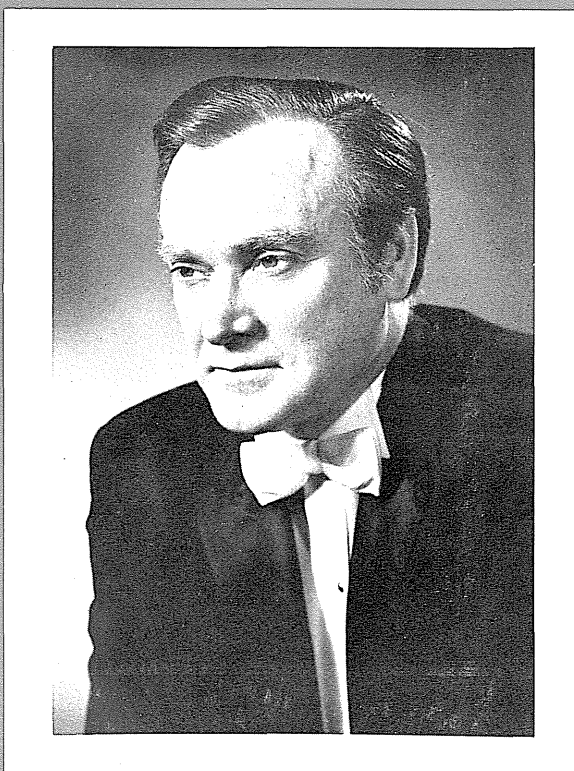


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Director of Choral Organizations, Page's groups have received recognition for their performance with the Philadelphia Philharmonic Orchestra, as well as concert performances in Philadelphia and New York and on tour. His recording of the Orff *Catulli Carmina* received the coveted Grammy award in 1967.

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High School Interest Luncheon At ACDA National Convention

GORDON H. LAMB, Chairman

Saturday, March 6, 1971, at the ACDA National Convention in Kansas City, eighty-one high school choral directors from across the country and Canada met in an informal manner to discuss their similar problems over lunch. The discussions were as varied as the geographical locations of the participants. The conclusions were unanimous in wanting to continue the luncheon at the next convention.

Part of the time was spent becoming acquainted with each other and the type of choral program that each person was involved in. This unstructured discussion proved to be quite informative. More information crossed the tables: choral programs, repertoire, sight-singing methods, and different ways in which to involve the students than could ever be exposed in a formal convention session.

Only a few guidelines were suggested for each table discussion and these centered in the area of suggestions for study by the next National Committee on High

School Choral Music. These suggestions were:

1. That the Committee attempt to define the terms, festival, clinic, and contest as they are used throughout the country. That the Committee contact each state and determine what kinds of festivals, clinics, and contests exist and which of these activities each state feels is their best activity, which activity enjoys the most participation, and which are sponsored or co-sponsored by ACDA. This information would be collected and presented in the form of a report to the membership of ACDA.

2. That the Committee investigate the possibilities of increasing the quantity and quality of choral music for male voices.

3. That the Committee invite response from people directly involved in the writing and performance of aleatoric music regarding the evaluation of these pieces. Hopefully this would take the form of a criteria by which a director can evaluate a composition to sort the good from the bad.

Many other topics were discussed and

numerous suggestions were made, not necessarily to the High School Committee but to ACDA as an organization. Many of these were in areas of contest adjudication, workshops, repertoire lists, awards, scheduling, curriculum offerings in choral music, list of publishers and their addresses, etc. All of these ideas are being passed on to the Executive Board for their consideration.

The concrete suggestions that came from this luncheon are, of course, appreciated and will be valuable to the National Committee on High School Choral Music. The exchange of ideas between choral directors is more difficult to measure but from the response of those in attendance, I would conclude that this exchange was most productive. ❖

The *Foster & Hall Company* of San Francisco has been acquired by Gentry Publications whose sole representative is *Theodore Presser Company* of Bryn Mawr, Pennsylvania. A venture by Samuel D. Hall, formerly of *Galaxy Music*, the *Foster & Hall* catalog is mainly choral octavos for mixed and female voices. Both the *Foster & Hall* and the recently acquired *Fillman* catalog will be under the *Gentry* banner.



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Helmuth Rilling is considered to be one of the foremost choral conductors in Germany today. He studied choral composition with Johann David, conducting with Hans Grischkat and Leonard Bernstein, and organ with Fernando Germani at the St. Cecilia Conservatory in Rome. He teaches choral conducting and choral literature at the State Academy for Music, Frankfurt. He will be in the United States and Mexico in April, 1971, with his choir and orchestra to present Bach's B-Minor Mass, St. Matthew Passion and St. John Passion.

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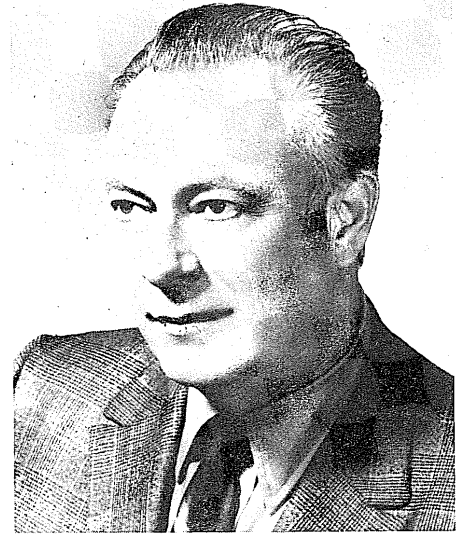
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Robert E. Page, Eastern Division President (See "Know Your Officers" on page 1)

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President's Open Letter To the Membership



CONVENTION ADDRESS, KANSAS CITY, MISSOURI, March 4, 1971

Welcome everyone — welcome to our first Independent National Convention — a somewhat unconventional convention. Welcome to sounds of singing, sounds of youth, and sounds of fellowship. Gordon Lamb believes the most exciting of these sounds to be the latter, the clatter of our members, questioning, laughing, admiring, confronting, and sounding off! I agree with him, and this is your President's time to sound off!

You may remember, in my letter to the membership for the January issue of *The Journal*, I suggested that we re-read our ACDA purposes as they appear in our constitution. They state our case well. But I propose that we expand them to include an expression of concern for the changing social order in which we live, that we re-define our responsibility to society as professed choral musicians and as human beings, and that we begin to project some kind of a positive program based upon the results of our re-evaluation. Since the founding of ACDA and the writing of our constitution only twelve years ago, violent changes have shaken our nation and the world. Yet, during these chaotic years, ACDA has grown tremendously, both in size and in stature; and with powerful resources at our command, we are ready for a concerted plan of action.

As a start, I expressed in the same letter a desire to devote my convention address to this subject, and I invited the opinions and ideas of our members. I was fascinated by your imaginative and affirmative replies, as I was by your earlier responses to my open letter requesting your suggestions for the form and content of this convention. The creative thinking of our membership is a constant source of inspiration and wonder to me. "Yes, yes," you said, "We are concerned about our world. We are

better trained and equipped than ever before. Let us find more ways to be of help."

In this address then, I shall propose three areas for further concentration and exploration. But first, as a backdrop for these proposals, let us look more closely at today's society in order to be more certain of our hypothesis.

It is a crazy, turbulent period in which to live, isn't it? Is there any precedent in history to help us understand what's happening? I think so. In 1960, in Atlantic City, when ACDA was only two years old, I presented a *Dialogue of Stylistic Periods*. You may remember, for I have used it many times since. It reveals how the highly rational and objective historical periods like the Renaissance and the Classic seem to alternate with the more mystical and subjective ones like the Baroque and the Romantic. It is made apparent also, that these periods have alternated throughout the centuries with increasing speed, thrusting us violently through a recent neo-classic period into the extreme mysticism and subjectivity of today. In 1960, this was only a prediction. Today it is a reality beyond our wildest imagination.

Many scholars call these extravagant times "neo-Baroque." I am inclined to concur with them. I suppose we could also call them "neo-Gothic" or "neo-Romantic"; these periods all have much in common. But other men, like Marshall McLuhan, go further, describing this point in history as the beginning of a new post-literate society wherein the *word* as the chief medium for communication among men yields to media involving other senses, where the rational is replaced by the intuitive, and where logic becomes an obsolete science. It is a mystical society wherein man's glands rather than his cortex determine human behavior, and where fulfillment is achieved through ritual and celebration!

I don't know how far this social revolution will carry us, but I am at once

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fascinated by it, frightened by it, and grateful to be a part of it. Our contemporary choral music, which, like all art reflects the mores of the times, responds with radical changes. Our treasury of music inherited from the past is supplemented, sometimes even sublimated, by new sounds influenced by songs of the market place, folk, jazz and rock, by new electronic textures, by multi-dimensional and aleatoric expression, and by experiments in multi-media, often imposing new and merciless demands on our choruses. We are confronted by burning texts which we sometimes sing, but which we sometimes also speak, or whisper, or cry, or *shout* — often moving, playing or dancing all the while! And we as conductors are faced with new notation, new electronic devices, new vocal and instrumental sonorities, and a new vernacular — soundscapes, umbrellas of sound, chorology — a baffling, heady, scary, wonderful time in which to live!

But no area of our life escapes the impact of these violent changes. We feel insecure and threatened. Scientific discovery and space exploration have revealed things to be *relative* which we had heretofore believed to be *absolute* — time and space, for instance. A growing one-world concept is replacing the parochial one, with a consequent reassessment of values and a consequent conflict between the so-called establishment and youth, between races, classes of people and nations. We are experiencing a social earthquake with continuing vicious aftershocks!

But germinating in this unstable earth are more positive, perhaps more wonderful things. Much of the hypocrisy and the heroic materialism of my day has been shaken out, and through the debris we see the advent of things fresh and new, growing in more stable soil, and we begin to feel a ground swell of deeper concern for all human life. An environment is forming conducive to the development of new, inspired leadership.

Against this backdrop then, I propose three special areas of greater involvement and relevancy for ACDA.

First, in the light of this much changed and changing social order, let us re-define the educative function of ACDA, and discover its implications for us as responsible choral musicians. In recent years, it has become increasingly clear that the accumulation of facts and the acquisition of knowledge alone have not provided the moral judgment needed in our land. Dr. Dean, Chancellor of Humanities at Wabash College, declares that we have long since known — although we often forget — that it is wisdom that men should seek, and that the educational system unaware of the difference between knowledge and wisdom is likely to be dehumanizing if not de-

monic. No amount of information ever constitutes a man an expert in moral judgment, nor no amount of facts can obviate its need. "Man is not intellect alone. Not only is he embodied mind, but he is a proper part of the created order itself. It is these parts, more than

the intellect, that man is recalled by his working with the stuff that is *art*. As intellects, we are discreet, separate. Only metaphorically do we ever share our ideas. But our life in the body is inevitably a part of the whole scheme of things, and it is to this essentially humanistic

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PRESIDENT'S ADDRESS . . .

understanding of existence that we are summoned by the arts. And so authentically summoned by the arts are we that no number of dull speeches and lectures can ever divert our aim. There will be one big thing for us — humane education, because we have been called to be human."

Knowledge acquired either in the laboratory, in space, or in the classroom has little moral value to man until it is distilled into wisdom and intuition . . . and what better distillate than the transforming miracle of music, and especially for us, the transforming miracle of choral participation? Have you looked into the eyes of your young singers lately as they respond to you in song? Do you not often draw on the memory of such highly charged moments for strength to carry on? I dare say!

"The realization, as yet unformed," says Dean, "that the end of education is not the creation of a new generation of consummately conditioned consumers: the end of education is for men to have come to an understanding and appreciation of what it is to be a man."

This argues then, for experiencing art more than talking about it, for delighting in the creating of music in the rehearsal and concert halls as well as discussing it in the classroom.

Three things strike me here. First, it is during our rehearsals and performances, during these more concerted, creative moments, that this humanizing transmutation takes place. Yet it is easier to receive academic credit for a course about art, or about music, than to receive credit for a chorus whose

chief end is performance. I wonder why this is so. Is it that the latter seems too painless to warrant units of credit? Perhaps we need to be more persuasive in curriculum planning.

And the second thing — all of this presupposes that we give our students the right kind of choral experience, the most enriching kind. Music, like atomic energy or any other powerful force, is neither moral or amoral, per se — neither is Man — neither are our kids — neither are we — neither is our nation. Successful "humanizing" through choral music requires that our young people truly experience the time-proved greatness of every age, for every age has its own special brand of unexcellible splendor, an understanding of which, gives both them and us a greater insight into the music of today. And successful "humanizing" through choral music further requires that we encourage our youth to create and to shape the music of TODAY, which will in good time find its own special kind of unsurpassable greatness, and a knowledge of which, is necessary to a clear understanding of our heritage. I am reminded of a statement that our wonderful mentor, Julius Herford, wrote recently in a letter to Ray Moremen saying: "I wonder whether any man can ever bring to life the genius of the past who is not most attracted and fascinated by the genius of his own time."

The third thing — while we are at it, perhaps we should also take a look at ourselves and re-evaluate our qualifications not only as professional people trained in the practices of our art, but as human beings whose attitudes, values and very life style indelibly affect the lives of our young singers.

Among the many imaginative letters you sent me in response to my first open letter requesting ideas for this convention, there was one which I feel is most pertinent here, and from which I should like to quote. I have not asked permission of the writer for fear it would be denied me. This letter came from a young fellow member whom I didn't know at the time — Dr. Leonard Van Camp. He wrote: "I know that conventions are for the purpose of opening eyes and re-defining goals. Yet they are also a time for unwinding and recharging batteries. To be completely inundated with insistent and compelling demands for immediate change is to me to be immersed in the American Go-Go Syndrome which is turning us into a race of neurotics. I believe we are all competing with each other and with some mystical or mythical 'perfect conductor' whom we try to emulate to a degree that is harmful. . . . Contemplating the meaning of beauty as found in a sunset or in a bed of iris may be even more important than the Moog Synthesizer. Hearing the tale of woe of an unmarried but pregnant alto in your choir may be of greater significance than finding a new Monteverdi edition. As I look about me, and see the choral director as a type, I am disturbed by our deep, competitive drive which sometimes gets in our way. Our work addiction becomes an all-consuming fire. We become unbalanced and single-minded persons of great zeal, but lacking in some of the human areas of simple enjoyment of life." "Now I am perfectly aware," he continues, "that this letter isn't helping you to formulate a theme and a format for the convention." It wasn't? Three weeks later we appointed him National Convention Chairman — for he closed his letter with his statement, "I'll get in and work to help in whatever way I can with whatever needs to be done!"

I submit then, as my first proposal, that it is timely to re-define our goals as an organization, and at the same time to reassess our own individual qualifications which enable us to deal with our singers and with so potentially humanizing an art. Perhaps we should appoint an ad hoc committee to explore this thesis, with Leonard as chairman! Surely we should all strengthen our faith in ourselves and in the power implicit in our art. And we should encourage and provide a rich and broad choral experience in our school, in our churches and in our communities. Why not initiate experimental programs and choruses in our schools and communities, and invite composers, and leaders in other arts to join us — together we might taste the treasures of the past in a fresh and more delicious way, and we can test the new and hold to to that which is good.

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Now to my second proposal for us in the 70's. Let us break through the revered past into the relevant present where most of our youth and many adults await us. The present is strange to many of us, and understandably so. We feel uncomfortable, exposed, vulnerable. Where are the protective walls we have built around ourselves to insulate us from the reality of the world? Dr. Byrum Carter, Chancellor of Indiana University writes. "I am essentially an Enlightenment man . . . the new world is strange to me. I cling to the supposition that rational arguments will carry the day. So far they usually have. But something is awry . . . for many of us the world is passing us by. We proceed in our well-worn paths, all of them thoroughly mapped, unexciting to explore, but safe. A substantial body of our students have taken new paths, heading we know not where, and their guides often lack any sense of the values of past experience. Some of us must seek to re-establish contact with these new explorers . . . nor do I mean by comradely discussions over beer for us and pot for them. We are dealing with a radical subjectivity, even more extreme than that expressed in 19th century romanticism."

But we cannot achieve close dialogue with these young bloods by imitating them either, or by diluting our own conviction, nor by showing them how liberal and tolerant we are. Youth is not liberal — it is radical, and it will not tolerate compromising overtures. *There is a new spiritual quest among these youth!* We must try to accept this fact and be grateful for it. We must try to understand it and to temper it by making available to them the wisdom which we have acquired through years of experience. And once we who are older can regard the present without past bias, and can agree to try things a new way even if it annoys us, then perhaps we will see even more clearly than youth can, for we know "where it's at" because we know "where it's been!" And then not only will we produce better music, more relevant music, but also better people.

You may recognize the last statement. I wrote it in my open letter to you with regard to the planning of this convention. And at that time, too, I wrote: "It seems to me throughout our convention fugue, there should run a subliminal theme, one which might help us move into the coming new era with the least amount of trauma and the greatest amount of influence. I am referring to our placing accent on our youth. We have a growing student membership of budding choral conductors with idealism, enthusiasm and strong convictions. They want to be heard, and we need to hear

them." Listen . . . I believe I hear that subliminal theme now, don't you?

Youth believes eternity is now — planning little on a tomorrow which may never come, hence their interest in the "now scene," and their disdain for the stock market. Youth is inclined to see little validity in art except as it helps depict what is real. "They do not accept rationale," says Carter, "They contend that specializations of function which have made our affluent nation possible, our technical competence so highly developed, have contributed to the destruction of human relationships. It's too

**LINCOLN CENTER
FOR THE
PERFORMING ARTS, INC.**

Third International University Choral Festival

April 8 - May 2, 1972

ROBERT SHAW

Festival Music Director

THE FESTIVAL

The Festival is a non-competitive, invitational program for outstanding university choruses, with concerts at American universities and colleges, at The John F. Kennedy Center for the Performing Arts in Washington, D. C., and at Lincoln Center. The Third Festival participants will include fifteen foreign choruses, which are being invited following Lincoln Center's auditions in fifty countries and on every continent.

UNIVERSITY AND COLLEGE CONCERTS

Foreign choruses will be available for concert visits to universities and colleges during the first half of the Festival, April 8-20, 1972. Each chorus (maximum forty-two persons) will make an individual tour, giving concerts at several campuses. Although most of these visits must be arranged within 750 miles of New York City, the Asian and Latin American choruses will be able to visit a few campuses in the West and South; in these cases, the host campus must be within commuting distance of a major airport.

Universities and colleges wishing to join Lincoln Center in this program of international musical exchange by serving as hosts for a two-day visit by one of the Festival's foreign choruses, should write to:

**INTERNATIONAL UNIVERSITY CHORAL FESTIVAL
Lincoln Center for the Performing Arts, Inc.
1865 Broadway, New York, New York 10023**

JAMES R. BJORGE
Festival Director

LEONARD de PAUR
Assoc. Festival Director

PRESIDENT'S ADDRESS . . .

great a price to pay," they say.

Some youths who cannot face the intimidation of our present materialistic culture have plugged out, but many more of them have psyched themselves up to meet us head on. For these latter, I give thanks. For with them we are finding a common ground through the arts, and for us more especially, we are finding it through choral participation.

I hope that I have been able to make accessible to my students an historical perspective which reveals to them both many of the achievements and many of the failures of the past. I hope that I have succeeded in equipping them better to create, and to fathom the mysteries of music, and to taste human experience as revealed through the songs of the ages. I hope I have been able to disclose the present to them in the light of the past.

But my students have done much more than that for me. They have made me aware of the present in a new sensuous way. They have made me value the present as an important part of eternity. They have made me more honest by exposing to me the dehumanizing values which I shared with my generation. They have given me a kind of courage to face unpredictables, and have taught me the importance of being myself, unmasked. They have taught me to respect and to trust them.

How we need each other, the wisdom of age and the daring of youth! I would like to create an ACDA Standing Committee for Youth, one which would serve as a platform for our student members. We have only recently begun to see student chapters form. The chapter at Kansas State University was our first, I believe. Let us encourage the founding of many more. Let us continue in subsequent conventions at state, division, and national levels what we have introduced at this convention, a youth session completely structured by youth. Finally, let us provide opportunity for programs and services generated by youth. Tomorrow night you will experience just such a service. It is true that it is designed to demonstrate the many innovative forms of worship, but it is foremost an expression of our youth, entirely conceived and executed by them. Many times I have bit my lips to keep from cutting in on their planning with my more temperate suggestions. I am glad I didn't, for now it is truly theirs — an honest expression, a compelling plea for peace — a celebration of love.

Third, and my final proposal. It is that we move aggressively to encourage and develop new, vigorous leadership among our members, leadership which will help us pursue new social commit-

ments with deeper and broader vision. I submit, society's crying need today is for strong, inspired, selfless leadership — this, before peace comes or any other major ill is healed. We lack such leadership, and no less do our nation and the world. May I recall an earlier quotation which I made in my open letter, one by Dwight N. Lindley of Hamilton College: "We have few inspiring leaders today because the last several generations have been raised up in a society locked in by methodology, capsulized theories, partial truths and arbitrary doctrines which have discouraged creative thinking." I said that I can under-

stand this. For too many years we were presenting *our* method to our students as though it were *THE METHOD*. It was not an uncommon occurrence a few years ago to find a student from other institutions enrolling in our classes convinced that the method he was taught in his former schooling was the only correct way. Therefore, he felt insecure, when, in a new environment, he was deliberately exposed to many other methods and was challenged to be eclectic enough to arrive at a method best suited for him.

It is not surprising that today such an encounter is rare, for youth is reacting against superimposed methodology.

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NATIONAL YOUTH CHORUS

(Limited to Students 16 to 18 Years of Age, Inclusive)

CONDUCTORS: Vito Mason (In residence 6 weeks)
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Weekly concerts will be presented in the Wolf Trap Farm Park Filene Center. Four of these programs will be masterworks with resident orchestras.

The weeks' schedule will include rehearsals, section rehearsals, attending concerts, music classes, sight-seeing and many other recreational and educational ventures.

All members of the National Youth Chorus will be recipients of a full scholarship which includes full tuition, living accommodations and meals. Advanced college credit will also be given.

The American Choral Directors Association will assist in the selection of Candidates.

For further information write:

Eugene B. Kassman, Director
Wolf Trap American University Academy
for the Performing Arts
College of Arts and Sciences
The American University
Washington, DC 20016

Nor is it surprising that in the wake of the youth rebellion come fresh excitement and a new creativity. Hollowell Bowser, an editor of the Saturday Review, longs for a new leadership unfettered by methodology, one capable of reconciling man with man, the past with the present — charismatic leadership ignoring neither the intellect nor man's basic emotional drives. "Wouldn't it be wonderful," he writes, "if major national figures got up and made a strong case for a friendly, fruitful partnership between the rational (of the past) and the intuitive (of the present), between the pragmatic and the fanciful? Such a partnership should necessitate radical re-ordering of society, designed to admit warmth, wonder, and celebration into our institutions — but," he adds, "it might, as well, save us from becoming a nation of blood-thinkers and sleep-walkers capable of finding beauty and meaning only in mystical trance-ports . . . or in psycho-astrlogical portraits ground out monthly by your friendly neighborhood IBM computer." Strong language that, and I would be filled with despair, were I not close to my colleagues in ACDA where I see rising from among our membership, unmistakably, just the kind of leadership he describes. And I would despair, too, were I not close to our youth, where there are

as unmistakably, outcroppings of leadership, fervent and idealistic young people expendible for their convictions. It is not strange to me that we should find this leadership especially among our own. We and our youth together have more than acquired knowledge, we have shared the magic of music, and we know what it can do to the human heart. We are already **AMONG THE REDEEMED**. I wish all of you could have been present for yesterday's business meetings and for today's workshop for Division and State Presidents. Dry minutia and administrative details? Yes, of course, but I doubt if any performance or any session the next two days can surpass the thrill of seeing our men and women sacrificially involved in charting the future course of ACDA. What a privilege to be a part of such a fellowship!

Many of our youth, too, have risen up to be counted, young men and women with a world vision of peace and brotherhood. They stand ready to volunteer their special talents of leadership and musical ability to help bring about a brighter tomorrow. They believe with Senator Hatfield that "it is peace we all yearn for, yet we know that peace is far more than what can be negotiated at a conference, or written into a treaty . . . peace can never come perfectly between people until peace has come within them."

Our youth believe that, and they believe also that music can be their special instrument for achieving this consonance among men. Let us have faith in these young leaders. They won't betray our confidence.

Well, I have finished, and I guess it's about time. These, then, are my suggestions, *first*, to broaden and to re-define our goals as an organization and as individuals concerned and involved in a changing society; *second*, to relate to the present, which may be strange to many of us, but where we really must live to be effective; and *third*, to recognize and to give full rein to a new leadership rising from among our members and from our youth — a leadership on which depends not only the future of ACDA, but to a large extent the future of our nation. Let us keep these things in mind as we experience together our first independent national convention so imaginatively planned for us by our President-Elect and by our National Convention Chairman.

May it truly "begin in delight and end in wisdom, as Frost speaks of poetry, and may the next two days cause us to exclaim with Isaiah of *old*, and with our youth of *today*, "Behold, I am doing a new thing. Even now it is springing to light. Do you not perceive it?" ❖



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Office of the Summer Session
Northwestern University
1740 Orrington Avenue
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SDSU HOLDS THIRD ANNUAL VOCAL CLINIC

The Third Annual Vocal Clinic was held at South Dakota State University on February 11. The clinic was jointly sponsored by the Music Department at South Dakota State University and the American Choral Directors Association and included the third annual meeting of the South Dakota Chapter of ACDA. A total of 4 directors and more than 300 high school students from South Dakota, Minnesota and Iowa were in attendance. Chairman for the day's activities was Perry Jones, Director of Choral Activities at SDSU.

The sessions throughout the day emphasized both solo and choral singing and featured two guest clinicians. Bruce Govich, Head of the Voice Department at the University of Oklahoma, worked throughout the day with high school soloists. Daniel Moe, Director of Choral Activities at the University of Iowa, rehearsed five high school choirs during the afternoon sessions.

The guest choirs appearing on the program were the Lead High School Choir directed by Henry Lippert, the Dell Rapids High School Choir under the direction of Mary VanElls, the Brookings High School Choir directed by Weyburn Wasson, the Huron High School Choir directed by Milo Pietz and the High School Choir from Worthington, Minnesota, under the direction of Dave Blegen.

The clinic concluded with an evening concert by the SDSU Concert Choir and Oratorio Chorus featuring Bruce Govich as bass soloist and Daniel Moe as guest conductor.

The membership of the South Dakota ACDA has increased from 6 to 42 in the past three years: a 600 per cent increase. The state is now divided into 6 districts with the following newly appointed district chairmen: Southeast district, Alan Stanga, Sioux Falls; northeast district, Weyburn Wasson, Brookings; south central district, Dennis Paulson, Wessington Springs; north central district, Lyla Wallman, Redfield; southwest district, Ken Ketel, Rapid City; and, northwest district, Henry Lippert, Lead.

NOTES OF INTEREST

The Palos Verdes Chorale under the direction of *Robert Engle* will undertake a Hawaiian tour during Easter vacation. Engle is a member of MENC, CMEA, SCVA and ACDA. The tour was arranged by Performing Arts Abroad of Kalamazoo, Michigan.

—***—

Eugene Ormandy will conduct the Saratoga-Potsdam chorus and Philadelphia

Orchestra in the Poulenc *Gloria* August 19, Rafael Fruhbeck de Burgos, conductor of the Madrid Orchestra, will direct the chorus and orchestra in Orff's *Carmina Burana* August 14, and Julius Rudel, New York City Opera Company, will conduct the Mussorgsky *Boris Godunov* and Boito *Mefistofele* August 21. *Brock McElheran* is director of the institute and conductor of the chorus. For further details write Director, Saratoga-Potsdam Choral Institute, Crane Dept. of Music, State University College, Potsdam, N.Y. 13676.

—***—

The Austin College a cappella choir

with Bruce C. Lunkley, music department chairman, as director performed in the Kasier Wilhelm Memorial church in Berlin as part of its 3-week tour of five counties in May. A Texas tour preceded the European junket.

—***—

Former sales manager for the Edwin H. Morris & Co., Inc., *Sol Reiner* has recently been appointed as sales manager for *Warner Bros. Music*, according to Ed Silvers, president. Mr. Reiner is presently secretary of the Music Publishers Association, chairman of its Finance Committee, and a member of the Board of Directors.

WESTMINSTER CHOIR COLLEGE / SUMMER 1971

It's happening again in Princeton this Summer!

MUSIC EDUCATION

June 21 - 25

ORFF WORKSHOP: INTRODUCTORY

Brigitte Warner

COMPREHENSIVE MUSICIANSHIP

Allen Winold

June 28 - July 2

ORFF WORKSHOP: ADVANCED

Brigitte Warner

KODALY WORKSHOP

Katinka Daniel

July 5 - 9

ROCK MUSIC WORKSHOP

William Russo

RECORDER WORKSHOP

Page Long

July 12 - 16

MULTIPLE ARTS WORKSHOP

Miriam Gelvin

GUITAR WORKSHOP

Roland Raffaele

July 19 - 23

HUMANITIES APPROACH IN MUSIC EDUCATION

Marguerite Hood

July 26 - 30

ELECTRONIC MUSIC WORKSHOP

Virginia Hageman

WORKSHOP FOR PRODUCING MUSICALS

Robert Jones

SPECIAL WORKSHOPS

June 20 - July 2

VOCAL PEDAGOGY WORKSHOP

Herbert Pate

June 20 - July 2

July 4 - 16

VOCAL CAMPS FOR HIGH SCHOOL STUDENTS

Robert Simpson - Director

July 26 - 30

PIANO MASTER CLASS

CHORAL

July 12 - 16

CHORAL SEMINAR

Elaine Brown, Helmuth Rilling

July 19 - 23

CHORAL SEMINAR

Roger Wagner

July 26 - 30

RENAISSANCE AND BAROQUE CHORAL MUSIC

James Litton, Peter Wright

KODALY APPROACH FOR CHORAL TRAINING

Arpad Darazs

CHURCH MUSIC

June 28 - July 2

CHILDREN'S CHOIRS

Helen Kemp

July 5 - 9

BOY CHOIR SEMINAR

James Litton

RECORDER WORKSHOP

Page Long

July 12 - 16

CHURCH MUSIC WORKSHOP

James Litton - Director

GUITAR WORKSHOP

Roland Raffaele

ORGAN

July 12 - 16

ORGAN LITERATURE SEMINAR: MESSIAEN

Gillian Weir

July 19 - 23

ORGAN LITERATURE SEMINAR: J. S. BACH

Joan Lippincott, Eugene Roan

July 26 - 30

ORGAN INSTITUTE

Joan Lippincott - Director

*Write: Charles Schisler, Director of Summer Session,
Westminster Choir College, Princeton, New Jersey 08540*

First Independent Convention Proves Highly Successful

With a total attendance of 1600, which included more than 800 ACDA members, 100 Student Members, several hundred members of the various performing groups, and over 250 wives, guests, and exhibitors, the first Independent National ACDA convention bore witness that the organization had come of age by fulfilling the dreams of the National Officers and Board of Directors.

From the opening session a filled auditorium greeted panelists and performers alike in a thrilling three days that saw no passive audience but rather a group of conductors and performers welded into a unity of communication that made itself felt by every participant. The entire program, planned around the suggestions of ACDA members to President Charles C. Hirt, left no dull moments from constant participation by everyone with Mini-sings to various interest luncheons that came alive with new ideas and plans from each area. The credit goes to Morris D. Hayes, President Elect and Program Chairman, and Leonard Van Camp, Convention Chairman, who, with the help of the Local Committee under the co-leadership of Dr. Harvey E. Maier and Donald Donaldson, presented a program that won the plaudits of all attending and afforded those attending one of the most exciting conventions to be sponsored by ACDA.

With the exception of Archie Jones and Helen Hosmer, all Past Presidents of the organization were at the convention: Warner Imig, Boulder, Colorado; Elwood J. Keister, Gainesville, Florida; J. Clark Rhodes, Knoxville, Tennessee; Harold A. Decker, Urbana, Illinois and Theron Kirk, San Antonio, Texas. Two of our Honorary Life Members were there: Noble Cain and Howard Swan, who actively participated in the program, both of California, and a Charter Member of ACDA, Miss Florence M. Booker of Arlington, Virginia, was present to receive an Honorary Life Membership for meritorious service in the choral field. The other recipient, Henry Veld of California, was regrettably unable to attend because of illness. A third Honorary Certificate was presented "In Memorium" to the family of the beloved Dr. Ferdinand Grossmann of Vienna, Austria.

Representatives of various organizations interested in choral development were in attendance: Philippe Buhler,

Winston-Salem, North Carolina as representative of the A Coeur Joie movement of France; James Bjorge, International University Chorus Festival, Lincoln Center, New York; Wesley Vos, assistant Editor of the AGO magazine, The Diapason, of Chicago, Illinois and his wife who assisted in the conductors choir for Dr. Wilhelm Ehmann and Mrs. Fruke Haasemann of the Westphaelische Kantorei of Herford Germany; Donald Riggs of Chicago and Slavko Tojic of Vienna representing the Institute of European Studies and Paul F. Koutny, Walter Bernhardt, and Miss Jeannine Packel, of the Council on Intercultural Relations, of Vienna, Austria.

Several reports on individual sessions throughout the convention as well as Dr. Hirt's Convention Address appear in this issue. Further reports on the convention sessions and Committee activity reports will appear in the May and subsequent issues to bring as much of the excitement and interest of the convention as possible to those of you who were unable to attend.

Everyone connected with preparing and presenting the Convention from President Hirt to the student ushers and helpers are to be congratulated for the smoothness of operation and stunning success of this first independent meeting.

Among the forty-two exhibitors whose enthusiastic response echoed that of the convention were the following companies: Associate Consultants for Education Abroad, 1601 Chancellor Street, Philadelphia, Pa. 19103; Associated Music Publishers, Inc., 609 5th Avenue, New York, N.Y. 10017; Augsburg Publishing House, 426 South 5th Street, Minneapolis, Minn. 55415; Belwin-Mills Publishing Company, Rockville Centre, N.Y. 11571; Blossom Festival School, Kent State University, Kent, Ohio 44240; Boosey & Hawkes, Inc., Lawson Boulevard, Oceanside, N.Y. 11572; Bourne Company, 136 West 52nd Street, New York, N.Y. 10019; Canyon Press, Inc., Box 1235, Cincinnati, Ohio 54201; Collegiate Cap and Gown Company, 1000 N. Market Street, Champaign, Illinois 61820; Concordia Publishing House, 3558 South Jefferson, St. Louis, Mo. 63118; Consolidated Products, Inc., 1601 SW 41st Court, Ft. Lauderdale, Fla. 33315; Mark Foster Music Company, P.O. Box 783, Marquette, Mich. 49855; Hansen Publications, Inc. 250 Carol

Place, Moonachie, N.J. 07074; International Exchange School, 2600 South State St., Salt Lake City, Utah 84115; International Musicales, P.O. Box 21122, Greensboro, N.C. 27420; Jenkins Music Company, 1217 Walnut, Kansas City, Mo. 64106; Neil A. Kjos Music Company, 525 Busse Highway, Park Ridge, Ill. 60068; KLM Dutch Airlines, 9720 Wilshire Boulevard, Beverly Hills, Calif. 90212; Lillenas/Beacon Hill Music, Box 527, Kansas City, Mo. 64141; Edward B. Marks Music Corporation, 136 West 52nd Street, New York, N.Y. 10019; E. R. Moore Company, 7230 North Caldwell Avenue, Niles (Chicago), Ill. 60648; Performing Arts Abroad, 202 East Michigan Avenue, Kalamazoo, Mich. 49006; Plymouth Music Company, 17 West 60th Street, New York, N.Y. 10023; Sacred Heart Radio-TV Programs, 3900 Westminster Place, St. Louis, Mo. 63108; E. C. Schirmer Music Company, 600 Washington Street, Boston, Mass. 02111; G. Schirmer, 609 Fifth Avenue, New York, N.Y. 10017; Sesac, Inc., 10 Columbus Circle, New York, N.Y. 10019; Shawnee Press, Delaware Water Gap, Pa. 18327; Singpiration, 4145 Kalamazoo Avenue, Grand Rapids, Mich. 49508; Somerset Press, 5707 West Corcoran Place, Chicago, Ill. 60644; Sounds of America, 600 South Michigan Avenue, Chicago, Ill. 60605; Summy-Birchard Company, 1834 Ridge Avenue, Evanston, Ill. 60204; The C. E. Ward Company, New London, Ohio 44851; Wenger Corporation, 555 Park Drive, Owatonna, Minn. 55060; Wingert-Jones Music, Inc., 2026 Broadway, Kansas City, Mo. 64108; Word Music, Inc., Box 1790, Waco, Texas 76700; and World Library Publications, 2145 Central Parkway, Cincinnati, Ohio 45214. ❖

CANADIAN MEA CONVENES DURING EASTER WEEK

An open invitation to all to "take 5" (days) during Easter week to attend the 1971 CMEA National Convention at Charlottetown, Prince Edward Island at the Confederation Center. An impressive list of educational fare under the theme: Music-Message-Musique includes numerous performing groups, clinicians, lecturers, and speakers during the April 13-15th sessions. Noel D. Robinson is publicity chairman and Prof. Alan Reesor of U.P.E.I. Music Department, is convention chairman.

Northern Illinois University has set its 15th anniversary Music for Youth Camp for July 11-23, according to Dr. Gordon W. Bird, director. Information may be obtained by writing Dr. Bird, Department of Music, NIU, DeKalb, Illinois 60115.

The Visitatio Sepulchri of the Medieval Church

MILBURN PRICE

BIOGRAPHICAL SKETCH

Dr. Milburn Price is Assistant Professor of Music at Furman University, where he directs the Furman Concert Choir and teaches the courses in the church music curriculum. He is also director of the Greenville, South Carolina, Civic Chorale, a community choral organization. Dr. Price's academic background includes the B.M. degree, with a major in Voice, from the University of Mississippi, the M.M. degree, with major in Music Theory and Literature, from Baylor University, and the D.M.A. degree, with major in Church Music, from the University of Southern California.

From within the structure of the Roman liturgy there emerged in the tenth century the embryonic stages of a musico-dramatic form which achieved significance both as a meaningful extra-liturgical vehicle for worship in its own right and as a fore-runner of further developments in both drama and music drama. Various studies of medieval music, drama, and worship practices have referred to this form as "ecclesiastical drama," "religious drama," and "liturgical drama." The latter term is somewhat inaccurate, since in its developed form the music drama of the medieval church contained an amalgamation of both non-liturgical and liturgical elements.

The roots of medieval religious drama can be traced to the practice of troping, which by the tenth century had become prevalent in the Roman rite. Some of the tropes were structured in a manner which suggested dialogue shared by a set of characters. The particular trope which seems to have ignited the spark of dramatic imagination sufficiently to allow its inherent possibilities to be explored was the *Quem quaeritis in sepulchro*, which consisted of three sentences set before the Introit of the Easter Mass. These three sentences depicted a dialogue between the Angel and the Marys at the sepulchre. Rubrics found in several early manuscripts indicate that this trope was to be sung in the manner of a dialogue. The two earliest extant versions of this material date from the beginning of the tenth century. The simplest version originated from St. Gall, while a second version, of approximately the same date, which contains additional troped lines was found at Limoges.

The *Quem quaeritis* trope, then, established a foundation upon which the music drama of the medieval church was constructed and became the central theme

of one particular genre of these music dramas. Although in the course of development of the medieval religious drama a wide variety of subjects lent themselves to dramatic depiction, the scene of the Resurrection remained foremost in its repertoire.¹ Those works which focused upon this scene and were constructed around the encounter described in *Quem quaeritis* were known as *Visitatio Sepulchri*.

Little is known about the early performance of the basic *Quem quaeritis* trope other than the previously-cited rubrics specifying actual dialogue. Several manuscripts dating from the late tenth century provide a description of priests, filling the role of the angels, directing the question to two clerics (representing the Marys) and receiving the reply, but there is no indication of actual dramatic impersonation. According to Karl Young, "the participating clerics are vested, and conduct themselves in the usual liturgical manner."²

It is evident that the *Quem quaeritis* trope in itself did not provide a vehicle for extensive dramatic action. Therefore, expansion of textual material was a prerequisite to further dramatic development. The earliest such additions were prefatory sentences which preceded the basic trope. The earliest examples of added material date from the late tenth century and originate from the monastery at Limoges. The initial added text was *Psallite regi magno, devicto mortis imperio*.

A related necessity was the removal of the *Quem quaeritis* trope from its close ties to the introit. The first step in this process was taken when it began to assume a closer relationship to the processional than to the introit. Even in this new setting, however, only slight variations could be made and still retain a compatibility with the requirements of the liturgy. Different ecclesiastical centers varied the basic dialogue by utilizing appropriate antiphons or newly-composed sentences. However, there is no evidence of true dramatization or free textual development until the *Quem quaeritis* is removed entirely from the Mass and placed at the concluding portion of the Office of Matins. In its new setting between the last responsory and the *Te Deum* in this Office, the form acquired considerably greater literary and dramatic freedom and developed into an authentic Easter music drama which became known as the *Visitatio Sepulchri*.

The ecclesiastical music dramas which

AUTHOR'S NOTE

The growing interest in the use of multi-media presentations for corporate worship during recent years has been accompanied by the re-discovery of the validity and value of church music drama as a vehicle of worship. Though various types of pageantry (costumes, simple staging, and even limited dialogue) have been used in many churches, particularly at the Christmas season, the type of union of music and drama in which each is given major emphasis has not been the usual fare. This article is the first in a series of two which will treat the subject of church music drama. The first article discusses the historical origins of the combination of these two branches of the arts as expressed in the ecclesiastical music drama of the medieval church and traces the development of one type of that drama. A second article, which will appear in a later issue, will survey some of the major contributions to church music drama literature produced during the twentieth century.

center around the theme of the Resurrection are generally categorized into three types, according to their content. The "first stage" *Visitatio* is restricted in its dramatis personae to the angel and the Marys. The "second stage" type adds a scene in which Peter and John approach the sepulchre. Dramas of the "third stage" include a scene which depicts the risen Christ and occasionally contain additional scenes.

It is generally assumed that the earliest surviving account of the *Quem quaeritis* trope in its emancipated form is that preserved in the Winchester Troper, which dates from the close of the tenth century.³ In this version we see the result of early development in the *Visitatio Sepulchri*, with its prescribed costumes and properties and with its detailed directions to the participants concerning stage action and gesture.

The first significant enlargement of the dramatic action stemming from the troped dialogue was the insertion of the antiphon *Venite ed videte locum ubi positus erat Dominus*, which increased the amount of stage activity by giving the Marys opportunity to look into the sepulchre. Another addition which was inserted at approximately the same time provided them with new textual material to sing during their processional to the tomb. In one expansion of this scene, they process to the site of the cross and raise it to proclaim the Resurrection.

A favorite preface employed extensively in German settings was an enlarged form of the antiphon *Quis revolvat*. In further expansion, the *Quis revolvat* was itself preceded on occasions by other textual additions. It was also at this time that an originally-composed statement, *Cernitis, a socii, ecce lintamina et sudarium*, was written to be

sung by the Marys.

The significant development within the "first stage" music drama was the addition of the Easter sequence, *Victimae paschali laudes*, attributed to Wipo. One of the earliest examples of this innovation in the *Visitatio Sepulchri* is found in a Madrid manuscript of the twelfth century. The introduction of this sequence allowed further expansion of the dramatic action to accompany the text, such as the displaying of the gravecloth and gestures toward the sepulchre.

A late example of the "first stage" type provides two unusual features. This *Visitatio*, which originated at St. Emmeram in the fifteenth century, includes a hymn, *Aurora diem nuntiat*, among the processional songs intoned by the Marys. At the end of the play, the entire congregation sings *Christ ist erstanden*.

In a few examples of the "first stage" *Visitatio Sepulchri*, the place of the drama in the Office is changed, and it appears just before Matins rather than at its close. Occasionally, on such instances, it is combined with the *Elevatio*, a semi-dramatic scene which represented symbolically the Resurrection and which antedated the development of the *Visitatio*.⁴

The first significant enlargement of the cast of characters which appeared in the *Visitatio* was the introduction of a scene in which Peter and John were the principal figures. The scriptural basis for this scene is the twentieth chapter of the Gospel of John the central action is the approach of the two disciples to the sepulchre.

In the earliest existing examples of the "second stage" type, Peter and John merely appear in the scene to act out the antiphon *Currebant duo simul*, but do not themselves engage in dialogue. Even in these early examples, however, the rubrics outline in detail the attire and actions of the participants. In later manuscripts, the two disciples converse with Mary.

With one exception, all surviving examples of the "second stage" plays are of German origin. A significant number of these works employ congregational singing at the conclusion of the drama, usually involving a segment of *Christ ist erstanden*. The text for congregational participation is usually in the vernacular.

As was the case with the "first stage" *Visitatio*, the epitome of development was achieved in those plays which incorporated the *Victimae paschali* into the dramatic action. The earliest occurrences of this sequence appear merely as a conclusion to the drama. Later examples, however, utilize it in conjunction with the visit of Peter and John to the sepulchre.

The one non-German example of "sec-

ond stage" Easter music drama is generally considered to be the finest of this type musico-dramatic play in existence. This so-called "Dublin play," which survives from two fourteenth-century manuscripts, presents an extended opening scene in which the Marys intone nine laments in verse while processing to the sepulchre. As they leave the tomb, after the usual dialogue with the Angel, the entire group encounters Peter and John, who then hasten to the sepulchre. The disciples return to the crowd and sing of their joy. The entire *Victimae paschali* sequence is employed in segments to coincide with the dramatic action.

The addition of a new scene which portrayed as its central character the risen Christ created the "third stage" *Visitatio*. Scriptural material upon which the varying examples of this scene were based include the Gospel narratives of Matthew, Mark, and John. The varying details given in the scriptures account for the diversity of treatment given this scene. This addition to the Easter music drama was not made until the late twelfth century. Young states that "none of the manuscripts containing it is older than that, and, had the figure of Christ been generally familiar in Church plays before the period 1160-63, probably it

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THE VISITATIO . . .

would have been among the *vanitates et spectacula* denounced by Gerhoh of Reichersberg in his *De Investigatione Antichristi*.⁵

The most rudimentary examples of this type are those in which the central figures of the "second stage" *Visitatio*, Peter and John, are not included. Therefore, the only change from the original form is the inclusion of a scene which depicts the encounter between Christ and Mary Magdalene. Examples of this type are found in manuscripts from the cathedral of Rouen dating through the thirteenth and fourteenth centuries. An advanced form of this version includes the *Victimae paschali*, while still omitting the disciples. A further developed version adds the scene of Peter and John visiting the sepulchre and retains the use of the sequence.

A "third stage" *Visitatio Sepulchri* originating from the monastery of St. Benoit-sur-Loire at Fleury has often been cited for its high quality of craftsmanship. In it appears a late-developed trait of the *Visitatio*, the use of textual versification. This versification produced significant musical side-effects, according to William L. Smoldon, "bringing about a greater shapeliness and sense of form in the melodies."⁶ The Fleury example,

which dates from the thirteenth century, makes extensive use of such textual versification in metrical patterns.

The addition of two new scenes continued the expansion of content in the "third stage" *Visitatio*. In the first of these, the Marys purchase spices and ointments on their way to the sepulchre, an event described in the Gospel of Mark. Usually the vendor, or unguentarius, from whom they make their purchase is not assigned a part in the dialogue. A second scene which was occasionally introduced depicted the assignment of a group of soldiers to guard the sepulchre and included Pontius Pilate among the characters. A fifteenth century manuscript from Coutances portrays this event in vivid detail.

By the thirteenth and fourteenth centuries, the "third stage" *Visitatio* had become rather standardized in content. The drama was divided into six versified sections, or stanzas: (1) the lament of the Marys, (2) the prayer of the Marys and the decision to purchase ointment, (3) the buying of the ointment, (4) the lament of Mary Magdalene at the sepulchre, (5) Christ's words to Mary Magdalene, and (6) Mary's announcement to the disciples.⁷ Each segment was given a characteristic melody which, with occasional regional variations, was used in most versions of the

Visitatio.

Four plays remain of a type of sepulchre drama whose content goes beyond that of the normal *Visitatio* . . . even that of the "third stages." These plays are extended both by the addition of new scenes and by the appearance of new textual material in those scenes already established. They also employ more extensive use of the vernacular. A work of this type which retains a definite relation to the *Visitatio* genre has occasionally been categorized as a *Ludus Paschalis*. The four existing examples are derived from the monasteries of Tours, Klosterneuburg, Benediktbeuern, and Origny-Sainte-Benoite.

The last-cited work does not add to the customary scenes, but expands considerably the material within each scene and provides liberal use of the French vernacular. The Klosterneuburg example, dating from the thirteenth century, adds a new scene in which Christ is depicted breaking down the gates of hell. This scene foreshadows a later development in which the "Harrowing of Hell" became the theme of an entire music drama. Included in this initial example is a dialogue with *Diabolus*. Also present in the Klosterneuburg drama are scenes involving Pilate, the chief priests, and the soldiers guarding the sepulchre.

Closely related to the Klosterneuburg version is that of Benediktbeuern, in which there is close similarity in content with the other German *Visitatio* in its extended form. It, too, portrays the same additional scenes, including a march of the soldiers around the sepulchre during which they sing a refrain, *Schowa propter insidias*, set to an original melody. The Benediktbeuern example adds one novel touch by specifying roles for Pilate's wife and the spice vendor's wife.

The fourth enlarged *Visitatio*, originating from Tours, expands its content to the point of including events which occurred during the week following the Resurrection. It contains scenes calling for the appearance of Christ to a small band of disciples and for His appearance before the entire group of his disciples eight days after the Resurrection.

Further expansion of the music drama focusing on the Resurrection theme led to the development of new types, entirely devoted to the depiction of related events. Such were the Passion plays, the plays enacting the "Harrowing of Hell," and the Peregrinus plays, which concern the appearance of Christ to the two disciples on the road to Emmaus. These music dramas were, in a sense, by-products of the *Visitatio* dramas.

One interesting example has been discovered of a play dating from the late twelfth or early thirteenth century which combines elements of the *Visitatio Sepulchri* and the *Peregrinus* play. This



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HISTORY OF THE HIGH SCHOOL A CAPPELLA CHOIR

RICHARD IRL KEGERREIS

CHAPTER IX

GROWTH AND DISSOLUTION OF THE A CAPPELLA IDEAL

Charles M. Dennis said in 1938, "The last five years have witnessed a renaissance of choral singing that fairly takes one's breath away." He credited this renaissance to the determination of high school choral directors to equal the work of high school instrumentalists, to the availability of fine concert and college organizations to use as models, and to the beneficial influence of the contest movement. "If publisher's lists are any indication, no development in school music has been so sudden or so complete as success."

In 1937 Hollis Dann called the superior quality of an increasing number of choral organizations in the nation's high schools "the outstanding choral achievement of the present decade." In 1941 Dykema and Gehrkens called the rapid rise of the a cappella choir during the past five years "one of the most significant trends, not only in music education but in American musical development."

The rise of the high school a cappella choir was obviously rapid, impressive, and significant, but statements such as those above must be viewed with a degree of caution. No survey taken in the 1930's, not even one made of the high school directors at the Christiansen Choral School, showed as many as fifty per cent of the nation's high schools to have a cappella choirs. Wilfred C. Bain gave the opinion that seventy-five per cent in 1938 did not have a cappella choirs. In 1938 a survey was made of 477 high schools in cities with a population of from 13,000 to 35,000. The returns, from 133 high schools, showed that only twenty-eight per cent had a cappella choirs. In 1939 a survey of southern high schools, which produced 143 returns, showed only seven to have a cappella choirs.

This last survey shows one important aspect of the a cappella choir movement: it was generally confined to the north-central states and the western states. A survey of eighty high schools in 1940 showed that twenty-five per cent of the high schools surveyed in the northeastern states had a cappella choirs, thirty-three per cent in the southern states, fifty-two per cent in the midwestern states, and sixty-three per cent in the western states. The same survey showed another important aspect of the a cappella choir movement: it was generally confined to the larger high schools. Seventy-four per cent of the schools with over 1,000 students maintained a cappella choirs, while only twenty per cent of the schools with under 500 students maintained a cappella choirs. The percentages of other types of choral organizations were nearly equal in all classes of high schools.

The fact that the a cappella choir was generally confined to the larger high

schools is explained by the nature of the a cappella choir. It was always a large choir of from fifty to one hundred singers and was supposed to have an equal number of singers on each part. The ideal choral program in the 1930s had an elective beginning boys glee club, an elective beginning girls glee club, an advanced chorus, voice classes, and a selective a cappella choir. The a cappella choir rehearsed daily and received full, or at least half, credit. Only a school with an extensive curriculum and a large student body could hope to support such a program. Even in most large high schools there were often only two preparatory groups and an a cappella choir.

Donald Burnell Tennant, in an extensive study of the histories of the music programs of several large high schools in Iowa, showed that a cappella choirs were formed in nearly all these high schools in the early 1930s. Tennant credited the formation of these choirs exclusively to the contest movement. However, in nearly every instance, the schools dropped out of the contests shortly after their a cappella choirs became active.

The contest movement has been treated only incidentally in the present study because contests seem only to have been one phase of the movement, not the instigation of it. Perhaps choral directors were less eager to be judged than were band directors. Perhaps there was too much disagreement as to what constitutes fine choral singing. Perhaps the contest was too undignified for the pretentious philosophy of the a cappella choir.

On the other hand contests were important in disseminating the a cappella ideal to smaller schools and in forcing them to raise standards of repertoire and performance. Also, contests at one point or another affected the progress of the five leading high school choirs discussed in the present study.

Another important factor in the a cappella choir movement was radio broadcasting. It was important in giving prestige to several choral organizations, but was never the prime motivating force of an a cappella choir. The NBC "Music and American Youth Broadcasts" were particularly significant. They were started in 1934 and were sponsored by the MSNC. During the next eight years approximately twenty half-year programs were broadcast each year from various cities across the country.

The desire of high school choral directors to compete with instrumental directors also seems to have affected the a cappella choir movement. High school instrumental groups, particularly bands, made significant progress during the 1920s, while high school choral music floundered. High school choral directors adopted the a cappella choir as a vehicle to regain respect for choral music. In 1932 George Oscar Bowen said,

For a number of years we had been giving a preponderance of our time in the schools to the development of instrumental music, which, it must be said, made possible the selling of our entire music program to the school administration and the community, but at the same time, set us back a

decade vocally, from which we are just now recovering.

And Osbourne McConathy wrote in 1933,

For several years the choral field stood abashed in the face of what the instrumental people were doing. . . . But presently a new group of choral leaders appeared in the field, championing the refinements of a **cappella** singing. The young singers responded eagerly to the appeal of this subtle music which makes such exacting demands and offers such rich rewards.

The National High School Chorus was another force which furthered the a **cappella** choir movement. It was, however, itself a reflection of the movement. It will be remembered that in 1928 the First National High School Chorus sang six of its thirteen selections without accompaniment. In 1931 a third National High School Chorus was formed to sing for the Department of Superintendence of the NEA. All but one of its selections were performed without accompaniment. Hollis Dann directed these three choruses. His letters of instruction to the singers formed a complete guide to choral technique and interpretation. The last National High School Chorus sang at the 1932 MSNC convention. It was directed by F. Melius Christiansen, Charles M. Dennis, and Griffes J. Jones. It performed sixteen selections, all without accompaniment. Thus it is to be seen that the chorus followed the trend of the times. The National High School Chorus exerted a strong influence for raising standards in the nation's high schools. But the National High School Chorus was also a reflection of a much greater force, the nationwide a **cappella** choir movement.

In a similar way the programs of the high school choral groups at the MSNC conventions from 1928 to the mid-1930's show a gradual rise in the percentage of unaccompanied choral selections. There was also a rise in the number of a **cappella** choirs appearing, though the percentage of a **cappella** choirs was considerably less than the percentage of a **cappella** choral music performed. Most choral directors, regardless of the names of their choruses, felt they should perform a **cappella** literature when appearing before other music educators. At the 1936 MENC convention even the Medina County, Ohio, Oratorio Chorus chose a **cappella** compositions for three of its six selections.

Music publishers evidently realized the possibilities of the high school a **cappella** choral field at the 1930 convention. The first advertisement in the *Music Supervisors Journal* to mention the term a **cappella** was for G. Ricordi and Company in March 1930. In May the Oxford University Press advertised a **cappella** selections that were "Sung at Chicago Conference" by the Glenville High School Choral Club, the National High School Chorus, the Flint High School Choir, and the Chicago University Chapel Choir. The next year the journal carried advertisements for a **cappella** choral music by nearly every publisher. The manufacturers of choral vestments were much more conservative. It was not until March 1938 that an advertisement for vestments appeared in the journal.

During the a **cappella** choir movement there was an attempt by many music educators, most notably Jacob A. Evan-son, to establish a standard choral literature similar to the standard orchestral literature. Such an attempt was doomed to failure because of the enormous range

of choral literature, but the high school choirs of the 1930's came closer to a standard literature than at any other point in the history of choral music. A choir was considered very inferior if it did not have in its repertoire "Emitte Spiritum Tuum," "Beautiful Savior," "Lost in the Night," "A Legend," "The Nightingale," "Salvation Is Created," "Adoramus Te," "Now Is the Month of Maying," "In These Delightful Pleasant Groves," "Listen to the Lambs," "A Joyful Christmas Song," and "Gospodi Pomilui."

It has not been possible to discuss in detail all the choirs that received some national recognition during the a **cappella** choir movement. The Erie, Pennsylvania, Academy High School Choir was mentioned in the discussion of Morten J. Luvaas' work at Allegheny College. His story of that choir follows:

When I first came to Academy High School in 1924 there was little interest in music of any kind. I inherited a situation in which no boys could be interested at all and the situation among the girls was nearly as bad. I decided to start with the girls and tested all voices in the school. I ended with a group of seventy. This was in 1924. This was the group which sang for the National Convention in 1929. During these years I also had a boys' group which slowly developed in interest and skill until I combined them with the girls part of the time. Had it not been for the fact that I knew in 1928 that I would be leaving Allegheny I would have formed a permanent structure for a mixed choir earlier, in spite of pressure within the school not to destroy the girls' group because of the reputation they had earned. When my friend, Obed Grender, accepted the invitation to take over, I urged him to form the mixed group on a permanent basis. This was the group which sang in Chicago (in 1934).

Luvaas also influenced the a **cappella** choir movement by writing and arranging many compositions for a **cappella** choir and by teaching summer schools at the Carnegie Institute of Technology.

In Minneapolis, Peter Tkach pioneered in high school a **cappella** choir work. He had been involved with a **cappella** choirs from the age of six, when he was a soprano in a Russian Orthodox Church choir. Tkach started an a **cappella** choir at North High School in 1927, but in 1929 was moved to West High School. West High had a long tradition of excellence in choral music. Its first girls glee club was formed in 1909 and went to Cleveland in 1911 to entertain at an Engineer's benefit. The a **cappella** choir which Tkach formed at West High became nationally famous when it won the North Central Choral Contest in 1937 and then tied with the Omaha Central High School A Cappella Choir at the National High School Choral Contest in 1938. In 1942 Tkach became the supervisor for the Minneapolis public school system. His compositions and arrangements were a significant addition to the a **cappella** choir literature.

In Tulsa George Oscar Bowen formed an a **cappella** choir at Central High School. It appeared on several MSNC programs. However, Bowen had been too involved with community music and with high school oratorio productions to completely accept the a **cappella** ideal. His a **cappella** choir did an opera each year,

participated in an annual production of the *Messiah*, and participated in a festival, the climax of which was an oratorio performance by all the groups.

Other high school a **cappella** choirs of note during the 1930's were at Broadway High School, Seattle, directed by Einar Lindblom; at Wilkensburg, Pennsylvania, directed by Frank C. Biddle; at Rochester, Minnesota, directed by Gerhard Schroth; and at Stockton, California, directed by J. Russell Bodley. Noble Cain said that the following choirs, although not known nationally, were better than any of those discussed previously, except the Omaha Central High School Choir and the St. Olaf Choir; Creston High School, Grand Rapids, Michigan, directed by Frank Goodwin; Klases High School, Oklahoma City, directed by Chester Fran-

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cis; Durant, Oklahoma, High School, directed by Lara Hoggard; Oil City, Pennsylvania, High School, directed by Harland Mitchell; Jamestown, New York, High School, directed by Ebba Gorenson; Roosevelt High School, Chicago, directed by Erhard Bergstrassen; Baptist Theological Seminary, Fort Worth, Texas, directed by Paul Green; and Texas College of Agriculture and Industry, Kingsville, Texas, directed by Paul Riley.

City-wide programs of high school choral music culminating in a **cappella** choir were developed in Pittsburgh by Will Earhart, in Rochester, New York, by Charles H. Miller, and in Cleveland by Russell V. Morgan.

Alumni choirs were formed in many of the high schools where a **cappella** choir was popular. Although associated with a particular high school, they usually accepted singers from other high schools. Some of these choirs, most notably Cain's Chicago A Cappella Chorus, became professional concert organizations. Some, such as George Strickling's Mastersingers or the Milwaukee A Cappella Choristers, gave occasional professional concerts, but sang generally for their own enjoyment. Most, however, such as the Flint Central Alumni A Cappella Choir and the Wilkensburg, Pennsylvania, Alumni Chorus, rehearsed once a month, purely for the enjoyment of recapturing the thrills of their high school a **cappella** choirs.

At the opposite pole from the alumni a **cappella** choir was elementary school a **cappella** choir. Two of these were developed in the state of Washington, one at the Youngstown Elementary School, Seattle, the other in Walla Walla. The former appeared at the Northwest MSNC convention in 1933. The latter was an all-city group sponsored by the Kiwanis Club. It appeared in vestments at the Northwest MENC convention at Spokane in 1943.

By 1935 a **cappella** choirs had become so popular in the nation's schools that Mrs. William Arms Fisher was moved to write,

The problem of American audiences is not how to contact programs of a **cappella** singing, but nearing a stage of how to avoid them. When the supervisors of the public schools started to organize a **cappella** choirs, in junior and senior high schools, the real deluge began. Today a high school or college in an American city or town that does not maintain such a choir must suffer by virtue of comparison.

The a **cappella** choir movement made new demands upon the choral directors. It was necessary for them to learn something about the workings of the voice in order to obtain a decent sound from the group, for poor singing could no longer be hidden by the piano. Voice training classes were started in some schools, but in general the directors had to learn to develop good choral tone during the choral rehearsal.

The benefits of rehearsing without accompaniment began to become evident to the music educators of the 1930s. Will Earhart wrote,

Considering the universality of response to Tone, its basic character, and its value, it would appear that to seek beauty and purity of Tone, and develop discrimination with respect to

it, in every form of musical activity, should be the paramount concern of every music teacher. The task is easier in connection with instrumental music, because in vocal music story-telling or emotionally charged words constantly beckon toward other effects. The glory of our A Cappella Choruses is that they subordinate other possible features of performance as ancient instrumental music. I sometimes think it would be very beneficial if all singers were prohibited from singing any other form of vocal music until they had learned the pure musical possibilities of the voice by some two years' participation in a **cappella** practice.

Ralph J. Peterson, conductor of the Los Angeles Junior College A Cappella Choir, wrote,

Listening is the approach to the musical experience, hearing is the completion — the answer to that approach. It is here that the unaccompanied choir justifies itself and gives richer rewards than does a choral unit with instrumental accompaniment. As a musical instrument, the human voice possesses intimate and individual characteristics. In choral combinations these peculiarly personal qualities of the human voice are intensified. There are fewer jarring distractions, and the ear of the singer is left freer to investigate what is actually happening — tonally, harmonically, and dynamically—than than if a non-personal instrument, such as the piano, were added as accompaniment to the body of vocal tone.

The basically religious character of the a **cappella** choir, which was so appropriate in small, church related colleges, conflicted with the secular nature of the public high school. To justify the a **cappella** choir in high school it was necessary to make many compromises in philosophy. Vague discourses about the spiritual values of a **cappella** choral music were usually the result. Paul Klingstedt said,

The a **cappella** choir satisfies the spiritual urge of teen-agers. I doubt if there is such a thing as religious education in the public schools. Still the religious urge is there. The adolescent is most romantic during this period and most ideal in his aspirations. In unaccompanied song can be found the means of expressing these religious and romantic tendencies.

Dykema and Gehrken sounded vaguely reminiscent of the early Church Fathers when they claimed the spiritual value of the sound of unaccompanied song.

Unaccompanied singing is . . . primarily a spiritual activity. It is not the amount of tone that matters, but its purity and perfection. In other words, the a **cappella** choir represents quality rather than size: and in the end quality is the more important of the two because it moves us whereas size merely astonishes us. A **Cappella** music is a thing of the spirit, and even though bigness and loudness have their day at times, it is always only a day, whereas the quality of the spirit is eternal.

The result of such thinking was that a **cappella** singing was carried to ridiculous lengths in the mid-1930's. Harry Wilson showed this when he said,

A **cappella** choirs, beautifully robed, became the fashion. Not too many conductors knew what the term meant; some of them could not even spell it. Accompanied singing was frowned upon; it was actually considered inferior. At times, even such selections as "The Hallelujah Chorus" from *Messiah* were performed unaccompanied.

There was always an undercurrent of objection to the a **cappella** choir. As early as 1932 John Erskine cautioned the MSNC that by "going antiquarian" it was denying contemporary composers the right to be heard.

As long as you want to emphasize the antiquarian music, our American music will be left exclusively in the hands of those who are not handicapped by too much formal education. It will continue to be the jazz and the popular thing, and the popular attitude toward great music will continue to be as Mark Twain said, "Classical music is better than it sounds."

George J. Abbott wrote the first article to appear in the *Music Supervisors Journal* attacking the a **cappella** choir. "I think it is time we called a halt and evaluate this craze for a **cappella** singing which has swept the country." He declared that Palestrina's music was not meant for concert, and that the average audience could not survive an all a **cappella** program. He also said that "church habiliments" had no place in a concert. But he concluded, "We will recover from the present malady and no doubt much good may come from it."

One of the most frequent objections to the a **cappella** choir program was that it was dull. Harry Carlson, director of the Chicago Swedish Choral Society, complained,

I have a profound respect for the skill of such choirs, but my ears soon become accustomed to their mechanical dexterity and subtle tonal refinements, and I leave these concerts without emotional exaltation and with a certain bored admiration for the skill displayed. The numbers performed, however difficult, seem fragmentary and our interest is focused on the performers rather than things performed.

The dullness of a **cappella** programs was not always the result of the music. As George Howerton explained,

Altogether too many choirs are heard nowadays whose technique is flawless, but whose singers very evidently have absolutely no understanding of the spirit of the music and no feeling for its meaning. Russian liturgical anthems, Negro spirituals, sixteenth century motets, Bach chorales, twentieth century tone poems, Elizabethan madrigals are all sung with the same unvarying mode of expression, both vocal and facial.

There were also frequent complaints that the a **cappella** choir was being over-emphasized with a consequent ignoring of the musical needs of the average high school student.

As complaints grew, more and more directors began to question the validity of teaching and performing only unaccompanied music. As early as 1932 the forward to Smallman and Wilcox's *The Art of A Cappella Singing* advised,

Choruses should not limit them-

selves to either accompanied or unaccompanied singing. An a cappella chorus will profit by occasional excursions into other fields such as the oratorio repertoire with orchestral accompaniment.

The Music Education Research Council of the MENC reported in 1937,

Recently there has been a tendency to broaden the scope of the material used and to include not only more modern unaccompanied works, but, also, material with special instrumental accompaniments, such as string quartets or woodwind ensembles. These accompaniments are less for the purpose of sustaining the choir in pitch and rhythm as is the common use of the piano, than, to add variety of tone color and comparatively independent musical effects.

In the *Proceedings of the Music Educators National Conference (1939-1940)* every article on choral music complained of the overemphasis of unaccompanied music. Ida E. Bach seemed to be expressing the opinions of all leading choral directors in 1940 when she wrote,

A special plea is made for "accompanied" choral works, of which there is a wealth. Hearing both piano and orchestral accompaniment is a rich experience for anyone.

A plea, too, is made to put the so-called a cappella choir, with its attendant sepulchral robes and liturgical songs, into its proper place and proportion in the scheme of music education in the senior high school. I have an unbounded admiration for this phase of vocal expression and its influence in raising the standard of choral singing and choice of music throughout the United States during the past ten years. However, we must return from the outward swing of the pendulum to make for a saner view of the entire scope of choral singing, and to give the "accompanied" song a good and proper place in the "Musical Sun."

The use of the adjective "so-called" to modify a cappella choir became common in the 1940's.

During the late 1930's and early 1940's there was an attempt to rationalize a cappella into something other than unaccompanied. Arthur E. Ward wrote in 1941,

Even the splendid, recognized a cappella choirs when performing over the radio often use organ or orchestral accompaniment when it best suits their purposes. This would tend to prove that a cappella is in reality an elastic term. It follows that high school a cappella choirs should not feel required to confine their work to unaccompanied singing. Let the high school a cappella choir be that in name but broader in actual experience.

In 1945 the Music Education Curriculum Committee of MENC said,

It is felt that a cappella groups should be maintained. A favorable balance should be struck between accompanied repertoire and that which is sung without accompaniment, and, while experience is to be provided with a cappella literature, it is felt that the singing experience of the individual should not be confined to exclusively to unaccompanied litera-

ture. While the singing should have experience, he should at the same time have experience with some of the beautiful things in which the accompaniment is an important integral part of the composition.

This report shows the complete dissolution of the a cappella ideal. Such a report would never have appeared in the 1930's. High school a cappella choir directors may have included accompanied selections occasionally to humor their "ignorant" public, but in their philosophy the only worthy music was unaccompanied.

There are probably more high school a cappella choirs today than there were during the 1930's, but these are simply select choirs. They include unaccompanied repertoire on their programs, but in no greater quantity than any other high school choral groups. Strictly speaking, the high school a cappella choir scarcely exists today, although there are remnants of the high school a cappella choir movement in every high school chorus.

CHAPTER XII CONCLUSIONS

The history of the high school a cappella choir is the history of high school choral music in the 1930's. In so far as a choral director of that decade promoted unaccompanied singing he was considered progressive, knowledgeable, and musically intelligent. In so far as he performed oratorios, operettas, or other accompanied choral music he was considered reactionary, Philistine, and musically ignorant.

The high school a cappella choir was modeled after the college and professional a cappella choirs of the 1930's, particularly the St. Olaf Choir. That choir embodied the romantic ideals of early twentieth-century Germany. Romantic German historicism had embraced ideals of choral music as old as Christianity.

Jacob A. Evanson was instrumental in bringing the Christiansen ideal of a cappella choral music to the nation's high schools. Leading choral directors copied his choir and its repertoire. Noble Cain showed the possibilities of a cappella choral music for massed choruses. He composed and arranged many compositions for a cappella choir. Griffith J. Jones was never completely a part of the a cappella choir movement, but was very influential in it. His choir's performances of rare, unaccompanied English choral compositions offered welcome additions to the rather one-sided repertoire of the a cappella choir. Carol Marhoff Pitts's choir was the embodiment of the Christiansen ideas of repertoire, performance practice, and, to a lesser extent, choral tone. Her writings on voice production exerted a strong influence, as did her work in promoting choral contests. George F. Strickling extended the extreme concentration on performance of the high school a cappella choir, influenced the public to accept the a cappella ideal by choosing a more popular repertoire, showed the possibilities of promotion through radio broadcasting, and pointed the way to the future by turning to theatrical arrangements of popular music.

These five directors had many things in common. They were all instrumental-

ists. They all taught in summer schools of leading universities. They all judged contests and conducted festivals. Most of them felt a need to compose, although they professed a belief in the untapped resources of the a cappella choral literature. Most of them felt a need to express the purpose of what they were trying to do. They were all crusaders of a sort, determined to bring the joys of unaccompanied choral singing to the entire nation.

There were also many similarities in the schools where these directors formed their choirs. All were in cities or areas that were relatively wealthy. Most of the schools had strong, nationally-known instrumental programs. The student body of all the schools had a strong school spirit and took pride in the accomplishments of any school organizations. All the choirs at one time or another won contests. All the choirs made radio broadcasts. All the schools had an administration that encouraged musical activity.

Through national appearances these directors and their choirs led a movement that greatly changed the nation's choral music. The nation's high schools have still not recovered from some of the detrimental effects of this movement. But the quality of the choral programs

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HISTORY . . .

of the nation's high schools would be considerably below the present level had there not been a high school a cappella choir movement.

Among the detrimental influences of the a cappella choir movement, the most obvious was the forcing of an arbitrary concept upon the nation's choral directors. The idea that lack of accompaniment made music good or that presence of accompaniment made music bad was silly. That music educators could have been led to accept such an ideal points up the ever present danger in music education of following a fad, of avoiding independent critical evaluation, of always doing the popular thing.

The strange ideas of choral tone, which many attribute to a preponderance of instrumentalists directing choirs, was another unfortunate aspect of the a cappella choir movement. A teacher, ignorant of the basic instrument he was working with, would naturally try to find an easy method of teaching that instrument. It seems most likely that many untrained voices were ruined during the a cappella movement. But instrumentalists were not solely to blame. Voice teachers at the time had evidently gone so far afield trying to build big, impressive solo voices that their methods could not be applied to choral teaching.

The idea that the basic sound of the choir is the only important thing was also foisted upon the public by the a cappella choir directors. There has never been a period when directors were more concerned with choral tone. The disregard of phrasing and rhythm, the lack of any show of emotion in singing, the predilection for pianissimos and avoidance of fortissimos regardless of musical content, in short, the concentration upon basic choral sound rather than upon interpretation was another unfortunate aspect of the a cappella choir movement.

Much of the repertoire adopted during the period was of an inferior quality. It is not strange that compositions in the modern, contemporary style were not adopted, for the average choir director simply did not know that they existed. However, musicians of the time certainly knew the great romantic, classical, and baroque composers, yet seldom used their compositions. That many of the slushy, overly-romantic choruses were popular is another evidence of the lack of critical thinking by music educators.

Another unhappy effect of the a cappella choir movement upon choral repertoire was a widening of the dichotomy between serious and popular music. The romantic, idealistic philosophy of the times set up a cappella choruses as something almost holy. Therefore, popular music of any sort was sinful. Remnants of that feeling are still frequently in evidence.

If it were true that the a cappella choir worked to the detriment of the music education of the other students, then that was another unfortunate aspect of the a cappella choir movement. However, this was certainly not the case at the Flint Central, Nicholas Senn, Glenville, Omaha Central, or Cleveland Heights high schools. In every instance other vocal groups multiplied as the a cappella choir gained in ability and prestige.

Choral vestments are considered by many to be an unfavorable contribution of the a cappella choir movement. The

common excuse for the adoption of choral robes in the high school was that they added dignity to the appearance of the choir. If a choir performed only solemn, dignified music, the added dignity of vestments might be appropriate, but they were out of place even for the average a cappella choir program. Ecclesiastical vestments would be most cumbersome and inappropriate for tripping through "delightful, pleasant groves." Eugene Youngert had the following to say on this subject:

I think we do the worst thing we could do — we run around and ask . . . the choir mothers to come around and sew robes for the choir. The choir'd be better off without the robes. The beauty of those kids would stand out if they weren't covered up by all those shrouds.

Robes, however, were just another manifestation of the romantic philosophy which governed the a cappella choir movement. The St. Olaf choir wore robes because they were fitting in a church service. The high school a cappella choir director could not accept the fact that his choir had a different purpose. He justified the a cappella choir because of its alleged spiritual effect on the teenager. The vestments added a spiritual appearance to the spiritual sound of their music.

Another still current, and much more serious, adverse effect of the a cappella choir movement was the 'extreme concentration upon performance for its own sake, and the subsequent neglect of education in music theory, vocal training, interpretation, and musical understanding. Performance concentration forced choral directors to limit severely the repertoire. A chorus has no right to exist in an educational institution if it does not broaden the scope of the student's musical experience. However, concentration on performance was a logical pitfall for choral directors in the 1930's, more logical than the robes, the repertoire, or the philosophy. The instrumentalists had already accepted performance as their ultimate goal. If choral directors wanted to compete, they had to follow suit. It is, unfortunately, a dilemma that may never be solved. Music does not exist without performance. Why should students practice music but never perform it? On the other hand how can they grow in musical understanding if their sole concentration is on performance?

There were, indeed, many detrimental effects of the high school a cappella choir, but as Arthur Ward said in 1941,

We would hesitate to go back to the days when we were without it. Serious choral work in the high school could not have developed to its present state had not this kind of singing appeared.

One of the most beneficial uses of a cappella singing, a use mentioned by every choir director interviewed for this study, is its advantage as a rehearsal technique. A choir does not know a number if it can not sing it without depending upon the accompaniment. A singer does not hear the other parts if all he does is search for his note in the piano accompaniment. A chorus will never sing together if it follows the piano. Independent singing will not be achieved by even the best singer if the choir is drowned out by the piano.

Concentration on vocal production, when it was not directed to achieving

some of the strange tonal ideals in vogue at the time, was a very beneficial effect of the a cappella choir movement. High school voices are in a formative stage. For the most part they have just undergone drastic physical changes. They are now capable of an almost adult sound if they are handled intelligently. The high school choral director, since he generally works with untrained voices, must understand vocal production. That this is a generally accepted idea today is another debt owed to the high school a cappella choir movement.

Likewise the concentration on achieving a good basic sound from the choir was more beneficial than detrimental. Intelligent musical interpretation is impossible in choral music without a decent sounding, well balanced chorus. That many directors never get beyond this step does not negate its necessity for further progress.

As for the complaints about over-concentration on a select performing group, it must be admitted that, if an opportunity for participation in some form of choral work is given to all interested students, it is only fair that the more talented students with the better voices be given an opportunity for more advanced work. Today teachers in all subject areas recognize the importance of providing for the needs of exceptional students. Thirty years ago a cappella choirs were offered for exceptional music students.

Another contribution of the a cappella choir was the prestige it gave to choral music. If choral vestments were an artificial means of adding dignity to the choral program, the performances of the a cappella choirs were not. High school choral music had never received such respect before. Every school newspaper investigated in this study said something to the effect that choral music classes were no longer places to kill time. There was a feeling of importance about the whole high school a cappella choir movement. The zeal of the directors was transmitted to the students. The result was an exciting collective effort to produce great choirs.

One of the most important contributions of the a cappella choir movement was its additions to the repertoire. The most slushy, hackneyed, romantic selection from the a cappella choral literature was musically a great stride forward from "The Bulldog on the Bank" or "Twilight Is Lovelight." And there was scarcely an a cappella choir that confined itself exclusively to overly-done romantic compositions. In the repertoire of every a cappella choir there were nearly always one or two sixteenth century liturgical selections, a madrigal, and a Bach chorale. And there were many a cappella choirs which studied an excellent repertoire. Today it is taken for granted that a high school choir will be able to sing madrigals, motets, and part songs without accompaniment. It is common to have a section of a program devoted to this music. The a cappella choir movement is responsible for the fact that such a condition exists.

Finally, one of the most beneficial factors of the high school a cappella movement was that it recognized the enormous, innate musical capabilities of the high school student. Poor performances were not excused on the grounds of limited resources. The a cappella choir conductor realized that his students were capable of beautiful, intelligent singing.

He chose music that required vocal dexterity, musicianly interpretations, and deep understanding, and then set about bringing the students up to the music. This was a new idea in choral music education. It made painstaking practice worthwhile and performance thrilling. It gave the singer the satisfaction that comes only from a complete musical experience. The complete musical experience was rare for high school students before the a cappella choir movement. But, in the beautiful singing of the fine choirs that developed during the high school a cappella choir movement, high school students were able to become intimately involved with immortal musical ideas and, through performance, to share these ideas with the world. ❖

STUDENT MEMBERSHIP CLARIFICATION

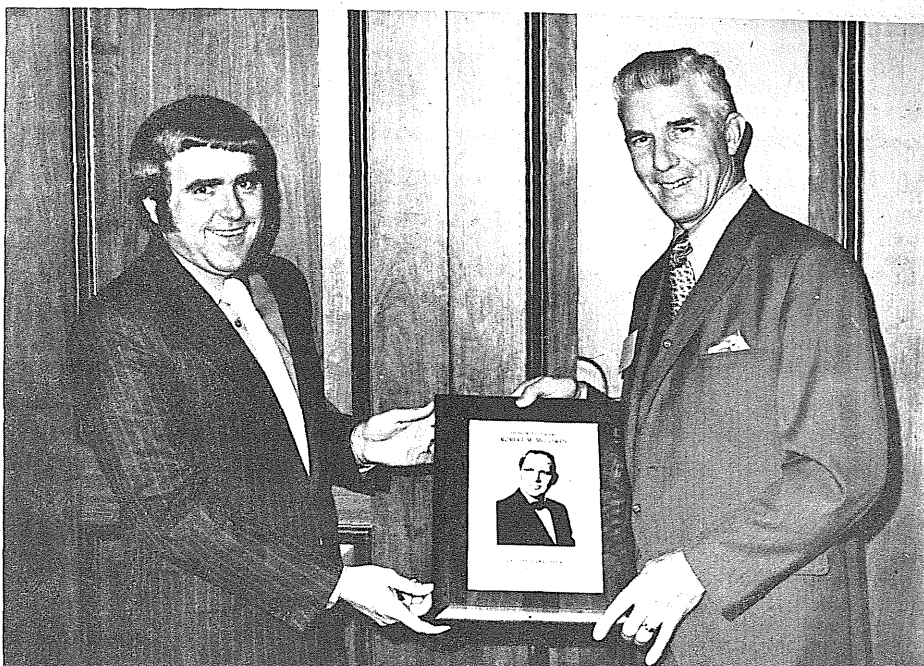
The following information regarding ACDA Student Membership is presented to avoid any further misunderstandings, either among students or directors, concerning eligibility and procedures.

Article I, Section 8 of the Bylaws states "Any high school or college student (UNDERGRADUATE) wishing to receive The Choral Journal and attend ACDA meetings by paying the prescribed convention fee may become a Student Member of ACDA with the submission of an Application Form marked 'Student' and payment of dues as listed under Article II of the Bylaws. Such student memberships shall be submitted by the ACDA sponsor-teacher to whom The Choral Journals and Membership Cards will be forwarded for distribution as a group project. The student will be a non-voting member ineligible for office except in a student capacity or in a local chapter. Undergraduate students actively engaged as choral directors may become active members of ACDA."

At the beginning of the school year during September, the sponsor or duly elected secretary of a Student Chapter may forward a list of current students desiring membership with one check to cover the combined dues. Further additions to the list may be made at any time during the year. It is suggested that all new student members be deferred until this fall, since only one further issue of The Choral Journal will be mailed in May.

Graduate students are not included in the student membership provision of the Constitution and Bylaws, but will remain as active members during graduate study.

The Galveston, Texas Sea-arama Marineworld and Moody Methodist Church will be the scene of the first annual all Southwest Choral Festival May 7 and 8. Judges are Dr. Elaine Brown, Philadelphia, Pa., Dr. Douglas McEwen, Arizona State, Tempe, Arizona; Theron



J. Eugene McKinley, State ACDA Chairman and Leo H. Grether, secretary of the Iowa High School Music Association.

MOZART REQUIEM PERFORMED IN MEMORIAM FOR PROF. GROSSMANN

The Pueblo Symphony Chorale and the St. John's University Men's Chorus from Collegeville, Minnesota, performed on January 28th at the Pueblo's Mozart Festival the *Coronation Mass* and the *Requiem Mass*. Gerhard Track, conductor of the Pueblo Symphony Orchestra and Chorale conducted the *Requiem Mass* in memory of his teacher and friend, Prof. Ferdinand Grossmann, who died December 5, 1970 in Vienna, Austria. Mr. Track sang as a boy in the Vienna Boys Choir under the direction of Prof. Grossmann (1942-1945) and worked together with Prof. Grossmann as conductor of the famed Vienna Boys Choir from 1955-1958.

Axel Theimer, music director of the St. John's University Men's Chorus sang as a boy in the Vienna Boys Choir under the direction of Track and was later a student of Prof. Grossmann. He directed for two year the Chorus Viennensis, a male choir of former members of the Vienna Boys Choir (1966-1968), which was founded in 1954 by Gerhard Track.

Kirk, San Antonio College, Texas; with Cloys Webb of McAllen, Texas, High School as sight reading judge. Judging hours will be from 8 a.m. to 5 p.m. daily with each group allowed 20 minutes for concert judging. Each choir will compete within its class and trophies and certificates will be awarded. Information may be obtained from Dick Waterman, Director of Youth Events, P.O. Box 869, Galveston, Texas 77550.

LEO GREETHER RECEIVES ROBERT McCOWAN AWARD

1971 recipient of the ACDA Robert McCowan Award, Choral, was Leo Grether, band and orchestra director for 32 years before assuming his present position as secretary of the Iowa High School Association in 1966.

A graduate of Elgin High School, Grether earned his BA degree in 1934 from the University of Iowa, with graduate work at the Universities of Iowa and Cincinnati. Teaching positions have included Orange City, Keokuk, Withrow High School, Cincinnati, Ohio, Elgin and Manchester.

Grether has served as adjudicator and clinician in Kentucky, Ohio, North Dakota, Nebraska, Minnesota, and Iowa. For the past 13 years he has been Festival Director of the All-State Festival, Des Moines, Iowa.

State President J. Eugene McKinley, presented the fifth Robert McCowan Award at the joint ACDA-IMEA session January 23. Previous recipients of The Robert McCowan Award, established in January 1966 at the first state ACDA Convention were Mrs. Jane Ruby, Weston Noble, Daniel Moe, and Francis Pyle.

The University of Vermont summer Music Session for high school students will be held June 27 to August 8. Information may be obtained from Dr. Herbert L. Schultz, Director, Summer Music Session, University of Vermont, Burlington, Vermont.

Choral Reviews

JOEL R. STEGALL, Mars Hill College, Mars Hill, N.C. 28754
 Alfred, Bourne, Concordia, H. Flammer, Kjos, Peters, Plymouth, Skidmore (Shapiro Bernstein), Summy-Birchard, Walton, World Library, E. H. Morris, Hansen.

PAUL E. PAIGE, Marymount College, Salina, Kansas 67401
 Boosey & Hawkes, Elkan-Vogel, Frank, MCA Music, Edward B. Marks, Mercury, T. Presser, Richmond, E. C. Schirmer, Shawnee Press, Staff, Boston.

JAMES E. McCRAY, Music Dept., U. of South Fla., Tampa, Fla. 33620
 Abingdon, American Educational Music, Associated Music Publishers, C. Fischer, Fox, H. Leonard, Ludwig, Pro Art, Sacred Music Press, Schmitt, Hall & McCreary, Willis, Broadman Press.

SCOTT S. WITHROW, Geo. Peabody College for Teachers, Nashville, Tennessee 37205
 Augsburg, Belwin, Canyon, J. Fischer, Franco Colombo, Lancer, Lawson-Gould, Mills, Oxford, G. Schirmer, Volkwein, Warner 7-Arts.

BURTON A. ZIPSER, Music Department, L'Anse Creuse High School, 38495 L'Anse Creuse, Mt. Clemens, Michigan 48043
 Choral with instrumental: ensemble or full band-orchestra accomp.

RICHARD G. COX, Music Dept., UNC-G, Greensboro, N.C. 27412
 Women's Chorus materials from all companies listed above.

MORRIS J. BEACHY, Music Building, 300A, University of Texas, Austin, Texas 78712
 Special Chamber Choir reviewer.

CARL FISCHER, INC.

Anniversary Choruses. Emma Lou Diemer, SATB and orchestra or piano, O 4844, \$2.00 (MD).

There are three pieces in the set, two of which are based on Psalm texts, the third on poetry by Timrod and Rutledge. They could be performed separately. The choral music is not especially difficult, frequently employing unison passages. They are all quite rhythmic and syncopated. The last piece has some of the text in rhythm patterns for speaking chorus. The accompaniment is difficult and requires an accomplished pianist if no orchestra is available. The structure for the choruses are rondo, multisectional song forms. They are exciting and would be especially appropriate for festivals.

A Song of the Palace. Peter Mennin, SATB unaccompanied, CM 6415, 30c (M). Mennin uses a minimum amount of material and through varied repetition, has expanded it into a 13 page composition. The text is humorous and concerns a fear of gossipy ladies because there is a "parrot" among them. The tessitura for the voices is good remaining usually in the lower middle range for all parts.

The pace is quick, texture polyphonic, and harmony simple with only occasional mild dissonances. It is a good piece for a high school choir.

Fragments of Archilochos. Lukas Foss, four small choirs and optional large chorus, countertenor, male and female speakers, mandolin, guitar and percussion), 4652, full score \$10.00 (D double plus).

This is a highly complex composition which uses traditional and current notational procedures. The singers must use chromatic pitchpipes to obtain pitches because each performance is somewhat indeterminate. The work is to be performed three times in succession with the third having special additional instructions. Instructional charts for seating and performance schemes are provided. Duration is about 10 minutes. This piece requires an outstanding group of musicians and conductor. Many hours of rehearsal time will be necessary just to fully understand what each performer is to do. Recommended only for sophisticated avant-garde types of groups.

Make a Joyful Noise. B. J. Muus, SATB unaccompanied, 7036, 30c (M-).

In this simple four-part ABA setting of the one hundredth Psalm, modal harmonies with mild dissonances are employed. It is the type of piece that would make a good opener for a concert or as an introit for a church service. There is a bravura quality about it that is appealing.

The Water Is Wide. arr. Robert Bune, SATB and piano or guitars, two mandolins and string bass, 4005, 30c (E).

The choir never divides into four parts, but is orchestrated in combinations of two and three parts. The choral music is

easy, but the accompaniment gets somewhat tedious by the end of the third verse.

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Lord of Love, To Thee I Flee. Peter Cornelius (1824-1874), SATB divisi and piano, MM26, 25c (M).

The piano accompaniment merely doubles the voices. Often there is alternating of the men's and women's voices which are for those sections divided into four parts. The harmonic movement is typical of the nineteenth century, although it is not as chromatic within the phrases.

What Shall I Do? Johan von Herbeck (1831-1877), SATB and piano, MM 15, 25c (M-).

This Romantic part song has three identical verses. There is a brief piano introduction, but after that the piano merely doubles the chorus. There is a wide variety of dynamics.

She. Gordon Johnson, SATB with piano, UM-115, 35c (M). There is an ethereal quality about this piece which makes it extremely attractive. The quiet and tranquil lines form harmonies typical of much impressionistic music. The piano accompaniment is often in an arpeggiated fashion which complements the voice parts. The full range of the voices is used which, in addition to the slow tempo will require a controlled and sensitive choir.

G. SCHIRMER

Thy Word Is Truth. Alan Gibbs, SATB and organ with optional final verse for Congregation, Ed. 2846, 75c (M plus).

From a compositional standpoint, the piece uses few thematic materials, but exploits each with a variety of developmental procedures. Much of the choral music is in unison although the lines are "contemporarily diatonic". There are sections which are contrapuntal, some of which may be performed by soloists. The final verse which invites the congregation to sing, is a rather straight-forward setting of "A Mighty Fortress" (verse 3) with the soprano section providing a rhythmically active descant. The work is about 7 minutes long.

You Fair and Pretty Ladies. arr. Alice Parker, SATB and Soprano solo unaccompanied, LG 51515, 30c (M).

This is another of those terrific Parker arrangements of a folk song. The soprano solo is used throughout the piece,

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which really functions as a showcase for her. The choir is background. Slow in tempo, it nevertheless is rhythmically interesting. This is one you will definitely want to perform if you have a good soprano soloist.

Three Things Fill Us With Gladness. Daniel Friderici (1584-1638), SATB unaccompanied, LG 51508, 30c (E).

Friderici is a somewhat unknown German composer and theorist. This piece is madrigal in style yet homophonic in texture. There are two verses and the German text is provided. The alto requires a low G. Edited by Ehret, the work is charming and would be effective for a chamber group.

If Ye Be Merry. Paul F. Liljestrang, SATB unaccompanied, 11776. 30c (M-).

Rapidly shifting meters in a fast tempo provide an interesting setting to this Christopher Smart religious poem. There are mild dissonances and parallel fifths mingled in the mixture of homophonic and polyphonic textures. The piece is attractive and could easily be performed by high school choirs.

BOSTON MUSIC CO.

Kisses, So Sweet and Burning. Claudio Monteverdi (1567-1643), SSATB unaccompanied, 35c, (M).

There is very little counterpoint; typically, emphasis is placed on the harmonic progressions and chromatic alterations abound. There are several low passages for the alto and some brief divisi moments for the bass. The Italian text is also provided for this beautiful piece of music.

Deep Is My Grief. Josquin des Prez (1445-1521), SATB unaccompanied, 30c, (M-).

In this short and relatively simple early chanson, the embryonic stages of choral word painting are in evidence. Josquin was, according to his contemporary composers, the best composer of his time. Some of his musical characteristics such as duet style, crossed voices, etc., are employed in this piece.

If You Wish To Be Free. Jack Boyd, SATB unaccompanied, 13720-10, 40c (M).

Based on a speech by Patrick Henry, Boyd employs spoken, rhythmically notated dialogue between the upper and lower voices while the alternating opposite section sings notes. There are several sections in the work, each developing its own particular textual ideas. If you are looking for a choral work for a patriotic occasion which will dramatically capture the audience, try this one.

JOHN SHEPPARD MUSIC PRESS

A Song of Seasons. Jean Berger, SATB with SATB soli, melodica and percussion. \$1.30, (D).

This is an extended work of over 700 measures which may be performed in conventional concert fashion or preferably complemented by the inclusion of dance. The piece is framed by a setting of the Biblical text, "To every thing there is a season." Between some of the choral movements there are interludes for soloist and melodica which act as an introduction to the four seasons. The Berger attention to rhythm is displayed throughout and dance-like figures and motives are used frequently. The role of the percussion is generally limited; the emphasis is placed on the chorus. The work requires a competent choir and al-

though it could be performed by good high school groups, college choirs would probably be more appropriate.

—James E. McCray

PRESSER

I sing the greatness of our God, Fred Bock (Gentry G-120; SATB, junior choir, and organ; 7 pp., 35c; mixed choir ME, junior choir E). An imaginative setting of the hymn tune "Ellacombe," consisting of three two-part sections: an original opening theme with organ fanfares; the hymn proper; a juxtaposition of hymn and opening theme, concluding with full chorus. Despite its straightforwardness, this anthem reveals care and skill — in voice ranges, the shifting of keys midway in sections one and two, and an idiomatic organ accompaniment. Recommended for church choirs, particularly those accustomed to music of the I-IV-V variety.

A new song, Bob Burroughs (Gentry G-126; SA/TB and piano, with guitar chords; 4 pp., 30c, E), text from Scripture. High school age church choirs will respond to the rhythmic syncopation (with guitar) of the end sections, and the light unaccompanied middle part of this simple two-part anthem.

Glory in the church, Fred Prentice (Gentry G-132; SATB, junior choir or congregation, and organ; 7 pp., 35c, M), text from Scripture. Rhythmic diminution and motivic treatment of the opening theme characterize this interesting anthem, which builds to a full climax as the hymn "O God our help in ages past" is superimposed on the final section. Recommended for church choirs.

They'll know we are Christians by our love, Peter Scholtes, arr. by Fred Bock (Gentry G-133; SATB, guitar and/or piano; 7 pp., 35c, EM). Four verses, simply set, of a stirring hymn tune. Recommended for adult and high school church choirs.

In swift light vessels gliding, Anton Webern, op. 2 (Universal UE6643A/Presser 342-40024; SATB(B) unaccompanied; 5 pp., 35c, MD), Stefan George (Ger. text) — Robert Hess (Eng. trans.). Keyboard reduction included. A graceful and flowing double canon in chromatic but tonal idiom. An exceptionally fine work highly recommended for high school and college choirs. **In swift light vessels gliding** will also serve as a convincing introduction to the music of Webern.

MCA MUSIC

The earth's a baked apple, poems and music by Michael Colgrass; a musical celebration in honor of Martin Luther King (for orchestra and teen-age chorus of 150 voices, including a boy soprano and twelve singers who speak and sing special effects in microphones; 50 pp., \$3.00 for vocal score and piano reduction, MD); 11 minutes duration; full score and parts available on rental.

Commissioned by the Boston Symphony Youth Concerts, and premiered in Boston on March 1, 1969. The unusually specific directions for performance are explained by the composer: "I associate the life of Martin Luther King with the spirit of youth, and think these poems are best expressed through young people to whom he spoke so well."

Special vocal effects do occupy one-third of this remarkable piece, both with and without orchestral accompaniment. Half the work, however, is devoted to singing, usually brief rhythmic motives which appear singly in unison/octave passages, or in pairs, alternating between two or more voice parts. Most of the dissonance is supplied by the orchestra, which also contributes much to the drama, message, and spirit of the music. Highly recommended for high school choirs, who will find this exciting work both entertaining and provocative.

Directions for conducting are clear, but the score will require very careful reading. For example, I could only locate eight of the twelve singers who are supposed to be on microphone.

BOSTON MUSIC COMPANY

When I love you with passion's fire, Jacob Arcadelt, ed. by Walter Ehret (13700; SATBB unaccompanied; 5 pp., 35c, M); includes original text. Beautifully interwoven lines in a madrigal which begins SATB in 3/4 meter, and ends SATBB in 4/4. Recommended for high school and college choirs.

Song of the creatures, George Fredrick McKay (13687; SATB, SB soli, and piano or organ; 8 pp., 35c, ME), text

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CHORAL REVIEWS —

from Francis of Assisi. Octaves and parallel fifths in the chorus parts, and effective shifting between major and minor modes highlight this A-B(solos)-A anthem. Recommended for high school and church choirs.

The twelfth of never, Jerry Livingston, arr. Dick Thompson (Empress E133; SATB and piano; 6 pp., 35c, EM). The folksong "I gave my love a cherry" in modern dress (though without acknowledgment), a tastefully simple arrangement appropriate for both beginning and advanced high school choirs.

E. C. SCHIRMER

The following are attractive editions recently received from E. C. Schirmer.
Jesu, joy of man's desiring, J. S. Bach-

Thomas Dunn (2757; SATB and organ reduction; 9 pp., 30c, EM). Extensive background notes and original German text add to the value of this edition. Organists will appreciate the superior organ reduction. The editor has applied the triplet rhythm format to the chorus parts throughout.

Look down, O Lord, William Byrd-Victor Mattfeld (2431; SATB unaccompanied; 4 pp., 30c, ME), text by William Leighton. One of Byrd's most published compositions.

Marienlieder, op. 22, Johannes Brahms, edited by Victor Mattfeld, German-English (trans., altered, by E. H. G.); except for No. 2 (SSATB), all are SATB unaccompanied.

No. 1: **The angelic greeting** (2477; 7 pp., 30c, ME); five strophic verses 19 measures in length; and a sixth, somewhat

varied, 14 measures long.

No. 2: **Mary's journey to church** (2478; 4 pp., 30c, M); six verses in E-flat minor, two in E-flat major, each four measures in length.

No. 3: **Mary's pilgrimage** (2479; 4 pp., 30c), five 8-measure verses, the last to new material.

No. 5: **Call to Mary** (2480; 5 pp., 30c, M); three 13-measure verses, the last containing some new material.

No. 7: **Praise of Mary** (2481; 6 pp., 30c, M), five 18-measure strophic verses.

For some unfortunate reason, numbers 4 and 6 were omitted from this 1970 edition, and those who might wish to do a complete performance will have to turn elsewhere for their music.

Jehova, quam multi sunt hostes, Henry Purcell-Daniel Pinkham (2717; TB soli, SSATB and organ; 17 pp., 50c, M), Lat.-Eng. (Jean Lunn) text, a paraphrase of Psalm 3. An excellent edition of one of the finest verse anthems ever written. Highly recommended for church, high school, and college choirs.

Ye children who do serve the Lord, Scottish Psalter, 1635-Mason-Martens (2452; SATB; 5 pp., 30c, ME), a metrical paraphrase of Psalm 113. Superior craftsmanship is evident in the homophonic and imitative treatment of this original and interesting anthem.

Fa una canzone, Orazio Vecchi-Victor Mattfeld (2681; SATB unaccompanied; 10 pp., 30c, ME), It.-Eng. (Jean Lunn) text. Abrupt rhythmic, dynamic, and metrical changes mark the five strophic verses of this fast-moving and well-known madrigal. For junior high, high school, and college choirs.

Wer mich liebet, Melchior Vulpus-Victor Mattfeld (2444; SATB unaccompanied; 10 pp., 35c, M), Ger.-Eng. (Victor Mattfeld) text, based on John 14:23. This Pentecost motet is recommended for college and advanced church choirs.
—Paul E. Paige

NOTICE TO THE MEMBERSHIP REGARDING DIVISIONAL CONVENTIONS

Directors wishing to apply for performance at their Divisional Convention are asked to submit tapes of recent performances on or before the dates listed under each Division:

NORTH CENTRAL — FEBRUARY 10-11, 1972

Hilton Hotel, Indianapolis, Indiana

Submit tape to your State President by May 1, 1971
Forwarded to Division President: May 15, 1971

NORTHWESTERN — FEBRUARY 25-26, 1972

Lewis and Clark College, Portland, Oregon

Submit tape to your State President by May 1, 1971

SOUTHERN — NOVEMBER 5-6, 1971

University of Miami, Coral Gables, Florida

Submit tape directly to Division President by May 15, 1971

SOUTHWESTERN — APRIL 22-23, 1972

Oklahoma City College, Oklahoma City, Oklahoma

Submit tape to your State President by June 1, 1971
Forwarded to Division President: July 15, 1971

WESTERN — FEBRUARY 10-12 1972

San Diego, California

Submit tape to your State President by June 1, 1971
Forwarded to Division President: July 1, 1971
Notification: October 15, 1971

EASTERN — NOVEMBER 12-13, 1971

Philadelphia, Pennsylvania

Submit tape to your State President by May 1, 1971
Forwarded to Division President: June 7, 1971

NOTES OF INTEREST

The University of Minnesota Department of Music in cooperation with the Minnesota Orchestra announces the sixth annual high school musicians project from June 20 to July 18 with programs for band, orchestra and chorus. Write for information to Prof. Charles Schwartz, Coordinator, High School Musicians Project, 5 Wulling Hall, U. of Minnesota, Minneapolis, Minn. 55455.

—***—

An Organ and Choir Workshop will be held June 20-25 at *St. Olaf College*, Northfield, Minnesota with a faculty including Arthur Poister, Kenneth Jennings, Robert Kendall, Robert Thompson, Robert Scholz and the Rev. Charles Anders. Information is obtainable from Prof. Robert Kendall at St. Olaf.

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DR. EHMANN REHEARSES THE DIRECTORS' CHORUS

One of the highlights of the Convention was Dr. Wilhelm Ehmann, director of the Westphaelische Kantorei, and his assistant, Mrs. Frauke Haasemann, conducting three open rehearsals of the Directors' Chorus. While the topic for each session changed, the format remained the same: first, an extensive demonstration of warm-up procedures and techniques by Mrs. Haasemann; second, excerpts from Bach's motet, *Jesu, Meine Freude*, directed by Dr. Ehmann.

First session. Dr. Ehmann made some brief opening remarks on the background of the words and music to Bach's motet, *Jesu, Meine Freude*. Emphasis at the Thursday session, however, was on the importance of warm-up exercises, particularly as they relate to the music to be performed. Mrs. Haasemann put the chorus through a lengthy and vivid workout illustrating those aspects of warm-up considered so important to Dr. Ehmann. Detailed information on Dr. Ehmann's philosophy and approach to choir training may be found in his book, *Choral Directing*, Augsburg Publishing House, 1968. Particular emphasis at this open rehearsal was placed on tonal blend, the vowel "oo", posture, and breathing exer-

cises, all punctuated with comments such as "We must try to find one sound for this Baroque music," "hear the tone before you sing it," "with a smile," "sing out of your eyes," etc.

Following this, the chorus sang the opening chorale, on a neutral syllable, under Dr. Ehmann's direction. The stress was on physical movement: "Your whole body is your voice," "keep smiling," "more motion; not so Prussian!"; intonation and balance: "let's hear more hearing than singing"; legato phrasing: "let me get a whole line" and minimum vibrato: "the choir represented the congregation in Bach's time; we will not sing the chorale so *espressivo*". In the second movement, Dr. Ehmann asked for a less legato and more dance-like handling of notes, and paid very careful attention to the climax at measures 27-28.

Second session. After a similar warm-up sequence with Mrs. Haasemann, Dr. Ehmann conducted the chorus and audience on alternate phrases of the opening chorale, sung with a neutral syllable. The remainder of the Friday session was spent shaping and balancing phrases in the fugue of movement six, the chorus aided by the exceptional clarity and precision of Dr. Ehmann's conducting technique. With the comment, "Your whole body is your voice, not just your throat," Dr. Ehmann led a final sing-through of

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the fugue using the neutral syllables "no" on the first and "nah" on the second theme.

(Editor's Note: A more detailed account of the third session by Dr. Ehmann himself will appear in the May Journal with a list of recordings by the Kantorei.)

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