

Music of the Renaissance: A Wealth of Literature for the Male Chorus

by Jameson Marvin

In recent years in the United States conductors have observed a resurgence of interest in male-chorus singing. Performances and recordings by ensembles such as the King's Singers and Chanticleer inspire us, and more collegiate, community, and church male choruses are performing interesting and challenging repertory in local concerts and at state and national choral conventions. Publishers, too, are beginning to respond, offering new editions of works for male chorus, and many American composers are offering significant contributions to the literature for men's voices.

Male-chorus music (works which are written for, or fit the vocal range of the male voice) falls principally within three style eras: 1) twentieth-century repertoire: sacred and secular compositions as well as traditional arrangements of folk and ethnic works; 2) nineteenth-century works: most prominently, lieder; and 3) Renaissance music: motets, Masses, chansons, lieder, and madrigals of the fifteenth and sixteenth centuries. While composers, editors, and publishers are making more of this music available, conductors need to support their efforts and especially encourage publishers to publish still more, and better quality repertoire.

Contemporary music is enjoying particular interest among male-chorus conductors, and increasingly, not only American, but European, Slovak/Hungarian, Scandinavian, and Asian music is appearing on concert programs. While folk and ethnic works and many nineteenth-century pieces remain consistently in the repertoires of male choruses, few men's choruses perform Renaissance music. Conductors who want to perform music of this period often must still rely on editions and arrangements made for a by-gone era, although certain publishers do offer new TTBB editions of music of the Renaissance. More reliable editions of these compositions, however, are readily found in the collected works and historical collections of Renaissance music in university libraries throughout the country.

Marvin is Director of Choral Activities and Senior Lecturer on Music at Harvard University.

A good performance of music of distinction is an experience of lasting significance for both the performers and the audience. The reward in performing a work by a master composer such as Josquin, Dufay, Ockeghem, Taverner, Tomkins, Tallis, Byrd, Victoria, Lassus, Palestrina, or Monteverdi, is directly proportional to the mental and emotional energy invested in rehearsing it. The repertory of the Renaissance, especially the major works - the Masses and motets by the master composers of the fifteenth and sixteenth centuries, offers rich rewards.

The purpose of this article is to encourage conductors to explore this magnificent literature - some of the finest compositions in the entire repertoire for male chorus. Much of the music listed below offers considerable challenge. It is well worth the effort, and in this conductor's experience, choral music of the fifteenth and sixteenth centuries seems to harness a male chorus' energy more effectively than almost any other genre or style. Why is that?

On the Experience of Performing Renaissance Sacred Music

I believe the answer lies in the compositional process that shapes the meaning of the music of this era. A number of inherent stylistic elements in Renaissance music strike home. Structurally, the texture of motets and Masses of the Renaissance is primarily polyphonic; each vocal line is independent (though it may imitate the others). The linear contours of each part are characterized by subtle, asymmetric units of long and short notes. To sing each vocal part expressively requires thought and concentration. Shaping the independently moving melodic contours of four or more parts, while at the same time maintaining vertical alignment through attention to ensemble rhythm, is extremely demanding and deeply satisfying. Thus, performing Renaissance music challenges the intellect and demands good musicianship; and the process elicits strong emotional responses.

Probably the most compelling aspect of Renaissance polyphony is that the composite whole projects a feeling of "timelessness." There is a profound sense of the eternal in this music. The multilevels of independent rhythmic activity of each of the vocal parts, combined with the often relatively slow-moving harmonic rhythm and influence of mode, create a kind of ethereal, otherworldly, reflective spirituality - an almost dream-like effect. The primary modes - dorian, phrygian, lydian, mixolydian - exert a powerful influence on the listener.

The sound of each mode is distinctive, as one can hear by playing scales using only the white keys of a piano: D-d, E-e, F-f, G-g. These scales outline the characteristic intervallic contour of the four primary modes. Each mode has a particular sound-color. This color evinces moods and reflects special qualities. The *affect* (the sound-quality-color) of each mode evokes immediate feelings. Dorian (D-d) sounds serious and has dignity; phrygian (E-e) sounds sad and mournful; lydian (F-f) sounds provocative, even erotic; by comparison, mixolydian (G-g) sounds joyful, almost exuberant.

Every sacred composition of the Renaissance was written in a mode. Composers sought to match the *affect* of the mode to the *affect* of the text. That is why many Masses, and motets with serious texts are frequently set in the dorian mode. Laments, lamentations, requiems, and chansons on sad texts often are composed in the phrygian mode. Motets and madrigals with provocative or passionate texts may appear in the lydian mode. Works with more frivolous, light-weight texts are sometimes set in the mixolydian mode.

The intrinsic power of the mood of each mode is extremely compelling, and, given a sensitivity to it, students subconsciously are drawn by that power. Specific chord progressions inherent to each of the modes (made through the juxtaposition of chords built on various scale degrees) particularly evoke that ethereal,

timeless quality. "Timelessness" especially is projected when one vocal part contains a long-note *cantus-firmus*, a common structural device in music of the Renaissance.

Choral Music of the Renaissance for Men's Voices

Below is a list of nearly 300 Renaissance compositions for men's voices. These are sacred and secular works drawn from the fifteenth and sixteenth centuries, written specifically for voices the ranges of which match the vocal confines of the modern male chorus. The majority of these works lies within an accessible modern TTBB range: low bass F to high tenor G. A few pieces extend the bass range to low E (or very infrequently, D or C), and the tenor range occasionally extends to high A (or very infrequently, B).

Arrangements of SATB music do not appear on this list. Most of the music represented here is at the original written pitch level. Music which has been transposed (up or down) a minor-third or more has been designated with an asterisk.

Since there was no universal standard of pitch in the Renaissance (such as A = 440), the absolute pitch-level of performance today, in terms of "proper" pitch, can be regarded as a relative matter. Thus, compositions which have been transposed (up or down) less than a minor-third have not been acknowledged.

All this music appears in modern clefs. Sources of male-voice music which present the repertoire in C clefs have been consciously omitted. Following each title-entry there appears a number (in parentheses) indicating the number of vocal parts. Works which appear with a "+" placed before the composer's name are highly recommended. Thirty compositions are annotated by the author; they are highly recommended and are indicated by the sign, "+ +," placed before the composer's name.

Many works are graded according to their difficulty. D = difficult, MD = moderately difficult, M = medium, ME = moderately easy, E = easy. Any grade containing a "+" after it indicates that it lies somewhere between that grade and

the more difficult level above; similarly, a "-" indicates that the degree of difficulty lies between that grade and the less difficult level below.

The collection of Renaissance music for male voices offered here is organized in five sections:

- 1) an annotated list of thirty highly recommended pieces.
- 2) a selected list of sacred works of the Renaissance for male voices.
- 3) a list of sources for this music:
 - a) collected works (*opera omnia*)
 - b) collections (like CMM - *Corpus Mensurabilis Musicae*)
 - c) editions offered by publishers
 - d) editions or manuscripts (MS) available through the IMC (Intercollegiate Male Chorus) library
 - e) editions or manuscripts contained in specific collegiate male-chorus libraries
- 4) a selected list of secular music of the Renaissance for male voices
- 5) a list of sources for this music - as in number three above.

For both sacred and secular music, each entry is numbered so that the composer-title list correlates with the list of sources.

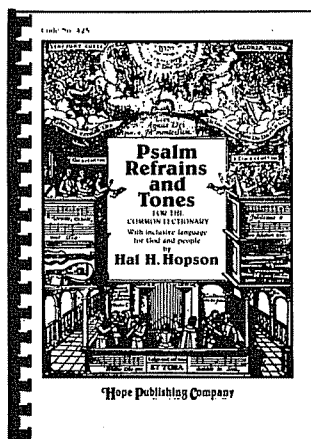
The music presented here only partially represents the vast repertoire of male-voice music of the Renaissance. Some of the works are very challenging, some exceedingly simple. Much of the music is accessible as well as of good quality. Many of the pieces are comparable to the finest literature for men's chorus in any era.

This list of sacred and secular male-voice works of the Renaissance is offered with the hope that it will stimulate conductors to perform this richly rewarding literature. That the works listed might also encourage publishers to make more Renaissance works available to conductors of male choruses is also a hopeful expectation.

Sharing with students the experience of performing a masterwork by a master composer of the fifteenth and sixteenth centuries is an invigorating experience. The many levels of expressivity inherent in the compositional vocabulary of music of the Renaissance - music which has the power to elicit the profound sense of the eternal within each of us - enriches all who participate in the challenge of bringing this music alive today.

Announcing a Comprehensive New Resource in Responsorial Psalmody by Hal H. Hopson

Psalm Refrains and Tones



"If you can invest in only one resource for responsorial psalmody, I recommend that you secure this creative work of Hal H. Hopson."

Dr. Harold M. Daniels
Associate for Liturgical Resources
Presbyterian Church (USA)

FEATURES:

- Psalm refrains and tones for all the psalms in the three-year Common Lectionary
- Inclusive language for people and God
- A variety of tones for either solo cantor or SATB choir for each psalm
- The psalm refrains are written in a single line to facilitate reproduction in worship bulletins

Published by

Hope Publishing Company

CAROL STREAM, ILLINOIS 60188

\$6.95

96 PAGES

Sacred

1. Credo: Je ne vis oncques I Alexander Agricola
(1446-1506)

A major work for low voices—the individual lines are highly expressive and rhythmically quite independent. The Credo is divided into three sections; the middle Crucifixus (for three parts) can be performed easily with a contrasting chamber chorus to provide variety of texture. Throughout the Credo, the *cantus-firmus* “Je ne vis oncques” melody (derived from a Dufay chanson) is presented in long notes in the TI part. The range of each vocal part is quite accessible. The Credo is rhythmically compelling, dramatic in nature, and highly challenging. It is about twelve minutes long.

6. Rex autem David Anonymous
(early 16th century)

A moving setting of the lament of David for his son, Absalom. *Rex autem David* is primarily homophonic with occasional points of imitation. The writing is very expressive, and the polyphonic ending is especially beautiful. Rather easy to learn, the range of each of the four vocal parts is very accessible. A lovely reflective opener or a nice filler between two rhythmic pieces, this motet is about one and one-half minutes in length.

25. Absalom fili mi Josquin des Prez
(c. 1440-1521)

A highly expressive setting of this poignant story, rather manneristic in nature. Recent research reveals that Pierre de La Rue may have actually been the composer of this famous work. The range is very low (extending to low B Flat in the original); the work has been transposed up a whole step (the low “C” in bass II can be taken up an octave), but there are many low Ds. The polyphonic lines are long and contain a great deal of rhythmic interest that carries the text expressively. One of the most important works of the Renaissance for low voices, the lament of David for his son, Absalom, is about three and one-half minutes in length.

30. Missa mater patris: Gloria and Agnus Dei Josquin des Prez
(c. 1440-1521)

While the entire Mass (based upon Brumel's motet, *Mater patris et filia*) is well worth performing, the Gloria and Agnus Dei, in particular, contain some of the most effective writing for low voices. Polyphony contrasts with homophony in a marvelous way in the Gloria. It concludes with very rhythmic and fluid polyphonic lines, dramatic homophonic/declamatory textures, and a fast rejoicing triple meter. The Agnus Dei for five parts is highly expressive and also concludes in a rhythmically dramatic manner. The Gloria and Agnus Dei offer considerable challenge but are extremely rewarding, and the entire Mass is probably among the most well-known and often performed major works of the Renaissance.

41. Agnus Dei from Missa Ave Regina Coelorum Guillaume Dufay (1400-1475)

Dufay's four-voice *Missa Ave Regina Coelorum* is one of the finest polyphonic Masses of the Renaissance. Little is known about actual pitch at the time of Dufay; however, by transposing the Agnus Dei down a fourth from the written pitch, clarity of the work is still maintained while the *sound* is extraordinarily beautiful. For each of the three sections of the Agnus Dei (and for the other movements of the Mass as well) Dufay borrows melodic and harmonic materials from his magnificent motet, *Ave Regina Coelorum*, a hauntingly beautiful setting that he requested to be performed at his own funeral.

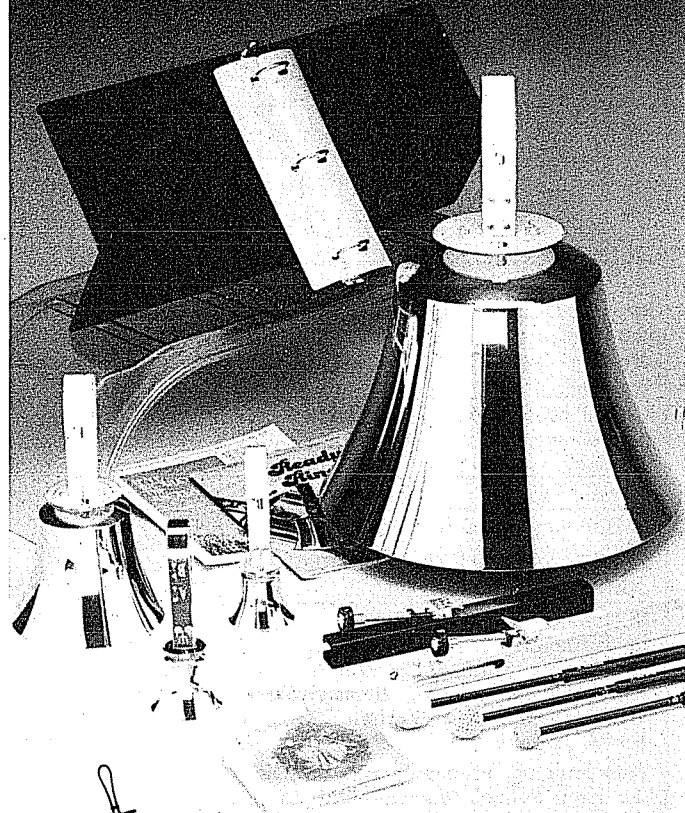
Agnus Dei I is full of majesty; each voice is highly expressive, and the baritone paraphrases the *Ave Regina Coelorum* (chant) melody in quasi *cantus-firmus* style. The note values quicken as the final cadence approaches. Agnus Dei II, set for three vocal

parts, continues the rhythmic animation and becomes almost playfully syncopated. At the text “miserere nobis” the composer borrows a startling harmonic progression from his motet, introducing a dark chromatic change projecting the *affect* of the text. In Agnus Dei III the rhythmic animation continues until the text “qui tollis peccata mundi,” which is set with suave, undulating triplets. These contrast expressively with the preceding quick independent rhythms and with the stately homophonic “dona nobis pacem” that concludes this magnificent work.

While the first tenor twice ascends to high B, for the most part the tenor I tessitura is not extreme, and the ranges of the other three parts are highly accessible.

Do you know that your premier handbell source is your best source for accessories too?

Does the name Malmark ring a bell? You know us as America's premier manufacturer of handbells for church and school music programs. Maybe you didn't know we supply accessories, too. Almost anything you'll need—mallets, music stands and risers, gloves, training resources and much more — to make your program a success. We also are the exclusive producers of CHOIRCHIMES® and the seventh octave handbells. Call us today for more information at 1-800-HANDBEL. In PA, call 1-215-766-7200



Malmark, Inc.

America's Premier Bellcraftsmen
Bell Crest Park, Plumsteadville, PA 18949

49. Vocem meam audisti Alphonso Ferrabosco (1543-1588)

A very beautiful motet in five parts, the TI ascends to high A and the two TII parts are equal in range, containing a few high Gs. Clarity of texture and great warmth of sound characterize this haunting work. Mostly homophonic but with many points of independent voice writing, the harmonic progressions are highly expressive and the motet has an especially beautiful ending. About three and one-half minutes in length.

51. Lamentations of Jeremiah Alphonso Ferrabosco II (1575-1628)

A demanding major work that is full of contrasts, multi-sectional with each section containing highly expressive harmonies projecting the text *affect*. To perform the entire piece is highly challenging; however, this many-sectioned motet can be performed, in shorter units without much damage. In five vocal parts (with very high-ranged TI and TII parts), overall the work lasts about fourteen minutes.

67. O gloriosa Domina Nicolas Gombert (1500-1556)

Very expressive independent vocal lines, a continually changing polyphonic texture, marked by passing cadences provide warmth and clarity of structure for this text in praise of the Virgin Mary. It is challenging to maintain vertical alignment with independent linear expressivity. About three minutes long, this motet is useful in a program as a contrasting piece in a quasi-reflective style. Other than two high As in the TI part, all vocal parts are within very easy TTBB range. It is best performed down one half-step.

71. Ante luciferum genitus Jacob Handl (1550-1591)

A good opener in five parts, the piece has very accessible TTBBB vocal writing; short points of imitation alternate with

homophonic textures to project the Christmas text. The final "Alleluia" is very strong and contains many cascades of overlapping polyphonic lines leading to a jubilant cadence. It is about two minutes long.

75. De coelo veniet Jacob Handl (1550-1591)

Handl's four-part motet is primarily polyphonic with numerous brief points of imitation. A number of cascading roulades provide animation and sonorous richness for the text, which is appropriate for the Christmas season. The second-tenor and baritone parts are rather equal in range and not too high, though tenor I opens with an exposed octave leap to high G (the highest note). A vivacious piece that is no more than one and one-half minutes in length.

79. Haec est dies Jacob Handl (1550-1591)

An eight part (double chorus) motet, quite accessible, not difficult, containing typical contrasts of homophonic declamation that project the Easter text. Joyful triple meter contrasts with duple. One of the most effective double-choir pieces of Handl. About one and one-half minutes in length.

83. Pueri, concinite Jacob Handl (1550-1591)

A peppy, vivacious opener, expressive independent lines project points of imitation. Quick rhythmic configuration and brief imitative declamation contrast with expressive homophony. The middle and concluding triple-meter sections contrast wonderfully with the syncopated "eja" portion. It is a very effective piece and an excellent program closer as well. Probably Handl's most effective short motet for low voices. The motet lasts for about one and one-half minutes. The TII and BI parts are rather equal in range.

VanderCook

1989 Summer Courses for Choral & General Music Educators



June 12-16

- Sing, Dance, Play, Listen: A Guide for the Elementary Music Teacher, K-6 *Marilea Zajec*

- Practical Solutions to Problems in Choral Music Education, 1989--*Charlene Archibeque, B.R. Henson, Andre Thomas*

June 19-23

- Building a Quality Program for Junior High Singers--*Sandra Chapman*

June 26-30

- Organizing, Producing and Directing the Elementary & Junior High School Musical--*Lois Fiftal, Ellis Hoffman, Bob Kelly, Donna Martin, Harvey Olsen, Stevie Rivers, Kim Trytten, Jeff Webb*

- Organizing, Producing and Directing the High School Musical--*Ellis Hoffman, Bob Kelly, Larry Edwards, Gillian Lane-Plescia, Harvey Olsen, Stevie Rivers, Kim Trytten, Jeff Webb*

July 10-14

- Popular Choral Music & Choreography for High School Directors--*Paul Salamunovich, John Rutter, Scott Foss, Roger Emerson, Eugene Butler, Gene and Audrey Grier*

- Sacred Choral Music Symposium--*Paul Salamunovich, John Rutter, Terry Kirkland, Eugene Butler, Gene and Audrey Grier*

- Teaching Music Through Learning Theory--*Dr. Edwin Gordon*

July 17-21

- Managing Student Behavior *Dr. Judith Jellison, Dr. Robert Duke*

- Popular Choral Music & Choreography for Elementary/Junior High School Directors--*Roger Emerson, Linda Spevacek, Scott Foss, Don Besig, Gene and Audrey Grier*

- Learning the Art of Handbell Ringing--*Eugene Butler, Shirley Harden, Gene Grier, Douglas E. Wagner*

July 24-28

- Sing, Sway, Play, Draw: A Guide for the Preschool Teacher--*Julie Szymczek*

- Guitar for the Non-Guitarist--*Michael J. Miles*

- "Hear Training" and Musicianship: An Application of the Kodaly Principles to Elementary Music Education (Level One) *Tari Rubenstein, Ann C. Kay*

- Practical Solutions to Problems in Music Education, 1989--*Richard Anderson, Dr. Tim Lautzenheiser, Anne Mischak-off, Joel Wapnick*

July 31-Aug. 4

- "Hear Training" and Musicianship: An Application of the Kodaly Principles to Elementary Music Education (Level Two) *Tari Rubenstein, Ann C. Kay*

- Choral and Vocal Techniques for the Non-Vocalist--*Stirling Culp*

- Create and Celebrate--*Sylvia Wallach*

- Using Folk Dance to Enhance Your Music Program--*Karin Gottier*

Further information: Participants will receive 4 semester hours of grad. credit per course. Tuition is \$75 per credit hour. Ask about our summer M.M.Ed. program. Contact VanderCook College, 3209 S. Michigan Ave., Chicago, IL 60616 312-225-6288.

88. Cantate Domino

Hans Leo Hassler
(1564-1612)

Hassler's engaging motet (written for equal voices - men or women) has been known to male-chorus conductors for a long time. No vocal part is extreme in range, and transposed down a major seventh by the editor to the key of F#, the composite whole sounds warm and rich. Numerous contrasts of polyphony and homophony, duple and triple meter, and changes of texture (with frequent two-voice duets) provide variety and color for this festive work. The motet is less than two minutes long. *Cantate Domino* is a particularly attractive "opener" to the "serious side" of a concert program.

137. Missa pro defunctis
Requiem aeternam (Introitus)
Kyrie eleison
Agnus Dei

Pierre de la Rue
(c. 1460-1518)

These three movements are the low-voice sections of de la Rue's extraordinary Requiem setting. The edition transposes the work up a fourth; the lowest note in the bass becomes an E-Flat, the highest note in Tenor I, a B-Flat. Warmth and clarity of texture, changes from duple to triple meter, independent linear writing contrasted with numerous homophonic sections provide

a wide variety of expression. Beautiful harmonic progressions, suave triplet sections, numerous vocal duets, and long linear arches offer an extremely compelling texture. One of the major works of the Renaissance, full of challenge though not too difficult, is well worth the effort.

139. Missa sine nomine: Sanctus

Vicenzo Ruffo
(c. 1520-1587)

It is the rich five-part texture that contrasts with the beautiful three-voice Benedictus that provides such a beautiful setting for this *Sanctus-Osanna-Benedictus-Osanna* of Ruffo. Especially in reverberant acoustics, the sound-continuum with men's voices is haunting. Not especially difficult to learn, with all vocal ranges accessible (though rather high TI), the contrasts of homophony and polyphony with brief points of imitation provide variety. The entire Sanctus is about three minutes long.

152. If ye love me

Thomas Tallis
(1505-1585)

A lovely, simple, primarily homophonic motet that is one and one-half minutes in length. Very warm, and nostalgic and a good reflective piece to be placed between two "peppy" works.

MASTER CLASS IN CHORAL-ORCHESTRAL CONDUCTING

Oregon Bach Festival 20th Anniversary Season June 24 to July 9, 1989

For 20 years in Oregon Helmuth Rilling has inspired conductors from throughout the United States and around the world with his perspective and knowledge about music-making. In this anniversary year he continues as master teacher and conductor presenting an invaluable program with professional orchestra, chorus, and outstanding soloists, ideally suited for musical scholarship and performance.
(Graduate Credit available).



Master Class Repertoire

J.S. Bach

- Motet *Singet dem Herrn*
- Motet *Der Geist hilft*
- Motet *Jesu, meine Freude*
- Motet *Fürchte dich nicht*
- Motet *Komm, Jesu, Komm*
- Motet *Lobet den Herrn*
- Motet *Ich lasse dich*

J. S. Bach

- Brandenburg Concertos
Nos I - VI

Master Class Seminars

- Instrumental Procedures
- Score Preparation and
Analysis
- Choral-Orchestral Conducting
- Choral-Orchestral Performance

*"remarkable
by any
reckoning
virtually without
equal in
America"*

Los Angeles Times

Oregon Bach Festival

- Bach *Mass in B Minor*
- Monteverdi *Vespers*
- Boito *Mefistofele* (Concert Version)
- World premiere of Stephen Paulus'
Symphony for Strings
- Chamber Music, Recitals, and
Noon Concerts

For more information, contact the
Oregon Bach Festival
School of Music
University of Oregon
Eugene, OR 97403
Tel.: 503/686-5666

155. Lamentations of Jeremiah Thomas Tallis (1505-1585)

Probably is the greatest major work for male voices, of the Renaissance. Composed in two large sections, each in a different mode, the two halves of the motet can be performed separately. Part I is probably the most rewarding but has very high TI, TII, and BI parts. Independent highly expressive vocal parts contrast with poignant homophonic textures that project the moving text. Performed together, parts I and II take about sixteen minutes. Of all the motets of the Renaissance this work is a "must" for male choruses of fine quality.

156. Mass for Four Voices: Sanctus, Agnus Dei Thomas Tallis (1505-1585)

Beautiful, expressive vocal writing with many contrasts of homophony and polyphony pervade the setting of the Sanctus. The TTBB voice parts are exceptionally clear, the voice writing extending from low E to high A. For the most part, there is very clear differentiation of TII and BI parts. The Sanctus is about five minutes in length. The Agnus Dei is primarily homophonic, slow, warm, and very effective in cathedral acoustics. Great care with tuning must be insured.

158. Magnificat I (sexti toni) John Taverner (1495-1545)

Highly expressive polyphonic lines contrast with the baritone *cantus-firmus* line containing the sexti-toni Magnificat chant. The twelve verses of the Magnificat are sung in alternatum style; each alternate verse contrasts Gregorian chant with polyphony. About fourteen minutes in length, the individual vocal parts are full of expression. It is very challenging to maintain vertical alignment while singing the independent polyphonic lines. The two tenor parts are rather equal in range; the polyphonic textures alternate between three parts and four. One of the most rewarding major works of the Renaissance.

172. When David heard Thomas Tomkins (1572-1656)

The very wide range (high B to low D with one low C) provides great clarity of texture. The five-part polyphonic writing offers considerable challenge for maintaining vertical alignment while singing the long polyphonic lines. The poignant, lamentful text is clearly highlighted by frequent cadences overlapped with new motives for imitation. Much use of falsetto in the TI part will be demanded; TII ascends to G; BII is very low. This motet exists in two original manuscript sources - one is for low voices and one for mixed choir (transposed up a ninth); it is almost four minutes in length.

173. Non turbetur cor vestrum Lodovico Viadana (1564-1645)

A peppy, rhythmic motet highly imitative and expressive, it can be performed with or without *continuo*. A good "opener," in three parts (TTB), it is best performed down a half-step; the tessitura for the TI part is high. A very effective piece, it is about one and one-half minutes long, and not particularly difficult.

187. Regina coeli Robert White (1535-1574)

This is an exceptional motet for low voices. Very expressive polyphonic lines move independently against a slow-moving *cantus-firmus*. In five parts, it is best to divide TI and TII equally over the top two lines since they both ascend to high G. It is about three and one-half minutes in length.

Secular

01. La tricotea Samartin la vea Alonso (15th century)

A charming, highly rhythmic drinking song, which is very short in length. The work begins slowly in a quasi-melancholy

International Workshops
Dr. Gerald Fischbach, Director
presents

GRAZ!

In the Styrian Alps of Southern Austria near Yugoslavia and Hungary
July 25-August 7, 1989

Headquartered at the Palais Meran

International Choral Workshop

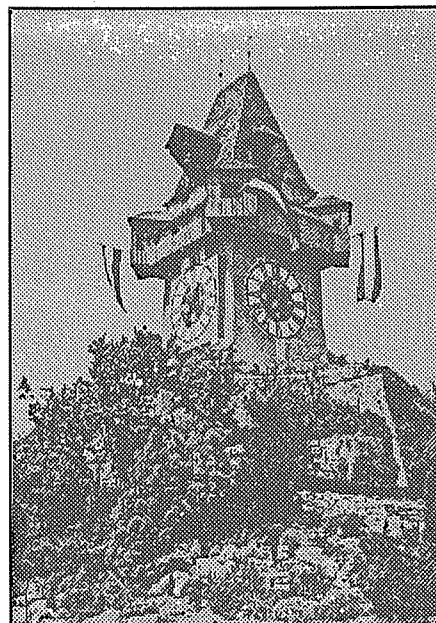
Faculty

- Will Schmid
- Donald Neuen
- Linda Babits
- Jean Barr
- Robert Culver
- William Jones
- Eduard Melkus

Offerings

- Comprehensive Musicianship through Choral Performance
- Rhythmic Intensity, Forward Motion and Phrasing
- Diction, Inflection and Word Meaning Emphasis
- Haydn-Mozart-Schubert Choral Repertoire Class
- Alexander Technique and the Voice
- Care and Feeding of the Choral Accompanist
- Conducting Voices and Orchestra
- Pedagogical Survey of the Repertoire
- Group Dynamics for Choral Conductors
- Schubert Lieder
- Brahms-Vivaldi Seminar
- Excursions to Musical Landmarks

- Concurrent Workshops in Piano, Strings and Art
- Academic Credit Available • Tax Deductible for Professionals
- Time Allowed for Castles and Mountains!



✉ Write for Descriptive Color Brochure:

International Choral Workshop
11309 N. Glenbrook Lane
Mequon, WI 53092

☎ or Call: (414) 242-9039 weekday a.m.

style, and as the note values quicken, the texture moves from polyphony to homophony and the piece becomes entirely homorhythmic. A slight accelerando provides the right atmosphere for this fun loving TBB canzonetta, about forty-five seconds in length.

22. Du tout plongiet/Fors seulement Antoine Brumel (c. 1460-c. 1520)

One of the many low-voice works of Brumel, *Du tout plongiet* is a difficult but very beautiful work. Transposed up a whole-tone from the original, the range extends from low bass D to high tenor B-flat. Each vocal part contains very singable lines, and the richness of the four-part texture provides a warm and compelling sonority. The III part carries Ockeghem's chanson melody, *Fors seulement*, in quasi *cantus-firmus* style; the melody itself is exceedingly beautiful.

Set against the independent polyphony of the other three voices that project the melancholy and complementary text of *Du tout plongiet*, the texture is rhythmically diverse and requires a great deal of vocal support to project the contours of the individual lines. Brief points of imitation, striking *faux-bourdon* passages, and numerous phrygian cadences with major-seventh suspensions offer considerable contrast in sonority. The final measures of the chanson are especially beautiful as the ascending vocal parts usher this poignant chanson to a dramatic close. *Du tout plongiet/Fors seulement* is about three and one-half minutes in length.

33. Las il n'a nui mal Vincent DeBussy (c. 1553-1583)

A very lovely four-part setting of a sad love song, the chanson alternates between imitative polyphony and expressive homophony. Good TTBB ranges throughout, but TI has a rather high tessitura. The work can easily be performed down a half-step. It is very reflective piece, not difficult, and about three and one-half minutes long.

36. Mi libertad en sosiego Juan del Ensina (c. 1468-1530)

Almost entirely homophonic, the harmonic palette and passing dissonances "sound Spanish" and provide rich color. Transposed down a fourth from the original, the four-part texture explores the full range of the male chorus: low bass E to high tenor A. With occasional quick-passing eighth-notes, this enchanting *villancico* moves slowly and with dignity. It is easy to learn though challenging vocally, requiring continuous support to project the long lines. Lasting about one minute, the work can be done *da capo* with three verses to provide greater length. The middle verse might be sung by a quartet or chamber chorus for contrast. Good tuning will be important to project this

pastoral poem, set syllabically and with considerable harmonic color.

55. Amor-2.Lamento della Ninfa Claudio Monteverdi (1567-1643)

This is one of Monteverdi's miniature masterpieces - a famous lament for low voices and mezzo-soprano solo. The haunting basso ostinato supports the three-part male-chorus lament. Notes are easy to learn; the rhythm is challenging, and long sustained lines require good breath control. A beautiful solo alternates with low voices which are set in contrasting homophonic and contrapuntal styles.

Lamento della Ninfa is the middle piece of a set of three entitled *Amor*. The other two outer movements are highly effective pieces when performed as a frame for the lament. In total, they make up a mini-cantata in three contrasting movements. The first piece, *Non havea febo ancora*, is in three vocal parts and contains striking dissonances, quick points of imitation, and is highly rhythmic. It lasts about one minute. The third piece, *Si tra sdegnosi*, is about thirty seconds long, and is entirely homophonic in three parts. *Continuo* part sounds best with organ; lute and/or guitar work well also, and certainly harpsichord is not inappropriate.

74. Porquoy non Pierre de la Rue (1460-1518)

A lovely four-part sad love song, the work is very low in range (low D in bass), is primarily homophonic, and is very expressive. The long lines are challenging to sustain; interest lies primarily with the very rich texture and harmonic color.

84. Imitatione del Venetiano Orazio Vecchi (1550-1605)

Great fun - this is a humorous setting of an Italian love-song in stuttering Venetian dialect, very cute, very short, very fast, and rhythmic. In three vocal parts, this entertaining piece is not difficult, though there is plenty of challenge rhythmically. A sudden ending makes this a real crowd-pleaser. About forty-five seconds long.

86. Quando penso Orazio Vecchi (1550-1605)

This is a delightful *Giustiniana*, full of humor, and quick-moving notes. The challenge is in precision of rhythm and diction (Italian), though overall this three-part madrigal is not difficult. Primarily homophonic, with a brief contrast of triple meter (from duple), this excerpt of about forty seconds in length from one of Vecchi's madrigal comedies is a "rouser," and provides fun contrast between slower pieces or as a startling opener.

LYRIC CHOIR GOWNS
from \$21.95
 "Professionally tailored gowns of lasting beauty."
FREE
 catalog and fabric samples.
 Write today.
 Since 1955...
LYRIC
 CHOR GOWN COMPANY
 P. O. Box 16954—AZ
 Jacksonville, FL 32245
 (904) 725-7977



— Recordings Especially Selected For The Choral Director —
 TAKE 6 • THE SWINGLE SINGERS • THE RITZ
 THE HI-LOS • THE SINGERS UNLIMITED • THE NYLONS
 MANHATTAN TRANSFER
NEW RELEASE!
 MY SPIRIT SANG ALL DAY
 and Featuring
THE KING'S SINGERS
 Vaughan Williams
 others
 The King's Singers
 For FREE Catalog of other Distinguished Choral Ensembles Write: Doug Anderson, DJ RECORDS
 PO Box 95 • McMinnville, OR 97128

First Presbyterian Church of Winter Haven, Florida, is interested in developing a music program under the direction of a fulltime organist-choir director. We have a congregation of 1,200 members and a Moeller organ with three manuals and forty-two ranks.

Please address all replies to:
 Music Search Committee
 First Presbyterian Church
 P.O. Box 911
 Winter Haven, FL 33882-0911

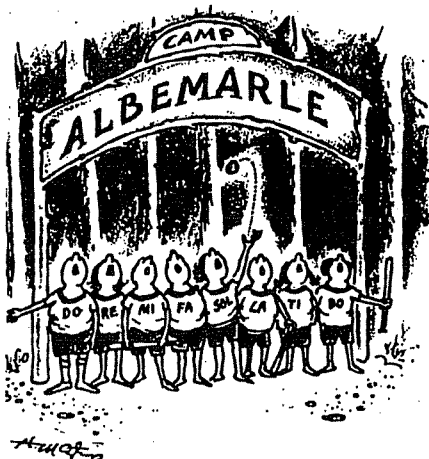
Renaissance Music for Men's Chorus
Sacred Music

- | | | | |
|---------|--------------------------|---|-------|
| + + 1. | Agricola, Alexander | Credo: Je ne vis oncques I (3,4) | MD |
| 2. | de Alba, Alonso | Missa (3,4) Kyrie, Gloria, Credo, Sanctus, Agnus Dei | |
| 3. | Anonymous | Beata Dei genitrix | |
| 4. | Anonymous | If Ye be risen again | |
| 5. | Anonymous | Pray we to God (3) | |
| + + 6. | Anonymous | Rex autem David (4) | ME |
| + 7. | Arcadelt, Jacob | Lamentations of Jeremiah (3,4,5) | M + |
| 8. | Asola, Giovanni Mateo | In die pentecostes (3) | |
| 9. | Asola, Giovanni Mateo | In festis St. Crucis (4) | |
| + 10. | Brumel, Antoine | Ave, ancilla trinitatis (3) | MD |
| 11. | Brumel, Antoine | Heth, cogitavit Dominus (4) | |
| 12. | Brumel, Antoine | Magnificat (2,3) | MD |
| + 13. | Brumel, Antoine | Mater patris et filia (3) | ME + |
| + 14. | Brumel, Antoine | Missa Je nay dreul
Agnus Dei (4) | MD |
| + 15. | Brumel, Antoine | O Domine Jesu Christe (4) | |
| 16. | Brumel, Antoine | Quae est isa-et sicut dies (4) | |
| + 17. | Brumel, Antoine | Sub tuum praesidium (4) | M |
| 18. | des Buissons, Michael | Verbum caro factum est (5) | |
| 19. | Byrd, William | *Be unto me, O Lord, a tower (4) | |
| 20. | Byrd, William | Ecce advent (4) | |
| + 21. | Byrd, William | Lamentations of Jeremiah (5) | D |
| + 22. | Byrd, William | *Mass for 3 voices (3) Kyrie, Gloria, Credo, Sanctus, Agnus Dei | M + |
| 23. | Byrd, William | Similis illis fiant (4) | |
| 24. | Cabezon, Antonio | Jesu Christe, hombre y Dios (4) | |
| + + 25. | des Prez, Josquin | Absalom, fili mi (4) | |
| + 26. | des Prez, Josquin | Alma redemptoris Mater (4) | M + |
| + 27. | des Prez, Josquin | *Deploracion sur la morte d'Ockeghem (5) | MD |
| + 28. | des Prez, Josquin | Domine, ne in furore (4) | M + |
| + 29. | des Prez, Josquin | Ecce, tu pulchra es, amica mea | M + |
| + + 30. | des Prez, Josquin | Missa mater patris (3,4,5) Kyrie, + + Gloria, Credo, + + Sanctus, Agnus Dei | MD-MD |
| 31. | des Prez, Josquin | O Domine Jesu Christe (4) | |
| 32. | des Prez, Josquin | *Recordare, virgo Mater (4) | |
| 33. | des Prez, Josquin | Sancta Mater, istud agas (4) | |
| + 34. | des Prez, Josquin | *Tu pauperum refugium (4) | M- |
| 35. | Dering, Richard | Cease thy affection | |
| 36. | Donati, Ignazio | Non vos relinquam orphanos (3) | |
| + 37. | Dufay, Guillaume | Anima mea liquefacta est (3) | MD- |
| 38. | Dufay, Guillaume | Gloria in excelsis Deo (3) | M- |
| 39. | Dufay, Guillaume | In festo SS, Petri et Pauli | |
| 40. | Dufay, Guillaume | In nativitate St. Johannes Baptistae(s) (3) | |
| + + 41. | Dufay, Guillaume | Missa Ave Regina Coelorum, Agnus Dei (4) | MD |
| 42. | Dufay, Guillaume | Nobis datus, nobis natus | |
| 43. | Dufay, Guillaume | Nova veniens e coelo (3) | |
| 44. | Dunstable, John | Gaude felix Anna (3) | M- |
| 45. | Dunstable, John | *Magnificat secundi toni (3) | |
| + 46. | Dunstable, John | Quam pulchra es (3) | M- |
| + 47. | Dunstable, John | *Veni, Sancte Spiritus (3) | |
| + 48. | Fayrfax, Robert | Ave lumen gratiae (4) | D- |
| + + 49. | Ferrabosco I, Alphonso | Vocem meam audisti (5) | MD- |
| 50. | Ferrabosco, II, Alphonso | Feuerunt mihi lacrimae (4) | |
| + + 51. | Ferrabosco II, Alphonso | Lamentations of Jeremiah (5) | |
| 52. | Festa, Costanzo | In vincula (4) | |
| 53. | Fevin, Antoine | Domine Jesu Christe (4) | |
| + 54. | Finck, Heinrich | Petre, amas me? (5) | MD- |
| 55. | Franck, Melchior | O Domine Jesu (4) | |
| 56. | Franco, Fernando | Et Jesum benedictum (3) | |
| 57. | Gabrieli, Andrea | Perche Madonna (3) | |
| 58. | Gabrieli, Giovanni | Attendite (8) | MD |
| 59. | Gabrieli, Giovanni | *Exaudi Deus (7) | MD- |
| 60. | Gabrieli, Giovanni | *O gloriosa virgo (12) | |
| 61. | Gabrieli, Giovanni | Surrexit Christus (3) | |

the **American Boychoir School**

- Superb academic preparation
- Unmatched musical training

A Non-Sectarian Boarding and Day School for Boys Grades Three Through Eight



ALBEMARLE

Coed Summer Music Camp of The American Boychoir School

Boys & Girls 7-14

Session I: June 25-July 8

Session II: July 9-22

Choral • Instrumental • Orff
 Swimming • Arts & Crafts

For information:

Director of Admissions

The American Boychoir School
 19 Lambert Drive, Princeton, NJ 08540

(609) 924-5858

62. Genet, Elzear	Alma redemptoris Mater (4)	M +
63. Genet, Elzear	Genuit Puerpera (3)	
64. Genet, Elzear	Lamentations of Jeremiah (2,4)	M +
+ 65. Genet, Elzear	Regina coeli (4)	M +
+ 66. Genet, Elzear	Virgo prudentissima (4)	M +
+ 67. Gombert, Nicolas	O Gloriosa Domina (4)	M +
68. Gombert, Nicolas	Regina coeli (4)	
69. Gombert, Nicolas	Sancta Maria (4)	
70. Gombert, Nicolas	Vae, Vae (4)	
+ + 71. Handl, Jacob (Gallus)	*Ante luciferum genitus	M
+ 72. Handl, Jacob	Ascendit Deus (5)	M +
+ 73. Handl, Jacob	Canite tuba (5)	
74. Handl, Jacob	*Confirma hoc, Deus	
+ + 75. Handl, Jacob	De coelo veniet (4)	M
76. Handl, Jacob	De sancta et individua trinitate (6)	
77. Handl, Jacob	*Ecce, quomodo moritur	
78. Handl, Jacob	Gloria tibi, Trinitas (5)	
+ + 79. Handl, Jacob	Haec est dies (8-double chorus)	M-
80. Handl, Jacob	*Haec est vera fraternitas (8-double chorus)	
	O beata trinitas (8-double chorus)	
81. Handl, Jacob	O magnum mysterium (8-double chorus)	M +
+ 82. Handl, Jacob	*Pueri, concinite (4)	M
+ + 83. Handl, Jacob	Qui manducat (5)	
84. Handl, Jacob	*Regnum, mundi (4)	
85. Handl, Jacob	*Replenti sunt omnes (8-double chorus)	M +
+ 86. Handl, Jacob	*Responsorium sepulto Domino	
	*Cantate Domino (4)	
87. Handl, Jacob	Domine Deus (4)	M
+ + 88. Hassler, Hans Leo	Gratias agimus tibi (4)	
89. Hassler, Hans Leo	Laetentur coeli (4)	M
90. Hassler, Hans Leo	Missa regina coeli (3,4,5) Kyrie,	
+ 91. Hassler, Hans Leo	Gloria, Credo, Sanctus, Benedictus,	
92. de Kerle, Jacob	Agnus Dei	MD-
	Ipsate cogat pietas (2)	ME
93. di Lasso, Orlando	Psalm CXI (2,3,4,5)	
94. di Lasso, Orlando	Sibylla Europaea (4)	MD-
+ 95. di Lasso, Orlando	Sibylla Tiburtina (4)	MD-
+ 96. di Lasso, Orlando	O quam suavis est (4)	
97. Lechner, Leonard	*Angelus ad pastores (3)	
98. Monteverdi, Claudio	Christe redemptor omnium (3)	
99. Monteverdi, Claudio	*Crucifixus (4)	
100. Monteverdi, Claudio	Deus tuorum militum (3)	
101. Monteverdi, Claudio	Hodie Christus natus est (3)	
102. Monteverdi, Claudio	Missus est Gabriel (4)	
103. Morales, Cristobal	Pecatta mea, Domine (5)	MD
+ 104. Mouton, Jean	Tota pulchra es (8)	
105. Mouton, Jean	He that hath my commandments (4)	
106. Mundy, William	Let us now laud (4)	
107. Mundy, William	Intemerata Dei mater (5)	D
+ 108. Ockeghem, Johannes	Missa Mimi: Agnus Dei (3,4)	D-
+ 109. Ockeghem, Johannes	Confitemini domino (4)	
110. da Palestrina, Giovanni	Gloriosi principes terrae (4)	
111. da Palestrina, Giovanni	Jerusalem, convertere ad Dominum (5)	
112. da Palestrina, Giovanni	Iod magnum suam misit (5)	
	*Lamentations of Jeremiah (4)	MD-
113. da Palestrina, Giovanni	Lectio II Feria VI in parasceve (Lamentations of Jeremiah) (4)	
+ 114. da Palestrina, Giovanni	Lectio II sabatto sancto (Lamentations of Jeremiah) (4)	
115. da Palestrina, Giovanni	*O bone Jesu (4)	
	*O Domine Jesu Christe (4)	
116. da Palestrina, Giovanni	O vos omnes (4)	
117. da Palestrina, Giovanni	*Supplicationes (4)	
118. da Palestrina, Giovanni	Surrexit pastor bonus (4)	
119. da Palestrina, Giovanni	Lamentations of Jeremiah (5)	MD-
120. da Palestrina, Giovanni	Aspiciens a longe (4)	M +
121. da Palestrina, Giovanni	Aufer a nobis iniquitates (4)	
122. Parsley, Osbert	Ave maris stella (3,4,5)	
123. Porta, Costanzo		
124. Porta, Costanzo		
125. Porta, Costanzo		



Elegant Choir & Pulpit Robes

FREE Full-Color Portfolio

47 custom designs, over eighty fabric samples. Complete planning guide. Write or call toll-free today.

**CALL TOLL-FREE 800-537-2575
IN OHIO 800-472-2593**

THOMAS
creative apparel, inc.

One Harmony Place
New London, Ohio 44851

I
NEED
12 COPIES
Of Our Performance
Before My Choir
Leaves For The
Summer

?

BAUER AUDIO
1 (800) 627-7277

ACDA PUBLICATIONS

AVAILABLE FROM THE
NATIONAL HEADQUARTERS

MONOGRAPH No. 1

The **GUIDE FOR THE BEGINNING CHORAL DIRECTOR** was prepared by the National Committee on High School Choral Music (1972), Gordon H. Lamb, Chair, to provide guidance of a practical nature to the college senior, the beginning choral director. The information is to be supplementary to the course work a student may have completed or to their other choral experiences.

MONOGRAPH No. 2

AN ANNOTATED INVENTORY OF DISTINCTIVE CHORAL LITERATURE FOR PERFORMANCE AT THE HIGH SCHOOL LEVEL, by Margaret Hawkins, is designed as a useful supplement to the choral director's own knowledge of choral repertoire. The publication is concerned primarily with literature for the mixed choir.

MONOGRAPH No. 3

THE CHORAL JOURNAL: AN INDEX TO VOLUMES 1-18, by Gordon Paine, is an important source of information on nearly every topic of concern to the profession. It is the hope of the author that it will make *The Choral Journal* more accessible to researchers.

MONOGRAPH No. 4

A CLASSIFIED, ANNOTATED BIBLIOGRAPHY OF ARTICLES RELATED TO CHORAL MUSIC IN FIVE MAJOR PERIODICALS THROUGH 1980, edited by Lynn Whitten, was compiled as a source of data retrieval for choral conductors seeking to strengthen their rehearsal and performance routines in stimulating and scholarly ways. This volume contains annotation of articles for the following five major periodicals: *The American Choral Review*, *Church Music*, *The Journal of the American Musicological Society*, *Music and Letters*, and *The Musical Quarterly*.

Mail Orders To: *The Choral Journal*, P.O.
Box 6310, Lawton, OK 73506
Quantity

	Monograph No. 1 (\$3.50)
	Monograph No. 2 (\$3.50)
	Monograph No. 3 (\$4.75)
	Monograph No. 4 (\$7.50)

From:

(Name)

(Address)

(City) (State) (Zip)

**MAKE CHECKS PAYABLE TO
THE CHORAL JOURNAL**

- | | | |
|--------------------------------|--|------|
| 126. Porta, Costanzo | Regina coeli (4) | |
| 127. Porta, Costanzo | Sub tuum praesidium (4) | |
| 128. Praetorius, Michael | Ein feste burg (3) | |
| 129. Praetorius, Michael | Vom himmel hoch (3) | |
| 130. Prioris, Johannes | Regina coeli (4) | |
| 131. Refinarius, Balthasar | Wir glauben alles an einen Gott (4) | |
| + 132. de Rore, Cipriano | Missa vous ne l'aurez (4,5,6) + Kyrie,
Gloria, Credo, Sanctus, Agnus Dei | MD |
| 133. de Rore, Cipriano | Quantimercenari-pater peccavi (5) | |
| 134. de Rore, Cipriano | Sub tuum praesidium (4) | |
| 135. Rossi, Salamone | Al naharot bavel (4) | M |
| + 136. da la Rue, Pierre | Missa conceptio tua + Kyrie, (5)
Gloria, Credo, Sanctus, Agnus Dei,
*Missa pro defunctis (3,4,5,6)
+ + Requiem aeternam, + + Kyrie
eleison, + + Agnus Dei, + + Lux
aeterna, | MD + |
| + + 137. de la Rue, Pierre | *Adoramus te, Christe
Missa sine nomine (3,4,5) Kyrie,
Gloria, Credo, + + Sanctus, Agnus
Dei, | MD |
| 138. Ruffo, Vincenzo | Lamentations of Jeremiah (4) | MD- |
| + + 139. Ruffo, Vincenzo | Missa pro defunctis (4) Introitus,
Kyrie, Graduale, Offertorium,
Sanctus, Agnus Dei, Communio, | M + |
| 140. de Sermisy, Claudin | Missa tota pulchra es (2,3,4) Kyrie,
Gloria, Credo, Sanctus, Agnus Dei, | M + |
| 141. de Sermisy, Claudin | Alleluia/confitemini Domino (4) | MD- |
| 142. de Sermisy, Claudin | Christ rising again (4) | |
| + 143. Shepherd, John | Mass: Be not afraid (3,4) Gloria,
Credo, Sanctus, Agnus Dei | |
| 144. Shepherd, John | Spiritus sanctus procedens a throno
(5) | |
| 145. Shepherd, John | Submit yourselves (4) | |
| 146. Shepherd, John | Blessed be the Lord (4) | |
| 147. Shepherd, John | Heare the voyce and prayer (4) | |
| 148. Tallis, Thomas | Hic nempe mundi gaudia (5) | |
| 149. Tallis, Thomas | *Hodie (first respond, Matins,
Christmas Day) | |
| 150. Tallis, Thomas | If ye love me? (4) | ME |
| 151. Tallis, Thomas | Illae dum pergunt concitae (5) | MD |
| + + 152. Tallis, Thomas | In ieiunio et fletu (5) | MD + |
| 153. Tallis, Thomas | Lamentations of Jeremiah (5) | |
| + + 154. Tallis, Thomas | Mass for 4 Voices (4) + Gloria,
Credo, + + Sanctus, + Agnus Dei, | MD |
| + + 155. Tallis, Thomas | Dum transisset sabbatum (4) | MD |
| + + 156. Tallis, Thomas | Magnificat I (sexti toni) (3,4) | MD |
| 157. Taverner, John | Mass playn song (4) Gloria, Credo,
Sanctus, Benedictus, Agnus Dei | |
| + + 158. Taverner, John | Prudens virgo (3) | |
| 159. Taverner, John | Te Deum (5) | MD + |
| 160. Taverner, John | Tu ad liberandum (3) | |
| + 161. Taverner, John | Virgo pura (3) | |
| 162. Taverner, John | Missa 3 vocum (3) + Kyrie, Gloria,
Credo, Sanctus, Agnus Dei, | MD |
| + 163. Tinctoris, Joannes | Give ear (4) | |
| 164. Tinctoris, Joannes | *Have mercy upon me, O Lord
Hear my prayer, O Lord (4)
My voice shalt Thou hear (4)
O give thanks unto the Lord
O Lord how manifold are Thy works
(4) | MD- |
| 165. Tomkins, Thomas | The heavens declare the glory of God
(4) | MD- |
| 166. Tomkins, Thomas | When David heard (5) | MD + |
| + 167. Tomkins, Thomas | Non turbetur cor vestrum (4) | M- |
| 168. Tomkins, Thomas | O Sacrum convivium (4) | M- |
| 169. Tomkins, Thomas | Domine, non sum dignus (4) | |
| + 170. Tomkins, Thomas | *Judas, mercator pessimus (4) | M |
| 171. Tomkins, Thomas | Magnificat (sexti toni) (3,4,5) | M + |
| + + 172. Tomkins, Thomas | *O my God, I am not worthy (4) | |
| + + 173. Viadana, Lodovico | O regem coeli | M + |
| 174. Viadana, Lodovico | | |
| 175. de Victoria, Tomás Luis | | |
| 176. de Victoria, Tomás Luis | | |
| + 177. de Victoria, Tomás Luis | | |
| 178. de Victoria, Tomás Luis | | |
| + 179. de Victoria, Tomás Luis | | |

180.	de Victoria, Tomás Luis	O sacrum convivium	
181.	de Victoria, Tomás Luis	*O vos omnes (4)	M +
182.	Walther, Johann	Jesus Christus, unser Heiland (3)	
183.	Walther, Johann	Nu freut euch, lieben Christen gemein (4)	
184.	Walther, Johann	Qui musicam colunt (5)	
185.	Walther, Johann	Regnum Mundi (4)	
186.	Walther, Johann	Vater unser, aufbergreihenweise (4)	
+ + 187.	White, Robert	Regina coeli (5)	MD
188.	Willaert, Adrian	Ad te Domine (4)	
+ 189.	Willaert, Adrian	Aspice Domine-Plorans ploravit in nocte (5)	MD +
190.	Willaert, Adrian	Confitebor tibi Domine (4)	
191.	Willaert, Adrian	Domine Jesu Christe (4)	
192.	Willaert, Adrian	Domine, quid multiplicati sunt (4)	
193.	Willaert, Adrian	Misere Nostri Deus omnium (5)	
194.	Willaert, Adrian	Recordare Domine (4)	
195.	Willaert, Adrian	Regina coeli (4)	
196.	Willaert, Adrian	Sub tuum praesidium confugimus (5)	
197.	Willaert, Adrian	Sustinuimus pacem (5)	
+ 198.	Zarlino, Gioseffo	Ecce iam venit plenitudo (4)	M +

Sacred Sources

1. Oxford University Press, ed. Jameson Marvin.
2. Monumenta Musica Espanola, vol. I.
3. Das Erbe Deutscher Musik, Werke VIII.
4. Oxford University Press, Anthems for Men's Voices, vol. II.
5. Musica Britannica, vol. XVIII.
6. Oxford University Press, ed. Jameson Marvin.
7. edited by F. John Adams for the Harvard Glee Club (in manuscript).
8. Monumenta Musica Espanola
9. Monumenta Musica Espanola
10. edited for the Harvard Glee Club (in manuscript).
11. edited for the Harvard Glee Club (in manuscript).
12. CMM, Antoine Brumel.
13. G. Schirmer, Inc., ed. F. John Adams.
14. CMM, Antoine Brumel.
15. G. Schirmer, Inc., ed. F. John Adams.
16. edited by F. John Adams for the Harvard Glee Club (in manuscript).
17. G. Schirmer's Choral Church Music for Men's Voices #12143, G. Schirmer, Inc., ed. F. John Adams.
18. Thesauri Musici, vol. XI, Doblinger, ed. Walter Pass.
19. Oxford University Press, Anthems for Men's Voices, vol. I.
20. Oxford University Press, Anthems for Men's Voices, vol. I.
21. Tudor English Church Music, 22 Anthems, vol. III, Edwin F. Kalmus.
22. Stainer and Bell.
23. Tudor English Church Music, 22 Anthems, vol. III, Edwin F. Kalmus.
24. edited by Robert Cutler for the Lehigh University Glee Club (in manuscript).
25. Broude Bros., Ltd., ed. Jameson Marvin.
26. edited by F. John Adams for the Harvard Glee Club (in manuscript).
27. edited by Steven Sametz for the Harvard Glee Club (in manuscript).
28. G. Schirmer, Inc., ed. F. John Adams.
29. edited by Peter Urquhart for the Harvard Glee Club (in manuscript).
30. G. Schirmer, Inc., ed. Elliot Forbes.
31. edited by F. John Adams for the Harvard Glee Club (in manuscript).
32. Opera Omnia of des Prez, ed. Smijers.
33. Opera Omnia of des Prez, ed. Smijers.
34. edited for the Harvard Glee Club (in manuscript).
35. edited for the Harvard Glee Club (in manuscript).
36. Oxford University Press, Anthems for Men's Voices.
37. Opera Omnia of Dufay.
38. CMM, Guillaume Dufay.
39. Dufay Hymns, Das Chorwerk, vol. 49.
40. Dufay Hymns, Das Chorwerk, vol. 49.
41. CMM, Guillaume Dufay; Agnus Dei edited by Jameson Marvin for the Harvard Glee Club.
42. Dufay Hymns, Das Chorwerk, vol. 49.
43. Dufay Hymns, Das Chorwerk, vol. 49.
44. Musica Britannica, vol. VIII.
45. Eulenberg, ed. Andras Pernye.

"The standards and discipline imposed upon members of the Texas Boys Choir through the early years by founder-director George Bragg, and the results achieved, are now a matter of legend!"

© Leonard Sanders in *Texas Noon*, Delacorte Press, January 1989.

George Bragg

CHORAL CONSULTANT

Now available to train you and your group:

- Step-by-step vocal technique
- Voice-building
- Organizational structuring
- Choral concepts
- Preparation of performance literature

For your next move toward vocal excellence, enhance the quality of your vocal work by consulting

GEORGE BRAGG
2613 Benbrook Blvd.
Fort Worth, TX 76109
Phone (817) 924-3059

CONSORT PRESS

proudly publishes
the music of

JOHN BIGGS!!!

Composer of
AUCTION CRIES
TRAIN
PAUL REVERE'S RIDE
AMERICAN FOLK SONG
SUITE
CANTICLE OF LIFE
JAPANESE FABLES
CALIFORNIA
MISSION MUSIC
and many more.

For a catalog, write or phone:

consort press
Box 50413
Santa Barbara CA 93150
805/969-1138

46. The Choral Tradition Series, #HMC-246, Hinshaw Music Inc., ed. Dennis Shrock.
47. Oxford University Press, Anthems for Men's Voices, vol. II.
48. Fayrfax Works, vol. II.
49. Oxford University Press, Anthems for Men's Voices, vol. I.
50. Oxford University Press, Anthems for Men's Voices, vol. II.
51. Oxford University Press, Anthems for Men's Voices, vol. I.
52. edited for the Harvard Glee Club (in manuscript).
53. edited by F. John Adams for the Harvard Glee Club (in manuscript).
54. Das Erber Deutscher Musik, Werke II, Finck, vol. 70. Serie: Barok, World Library of Music.
55. edited for the Harvard Glee Club (in manuscript).
56. CMM, Andrea Gabrieli.
57. Opera Omnia of Gabrieli.
58. edited by Hewitt Pantaleoni for the Harvard Glee Club (in manuscript).
59. edited for the Harvard Glee Club (in manuscript).
60. from Symphoniae Sacrae, Concordia Publishing House, ed. Hewitt Panteleoni.
61. edited by Jameson Marvin for the Harvard Glee Club (in manuscript).
62. edited by F. John Adams for the Harvard Glee Club (in manuscript).
63. edited by F. John Adams for the Harvard Glee Club (in manuscript).
64. edited by F. John Adams for the Harvard Glee Club (in manuscript).
65. edited by F. John Adams for the Harvard Glee Club (in manuscript).
66. edited by F. John Adams for the Harvard Glee Club (in manuscript).
67. Oxford University Press, ed. Jameson Marvin.
68. edited by F. John Adams for the Harvard Glee Club (in manuscript).
69. CMM, Nicolas Gombert.
70. edited by F. John Adams for the Harvard Glee Club (in manuscript).
71. Oxford University Press, Anthems for Men's Voices, vol. I.
72. edited by Carl Zytowski for the University of California at Santa Barbara Men's Chorus (in manuscript).
73. edited for the Lehigh University Glee Club (in manuscript).
74. Concordia Publishing House, ed. Mason Martens.
75. Oxford University Press, Anthems for Men's Voices, vol. II.
76. edited for the Harvard Glee Club (in manuscript).
77. available through IMC Library.
78. edited for the Lehigh University Glee Club (in manuscript).
79. Opera Omnia of Handl.
80. Opera Omnia of Handl.
81. Opera Omnia of Handl.
82. The University Singers #7539, J. Fischer and Brothers.
83. edited for the Lehigh University Glee Club (in manuscript).
84. edited for the Lehigh University Glee Club (in manuscript).
85. Dessoff Choir Series #MC33, Mercury Music Corp., ed. Paul Boepple.
86. Dessoff Choir Series #MC31, Music Press, Inc., ed. Paul Boepple.
87. available through IMC Library.
88. #88, E. C. Schirmer Music Co.
89. Concordia Choral Series #98-1341, Concordia

MID-ATLANTIC & SOUTHEASTERN

SHOW CHOIR
Camps

★ ALL NEW AND EXCITING FORMAT ★ SEPARATE DIRECTOR & STUDENT SESSIONS ★ SPEND A WEEK WITH PROFESSIONAL VOCAL & DANCE CLINICIANS ★ GRADUATE CREDITS AVAILABLE FOR DIRECTORS ★ EXPERIENCE A WEEK OF SONG & DANCE ★ DEVELOP THAT SPECIAL TOUCH ★ HAVE A MUSICAL EXPERIENCE YOU WILL NEVER FORGET

FEATURING THE 1989 MID-ATLANTIC & SOUTHEASTERN SHOW CHOIR STAFF:

SALLY ALBRECHT Student Clinician & Special Director Sessions
RICK AUGUSTINE Clinician & Reading Sessions
DAVID RILEY Music Director
JERRY NOWAK Arranger & Director
DAVID BARNETT Music Director & Vocal Techniques
DON BESIG Music Arranger, Composer - Director
GREG GILPIN Choreography Sessions
LEE WHITMORE Electronic Musician Accompanist
JAY ALTHOUSE Composer & Arranger

JULY 5-9, 1989
LAFAYETTE COLLEGE
Easton, Pennsylvania

AUGUST 2-5, 1989
NORTH GEORGIA COLLEGE
Dahlonega, Georgia

FOR MORE INFORMATION
PLEASE COMPLETE
THIS FORM AND
MAIL TO:

Richard G. Wells
Vocal Workshop
RT. 1, BOX 4A, DOUGLASSVILLE, PA 19518
PHONE 1-800-323-0974

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

- Publishing House, ed. Peter Gram Swing.
90. Concordia Choral Series #98-1342, Concordia Publishing House, ed. Peter Gram Swing.
 91. Concordia Choral Series #98-1343, Concordia Publishing House, ed. Peter Gram Swing.
 92. edited by F. John Adams for the Harvard Glee Club (in manuscript).
 93. edited by Jameson Marvin for the Harvard Glee Club (in manuscript).
 94. edited for the Harvard Glee Club (in manuscript).
 95. edited by F. John Adams for the Harvard Glee Club (in manuscript).
 96. edited by F. John Adams for the Harvard Glee Club (in manuscript).
 97. edited by Truman Bullett for the Harvard Glee Club (in manuscript).
 98. Desoff Choir Series #12, Music Press, Inc., ed. Paul Boepple.
 99. Opera Omnia of Monteverdi, ed. Malapiero.
 100. available through IMC Library.
 101. Oxford University Press, ed. Roger Norrington.
 102. Desoff Choir Series #16, Music Press, Inc., ed. Paul Boepple.
 103. Monumenta Musica Espanola, vol. XIII.
 104. edited by F. John Adams for the Harvard Glee Club (in manuscript).
 105. edited by F. John Adams for the Harvard Glee Club (in manuscript).
 106. Oxford University Press, Anthems for Men's Voices, vol. I.
 107. Oxford University Press, Anthems for Men's Voices, vol. I.
 108. Allniederlandische, Motteten von J. Ockeghem, Barenreiter edition, ed. Besseler.
 109. edited for the Harvard Glee Club by Jameson Marvin.
 110. edited for the Harvard Glee Club (in manuscript).
 111. Opera Omnia of Palestrina.
 112. Oxford University Press, Anthems for Men's Voices, vol. I.
 113. Opera Omnia of Palestrina.
 114. edited by John Biggs for the Harvard Glee Club (in manuscript).
 115. Opera Omnia of Palestrina.
 116. Opera Omnia of Palestrina.
 117. available through IMC Library.
 118. available through IMC Library.
 119. Oxford University Press, Anthems for Men's Voices, vol. II.
 120. Harvard-Radcliffe Choral Music (OCT 9798), G. Schirmer, Inc., ed. G. Wallace Wordsworth.
 121. Opera Omnia of Palestrina.
 122. Tudor English Church Music, Lamentationes, Edwin F. Kalmus.
 123. Opera Omnia of Porta.
 124. Opera Omnia of Porta.
 125. Opera Omnia of Porta, Antiphons, Hymns, Magnificats, Masses, vol. XXV.
 126. edited by F. John Adams for the Harvard Glee Club (in manuscript).
 127. Opera Omnia of Porta.
 128. Oxford University Press, Anthems for Men's Voices, vol. II.
 129. Oxford University Press, Anthems for Men's Voices, vol. II.
 130. edited by F. John Adams for the Harvard Glee Club (in manuscript).
 131. Das Erbe Deutscher Music.
 132. CMM, Cipriano de Rore.

MUSIC UNLIMITED SUMMER SESSIONS FOR 1989

Featuring Some of the World's Leading Clinicians

★ Sally Albrecht
★ Paul Almjeld
★ Don Besig
★ Bill Busch
★ Eugene Butler
★ Ron DeRoo

★ Randy Ellefson
★ Roger Emerson
★ Lowell Everson
★ Scott Foss
★ Audrey Grier
★ Gene Grier

★ Andy Haines
★ Shirley Harden
★ Mac Huff
★ Terry Kirkland
★ Gilbert M. Martin
★ Louis Rossman

★ John Rutter
★ Paul Salamunovich
★ Andrew Smith
★ Audrey Snyder
★ Linda Spevacek
★ Douglas E. Wagner

One Week Popular Choral Music and Choreography Symposiums

JUNE 11-16, 1989
Moorhead State University
Moorhead, Minnesota

JUNE 18-23, 1989
Morningside College
Sioux City, Iowa

JUNE 25-30, 1989
Lakeland College
Sheboygan, Wisconsin

JULY 23-28, 1989
Whitworth College
Spokane, Washington

New Sacred Choral Music Reading Sessions

SATURDAY, JUNE 24, 1989
Morningside College
Sioux City, Iowa

SATURDAY, JULY 1, 1989
Lakeland College
Sheboygan, Wisconsin

FRI.-SAT., JULY 7-8, 1989
Christ Church Cranbrook
Bloomfield Hills, Michigan

SATURDAY, JULY 29, 1989
Whitworth College
Spokane, Washington

New Handbell Music Reading Sessions

FRIDAY, JUNE 23, 1989
Morningside College
Sioux City, Iowa

FRIDAY, JUNE 30, 1989
Lakeland College
Sheboygan, Wisconsin

FRIDAY, JULY 7, 1989
Christ Church Cranbrook
Bloomfield Hills, Michigan

FRIDAY, JULY 28, 1989
Whitworth College
Spokane, Washington

VanderCook College One Week Symposiums

JULY 10-14, 1989
High School Choral Music
Chicago, Illinois

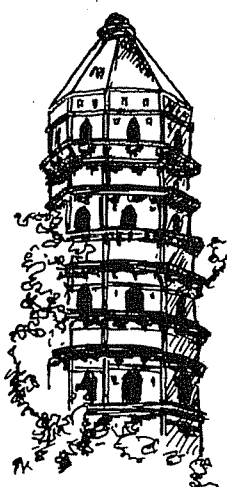
JULY 10-14, 1989
Sacred Choral Music
Chicago, Illinois

JULY 17-21, 1989
Elem./Jr. High Choral Music
Chicago, Illinois

JULY 17-21, 1989
Handbell Music
Chicago, Illinois

**FOR MORE INFORMATION CONCERNING CLINICIANS, CREDIT, REGISTRATION, HOUSING AND MEALS, CONTACT:
MUSIC UNLIMITED • P.O. Box 16469 • Clarkston, Michigan 48016 • (313) 625-7057**

133. CMM, Cipriano de Rore.
134. CMM, Cipriano de Rore.
135. #CC-24, Broude Bros., Ltd., ed. Joshua Jacobson.
136. Opera Omnia of de la Rue (in original clefs) except Kyrie-IMC Publications, ed. Jameson Marvin.
137. Das Chorwerk, vol. XI.
138. available through IMC Library.
139. World Library of Sacred Music.
140. edited by F. John Adams for the Harvard Glee Club (in manuscript).
141. edited by F. John Adams for the Harvard Glee Club (in manuscript).
142. edited by F. John Adams for the Harvard Glee Club (in manuscript).
143. Early English Church Music, vol. XVII.
144. Oxford University Press, Anthems for Men's Voices, vol. II.
145. Early English Church Music.
146. Early English Church Music, vol. XVII.
147. Oxford University Press, Anthems for Men's Voices, vol. I.
148. New York Pro Musica Series, Associated Music Publishing, Inc., ed. Walter Collins.
149. edited by F. John Adams for the Harvard Glee Club (in manuscript).
150. Tudor English Church Music, 15 Anthems, vol. I, Edwin F. Kalmus.
151. edited by Steven Sametz for the Harvard Glee Club (in manuscript).
152. edited by Steven Sametz for the Harvard Glee Club (in manuscript).
153. Tudor English Church Music, 16 Cantiones Sacrae, vol. I, Edwin F. Kalmus.
154. Tudor English Church Music, 16 Cantiones Sacrae, vol. I, Edwin F. Kalmus.
155. Oxford University Press, ed. Phillip Brett.
156. Oxford University Press.
157. Tudor English Church Music, 5 Anthems, Edwin F. Kalmus.
158. Tudor English Church Music, 3 Magnificats, Edwin F. Kalmus.
159. Early English Church Music.
160. Musica Britannica.
161. Tudor English Church Music, 5 Anthems, Edwin F. Kalmus.
162. Opera Omnia of Tinctoris.
163. Musica Britannica.
164. Musica Britannica.
165. edited by Jameson Marvin for the Harvard Glee Club (in manuscript).
166. Oxford University Press, Anthems for Men's Voices, vol. I.
167. Oxford University Press, Anthems for Men's Voices, vol. II.
168. Oxford University Press, Anthems for Men's Voices, vol. II.
169. Tudor Church Music, Oxford University Press.
170. edited for the Lehigh University Glee Club (in manuscript).
171. Concordia Choral Series #1432, Concordia Publishing House, ed. Denis Stevens.
172. edited by Steven Sametz for the Harvard Glee Club (in manuscript).
173. Oxford University Press, ed. Jameson Marvin.
174. #98, E. C. Schirmer Music Co., ed. Archibald T. Davison.
175. Services and Anthems for Men's Voices #MV131, Novello and Co., Ltd.
176. Brodt Music Co., ed. Donald Plott.
177. edited for the Harvard Glee Club (in manuscript).
178. Services and Anthems for Men's Voices #17933, Novello and Co., ed. Bernard Rainbow.
179. edited by Truman Bullett for the Harvard Glee Club (in manuscript).
180. Oxford Anthems #A-232, Oxford University Press, ed. Nicholas Temperley.
181. Edited for the Harvard Glee Club (in manuscript).
182. Das Erbe Deutscher Musik.
183. Das Erbe Deutscher Musik.
184. Das Erbe Deutscher Musik.
185. Das Erbe Deutscher Musik.
186. Das Erbe Deutscher Musik.
187. edited by F. John Adams for the Harvard Glee Club (in manuscript).
188. Opera Omnia of Willaert.
189. CMM (Musica Nova), Adrian Willaert.
190. Opera Omnia of Willaert.
191. Opera Omnia of Willaert.
192. Opera Omnia of Willaert.
193. Opera Omnia of Willaert.
194. Opera Omnia of Willaert.
195. edited by F. John Adams for the Harvard Glee Club (in manuscript).
196. Opera Omnia of Willaert.
197. Opera Omnia of Willaert.
198. edited for the Harvard Glee Club (in manuscript).



Perform in China

Your choral group can perform in China with the help of one of America's leading providers of educational and special programs there.

For a decade, China Educational Tours has been the choice of such prestigious institutions as Harvard University, Wellesley College, Duke University, Project HOPE, the Indianapolis Museum of Art, and many others for projects that require out-of-the-ordinary arrangements and the know-how to get things done right in this fascinating but difficult land.

We have a limited number of concert tour opportunities in China for American choral groups and other performing organizations.

We arrange access to major concert halls and churches, combined performances with Chinese groups, meetings with Chinese musicians, and visits to the country's major conservatories, in addition to sightseeing at China's major historical and cultural sites.

Audition tapes are required.

For details: **1110 Washington Street (800) 225-4262**
China Educational Tours Boston, MA 02124 (617) 296-0270

CET

Notice of Editor Vacancy

The position of Editor/Chairman of the Editorial Board of *The Choral Journal* will be open as of July 1, 1989. Nominations and offers to volunteer from the membership for this important position are now being accepted. Please send nominations and offers to volunteer, along with *vita* and description of editorial and publishing experience, to:

David Thorsen
 School of Music
 California State University
 Fullerton, CA 92634
 Deadline for receipt of application is June 15, 1989.

Secular Music

- | | | |
|---------------------------|--|-----|
| + + 1. Alonso | La tricotea Samartin la vea (3) | ME |
| 2. Anonymous | Buen amor, no me deis guerra (3) | |
| + 3. Anonymous | Dolent depart (3) | |
| 4. Anonymous | England be glad (3) | |
| 5. Anonymous | Jancu janto (3) | |
| 6. Anonymous | Marion (4) | ME |
| 7. Anonymous | Muchos van de amor heridos (4) | |
| 8. Anonymous | Ollademe, gentil dona (4) | |
| + 9. Anonymous | Small pathes to the greenwood (3) | MD |
| + 10. Arcadelt, Jacob | *Donna se'l mio servire (4) | M- |
| 11. Azzaiolo, Filippo | *Ti parti, cor mio caro (My dear heart, your departing) | |
| 12. Badajoz | O, desichado de mi! (3) | |
| 13. Banchieri, Adriano | Cunza laviz, stagna paroi (3) | ME |
| 14. Banchieri, Adriano | Intermedio di solfanari (The match sellers) (3) | ME |
| + 15. Banchieri, Adriano | Nu semmo tri duttur (3) | ME |
| 16. Banchieri, Adriano | O paura duttur (3) | ME |
| 17. Banchieri, Adriano | Pantalone e burattimo (3) | ME |
| 18. Banchieri, Adriano | Pantalone sole (3) | ME |
| 19. Belaver, Vincenzo | Se mo bel'e despe (3) | |
| 20. Belaver, Vincenzo | Tutto' di ti te spampoli (3) | |
| 21. Bonardo, Francesco | Se la na na na bellezza fusse (3) | |
| + + 22. Brumel, Antoine | Du tout plongiet/For seulement (4) | MD- |
| + 23. Brumel, Antoine | Tous les regretz (4) | M |
| + 24. Certon, Pierre | *Jay le rebours (4) | M- |
| + 25. Certon, Pierre | *Que nest elle aupres de may (4) | M- |
| 26. Compere, Loyset | Paranympus (4) | |
| + 27. Compere, Loyset | Tous les regretz | M |
| 28. Cooper, John | I have never been a foster | |
| 29. Cornyshe, William | Farewell my joy (3) | |
| 30. de Corregio, Claudio | Ingrat' amour | |
| 31. Corteccia, Francesco | Guard'a h'ai mo pastore, vientene almo risposo | |
| 32. Croce, Giovanni | Mascherata de gratiani (4) | |
| + + 33. DeBussy, Vincent | *Las il n'a nui mal (4) | M |
| + 34. des Prez, Josquin | Si j'ai perdu mon ami (3) | |
| + 35. del Encina, Juan | *Oy comamos y bebamos (Let us eat, drink, and be merry) (4) | ME |
| + + 36. del Encina, Juan | *Mi libertad (4) | ME- |
| 37. Este, Michael | *How merrily we live (3) | |
| 38. Fayrfax, Robert | Sumwhat musying (3) | |
| 39. Festa, Costanzo | Come lieta si mostra | |
| 40. Festa, Costanzo | Piu che mai vaga et bella (4) | |
| 41. Gabrieli, Andrea | Chinde dara la bosa (3) | |
| 42. Gabrieli, Andrea | Dionorea viene priego (3) | |
| + 43. Guerrero, Francisco | Ojos claros y serenos (4) | M- |
| + 44. Hassler, Hans Leo | Ich brinn und binn entzundt (4) | |
| 45. Hassler, Hans Leo | *Nun fanget an ein guttes leidlein (4) | |
| 46. Haussman, Valentin | Mit seufzen und mit klag (With sighing and lament) (4) | |
| 47. Henry VIII | O my heart (3) | |
| 48. Henry VIII | Whoso that will for grace sue (3) | |
| 49. Henry VIII | Without discord (3) | |
| 50. de Hollande, Jean | Le rossignol dans son nid chante (The nightingale at rest is singing) (4) | |
| 51. Lechner, Leonard | Ach Lieb Ich muz dich lassen (3) | |
| 52. Lechner, Leonard | Ach schones bild, wollt (4) | |
| 53. Lechner, Leonard | Ihr euch nicht versunden (4) | |
| 54. Monteverdi, Claudio | Alle Danze alle Danze (3) | |
| 55. Monteverdi, Claudio | Amor (3) (Non havea febo ancora) (+ Lamento della Ninfa) (+ mezzo soprano solo) Si tra sdegnosi Augelino (3) | M + |
| 56. Monteverdi, Claudio | Dell'usate mie corde (3) | |
| 57. Monteverdi, Claudio | Eccumi pronta ai bact (3) | |
| 58. Monteverdi, Claudio | Non voglio amare (3) | |
| 59. Monteverdi, Claudio | O mio bene (3) | |
| 60. Monteverdi, Claudio | Perche se m'odiavi (3) | |
| 61. Monteverdi, Claudio | Quando dentro al tue seno (3) | |
| 62. Monteverdi, Claudio | | |



CHORAL DIRECTOR'S WORKSHOPS

Choral Seminars

For Church and/or School Choral Directors

Located on Beautiful Lake Carlos,
near Alexandria, Minnesota

With vocal and choral technique
New music, New ideas
Fun, Fellowship, Sharing

Elementary/Junior High Directors
July 23-26

High School/Church Directors
July 27-30

\$170 for workshop, housing, and all meals for four days
(additional family rates available)

Also Choral Workshop for Students
grades four through nine
July 16-21 - \$150

Directed by:
Richard and Kay Hoffland

FOR FURTHER INFORMATION:
Mount Carmel Ministries
P.O. Box 26
Minneapolis, MN 55458
612-521-3794

HIGH QUALITY

STEREO CASSETTE DUPLICATION IN 24 HOURS



- SUPERB SOUND REPRODUCTION
- NO MINIMUM QUANTITIES
- PERSONALIZED SERVICE
- FAST, ON TIME DELIVERY AT COMPETITIVE PRICES

Bauer Audio offers a complete service in cassette duplication, from mastering to labeling. Utilizing state-of-the-art equipment, Bauer produces audiophile quality that is unmatched at any price. Request **FREE SAMPLE TAPE** and experience the difference.

SPECIAL PACKAGE PRICES
as few as **12 CASSETTES**

BAUER AUDIO
10735 BURBANK BLVD./NORTH HOLLYWOOD, CA 91601
Visitors by appointment only
For additional information call
1 (800) 627-7277

C H O R A L

WORKSHOPS

The Faculty of Music, University of Toronto and the Royal Conservatory of Music present the Joy of Learning Choral Workshops.

WORKSHOP I

Monday, June 5 to Sunday, June 11
The Conductor as Teacher
Doreen Rao, Director. Attendance at rehearsals and performance of Beethoven's *Missa Solemnis*. Masterclasses with Robert Shaw, John Poole and Erkki Pohjola. Attendance at performance of BBC Singers and Tapiola Choir. Limited number of spaces available.

WORKSHOP II

Monday, June 19 to Sunday, June 25
The Teacher as Conductor
Workshops and seminars with Doreen Rao and guest artists of the Festival. Attendance at Berlioz's *The Damnation of Faust* and Bach's *Mass in B Minor*. Limited number of spaces available.

Throughout the month of June, Festival artists will give masterclasses open to the general public. Admission \$5.

Saturday, June 3
Poliansky Choir of Moscow
Valeri Poliansky, Director

Thursday, June 8
BBC Singers
John Poole, Director

Saturday, June 10
Tapiola Choir of Finland
Erkki Pohjola, Conductor

Monday, June 12
Electric Phoenix
Electronic avant-garde

Thursday, June 15
Ave Sol — Riga Chamber Choir
Professor Imants Kokars

Friday, June 16
Krzysztof Penderecki
Composer

Thursday, June 22
Helmuth Rilling
Conductor

For further information and registration brochure contact the Joy of Learning Choral Workshops; 273 Bloor Street West, Toronto, Ontario M5S 1W2, (416) 978-3771.

Sponsored by



TransCanada PipeLines

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

NOTICE OF EDITOR VACANCY

The position of Editor/Chairman of the Editorial Board of *The Choral Journal* will be open as of July 1, 1989. Nominations and offers to volunteer from the membership for this important position are now being accepted. Please send nominations and offers to volunteer, along with *vita* and description of editorial and publishing experience, to:

David Thorsen
School of Music
California State University
Fullerton, CA 92634

Deadline for receipt of application is June 15, 1989.

- | | | |
|----------------------------|--|----|
| 63. Monteverdi, Claudio | Riedi (3) | |
| 64. Monteverdi, Claudio | S'el vostro cor Madonna (2) | |
| + 65. Monteverdi, Claudio | Su su su pastorelli veziosi (3) | M |
| 66. Monteverdi, Claudio | Vaga su spina ascosa (3) | |
| 67. Morley, Thomas | *Say dear, will you not have me? (3) | |
| 68. da Palestrina, Giov. | In paraseve (4) | |
| 69. Richaforte, Joannes | Printemps (4) | |
| 70. de Rore, Cipriano | I mi vivea-o natura, pietos (5) | |
| + 71. de Rore, Cipriano | Plange quasi virgo-accingite vos (5) | MD |
| 72. de Rore, Cipriano | Quand'io veggio-poscia in pensar (5) | |
| 73. de Rore, Cipriano | Vias tuas-notam fac mi hi viam (5) | |
| + + 74. de la Rue, Pierre | Porquoy non (4) | |
| 75. de Sermisy, Claudin | Ceulx de Picardie (Picardy has burghers) | |
| 76. Striggio, Alessandro | Il cicalamento delle Donne al bucato (4) | |
| 77. Underholtzer, Rupertus | Oime patientia (4) | |
| 78. Vasquez, Juan | De las dos hermanas, do se (4) | |
| 79. Vasquez, Juan | Que no me desnudeys (4) | |
| 80. Vecchi, Orazio | Co vedo la mia dona giustiana (4) | M- |
| 81. Vecchi, Orazio | E vorave saver giustiana (3) | |
| 82. Vecchi, Orazio | Imitatione del Siciliano (3) | |
| 83. Vecchi, Orazio | Imitatione del Tedesco (3) | |
| + + 84. Vecchi, Orazio | Imitatione del Venetiano (3) | M- |
| 85. Vecchi, Orazio | Non mi stornir (giustiana) (3) | |
| + + 86. Vecchi, Orazio | Quando penso (giustiana) (3) | ME |
| 87. Walter, Bruno | Post duo tempora (5) | |
| 88. Walter, Bruno | Wir glauben (4) | |
| 89. Walther, Johann | Auf bergreihenweise (3) | |
| 90. Willaert, Adrian | Lasso, ch'i adro-quest' arder mio (4) | |
| 91. Willaert, Adrian | L'aura mia sacra-ella si tace (5) | |
| 92. Willaert, Adrian | Lo amai sempre-ma chi penso veder (4) | |
| 93. Willaert, Adrian | O invidia-ne pero che con atti (5) | |
| 94. Willaert, Adrian | Piu volte gia-ond'io non pote' mai (5) | |
| 95. Willaert, Adrian | Strinxerunt-mea nox (4) | |

Secular Sources

1. edited by Jameson Marvin for the Harvard Glee Club (in manuscript).
2. Monumenta Musica Espanola, vol. X.
3. Oxford University Press, ed. Jameson Marvin.
4. Musica Britanica, vol. XVIII.
5. edited by Jameson Marvin for the Harvard Glee Club (in manuscript).
6. edited by Jameson Marvin for the Harvard Glee Club (in manuscript).
7. Monumenta Musica Espanola, vol. V.
8. Monumenta Musica Espanola, vol. X.
9. edited by Jameson Marvin for the Harvard Glee Club (in manuscript).
10. edited by Elliot Forbes for the Harvard Glee Club (in manuscript).
11. Renaissance Choral Series (OCT 2329), Belwin Mills Publishing Corp., ed. Don Malin (with english translation)
13. Opera Omnia of Banchieri.
14. #15056-5, Edward B. Marks Music Co., ed. Ray Moore (with English translation).
15. edited for the Harvard Glee Club (in manuscript).
16. Opera Omnia of Banchieri.
17. Opera Omnia of Banchieri.
18. Opera Omnia of Banchieri.
19. Monumenta Musica Espanola.
20. Monumenta Musica Espanola.
21. Monumenta Musica Espanola.
22. Oxford University Press, ed. Jameson Marvin.
23. CMM, Antoine Brumel, Chansons (#12).
24. #2323, E. C. Schirmer Music Co., ed. Elliot Forbes.
25. edited by Elliot Forbes for the Harvard Glee Club (in manuscript).
26. CMM, Loyset Compere, Chansons.
27. edited for the Harvard Glee Club (in manuscript).
28. edited for the Harvard Glee Club (in manuscript).
29. edited for the Harvard Glee Club (in manuscript).
30. Opera Omnia of Correggio.

31. A Renaissance Entertainment, University of Missouri Press, eds. Andrew C. Minor and Bonner Mitchell.
32. Opera Omnia of Croce.
33. edited by Elliot Forbes for the Harvard Glee Club (in manuscript), available through IMC Library.
34. Opera Omnia des Prez, ed. Smijers.
35. Renaissance Choral Series (OCT 2328), Belwin Mills Publishing Corp., ed. Don Malin (with English translation).
36. Mi libertad edited for the Harvard Glee Club by Jameson Marvin.
37. #756, E. C. Schirmer Music Co., ed. Clough-Leighter.
38. Fayrfax Works, vol. II.
39. A Renaissance Entertainment, University of Missouri Press, eds. Andrew C. Minor and Bonner Mitchell.
40. A Renaissance Entertainment, University of Missouri Press, eds. Andrew C. Minor and Bonner Mitchell.
41. CMM, Andrea Gabrieli.
42. CMM, Andrea Gabrieli.
43. edited by Frederick Wilson for the Lehigh University Glee Club (in manuscript).
44. edited for the Harvard Glee Club (in manuscript).
45. edited for the Harvard Glee Club (in manuscript).
46. Renaissance Choral Series (OCT 2331), Belwin Mills Publishing Corp., ed. Don Malin (with English translation).
47. edited for the Harvard Glee Club (in manuscript).
48. edited for the Harvard Glee Club (in manuscript).
49. Renaissance Choral Series (OCT 2330), Belwin Mills Publishing Corp., ed. Don Malin (with English translation).
50. Renaissance Choral Series (OCT 2330), Belwin Mills Publishing Corp., ed. Don Malin (with English translation).
51. Opera Omnia of Lechner, vol. IX.
52. Opera Omnia of Lechner, vol. IX.
53. Opera Omnia of Lechner, vol. IX.
54. Opera Omnia of Monteverdi, vol. IX, ed. Malapiero.
55. Opera Omnia of Monteverdi, vol. VII, ed. Malapiero.
56. Opera Omnia of Monteverdi, vol. VII, ed. Malapiero.
57. Opera Omnia of Monteverdi, vol. VII, ed. Malapiero.
58. Madrigali Guerrieri et amorosi, Opera Omnia of Monteverdi, vol. VIII, part II, ed. Malapiero.
59. Opera Omnia of Monteverdi, vol. IX, ed. Malapiero.
60. Opera Omnia of Monteverdi, vol. IX, ed. Malapiero.
61. Opera Omnia of Monteverdi, vol. IX, ed. Malapiero.
62. Opera Omnia of Monteverdi, vol. IX, ed. Malapiero.
63. Opera Omnia of Monteverdi, vol. VIII, ed. Malapiero.
64. Opera Omnia of Monteverdi, vol. VIII, ed. Malapiero.
65. Opera Omnia of Monteverdi, vol. IX, ed. Malapiero.
66. Opera Omnia of Monteverdi, vol. VII, ed. Malapiero.
67. edited for the Harvard Glee Club (in manuscript).
68. Opera Omnia of Palestrina, vol. XIII.
69. Thesauri Musici, vol. 11.
70. CMM, Cipriano de Rore, Madrigals.
71. CMM, Cipriano de Rore, Madrigals.
72. CMM, Cipriano de Rore, Madrigals.
73. CMM, Cipriano de Rore, Madrigals.
74. Opera Omnia of de la Rue.
75. #133-5 Alexander Broude, ed. Isabelle Cazeaux (with English translation).
76. Thesauri Musici, vol. II.
77. Das Erbe Deutscher Musik, Werke II, Underholtzer.
78. Monumenta Musica Espanola, vol. IV.
79. Monumenta Musica Espanola, vol. IV.
80. edited by Jameson Marvin for the Harvard Glee Club.
81. Capolavori Polifonici of the 16th century, vol. VIII, Convito Musicale, ed. William R. Martin.
82. La veglie di Sienna.
83. La veglie di Sienna.
84. Oxford University Press, ed. Jameson Marvin.
85. Capolavori Polifonici of the 16th century, vol. VIII, Convito Musicale, ed. William R. Martin.
86. edited for the Harvard Glee Club by Jameson Marvin.
87. Opera Omnia of Walter, vol. I.
88. Opera Omnia of Walter, vol. III.
89. Opera Omnia of Walter, vol. I.
90. CMM, Adrian Willaert.
91. CMM, Adrian Willaert.
92. CMM, Adrian Willaert.
93. CMM, Adrian Willaert.
94. CMM, Adrian Willaert.
95. CMM, Adrian Willaert.

This publication is available in microform from University Microfilms International.



Please send information about these titles:

Name _____

Company/Institution _____

Address _____

City _____

State _____ Zip _____

Phone () _____

Call toll-free 800-521-3044. Or mail inquiry to: University Microfilms International, 300 North Zeeb Road, Ann Arbor, MI 48106.



Announcing two new recordings by

The St. Olaf Choir

Portrait of the Orient: A collection of the most memorable pieces sung by the St. Olaf Choir on their 75th anniversary concert tour to Japan, Taiwan, Hong Kong and the People's Republic of China

Seoul Olympic Arts Festival: The St. Olaf Choir program presented at the International Choral Festival in Seoul, South Korea, prior to the 1988 Olympic Games

Available in C.D., cassette or L.P. For a complete listing of works on these albums, as well as other recordings by the St. Olaf Choir, write or call the St. Olaf College Bookstore, Northfield, Minn. 55057 (507) 663-3048.