easy to comprehend, the writing style of the text is clear. A reasonable number of examples and charts are included to clarify points. Each chapter ends with a summary, a list of mini-projects, and the reference and additional reading lists. The suggested mini-projects could be especially useful for teachers of choral methods classes who seek to assign exercises to their students.

One of the strengths of the book is its practicality. Whether used as a textbook for a choral methods class or as a resource for choral music educators already in the field, each of the sixteen chapters motivates the reader to reflect on past experiences or consider ideas that may seem new. Realistic and useful suggestions abound.

Dealing with the philosophy of choral music education, the first chapter challenges the reader to consider what ought to be taught and to whom. The issue of advocacy is also addressed in this opening chapter as strategies for promoting the choral program, and the arts in general, are considered.

The next three chapters deal with recruitment and curricular matters. The ever-important topics of attracting and retaining students for a choral program along with the special challenges of recruiting boys are pondered. The chapter titled "Designing Your Choral Program" discusses a range of concerns including what choruses might be offered, block scheduling, audition procedures, and standing arrangements. Citing the 1994 National Standards for Arts Education, sample curricula and assessment forms are offered in the fourth chapter.

The fifth and sixth chapters deal with matters of repertoire and programming. The authors discuss the importance of balancing repertoire choices, describe sources of appropriate repertoire, and consider the process of planning and producing a choral concert. Included are samples of printed programs with detailed explanations and justifications of the repertoire and program order choices that were made.

Divided into two main sections, the chapter on group vocal techniques begins with basics: posture, breath support, resonance, range, flexibility, and intonation. While some vocal exercises are notated in this first section of the chapter, what follows are several pages of discussion and examples of customizing exercises based on the literature to be rehearsed. Short excerpts of well-known choral pieces are shown with vocal exercises derived from them.

In the chapter about changing voices, the authors cite and review the work of noted experts in the field such as John Cooksey on the changing male voice and Lynn Gackle on the changing female voice. As one would expect, most of the chapter deals with classifying and training boys whose voices are changing as well as choosing repertoire that is appropriate for them.

The chapter titled "Building Musicianship Skills" deals almost entirely with sight singing. Sight singing systems (numbers, moveable *do*, fixed *do*) are discussed, as are pedagogical materials that may be purchased. Strategies for introducing, developing, and assessing music reading skills are explored.

The tenth, eleventh, and twelfth chapters deal with analyzing scores, planning rehearsals, and rehearsing choral

ensembles. Regarding score study, issues about form, melody, rhythm, harmony, and text are addressed. Good instruction about marking scores is given. For methods students, perhaps the most beneficial part in the chapter devoted to planning rehearsals are the detailed sample lesson plans that are included.

About half the chapter on rehearsing a choral ensemble is an explanation of the detailed "rehearsal flowchart" that is illustrated. The chart includes components such as "listen as the choir sings," then "is there a problem?" If yes, then "isolate the problem." If no, then "feedback to the singers." The last half of the chapter, subtitled "Effective Rehearsal Techniques," deals mostly with teacher behaviors in front of the chorus. Especially interesting is a chart developed by Cornelia Yarbrough that compares high and low magnitude behaviors that can be exhibited by teachers.

The always-important issue of classroom management is addressed in a chapter of its own. Characteristics of adolescents are discussed at some length. While the authors have done a good job of describing how one might establish preventive discipline and create a positive learning environment, they might have mentioned some strategies in dealing with the class clown that all beginning teachers will inevitably face. The discussion on bullying is a timely and welcome addition to the book.

Chapter fourteen begins with a discussion of small ensembles that the choral music educator is likely to encounter: show choirs, contemporary unaccompanied groups, vocal jazz ensembles, madrigal/chamber choirs, world music ensembles, and gospel choirs. After describing each type of small ensemble, the authors discuss different approaches that one might take to address some common issues among the types. The chapter concludes with some basic introductory information about producing Broadway shows. A variety of issues such as choosing and casting a show, budgeting for a show, and getting enough help to do a show are addressed.

A miscellany of topics is covered in a chapter titled "Administering the Choral Program." Relatively lengthy sections on organizing a choral library and selecting concert attire are included. Other topics taken into account are parent organizations, student leadership, budget, and use of technology in the classroom.

A final brief chapter about "Building Your Career" gives practical advice to those preparing for a student teaching experience and those preparing for their first teaching positions. A sample resumé and a helpful list of questions that one might be asked at an interview are also included.

While the idea of offering supplemental online video and web resources is a good one, the materials on the Cengage site are somewhat disappointing. Links to several useful sites, such as those for professional organizations and publishing companies are included, but with the names of those organizations listed in the textbook it is easy enough for any college student to find the corresponding Web sites through a simple search on a browser. A couple of documents that are offered on the Cengage site could be useful to choral methods students, such as the "music analysis form" and the rehearsal "observation form."

Of the video clips, the two segments of sight-singing sessions are among the best. Despite the consistent misspelling of the word *solfége* as *soulfége* in the closed captions, the teacher on the clips does a good job of helping her students preview material to be sight read. In a choral warm-up demonstration, a young teacher presents a variety of vocalizizations and models them well. The scene seems a little stilted as the obedient teenagers are obviously aware that they are being recorded. In another video clip that runs for nearly twelve and a half minutes the same young teacher, sitting at a piano that needs to be tuned, demonstrates a rather lengthy audition session with a student. Finally, although the clothing and hairstyles of the participants are quite dated, excerpts from Anthony Barresi's 1986 video titled *Barresi on Adolescent Voice* offer samples of teenagers in various stages of vocal development.

The Cengage site is user-friendly and I expect that the content could be continuously improved and updated. That being the case, I would look for a greater number of model teachers demonstrating a variety of activities such as efficient audition procedures, vocal warm-ups, sight-singing sessions, and rehearsal of repertoire. As it stands, the material offered on the Web site needs more work to match the quality of the textbook.

Mark Munson,
Bowling Green State University

From the Stage to the Studio: How Fine Musicians become Great Teachers

Cornelia Watkins and Laurie Scott
(Oxford University Press:
Oxford and New York, 2012).
304 pp.
$99.00
ISBN 978-0-19-974052-9 (hardcover);
$24.95 ISBN 978-0-19-974051-2
(paper).

The old axiom goes something like this, "Those who can, do. Those who can't, teach." This book, of course, refutes that axiom, especially the portion where good performers in the musical world can become great teachers. Written from the viewpoint of string professors,

this book is of interest to all who are involved in successful pedagogy and is suitable for instruments and voice alike.

Watkins and Scott provide a proper introduction to their writing. They provide answers that you may have thought of: a recent opening in a private school, a position in opera coaching while the coach takes a sabbatical, an opportunity to teach after-school lessons at a local school, or an adjunct job at a nearby college. One may have been a performance major but suddenly a position opens up and there are bills to be paid. Or one may have wanted to "answer the call" to

teach. The authors make the following points: Teaching is a worthy profession, you are responsible (not your teacher) for your own continued growth, learning to teach will deepen your own understanding, you can make a difference in students' lives, you can have a positive impact on the future of music, and great teachers leave legacies.

Following this, the authors have divided their book into three main sections: The Performing Musician, The Art of Teaching, and The Musician as a Teaching Professional. There are also useful appendices including How to Use This Book, Two-Semester Companion Syllabus (if used as a pedagogy text), The Fully Prepared Music Student, Connecting Expressive Sound to Bow Technique (may be adapted for other instruments), Student Assessment Form, Applying for (and Securing) a University Teaching Position, Sample Course Objectives for a Methods Class, Suggestions for Effective Middle and High School Rehearsals, Musician's Universal Rubric, and Disability Law, Accommodations, and Resources. These appendices are very practical and laden with advice.

A salient feature of this book is its user-friendly method of organization. Each chapter contains boxes shaded in gray entitled "Personal Inventory," where students are encouraged to take stock of strengths or teaching behaviors they may already possess. This already reinforces pedagogy. An example (p. 10):

> Before reading on, think for a few minutes about how you would define musical playing and jot down a few ideas. You might want to first consider what is unmusical and then change it to a positive statement. Consolidate your ideas into a single sentence.

Consolidating ideas helps the student by connecting what they may already know about pedagogical process and directly influencing learning, and they appear throughout. There are also boxes (again, in a different font) titled "Consider This," inviting readers to think more about some aspect of teaching:

> Students attending performance classes can be asked to make written suggestions for their fellow students. Teachers can collect these comment sheets and discuss them with students at the next lesson. Critiquing helps students focus their diagnostic skills while enhancing their own assessment skills and practice strategies (p. 195).

The writing style is friendly, useful, and reader-centered without any "dumbing down," making the examples most effective.

Each chapter includes a list of suggested readings at the end, such as *Nurtured by Love* (Suzuki) or *A Soprano on Her Head* (Ristad) along with quotes by famous musicians and educators. There is also a list of ideas for further exploration, which may fuel classroom discussion.

Of particular interest to choral directors is the Appendix, "Suggestions for Effective Middle and High School Rehearsals." These are simple bits of advice that anyone can benefit from. The headings "include" (1) Call students by name, (2) Tune the group efficiently, (3) Start on time and end on time, (4) Call on individuals rather than asking for volunteers, and (5) Model graciousness." There is also a caveat which states, "You're asking for trouble if you: (1) Program music that is too difficult, (2) Choose music that is uninteresting, (3) Have incomplete folders and no extra parts, (4) Fail to teach listening skills, and (5) Fail to teach principles."

For the amount of information given, this book could well be 600 pages. Watkins and Scott clearly know their subject matter, but more importantly, how to or-

ganize it effectively and succinctly. More and more musicians, including singers and choral directors, are being asked to teach in a variety of settings. Like it or not, the reality is also an increasing use of part-time faculty with or without education certification. This work helps bridge the gap in an effective manner. *From the Stage to the Studio: How Fine Musicians Become Great Teachers*, even though designed for instrumental pedagogues, has great merit for singers and choral conductors. It is highly recommended.

Donald Callen Freed
Alpine, Texas

A History of Singing
John Potter and Neil Sorrell
New York
Cambridge Music Press, 2012
Hardback, 349 pp., $124.99
ISBN 978-0-521081705-9

Authors John Potter and Neil Sorrell have written a wide-ranging history of singing from two perspectives. Potter is a specialist in western singing and Sorrell specializes in non-western music. They acknowledge from the outset that it is an overwhelming task and the book should be considered a history of singing and not *the* history of singing. Although weighted on the western classical singing tradition since its sources can be traced back for thousands of years, the book brings to light the diversity of creative singing from around the world and the many varieties of singing that have value.

The book is divided into three main sections. The first two sections focus on music that pre-dates recordings. In the first section, the author presents ideas on the possible origins of singing. The second traces the development of western classical singing to the end of the nineteenth century. The third section continues the western classical tradition since the advent of recordings, along with other types of singing that have been recorded from non-western cultures, particularly India and the development of popular singing. In the final section, the authors trace a line across the planet on latitude forty-two degrees north and twenty-two degrees south to show the diversity of singing from around the world.

In the section on historical voices of the classical western tradition, the authors show the stylistic changes that occurred over time from the castrati through legendary singers such as Melba, Calve, Malibran, Kathleen Ferrier, Elizabeth Schumann, and others. Important treatises about singing are mentioned including the ones by castrato Pier Francesco Tosi in 1723, Garcia in 1840, and Marchesi. In an interesting explanation of the declining use of *portamento* as a "key marker" in changing aesthetics after the war years, the author points to the pronounced use of portamento in versions of *Voi Che Sapete* sung by Nelli Melba and Adelina Patti and *Bist du Bei Mir* sung by Marchesi's daughter, Blanche. A comparison is made between a version of Schubert's *Ständchen* sung by the American tenor, Richard Crook with its thirty-nine examples of *portamento* and Fisher-Dieskau's version that is much more focused on text declamation than on the traditional Italian bel canto legato line.

The highly disciplined Indian classical music tradition is shown as a parallel to the western classical tradition requiring intense, meticulous training in, "controlling breath, evenness of tone, and impeccable intonation." The author highlights the diversity of dynamic singing styles from around the world. Spanish flamenco, fado from Portugal, tango in Argentina, samba and bassa nova from Brazil, and many other countries all brought closer together in the global internet environment of the twenty-first century. They also note the variety of singers and singing styles that came into foreground after the invention of the microphone including Frank Sinatra, Ella Fitzgerald, Edith Piaf, Elvis Presley, Ethyl Merman, Louis Armstrong, the Beatles, and others.

Some cautions and questions are raised in relation to the western classical singing tradition. "Where is it headed in the twenty-first century, does it care only for a narrow definition of singing confined to a very small repertoire, and is it becoming a high status niche?" *A History of Singing* discusses singing on a global scale. The classical western singing tradition and the classical Indian tradition is covered in the most detail, while highlighting many other varieties of dynamic music from around the world.

Pamela Shannon,
Maryville, Missouri

www.acda.org

2014 MS/JH National Conference for Choral Music 2014 May 2-3

Finding the Shoe that Fits

*National Presenters with MS Expertise

*Nine MS/JH Classroom Choirs: Girls, Boys, Mixed
(CD Submission Due Date: August 1, 2013)

*Cambiata Composition Initiative
(Emailed Submission Due Date: August 1, 2013)

*Appropriate Cambiata Choral Literature

*Composers' Forum

*Everyday Sight-Singing Strategies

*Classroom Management

*Boy Language vs. Girl Language

*MS/JH Choral Music Classroom Technology

Host Site: University of North Texas, Denton

Co-Host Site: Texas Woman University, Denton

Web Site: www.music.unt.edu/cambiata

The following organizations support this event.

CAMBIATA INSTITUTE OF AMERICA FOR EARLY ADOLESCENT VOCAL MUSIC

AMERICAN CHORAL DIRECTORS ASSOCIATION

nafme

NATIONAL ASSOCIATION MIDDLE SCHOOL PRINCIPALS

JW PEPPER

David Puderbaugh, Editor david-puderbaugh@uiowa.edu

Recorded Sound Reviews

Listening excerpts of selected reviews can be found at <http://www.youtube.com/playlist?list=PL858D5C690FC4343D>.

Claudio Monteverdi: Mass for Four Voices; Ninth Book of Madrigals
I Solisti di Milano
Complesso vocale Polifonia
Angelo Ephrikian, conductor
Newton Classics 8802117
(2012; 132:42 [3 discs])

This beautifully rendered recording features a wide-ranging display of Monteverdi's artistic capabilities, beginning with his *Mass for Four Voices* (1650). Although it was composed during his mature years as *maestro di cappella* of San Marco, Monteverdi hearkens back to the language of late Renaissance counterpoint. Compared to *Vespro della beata Vergine* (1610), his *Mass for Four Voices* is uncharacteristically reserved, yet shows that this passionate proponent of *seconda prattica* was capable of embracing the contrapuntal style of the Renaissance.

The full-bodied voices and vibrant tone production of Complesso vocale Polifonia create an ensemble sound unique from popular groups such as the Tallis Scholars or Harry Christophers's The Sixteen. Depending on the listener's personal sentiments, this tone quality could be an attraction. At times, the warmth seems exaggerated and distorts text comprehension in the sacred works on the first disc and the madrigals of the second one, but this may be attributed to the performance space or the recording method.

The second and third discs contain selections from Monteverdi's *Ninth Book of Madrigals*. In contrast to the first disc, and perhaps as a direct result of the change of style from the sacred to secular, *Complesso vocale Polifonia* achieves a much more expressive performance. Specifically worth mentioning is *Perché, se m'odiavi*. The music is infused with dramatic dynamic contrasts, including tastefully delivered word inflections with *messa di voce* applied liberally.

Undoubtedly the jewel of the set is the sophisticated performance by tenor Rodolfo Farolfi on the final disc. His voice is wonderfully suited for Monteverdi's solo works with ample flexibility, natural execution of the Italian language, and a warm dynamic tone capable of reaching the extremes of his range with ease, accuracy, and consistent quality. This is particularly noticeable in *Et é pur dunque vero*. The piece is also notable for its use of *ritornelli*. It is the first time we hear the full force of the instrumental consort, *I Solisti di Milano*.

One does not notice an overabundance of early music ornamentation, but when it is employed, it is done with sophistication and taste. Occasionally the *continuo* registers slightly too loud during the madrigals on the second disc, but this does not detract too much from the singing and the problem seems to be remedied on the third disc. Throughout the compilation tempos are slow, but this may be a choice necessitated by the reverberant space in which the recordings were made.

Director Angelo Ephrikian has put together a rich collection of works representing Monteverdi's uniquely versatile compositional voice, including secular and sacred works for choir and soloist. Listeners will enjoy the sensitivity and intelligence with which Ephrikian interprets these incredibly difficult selections. Lovers of Monteverdi will be sure to find plenty to pique their interest. In any case, the performances are intelligently delivered and beautifully sung.

Timothy Workman
Jacksonville, Florida

In the Heart of Things: Choral Music of Francis Pott
Commotio Chamber Choir
Matthew Berry, conductor
Grace Davidson, soprano
Naxos 8.572739 (2012; 66:58)

British composer Francis Pott has yet to attain the familiarity with which American choral musicians regard his colleagues Bob Chilcott and Judith Bingham, though they are of a similar vintage. This disc may go a considerable way to rectifying this imbalance. It is sung with conviction and accuracy throughout by the young Oxford-based choir, Commotio, and recorded in the pellucid acoustic of Merton College. The top lines are bright and young with strong support from some older men's voices, and the performances have been well produced by Adrian Peacock, himself a veteran of numerous British choral ensembles.

So to the music. Here lie some of the reasons why Pott's music has yet to be championed by more than a handful of American choirs. Personal experience will testify to its challenges, but what

rewards await those brave enough to perform this rapturous, enveloping polyphony! Here is mature music, unafraid to make demands upon its singers without ever "stepping over the mark," a mature composer, too, willing to offer his own response to well trodden texts such as the mass, *Ubi Caritas*, *I Sing of a Maiden*, and even *Balulalow*. This last exquisite carol, featuring the achingly beautiful voice of Grace Davidson, exemplifies Pott's sensitivity to text, and more than justifies his tackling words familiar from earlier settings. This is a composer always seeking to meld the artistic with the intellectual, as his frank and engaging CD notes attest. Consider the following:

> With honorable exceptions, much contemporary choral writing perpetuates a grisly musical McDonald-isation: bland, anonymous and so undemanding that you could throw it together in little more time than it takes to sing.

Instead, Pott says he has attempted to move from his inheritance of Tallis and Byrd and discover new directions within a harmony that springs directly from his sixteenth-century antecedents. It is the brilliance of his musical imagination that enables him to avoid any sense of pastiche and develop his own compositional voice.

The selections on this disc were written recently, the oldest dating from 2000 and the newest from 2011. Earlier works, like his magisterial setting of *Amore Langueo* (heard on a Hyperion disc by the Schola Cantorum of Oxford) and the *Organ Symphony* (recorded by Jeremy Filsell for Signum) tended to be so broad that all but the finest choirs and players found them daunting. Happily, the selections on this new Naxos disc are written more tautly, which makes for compelling listening. Such terrific writing, expressive singing, and illuminating CD notes (by the composer himself) make this disc an absolute "must have." It deserves to be played again and again until Pott's expansive polyphony permeates your memory, and you find yourself nodding at its final, hushed "Amen." Amen, indeed.

Philip Barnes
St. Louis, Missouri

Ravel: Daphnis et Chloé
London Philharmonic Orchestra
John Alldis Choir
Bernard Haitink
LPO—0059 (2012; 57:48)

Daphnis et Chloé, Maurice Ravel's longest composition, was commissioned by Sergio Diaghilev for his Ballet Russes in 1909. After years of disagreements, quarrels, and artistic differences, the ballet opened on June 8, 1912. Based upon the pastoral drama by the Greek poet Longus and adapted and choreographed by Michel Forkine, *Daphnis et Chloé* was

poorly received and closed after two performances. Despite this negative reception, Ravel's score has survived as one of his most successful works. It was later arranged by the composer into an orchestral suite and was lauded by Igor Stravinsky as, "one of the most beautiful products of all French music."

It may seem odd for the *Choral Journal* to publish a review of this recording of *Daphnis et Chloé* as it is a ballet score with few moments of wordless chorus music. With a total running time of just under an hour, the chorus's role is quite brief. Nonetheless, its use in what Ravel referred to as his symphonie choréographique was regarded by the composer as crucial to the work's structure. When Diaghilev brought *Daphnis et Chloé* to London in 1914 with the chorus music removed, Ravel responded by writing a disapproving letter to *The Times*.

Although the chorus's participation is minimal in terms of duration, the entire work nonetheless illustrates Ravel's mastery of orchestration. The traditional symphonic instrumentation is augmented by numerous timbres, including that of alto flute, E♭ clarinet, wind machine, two harps, and a battery of percussion. Furthermore, Ravel effectively places the chorus, both on and off stage, within the myriad of orchestral timbres at crucial moments of the Greek drama.

As expected, the London Philharmonic, under the direction of Bernard Haitink, colorfully recreates the pastoral imagery called for in Ravel's score. It is interesting to note that Ravel's intent with this composition was, "To compose a broad musical fresco." In Part I: *Introduction et Danse religieuse*, Haitink's subtle interpretation highlights Ravel's "musical fresco," which begins with stereotypical orchestral timbres associated with pastoral scenes, harp and flute, reminiscent of a Greek lyre and pan flute respectively, French horns calling in the distance, solo oboe played in a high, nasal register, and a chorus which adds to the dreamlike, mythological setting. Moreover, the strings' clean tone further aids in creating the transparency which Ravel's music demands.

Special commendation goes to Roy Gillard and the John Alldis Choir for their broad use of vocal timbre within Ravel's score. This is especially apparent at the onset of Part II: *Voix, très lointaines—Animé et très rude*. The chorus begins with a rich, dark tone as the tableau changes from the idyllic field to a rocky encampment where the heroine, Chloé, has been abducted by a band of pirates. As the ballet's action begins to grow in violence, so does the tone and precision of the John Alldis Choir, matching the orchestra's articulation and providing a resonance that heightens the angst of the Greek drama.

What makes this recording especially fascinating is that it is a release from an earlier performance. Recorded on November 6, 1979, at Southbank Centre's Royal Festival Hall in London, mastering engineer Andrew Lang's 2012 release captures the full orchestral colors often absent from releases of early performances. Moreover, the balance of motifs and pertinent melodic lines within the musical texture is apparent and easily discernable in this re-master. The final result is a perfect combination of musicianship and recording technology that makes this version of Ravel's highly regarded composition a definitive resource for both musicians and audiophiles.

Michael Porter
Boise, Idaho

Alfred Schnittke:
Zwölf Bußverse; Stimmen der Natur
SWR Vokalensemble Stuttgart
Marcus Creed, conductor
Hänssler Classic SCM 93.281
(2012; 54:35)

English conductor Marcus Creed and the SWR Vokalensemble Stuttgart, known for their technically precise and informed interpretation of contemporary choral music, deliver in this latest release a masterful, finely crafted rendition of Alfred Schnittke's *Stikhi pokayanniye* ["Penitential Psalms"](1987), or *Zwölf Bußverse*. These psalm-settings and their immediate predecessor, the *Concerto for Mixed Chorus* (1984–5), are arguably Schnittke's most famous choral works. Composed in the years immediately following the Soviet-era composer's baptism as a Roman Catholic, they reveal the full-bodied sonority of the Russian choral tradition mastered by Rachmaninoff in his *All-Night Vigil*. The Stikhi pokayanniye, in particular, are an echo of Russia's sacred choral repertoire and the ancient compositional methods that characterized it, including strict canon, polychoral textures, inclusion of pedals and drones, and, in Rachmaninoff's time, the interaction and balance between male and female voices.

The SWR Vokalensemble succeeds on many levels in bringing this masterwork to life. Within the confines of a recording studio, they create an authentic cathedral-like acoustic. The voices are full-bodied and resonant in all parts, the tuning is impeccable, and the interpretation is appropriately dramatic without being overly sentimental. The choir's attention to textual clarity is crucial for those listeners getting to know the work. Unfortunately, the CD notes, while thorough in their inclusion of information and translations, lack the transliteration of the Cyrillic, making it more difficult to follow the text for those unfamiliar

with the original language. The second movement, "The desert adopts me like a mother her child," embodies much of the choir's and piece's best qualities. Like most movements, it begins intimately, as if as part of a service. Various musical ideas are layered, one atop the other. A well-tuned open fifth in the women's voices supports the sopranos and altos in conversation with the solo tenor who serves almost as a cantor. Much as in Schnittke's *Concerto*, "bells" are heard in higher voices as the work expands in texture, volume, and chromatic density. The psalm reaches its dramatic peak—"I shall hide myself, weeping and howling, in your wild bosom"—with high voices ending in a confused, unresolved chord before the entrance of the full choir in a final, stable hymn of redemption and peace.

As technically precise as the singers are, they appropriately alter the character of their sound to reflect the text. Some of the most musically dynamic moments, as in the fifth movement, "O human—damned and destitute," reveal highly angular, animated solo singing before dissolving into subtly shifting harmonies. The choir hums in the final movement creating an atmospheric musical event reminiscent, perhaps, of Schnittke's movie scores. It is less dramatically overt, yet effective in reflecting the "penitential" in the psalms and, as such, requires some patience on the part of the listener after the shorter, more dramatic movements that precede it. The voiceless choir is further exploited in Schnittke's *Voices of Nature* (1972) for women's choir and solo marimba at the end of the recording. The work is an exercise in color, with unison women's voices blending seamlessly into a rolling marimba playing the same pitch, its sparse musical materials hinting at Schnittke's later works.

Marcus Creed and the SWR Vokalensemble Stuttgart's recording of Alfred Schnittke's Stikhi *pokayanniye*, one of the great choral masterpieces of the twentieth century, is an essential component in any choral collection, even for those wary of contemporary literature.

Anne Lyman
Tacoma, Washington

ACDA Treasure Chest

Four Thousand Five Hundred Thirty-Six

by Scott W. Dorsey

Four thousand five hundred thirty-six.

That number represents the individual choral works recorded during ACDA conferences that are stored in a digital format in the Archive of the American Choral Directors Association. Thanks to the herculean efforts of summer intern Taylor Jack Conley, we now have a database of those works.

Happily, that number will rise, as the companies who recorded ACDA's conference concerts continue to provide the Archive with complete sets of digital recordings. ACDA is indebted to these industry partners.

However, those 4,536 pieces are only a fraction of the recorded music in the ACDA Archive. There are untold numbers of works from earlier conferences that are stored in analog formats. Of course, the challenge and the growing concern is that magnetic tape has a limited life span. Thus there is a tremendous need to have these older recordings re-mastered and transferred to a digital platform.

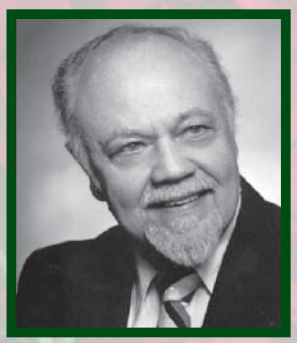
ACDA members will soon be able to access the database of conference recordings through the ACDA Web site.

("ACDA Treasure Chest" provides an encapsulated description of some of the remarkable resources available in the Archives of the American Choral Directors Association. The Archive is open to ACDA members without cost. Contact the ACDA National Office to schedule your research visit.)

In Memoriam

Donald P. Hustad

1918– 2013



Donald P. Hustad, an influential leader of evangelical church music, died at the age of 94. Hustad had a distinguished career as recording artist, composer, arranger, teacher, conductor, hymnal editor, and author.

He began work as staff musician of Chicago's WMBI in the early 1940s, worked with soloist George Beverly Shea on a weekly broadcast called *Club Time*, and served for some twenty years as organist for a popular radio broadcast *Songs in the Night*. He taught at Olivet Nazarene College in Kankakee, Illinois, from 1946 to 1950, at which time Hustad was appointed director of the Sacred Music Department at Moody Bible Institute (MBI)—a position he held until 1961. During his eleven-year tenure at MBI he developed the Moody Chorale into a superior choral ensemble that achieved fame nationally and internationally. In 1961, he left Moody to become Crusade Organist for the Billy Graham Evangelistic Association and directed the Crusader Men choir in the *Hour of Decision* broadcasts.

In 1967, Hustad, who had completed a doctoral program in music at Northwestern University, moved to Louisville to serve as professor of church music at the Southern Baptist Theological Seminary. As a result of his teaching a popular course on worship, he authored *Jubilate!*, a book that analyzes evangelical church music and sets forth his own philosophy of church music, and later *Jubilate II* and *True Worship: Reclaiming the Wonder and Majesty.* His publications include 100 articles and five books.

Throughout his career, Hustad devoted considerable energy to music arranging and hymnal editing, serving as editorial consultant and musical advisor to the Hope Publishing Company. Among his editorial contributions are fourteen hymnals and songbooks, along with dozens of collections.

In 1989, Hustad was awarded Fellow of the Hymn Society for his outstanding contribution to American hymnody. In 2006, he was awarded an honorary Doctorate in fine arts from Samford University in Birmingham, Alabama. In 2008, he was honored by the American Choral Directors Association Southern Division Conference for his contributions to church music. He earned diplomas as an Associate of the American Guild of Organists (AAGO) and a Fellow of the Royal College of Organists (FRCO), London, UK.

USC Thornton
School of Music

CHORAL ARTISTS

OUR STUDENTS DEFINE SUCCESS. OUR PRIORITY IS TO GET THEM THERE.

Generations of distinguished faculty have made USC Thornton a global destination for the world's most gifted musicians.

USC Thornton offers preeminent students of choral and sacred music the advantage of studying, performing, and networking in one of the most progressive and vibrant musical centers in the world.

FACULTY

Jo-Michael Scheibe (chair)
Nick Strimple
Cristain Grases
Morten Lauridsen
Suzi Digby
Donald Brinegar
Mary Mattei
Tram Sparks

Degrees offered: BA, MM, DMA

THE BACHELOR OF ARTS IN CHORAL MUSIC OFFERS A MULTITUDE OF CHOICES FOR THE SERIOUS CHORAL SINGER

Application deadline December 1, 2013 for fall admission in 2014

Do you know a singer or entering student who is not a music major but should be singing with USC Thornton Choirs?

Extensive financial aid available.
Contact us at USChoral@usc.edu
or call 213.821.5756

Department of Choral and Sacred Music
USC Thornton School of Music
(213) 740-7416

BRITTEN 100/LA PERFORMANCE: WAR REQUIEM

A celebration of Britten throughout Southern California by nearly 70 organizations.

WAR REQUIEM
Conducted by James Conlon

Segerstrom Concert Hall
November 24, 8:30pm

Walt Disney Concert Hall
November 25, 8:00pm

"LA Opera has a long and continuing history of presenting the operas of Benjamin Britten. I am delighted to reunite with many of our Ring Festival partners for Britten 100/LA, a rich cross-cultural conversation that celebrates Britten's artistic legacy and showcases the diversity of Southern California's cultural offerings."

Plácido Domingo
Eli and Edythe Broad General Director, LA Opera

www.Britten100LA.org

10TH WORLD SYMPOSIUM ON CHORAL MUSIC

August 7-14, 2014 | Seoul, Republic of Korea

PERFORMANCES BY

USC Thornton Chamber Singers
Jo-Michael Scheibe, conductor

PRESENTATIONS BY

Cristian Grases, Faculty
Kym Scott, DMA Candidate
Karen Cooksey, Alumna

BEGINNING FALL 2013
Watch for our new MM & DMA in Sacred Music

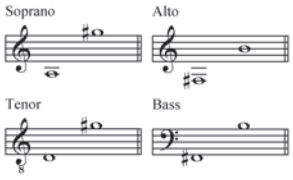
Explore why we are unique among the finest music schools in the world
usc.edu/music facebook.com/uscthornton

USC University of Southern California

Choral Reviews

Steven Grives, editor <sgrives@depaul.edu>

Afternoon On a Hill
Colin Britt (b. 1985)
SATB divisi (2')



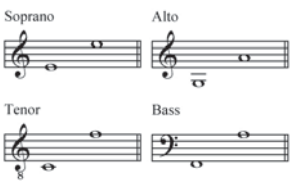
Alliance Music Publications,
AMP-0805, $1.70
e-address: www.alliancemusic.com
score, text and sound sample: <http://www.alliancemusic.com/product.cfm?iProductID=991>
Text: Edna St. Vincent Millay, English
Connections: <http://www.poetryfoundation.org/bio/edna-st-vincent-millay>

In his setting of Edna St. Vincent Millay's poem, *Afternoon On a Hill*, Colin Britt crafted an attractive miniature that highlights the gentle elements of this pastoral poem. Following a bold, declamatory opening phrase, "I will be the gladdest thing under the sun!" the piece is rather subdued dynamically, which befits the text. Britt sets the three verses of this short poem in a compact ABA form, with the first and last stanzas in E major and the middle section primarily in D major. Marked freely, Britt allows for a great deal of interpretive flexibility that requires the conductor to carefully sculpt musical phrases with appropriate *rubato*. By utilizing this inexact expressive marking, Britt presents a challenge to the conductor, particularly in passages with quarter-note triplets. The meter changes frequently to match the flow of the poetry, but always maintains a quarter note pulse. Britt tastefully employs text painting at appropriate points in this lovely poem (e.g., "Watch the wind bow down, and the grass rise"), approaches harmony with thoroughly tonal language, frequently uses modern common practice of seconds and sevenths as both passing tones and consonant cadence points. The voice leading is smooth and well executed. Each voice part has moments of *divisi* writing, though they are not extensive. Britt employs ranges that are approachable for high school students and above, though younger altos and basses might have trouble with notes at the bottom of their registers.

R&S: HS, Two-Year, Col/U

Paul Hondorp
Bowling Green, KY
Southern Division R&S Chair for College/University Choirs

Ego Flos Campi
Raphaela Aleotta
(ca. 1570-ca.1646; 1593)
Ed. Kirk Aamot (2010)
SAT/SATB (1.5')



Alliance Music Publications,
AMP-0824, $1.70
e-address: <www.alliancemusic.com>
<http://www.alliancemusic.com/product.cfm?iProductID=1011>
Text: Biblical; Song of Solomon, 2:1–3; Latin

Raphaella Aleotta served as musical director and teacher in a Ferrara convent. In her setting of this well-known text, she included elements of the emerging Italian polychoral style as evidenced in the basic scoring of the piece. Editor Kirk Aamot's suggestion that the first chorus be sung by a soloist or small group is based upon primary sources that he references in his informative preface to the *octavo*. Aamot also includes suggestions for ornamentation to be sung by soloists or small groups while the full ensemble sings the written parts. Aamot indicates his suggested ornaments as *ossia* passages above the staff. Aamot includes translations of this sacred text from the biblical Song of Solomon above each line of text as they occur on the page, allowing for singers' immediate understanding of the original Latin text. For ease of performance, Aamot transcribes the piece into modern cut time, includes a piano reduction, and leaves the score free of editorial markings.

Aleotta set the text almost exclusively antiphonally, which clearly suggests a performance with the choirs spatially separated. Musical phrases are rhythmically buoyant, and there is active interplay within each choir and, in overlapping sections, between the two choirs. The common practice of repeating musical material in each separate choir is avoided. Instead, Aleotta writes separate thematic fragments for each ensemble. Though she set the opening text polyphonically with each of the

three voices delivering the theme at different scale degrees, she composed the remainder of the piece in block sonorities.

The piece centers on G Ionian, with brief hints to C, and a short passage with B♭'s that suggests G Aeolian. According to the editor's preface, Aleotta penned all of the accidentals. As is typical for modern performances of early music, the registration of the alto part sits a bit low, and might be bolstered by male voices doubling in head voice.

Due to the poetic nature of this romantic scriptural text, *Ego Flos Campi* might program nicely as an early music addition to a set of flower songs (with references to "field flowers" and "lily of the valley") or, more obviously, as an early music representation in a concert of pieces by women composers.

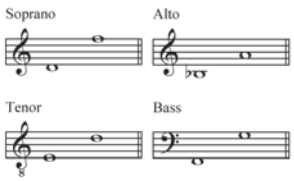
Connections

<http://www.alliancemusic.com/images/products/EgoFlosCampi_web.pdf> (This is a pdf of the preface, and the first two pages of the score.)

R&S: HS, Two-Year, Col/U

Paul Hondorp
Bowling Green, KY
Southern Division R&S Chair, for College/University Choirs

O magnum mysterium
Ivo Antognini (b. 1963: 2010)
SATB (ca. 3')



Alliance Music Publications, MP 0902, $1.80
e-address: <http://www.alliancemusic.com/product.cfm?iProductID=1097>
score and audio previews: <http://www.alliancemusic.com/product.cfm?iProductID=1097>
text: liturgical

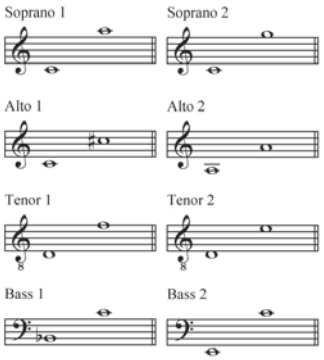
In *O magnum mysterium*, Swiss-Italian composer Ivo Antognini provides a highly accessible and beautiful setting of the familiar text. Set for unaccompanied SATB choir with very few instances of *divisi*, choirs of all levels will find this piece useful and effective. Organized in a three-part formal structure, Antognini places the elegantly tuneful melody in the soprano line while the other voice parts move around it in playful counterpoint. Although the harmonic and melodic structure do contribute to a contemporary-sounding piece, the largely stepwise and conservative voice leading seem to suggest plainchant. Premiered by the Vancouver Chamber Choir, the composition also exists in a setting for SA, piano, and cello.

R&S: HS, Two-Year, Col/U, Wrshp, Comm

Keywords: Antognini, F major, Christmas
Performance Links: performance by the East Carolina University Chamber Singers; Andrew Crane, conductor <http://www.youtube.com/watch?v=SXb-0gkSqGM>

Andrew Crane
Greenville, North Carolina

There Will Come Soft Rains
Ivo Antognini (b. 1963: 2010)
SSAATTBB (ca. 6')



Alliance Music Publications, AMP 0887, $1.80

e-address: <http://www.alliancemusic.com/product.cfm?iProductID=1071>
score and audio previews: <http://www.alliancemusic.com/product.cfm?iProductID=1071>
text: <http://www.poemhunter.com/poem/there-will-come-soft-rains/>
secular, English: Sara Teasdale

Sara Teasdale's *There Will Come Soft Rains* tells a powerful story of a world devoid of human life, made extinct through war. Composer Ivo Antognini takes great care to paint the text appropriately and specifically, as the story unfolds from one descriptive image to another. Antognini uses recurring melodic figures throughout the work, colored by thick, lush, jazz-influenced harmonies. He also employs a number of non-vocal effects, such as choral whispering on the text "tremulous white," and notated whistling on pitch for the words "whistling their whims." These effects add a mysterious and ethereal quality to this unaccompanied setting. The piece contains extensive *divisi*, extreme shifts in dynamics, some difficult harmonies, and extended vocal ranges in the outer voices that suggest performance by advanced choirs. Winner of Boston's 2012 Contemporary Americana Festival and premiered by the professional choir Santa Fe Desert Chorale, this poignant, reflective, and virtuosic piece stands as a hallmark of Antognini's output.

R&S: Adv. HS, Two-Year, Col/Univ
Keywords: Antognini, Teasdale, text painting, whistling
Performance Links: performance by the Santa Fe Desert Chorale, Joshua Habermann, conductor: <http://www.youtube.com/watch?v=nW1QgSsur6Q>

Andrew Crane
Greenville, North Carolina

Repertoire & Standards National Chair Vacancies

The National Show Choir R&S Chair is being vacated.

If you are interested in applying for this position please send a resume and short Statement of Intent (your vision for the future of Show Choirs & R&S) to

Amy Blosser, National R&S Chair <amy.blosser@bexleyschools.org>

Applicant submission deadline date is November 1, 2013.

Electronic submissions only.

ACDA Advocacy Resolution

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 our country,

BE IT RESOLVED that all citizens of the United States actively voice their 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.

Article Submission Information

Articles submitted for publication in the *Choral Journal* should meet established specifications. Although the length of articles varies considerably, submissions generally consist of ten to twenty typed, double-spaced pages. Referenced material should be indicated by superscript and end- notes. Any artwork and a one- to two-sentence professional identification of the author should also be included. Complete writer's guidelines can be found on the ACDA Web site at <www.acda.org/choral_journal/writer%27s_guidelines>. Articles submitted via e-mail attachment should be sent to <ofunderburk@acda.org>.

Book and music publishers and compact disc distributors send books, octavos, and discs for review to:

Choral Journal
545 Couch Drive, Okla. City, Oklahoma 73101
Telephone: 405/232-8161

Choral Reviewers

Members wishing to review choral music should contact:

Steven Grives
605-688-4616
steven.grives@sdstate.edu

Book Reviewers

Members wishing to review books about choral music should contact:

Stephen Town
660/562-1795,
stown@nwmissouri.edu

Compact Disc Reviewers

Members wishing to review compact discs should contact:

David Puderbaugh
319-335-1627
david-puderbaugh@uiowa.edu

Advertisers' Index

Who and What is the American Choral Directors Association?

We are a nonprofit organization whose goal is to promote excellence in choral music.

We are a group of choral professionals whose joy comes from the performing, composing, publishing, researching, and teaching the fine art of music.

From the smallest towns to the largest cities across America, we strive to elevate the role of choral music and the way it touches our society.

We inspire and lead over a million singers nation-wide, combining individual voices into an instrument of incomparable beauty.

We are the American Choral Directors Association. Join us.

Membership information is available on our Web site at <www.acda.org>.

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