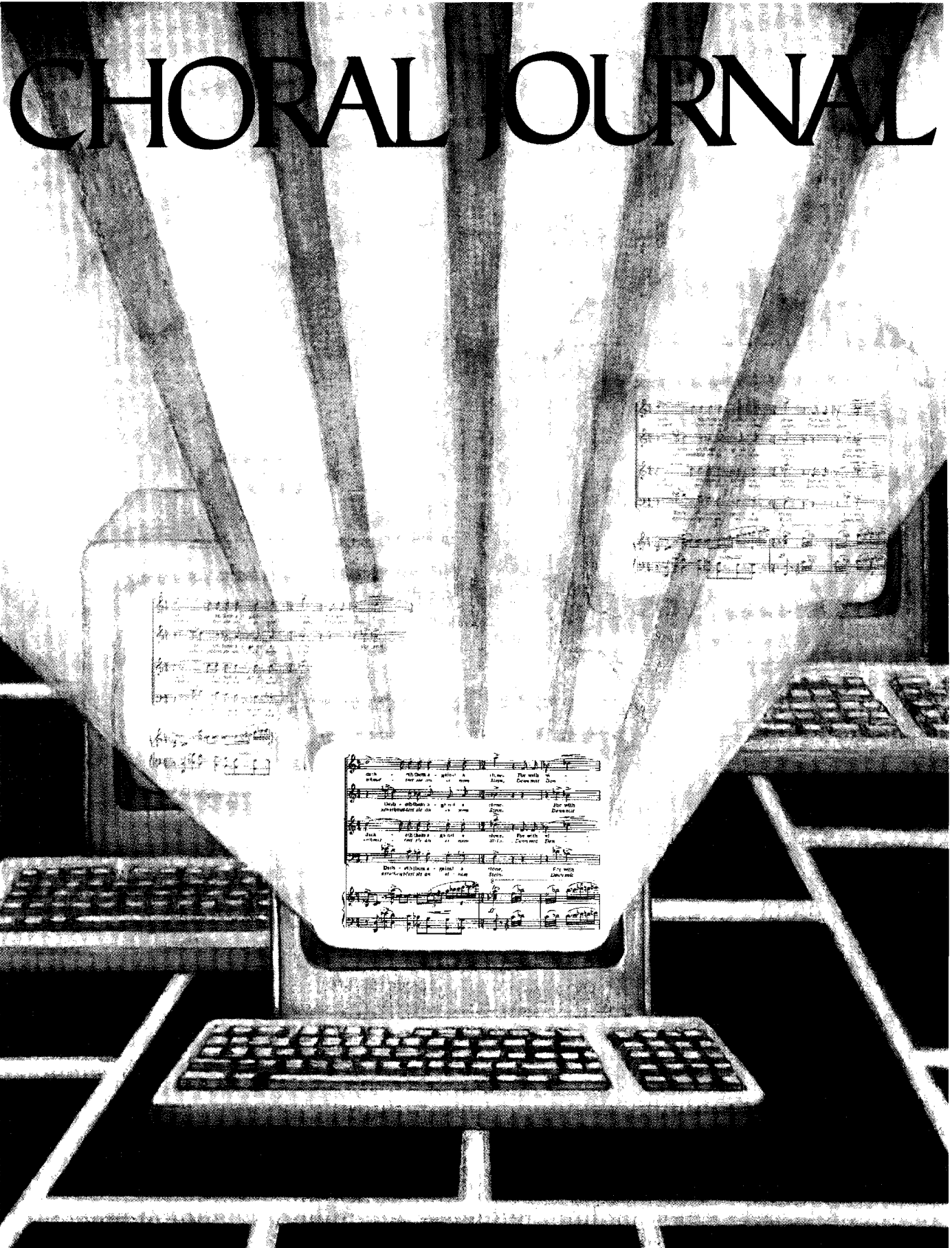


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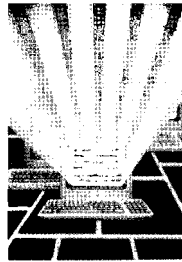
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FROM THE EXECUTIVE DIRECTOR

The Research and Publications Committee

I AM PLEASED to announce that Joan Catoni Conlon has been appointed Chair of ACDA's Research and Publications Committee. We are extremely fortunate to have Joan serve ACDA in this capacity, as she brings impeccable credentials to this most important committee.

Currently a Professor of Music at the University of Washington, in Seattle, Joan teaches courses related to choral repertoire, conducting, score preparation, methods, and materials. She also conducts the University Chorus, the University Madrigal Singers, and the Pacific Northwest Chamber Chorus (a civic chorus in Seattle). She holds degrees in piano and music history, as well as a doctorate in conducting.

Joan's own research and publications in the choral field have been quite substantial, and she has traveled extensively to further her scholarly interests. While in Frankfurt, Brussels, and London, she researched the choral cantatas of Georg Philipp Telemann. She subsequently edited and performed some of these cantatas, which have not been heard since the eighteenth century. Her editions have been published by Augsburg Publishing House, Lawson-Gould, and Southern Music. In addition to this work, Joan is currently busy preparing a performance guide for the music of Claudio Monteverdi.

In addition to her European travels, Joan has spent two sabbatical leaves in India, where she studied Hindustani classical vocal music. Her interest in multicultural choral music was further demonstrated in the publication of her article "Explore the World in Song," which appeared in the May 1992 issue of the *Music Educators Journal*.

At the same time I welcome Joan to her new position, I want to thank Ray Robinson for his many years of service as Chair of the Research and Publications Committee. We deeply appreciate his devotion to the choral art and ACDA, and for giving so freely of his time to the Committee. We will always be indebted to Ray for his scholarly contributions.

Finally, I welcome two new Research and Publications Committee members recently appointed by Joan Conlon: Hilary Apfelstadt, at Ohio State University, in Columbus, Ohio, and Joan Whittemore, at Regis University, in Denver, Colorado. Both of these choral scholars promise to bring exciting contributions to ACDA's vital Research and Publications Committee.

Gene Brooks

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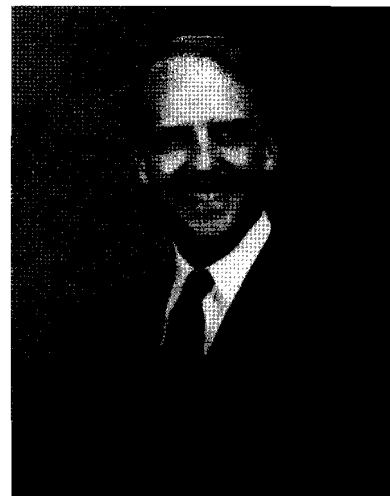
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FROM THE PRESIDENT

The Technology Train: "Get on Board Li'l Children"

TO SOME OF US in the mid-stages of a choral career, the word *technology* is frightening. Although I am acquainted with basic word processing, the more advanced uses of computers leave me feeling inadequate. In recent years exhibitors have extolled the virtues of computer software programs that print music, help with grading and attendance, and catalog music libraries on databases. Rather than ignore this progress, we should decide now to jump on board the technology train before it is too far down the tracks.

The Information Highway is here. After reading the lead article in this issue, I subscribed to *Choralist*, and through MENC I have joined the Pepper National Music Network. I hope that in the near future each ACDA division and state president and all R&S chairs will be networked together. That would make it possible for the National President or Executive Director to e-mail a message to everyone simultaneously. No more postage, stuffing envelopes, etc. Likewise, any ACDA member would be able to communicate in this manner to the ACDA national office or a specific officer. Some members of the executive committee and national board are already doing this.



Beyond Video Games

Given the newest video technologies, we will soon have interactive choral conferences and workshops across the country, via satellite. A recent conference from Washington, D.C., was presented by Georgia State University as an interactive video on a large-screen TV. This conference brought together national political figures, business leaders, political scientists, and educators to discuss a particular minority issue. I envision a choral conference where lectures and demonstrations by guest conductors and researchers will be transmitted live, simultaneously, to choral classrooms at selected colleges around the United States. Interactive discussions would occur between the clinicians and participants at the centers. In the future, select portions of ACDA conventions could be broadcast to a remote center far from the convention site.

The Future: Your Exclusive Conducting Masterclass

On a more personal level, laser and digital technologies will make it possible to have a master teacher comment on your conducting technique by submitting your concert performance on CD-ROM for evaluation. The master teacher could send comments via e-mail to your personal computer mailbox. These types of interactive learning are being developed at a rapid pace and are affecting the education process. Although technology will never replace live music-making, it can support and augment basic pedagogy. We must not shut our eyes to future uses of technology, but, rather, we should select those technological advances that will continue to nourish our study of the choral art.

A Major Donation to the ACDA Endowment Trust Fund

It is with great joy that I announce that a generous \$10,000 donation has been made to the ACDA Endowment Trust for the Raymond W. Brock Memorial Fund by our Executive Director, Gene Brooks. It is my hope that at the appropriate time in our lives each of us will consider making a significant gift to the Endowment Trust.

John Haberlen

FROM THE EDITOR

A New Column on Technology

THE LEAD article in this month's *Journal* was put together by four authors living in states as far apart as Arizona, Arkansas, South Dakota, and Delaware, and communicating via a computer network. As the technological revolution changes the way we do things, it is imperative that educators become aware of developments affecting the way we transmit and process information. Changes that we cannot even envision today will transform our society as profoundly as the machines of the Industrial Revolution impacted eighteenth-century life.

The hardware and software which has made desktop publishing possible was largely responsible for the new look of the *Choral Journal* during the past two volume years. Since October 1993, musical examples appearing in *Journal* articles have been produced using a music notation program called *Score*, resulting in an improved uniformity and neater appearance.

This fall the *Choral Journal* will initiate a new column devoted to technological developments that relate to choral musicians and educators. If you would like to contribute to such a column, please send me a résumé, citing particularly your background in music technology, and share with me your ideas about the kinds of items that should be addressed in this monthly feature.

John Silantien

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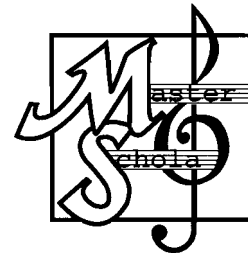
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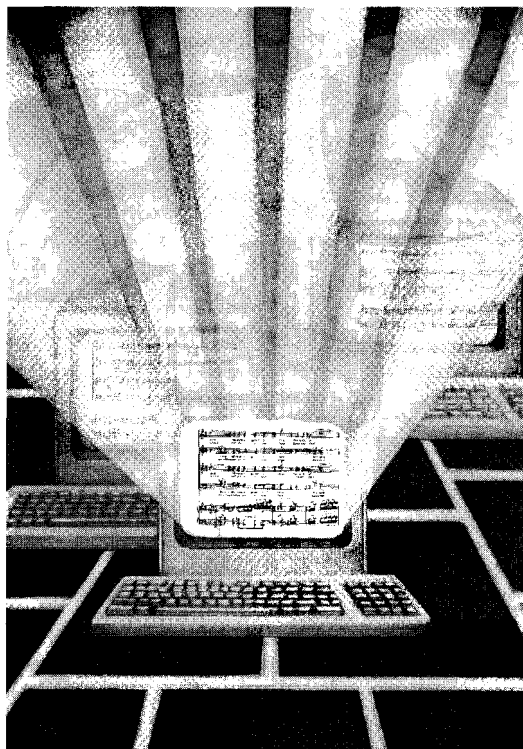
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The Information Highway: Computer Networking for Choral Musicians

by James D. Feiszli, Patrick M. O'Shea,
Larry W. Peterson, and David B. Topping,
with contributions by Cliff Ganus



Jane Doe, a high school choral director, needs one more number for the spring concert, preferably a nineteenth-century work with a good soprano solo. For that same concert she wants to program a lovely Hungarian folk song, but the only edition available to her provides a poor English translation. Meanwhile, Jane's principal wants to hear a compelling reason why next year's college-preparatory English class should not be scheduled at the same time as her concert choir—an elective course. To top it off, the long-planned concert tour to a neighboring state is in jeopardy because two of the planned performance contacts just backed out.

Instead of climbing on top of the old, battered upright in her classroom and diving off, Jane goes home that evening and turns on her computer. She types a few commands and is linked to a computer network through which she gains access to what is known as the "information highway." Posting electronic messages in a few strategic places, Jane goes to bed and sleeps peacefully. Prior to leaving for work the next morning, she has two of her four problems solved and has a good start on solving the other two.

Many musicians have already discovered the usefulness of computer technology for such chores as writing correspondence, filing data, or creating mailing labels. Others have searched their local or college libraries on computer. Still others use computer technology in the practice room for ear-training and note-learning, or to create analyses for music literature courses.

Some of the areas in which computer networking can aid choral musicians are: 1) finding choral literature, 2) obtaining advice from or communicating with other choral directors, and 3) utilizing reference sources other than those available locally. This article discusses how computer networking can assist choral musicians in these and other areas.

Computer Networks

You are already part of one of the most powerful electronic networks in existence, one in which you take an active role every day, namely, the telephone system. The connections which transmit telephone calls can also move electronic data from computer to computer. To join this network, all an individual needs, besides a computer is a device called a modem and its accompanying software.

Many ACDA members already have access to computer networking, either through electronic mail (e-mail) systems or commercial bulletin boards, such as CompuServe, America Online, and others, which provide various levels of network access to their subscribers. If you use a computer that is connected to a local-area network (LAN), such as an e-mail system, then a computer dedicated to an outside connection (called a "gateway") may be part of that system. A computer that is not already part of a network can connect to another computer from any telephone jack using a modem, which converts computer signals to telephone signals. There are

James D. Feiszli is Director of Music Activities at the South Dakota School of Mines and Technology, Rapid City, South Dakota. Patrick M. O'Shea is a doctoral candidate in choral music at Arizona State University, Tempe, Arizona. Larry W. Peterson is Associate Professor of Music at the University of Delaware, Newark, Delaware, and editor of *MusDisc News*, an international newsletter devoted to multimedia and music instruction. David Topping is a doctoral candidate in choral music at Arizona State University and Director of Music at Los Arcos United Methodist Church, Scottsdale, Arizona. Cliff Ganus is Professor of Music and a choral director at Harding University, Searcy, Arkansas.

Some Communications Terminology and Features

On-line. Anything that has been converted into electronic data and is accessible through a computer network.

Log on. To connect to a network or remote computer system.

Upload. To send data from your personal computer to a remote computer.

Download. To obtain data from a remote computer and place it within your personal computer.

Computer networking. Two or more computers linked together via physical wiring or radio waves. If many computers are networked, the combined computing capabilities, not to mention the combined human resources of the computer operators, are greatly expanded.

Electronic mail (e-mail). The technology whereby messages are sent from computer to computer. Files of data can be shared between users at a fraction of the cost of regular postal services.

E-mail lists, discussion groups, newsgroups. E-mail users with similar interests who communicate to the entire group simultaneously via e-mail.

Bulletin boards. Areas within a network reserved for messages between users on specific topics.

Local-area network (LAN). A small computer network usually set up between computers within a geographic or institutional boundary, such as a business or school.

Some Internet Terminology

TELNET. A remote-access feature of the Internet whereby a user can connect with the computer archives of libraries throughout the world.

FTP (File Transfer Protocol). A method of connecting to other networks and retrieving both text files and computer programs. FTP sites include file archives, such as classical-music buying guides and discographies, lyrics to more than fifteen thousand songs, sound and graphics files, and MIDI files.

GOPHER. A menu program that simplifies Internet access and facilitates navigating from one computer (server) to another.

LISTSERV. A type of software that organizes and handles e-mail discussion groups. Every discussion group is "hosted" by a computer somewhere on the network which has this software installed. An e-mail user "subscribes" to a group by sending this computer an e-mail message.

many new connection points springing up all over the world, some of which offer complete networking services—for nominal fees—to anyone with a computer-modem combination.

The Internet

A variety of computer networks exists: Internet, Bitnet, Usenet, and Freenet. Differences among networks are rapidly disappearing as smaller ones are becoming absorbed by the largest of these, the Internet, which is actually a large, multi-level system of networks, combined in order to expand the smaller networks' resources, capabilities, and users. Members include universities, research institutions, government facilities, corporations, and individuals. A number of Internet features are of specific interest to musicians.

Telnet research allows an isolated e-mail user to stay at home or the office and gain access to the catalogs of hundreds of libraries worldwide. For example, suppose you are performing an on-line search of the Hong Kong University card catalog. After finding the sources you need for your research, you can then copy the data from the catalog directly to your computer. With that information, a good interlibrary loan department can then order that material for your research.

FTP (File Transfer Protocol) sites devoted strictly to music already exist. For example, MUSICA, the choral music database of the International Federation for Choral Music (IFCM), contains more than 45,000 titles and is on-line through the French Minitel

computer network. Within MUSICA one can search for choral literature by using one or more of fifty categories (composer, solos, accompaniment, voicing, etc.). Although not part of the Internet, Minitel can be accessed via long-distance phone lines. IFCM is seeking U.S. sponsors of MUSICA to increase its accessibility for musicians in this country.

E-mail and discussion groups are among the most useful features of the Internet. Many colleges in the country either have or are getting Internet gateways so that faculty and students can communicate via e-mail. Often e-mail users wish to interact with others in a casual manner to locate certain items, ask how other professionals treat issues, or solve certain problems. Joining an Internet discussion news-group provides access to a host of persons with similar interests from whom information can be obtained.

Internet discussion groups are quickly becoming a new tool for research projects. For example, members of the AMSlist have used the network in several ways: 1) to list homes to sublet in other countries; 2) to share newly discovered research items, including a description, location information, and contact; and 3) to communicate quickly with other members of a research team. The creation of this article serves as an example of the last item. Although the writers reside in Arizona, Arkansas, Delaware, and South Dakota, by sharing copy and editing suggestions across the Internet, the collaborative effort became a relatively easy task.

Choralist

In March 1992, Walter Collins (a Past President of ACDA), Mark Gresham (Editor-in-Chief of *Chorus!* magazine), and James Feiszli (Director of Music at the South Dakota School of Mines and Technology) began an e-mail correspondence regarding on-line access for U.S. choral musicians to the IFCM MUSICA databank. They also discussed the possibilities of e-mail access for the headquarters of both ACDA and IFCM. With the addition of ACDA President-Elect Lynn Whitten to the group, the discussions narrowed to the possible benefits

of e-mail technology for ACDA members. Interest in a discussion group dedicated to the topic of choral music was solicited by polling other choral musicians using e-mail and by posting a message on the AMSlist. Collins scheduled an informal meeting for interested persons at the 1993 ACDA National Convention. Shortly thereafter, utilizing the computer services of the University of Colorado at Boulder, Choralist was formed. Choralist currently has 200 subscribers (as of February 24, 1994) from eleven different countries. Many use the list as a directory of choral musicians who use e-mail, but general inquiries are also posted by members, who then receive responses from a wide geographic area and from diverse professional perspectives. Recent uses of Choralist have included a search by a composer for a suitable text to set, discussions about the correct pronunciation of the word "Baal" in Mendelssohn's *Elijah*, requests for music setting Jewish texts, a discussion of problems associated with a particular performance of Messiaen's *O sacrum convivium* on compact disc, and requests for information on published works by composers as varied as Edward Elgar, Arvo Pärt, and Don Besig.

Other Networking Possibilities

E-mail bulletin boards apart from the Internet are also available to computer users. For example, the J. W. Pepper Company has established the Pepper National Music Network (PNMN), which is accessible by modem via a toll-free number. Within the network, users can browse through the Pepper music catalog (and order music on-line, if desired), communicate with other directors in forums dealing with many aspects of music education and performance, and upload and download various music-related files. A number of publishers and manufacturers are members of PNMN, and their announcements are easily accessible. It is also possible to initiate dialogue directly with these industry representatives.

Another recent development in e-mail usage is the substitution of an e-mail newsletter for one published and distributed in the usual hardcopy format. In what may well be the norm for the future,

A Sampling of Internet Groups Dedicated to Music

- AMSlist.** For American Musicological Society members (Send message to listserv@charles.ucdavis.edu with the message subscribe amslist<your name here> Listowner: amslist@charles.ucdavis.edu)
- CAIRSS.** Bibliographic database of music research literature (Access local network, then type telnet runner.utsa.edu, using imr for the login. Press return when system asks for a password.)
- EARLYM-L (early music list).** For early music aficionados (Send message to listserv@aearn.edvz.univie.ac.at with the message sub earlym-l<your name here> Listowner: gerhard.gonter@wu-wien.ac.at)
- Music-Education list.** Dealing with issues in music education (Send message to music-ed@uminn.bitnet@vm1.spcs.umn.edu with the message subscribe music-ed<your name here> Listowner: idav@uminn.bitnet)
- SINFONIA.** For members of Phi Mu Alpha Sinfonia (Send message to listserv@asu.edu with the message subscribe sinfonia<your name here> Listowner: robert.d.reynolds@asu.edu)
- Thesaurus Musicarum Latinarum (TML).** Database of music theory of the Middle Ages and Renaissance (Send message to listserv@iubvm.ucs.indiana.edu with the message subscribe tml-l<your name here> Listowner: mathiese@ucs.indiana.edu)
- Music-Research list.** For those involved in the use of computers in music research (Send message to music-research@prg.oxford.ac.uk@nss.cs.ucl.ac.uk with the message !ukc!ox-prg:music-research-request Listowner: sdpage@sevox.prg.oxford.ac.uk@nss.cs.ucl.ac.uk)

How to Subscribe to Choralist

If you have access to e-mail and wish to subscribe to Choralist, send an e-mail message to listserv@lists.colorado.edu. In the body (not the subject heading) of the message, place subscribe choralist <your name>. A sample subscription message would look like: subscribe choralist Jane Doe. You will receive a message from the Colorado listserv welcoming you to Choralist and giving you further instructions. If you have questions or experience difficulty subscribing, contact: jfeiszli@silver.sdsmt.edu, 605/342-7528(h) or 605/394-2433(w).

MusDisc News, an international newsletter published at the University of Delaware and devoted to new technologies and their uses in music instruction, plans to publish its issues only in an e-mail format beginning in 1994. Both the Computer Music Association and the Association for Technology in Music Instruction are considering similar practices. Already on the Internet are portions of such publications as the *Chronicle of Higher Education* and *Time* magazine.

Logout

In an age when we are bombarded with an ever-increasing stream of information, the need for tools to process and transfer that information efficiently is clear. Distant library research, repertoire databases, and e-mail are just a few facets of computer networking's vast potential. Discussion groups such as Choralist provide forums for dialogue, sources of new ideas, and constantly expanding reference bases, both for general information and specific areas of interest. The choral music professional can clearly benefit from this new way to bring musicians together in the "Information Age."

—CJ—

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The Bethlehem Bach Choir Approaches Its Centennial

by Perry Jones



Bethlehem Bach Choir, 1903

A dusty, bottle-green hillside rising from a riverfront made harsh and hideous by long lines of blast furnaces; the sunshine blazing down through a haze shot through with wisps of golden orange smoke. Thick woods all the way to the top . . .

It is here that the Bach Choir, for years past, has been lifting its hosannas to old Johann Sebastian—a curious scene, in more ways than one, for so solemn and ecstatic a ceremonial. . . .

What indeed, is most astonishing about the whole festival is not that it is given in a Pennsylvania steel town, with snorting of switching-engines breaking in upon Bach's colossal Gloria, but that it is still after all these years . . . so full of homeliness and rusticity. . . . There is no affectation about it whatever, not even the affectation of solemn religious purpose. Bach is sung in that smoky valley because the people like to sing him, and for no other reason at all. The singers are businessmen and their stenographers, schoolmasters and housewives, men who work in the steel mills and girls waiting to be married. If not a soul came in from outside to hear the music, they would keep on making it just the same.

I can imagine no great public ceremonial with less fuss to it. . . . The conductor slips into his place unnoticed; when a session is over he slips out the same way. It is indeed not a public performance at all, in the customary sense; it is simply the last of this year's rehearsals and as soon as it is over next year's begin.¹

The great American writer Henry L. Mencken wrote four articles concerning the Bethlehem Bach Festival. The above quote is from the first of the series published May 30, 1923, after one of his many visits to the festival. When Mencken wrote this, the Bethlehem Bach Choir had existed for twenty-five years. Today the choir is approaching its one-hundredth-anniversary year (1998) and is the oldest Bach Choir in the world dedicated exclusively to the performance of the music of Bach (the London Bach Choir, founded in 1876, is the oldest Bach Choir, but it does not limit its repertoire to only Bach's works).

Bethlehem Collegium Musicum (1744–1820)

The choral tradition in Bethlehem can be traced to the Collegium Musicum founded in 1744. The hand-written pages of the Bethlehem Diary of June 1742 refer to a *Singstunde*, a service combining music and devotion. On Christmas Eve 1741, Count Zinzendorf called the small group of Moravian and Bohemian settlers to the first log house built there. He led the singing of the Epiphany hymn, which included the words:

Not Jerusalem,
Rather Bethlehem,
Gave us that which
Maketh life rich—
Not Jerusalem.²

By general consent of the settlers, the name Bethlehem, the ancient town of David, was adopted for their settlement.

On Christmas Day 1743 instruments arrived from Europe and were played for the first time in the church service. They

Perry Jones is Professor of Music at the University of Nevada, Reno.

included violin, viola da braccio, viola da gamba, flutes, French horns, and a spinet piano. This led to the organization of the Bethlehem Collegium Musicum in 1744 for the performance of sacred instrumental and choral works. The group was led first by the missionary J. C. Pyrlaeus and later by J. E. Westmann. These Moravians transplanted their highly developed European musical culture to America.

The Bethlehem Diary of September 1745 recorded that the tune *In dulci jubilo* was performed at a wedding feast in thirteen languages by scholars, missionaries, and converts. The languages included Bohemian, Dutch, English, French, German, Greek, Irish, Latin, Mohawk, Mohican, Swedish, Welsh, and Wendish (also present were a Dane, a Pole, and a Hungarian, but they did not sing).

In 1751 the Old Chapel was built, and a large organ was installed. In 1754 trombones were sent from Europe, and the tradition of their use at the Easter sunrise service was begun. To this day the trombone choir has played a prominent

*The settlers
of Bethlehem were
“men who, on the way
to the harvest fields,
along with their sickles
and scythes, carried
flutes, French horns,
and cymbals.”*

role in the festive days of Moravian life. Bishop Levering wrote of Christmas Day 1755 that hostile Indians, planning a murderous raid, were averted by the sound of the trombone choir. Upon hearing this group play a Christmas chorale from the roof of the Brethren's House, they slipped

away into the woods “in dread of some unearthly power guarding Bethlehem.”³

The settlers of Bethlehem were “men who, on the way to the harvest fields, along with their sickles and scythes, carried flutes, French horns, and cymbals.”⁴ All members of this exclusive church settlement took part in music through the singing at *Singstunden*, or regular services, or by playing instruments, a practice forbidden by the Puritans and many other religious sects. With Moravians, music was an institution of the church as well as a sanctioned form of recreation. They believed that there was no sin in music as long as it was good music. With this attitude the community of Bethlehem became a musical leader in eighteenth-century America. Records exist of early Bethlehem performances attended by such notables as Benjamin Franklin, Samuel Adams, and George Washington.

Some of the chamber music and symphonies of Haydn and Mozart were performed in Bethlehem within a few years of their composition. Haydn's *The Creation* and *The Seasons* received their first American performances in Bethlehem. *The Creation* was performed in 1811, just thirteen years after it was completed. This performance and the 1770 presentations of Handel's *Messiah* in New York are the first-known complete oratorio performances in America.

Bethlehem Philharmonic Society/Choral Union (1820–1893)

In 1820 the Collegium Musicum was reorganized into the Bethlehem Philharmonic Society, which gave the first American performances of *The Seasons*. They performed “Spring” and “Summer” in 1834 and “Autumn” and “Winter” in 1835. This group of singers and players stayed in existence for nearly seventy years. Directors serving the group included C. F. Beckel, William T. Roepper, and T. Windelkilde. In 1869, William K. Graber was chosen conductor, a position he held for twenty years. In addition to Haydn oratorios, works performed by the Philharmonic Society included Beethoven's *Mass in C*, Mendelssohn's *Hymn of Praise*, Rossini's *Stabat Mater*, Schumann's *Paradise and the Peri*, and Saint-Saëns's *Noël*.

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In the early 1880s, the Philharmonic Society disbanded, due to decreasing membership, although the orchestra continued for a few more years. This dissolution led to the organization of the Bethlehem Choral Union in 1882, by J. Fred Wolle, then a young organ student of nineteen. The first concert of the Choral Union included the first two parts of Haydn's *The Creation*. In 1884, Wolle went to Munich, Germany, to study organ with Joseph Rheinberger, and it was there that he was first introduced seriously to the music of Johann Sebastian Bach. Upon hearing the *St. John Passion* at Munich in 1885, he became dedicated to Bach's works.

The honor of introducing Bach's choral works to the American public did not belong to the Moravians but rather to the Handel and Haydn Society of Boston. In 1879 this group gave the first complete performance of the *St. Matthew Passion* in this country. Shortly after Wolle's return to Bethlehem in 1888, however, he presented the first American performance of the *St. John Passion*, followed by the *St. Matthew Passion* in 1892.

After the performance of the *St. Matthew Passion*, Wolle presented the singers with the challenge of the Mass in B Minor. The Mass seemed unduly difficult to them, and they requested easier music. Wolle was adamant and insisted they sing the Mass or nothing. Faced with this alternative, the Choral Union quietly disbanded, and the future of Bach's music in Bethlehem appeared to be coming to an early end.

The Bethlehem Bach Choir (1898-)

In the fall of 1898, a group of Moravian citizens, led by Ruth Porter Doster, organized club meetings in private homes to sing and study the works of Bach. They asked Wolle to teach and direct them and to reconsider plans for a performance of the forbidding Mass in B Minor. To this he agreed, but only on the condition that no performance date be set without his approval. He wrote a public letter in which he stated the demands to be made of the chorus. The Mass, he said, "will yield to nothing short of complete surrender of the singer's time, industry, and patience."⁵

On December 5, 1898, with Wolle's Moravian church choir as a nucleus, a choir of approximately eighty singers was formed for the purpose of performing Bach's B-Minor Mass. This marked the founding of the Bach Choir of Bethlehem, born from the rich cultural heritage of the Moravian townspeople whose musical pioneer spirit had been inspired by Wolle's determination and enthusiasm.

After fourteen months of unrelenting rehearsals, a performance date was set. On March 27, 1900, trombones played a prelude in the belfry of the Moravian Church, heralding the Bach Choir of Bethlehem in their first concert featuring Bach's Mass in B Minor. This was the first performance of the work in America, and it inaugurated the first Bethlehem Bach Festival. Arthur Beresford, the bass soloist, wrote:

There is no exaggeration in saying seldom has any chorus shown such splendid enthusiasm and willingness to work as did these people, handicapped as they undoubtedly were. . . . The singers in every part devoted three evenings each week . . . and formed classes, meeting at various houses during the day. . . . A large number of the chorus . . . evidently were singing the difficult music from memory.⁶

Bethlehem Bach Festivals and Other Performances

Annual Bach Festivals followed and, in addition to the Mass, included performances of the *St. Matthew Passion* and the *Christmas Oratorio*. These early festivals, one of which featured six concerts, came to an end in 1905, when Wolle left to head the new music department at the University of California in Berkeley, California. The Bach Choir was not reorganized until 1911, when, at the encouragement of financier Charles M. Schwab, Wolle returned from Berkeley to continue the festival in association with Lehigh University. With the generous support of Schwab and his guarantors, the Bach Festivals continued under Wolle until 1932, featuring American premieres of Bach works and always concluding with the Mass in B Minor.

The reputation of the Bach Choir soon spread, and in 1917 and 1918 an invitation from the New York Philharmonic Society led to a performance in Carnegie Hall. The 1918 performance featured the Bethlehem trombone choir playing a chorale in the distance as a prelude. In 1920 and 1921 the choir participated in a five-day Festival of Music with the New York Symphony Orchestra.

In 1933 the Bach Festival featured only the Mass in B Minor, conducted by Bruce Carey, a former Canadian, who was a



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member of the music faculty at Girard College in Philadelphia. The performance was a memorial tribute to the choir's founder, J. Fred Wolle, who had died earlier the same year. Carey insured the choir's tradition after Wolle's death by continuing as director for six years.

In 1939 the directorship of the choir was assumed by Ifor Jones, a graduate and Fellow of the Royal Academy of Music,

London, a former Professor at Rutgers University, and an outstanding organist. He opened a new era for the choir and remained as conductor for thirty years.⁷

During his tenure Jones led the group into many new endeavors, including Saturday morning instrumental and recital programs, along with expansion of the festival to include a second weekend. He encouraged interest in Bach

among the younger generation and accepted many young singers into the choir.

The little-known cantatas of Bach provided a new and profitable area of investigation, and Jones performed more than 140 of them. Thirty of these performances were American premieres. He also produced a series of editions of Bach's cantatas that were published by G. Schirmer. One of his striking contributions to the festival was the use of the original German language to replace the more often employed English translations. Another of Jones's innovations was the use of harpsichord rather than piano.⁸

Under Jones the choir performed at the Academy of Music in Philadelphia in 1948, 1955, 1961, 1962, and 1964; Carnegie Hall in 1946 and 1956; the Cathedral of St. John the Divine, New York, in 1965; and in Baltimore with the Baltimore Symphony in 1966. In 1966 the choir also performed at Symphony Hall in Boston as the representative of the United States at the international celebration of the Handel and Haydn Society's 150th anniversary.⁹ In 1962 the choir recorded the B-Minor Mass for the Classics Record Library of the Book of the Month Club.¹⁰

Alfred Mann became the fourth conductor of the Bach Choir in 1969. A Professor of Music at Rutgers University and editor of the *American Choral Review*, he studied at the State Academy in Berlin, the Royal Conservatory in Milan, the Curtis Institute, and Columbia University. Mann's first festival program included the entire series of Bach's known motets, performed in accordance with Bach's original practice of doubling the voice parts with strings and wind instruments. Following festival programs included music for the Christmas service, the four short masses, the oratorios, the ceremonial cantatas, the psalm cantatas, the chorale cantatas, and works written on psalm and Protestant hymn texts and melodies. In these festivals the recorder, viola d'amore, and viola da gamba were utilized for the first time.

The 1972 festival featured the one-hundredth performance of the Mass in B Minor and was televised by National Educational Television. This marked the first nationwide broadcast of a complete Bach work by the network, and telecasts were repeated at Christmas and Easter in following years.

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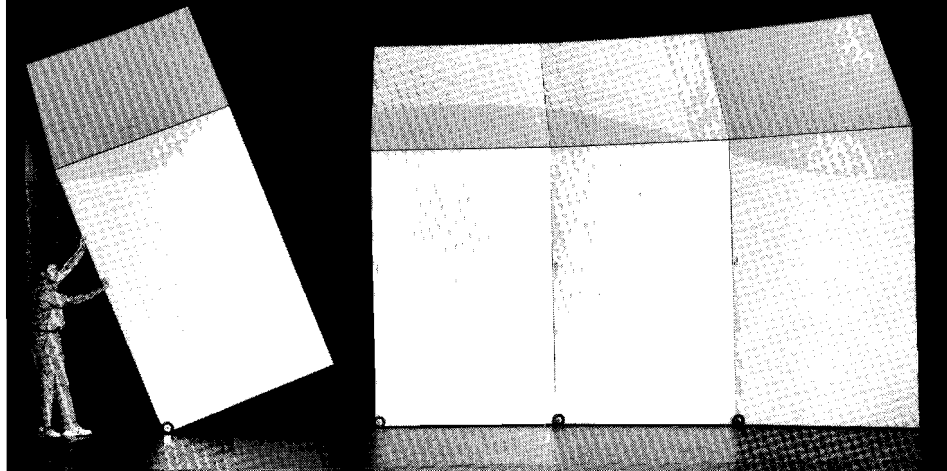
The festival was expanded in 1973 to include concerts during the Christmas season. The singing tradition of "The Christmas City" thereby came full circle, as the festival became part of the special Christmas tradition started by the early settlers singing the Epiphany hymn on Christmas Eve 1741. The Bach Choir toured Germany in August 1976 to perform at the International Bach Festival. The choir's performance at the five-day festival was held in Berlin's Philharmonic Hall and featured the Mass in B Minor. The choir then traveled to Leipzig and sang the Bach motets *Singet dem Herrn* and *Der Geist hilft unser Schwachheit auf* for the traditional Vesper service at St. Thomas's, the church for which Bach composed much of his music and where he is buried.¹¹

In 1981, William Reese succeeded Alfred Mann as conductor of the Bach Choir. Reese had served as associate director under Mann and had been active in conducting the Saturday morning festival concerts, developing them into important events. He was Professor of Music at Haverford College in Haverford, Pennsylvania, and a choral conductor in Philadelphia. Reese made few changes in the activities of the choir.¹²

In 1983, Greg Funfgeld became the sixth conductor of the Bach Choir. Funfgeld, a graduate of Westminster Choir College, had served as associate conductor under Reese. The previous five years he had been Director of Music at the First Presbyterian Church in Bethlehem. Funfgeld instituted auditions every three years and limited the choir to 130 singers. In addition to the festival, he expanded the activities of the choir to include two Christmas concerts, a Lenten performance of either the *St. Matthew Passion* or *St. John Passion*, summer festival performances at Musikfest, and run-out concerts. In addition, he led the choir in two recordings on the Dorian label: *Christmas in Leipzig* (1988) and *Wachet Auf* (1989).

Under Funfgeld's leadership the festival has avoided the use of period instruments or any attempt to reproduce the tone and timbre of the music as it was performed in Leipzig during Bach's time. Other Baroque performance practices are observed, however, by singers and instrumentalists. For example, in the repeated sections of the arias, Baroque ornamentation is

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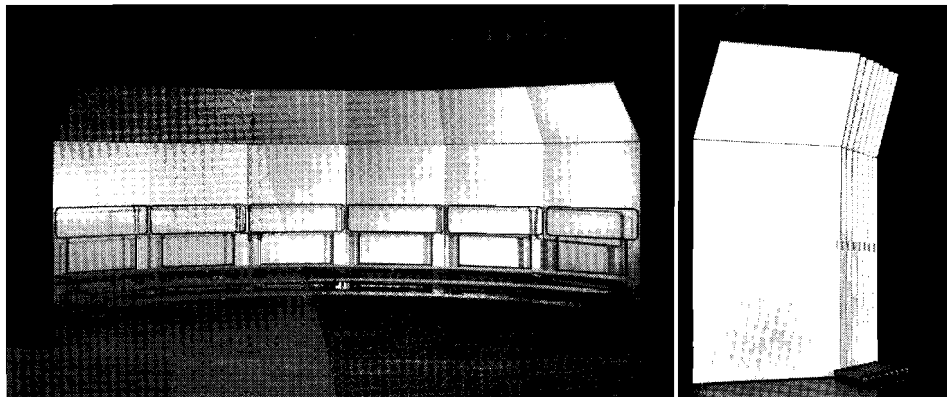
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often incorporated, and soloists are relatively free to add their own ideas.¹³

One of Funfgeld's important innovations is his "Bach to School" program, a curriculum developed to promote awareness of Bach's music and the activities of the Bach Choir in the elementary, middle, and high schools of the Bethlehem School District. The goal is to develop future singers and audiences for the choir.

In 1985, David Wilcocks, Music Director of the London Bach Choir, and, at the time, Director of the Royal College of Music in London, came to Bethlehem. He was featured as guest conductor of the annual performance of the Mass in B Minor. This marked the first collaboration between the two oldest Bach choirs in the world.

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In 1991, Mann and Reese returned to share the podium with Funfgeld for a special performance of the Mass, presented by the combined voices of past and present choir members. The Bach alumni concert was held in celebration of Bethlehem's 250th anniversary.

A Century-Long Tradition

Although many of the soloists, choral singers, and orchestra members are young, the festival audience tends to be elderly, and many of the traditions that concertgoers have come to expect through the years are still the same. The festival, performed since 1911 at Packer Memorial Chapel on the campus of Lehigh University, still includes only Bach's music and features a brass choir in the belfry. It concludes with the Mass in B Minor, as each festival has since 1900. Elizabeth Daniel has attended the festival for fifty-seven years and remembers when the DuPonts and Roosevelts brought picnic baskets and sat on blankets on the grass, a practice continued by some today. Her son, John Daniel, the present floor manager, attended his first festival in 1936 sitting in a baby buggy under a tree. A commercial stand in front of the chapel still sells Bach scores and related materials, and many in the audience refer to their scores during performances. When one lady with a score was asked by the author if she were a musician, she said, "No, it helps me keep from getting lost. I'm going to be a musician in my next life."

H. L. Mencken relished his periodic visits to the Bach Festival with Alfred Knopf, his publisher. Believing Bach's music to be "not for teetotallers," he

boasted of being able to find illegal beer during Prohibition years within ten minutes of his arrival in town. On one occasion, in 1931, he suffered from thirst for a whole day and a half without finding his beloved brew. A taxi driver overhearing his complaint took Mencken and Knopf to an innocent-looking building. He rang the bell, and when the door opened a crack, he asked, "Can you do anything for two poor, thirsty musicians?" The doorkeeper, looking at the scores of the Mass in B Minor that they both dutifully carried, let them in and told them to turn left. At the end of the hall, they found a bar serving good beer and thick sandwiches "at ridiculously low prices." Knopf wrote years later, "Henry was enchanted."¹⁴ May the many enchantments of the Bethlehem Bach Festival continue for another one hundred years!

NOTES

¹ H. L. Mencken, ed., *A Mencken Chrestomathy* (New York: Alfred A. Knopf, 1949), 543-44.

² Raymond Walters, *The Bach Choir of Bethlehem* (New York: Houghton and Mifflin, 1918, 1923; facsimile reprint, New York: AMS Press, 1971), 5.

³ M. A. DeWolfe Howe, "Venite in Bethlehem," *Music Quarterly* 28 (April 1942): 178-79.

⁴ Walters, 10.

⁵ Howe, 182.

⁶ Walters, 51.

⁷ Paul A. Willistein, Jr., *Bethlehem Pilgrimage: The Bach Choir Past and Present* (Bethlehem, PA: The Moravian Book Shop, 1979), 17.

⁸ Ibid.

⁹ *The 75th Anniversary of the Bach Choir of Bethlehem* (unpublished document in the archives of the Bethlehem Bach Choir), 11.

¹⁰ Joan Campion, "The Bach Choir: A Unique Institution, a Growing Presence," *Arts Alive* 39 (November 1989): 6.

¹¹ Willistein, 23-65.

¹² Rosemary Jones, "Bach to the Future," *Morning Call*, Allentown, PA, April 21, 1991, p. E-2.

¹³ Daniel Webster, "A Festival Paying Homage to Bach's Music," *Philadelphia Inquirer*, May 13, 1991, p. D-4.

¹⁴ Marian Elizabeth Rodgers, ed., *Mencken and Sara: A Life in Letters* (New York: McGraw-Hill), 455-56.

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—CJ—

The Musical Depiction of Drama in Judith Lang Zaimont's *Parable: A Tale of Abram and Isaac*

by Sara Lynn Baird



Judith Lang Zaimont

Judith Lang Zaimont (b. 1945) is one of the foremost composers active on the American music scene. This versatile woman has had significant success not only as a composer, but also as a pianist, editor, author, and teacher.¹ Among her awards for composition are fellowships from the Woodrow Wilson Foundation (1967), the Alliance Française (1972), and the National League of American Pen Women (1988); grants from the National Endowment for the Arts (1982) and the Presser Foundation (1984); and a Guggenheim Fellowship (1983–84). Zaimont's recent awards include a grant from the National Endowment for the Humanities for the 1991 publication of volume three of *The Musical Woman: An International Perspective (1986–1990)*, which also received the 1993 International Pauline Alderman Prize for research in women's studies; the Paul Revere Prize from the Music Publishers Association for her choral work *The Chase* (1987); first prize in the National Competition for Chamber Orchestra for her composition *Chroma* (1989); and first prize in the Friends and Enemies of New Music Competition for her piece *Dance/Inner Dance* (1990).

As a performer she toured the United States from 1960 to 1967 with her sister, Doris Lang Kosloff, in a duo-piano team. Her publication credentials include coediting five books on women in music, essays on twentieth-century piano repertoire, and an analysis of contemporary music.² She has taught at the Peabody Conservatory of Music, in Baltimore, Maryland, and at Queens College, Hunter College, and Adelphi University, in New York. She currently teaches at the University of Minnesota.

Sara Lynn Baird is Assistant Professor of Choral Music Education at Louisiana State University, Baton Rouge, Louisiana, and Director of Music at First United Methodist Church in Baton Rouge.

Compositional Style

Diane Jezic has referred to Zaimont as a “first-class crafts-woman and an inspired melodist, with a natural flare for dramatic and emotional impact.”³ Biographer Jane Weiner LePage also stresses the balance between technique and expression in Zaimont's music:

[Her writing is] controlled and passionate at the same time, reflecting both her temperament and her intellect. She thrives on having great technical limitations imposed on her, compositionally speaking, and is stimulated at the thought of extrapolating a good-sized musical work from two or three bits of material.⁴

Her harmonic style is generally tonal, although often highly modulatory. In the vocal music, meter fluctuates frequently as dictated by the text.

Text expression is extremely important to Zaimont and results in frequent textural changes and dramatic effects. Various techniques call attention to particular words or phrases; complete text phrases do not always appear in a single voice part but require the combination of voices; repetition of phrases and text fragments brings key words to the listener's attention.

Parable—Musical Depiction of Drama

One of the attractive features of Zaimont's choral music, especially the more recent compositions, is its dramatic and emotional appeal. *Parable: A Tale of Abram and Isaac*, completed in 1985, demonstrates the composer's dramatic style. The work was commissioned by the Florilegium Chamber Choir (JoAnn Rice, conductor) and is scored for mixed chorus (SATB divisi); soprano, tenor, and baritone soli; and organ (or string quintet and harpsichord).⁵ The text combines Wilfred

Owen's poem *The Parable of the Old Man and the Young with Abraham and Isaac*, a medieval mystery play, and concludes with the Mourner's Kaddish, a Hebrew and Aramaic prayer. The Owen poem, the primary text source, is included in its entirety. Zaimont explains how the texts were selected and how they relate to each other:

I don't know how many poems we looked at, but both JoAnn Rice and I did a big search for this piece. In the Owen poem, nobody speaks but Isaac. There was not enough there, but the image was really gripping; the idea is horrifying. The interesting thing is, I think I've seen at least one printed copy of the Owen where "man" [of the title] is spelled "men," because what he's really talking about is the loss of the population of men in Europe in World War I. It was the horror of war that he was talking about, the concept of sacrifice—the sacrifice of a whole generation.

Likewise, Abraham is sacrificing. Old Testament figures are supposed to be single-minded, intransigent, and stubborn. They're like the Old Testament Jehovah. And so here Abraham is also stubborn. Once the message that he will sacrifice his son is given to him, it's like he's programmed. You can't get him away from that, and he will not be sidetracked.

Bringing in the Brome mystery play personalizes things. By enmeshing the Owen in the medieval play, which gives voice to many characters, the piece is made larger and more human. This is very carefully selected text from a very, very long play.

To conclude [the piece] you have to mourn Isaac because he's dead in this telling, and yet he's asking for mercy at the end. Therefore the mourner's Kaddish is said for Isaac.⁶

Motivic development is important because it unifies the composition. A rising and falling half step in the Angel's

The image shows two pages of a musical score. The top page is titled "Molto Moderato" and features a Soprano Solo part and an Organ accompaniment. The tempo is marked as $\text{♩} = 84$. The lyrics include "as if far away, A - bram, A - bram,". The bottom page continues the organ part with lyrics "A - bram, wilt thou rest". The tempo changes to $\text{♩} = 100$. The score includes various musical notations such as triplets, dynamic markings like *molto f* and *mf*, and performance instructions like *poco*, *on beat*, and *dolce*.

Figure 1. *Abram and Isaac*, half-step motive

The image shows a musical score for a lyrical motive. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), along with an Organ accompaniment. The lyrics are "for to take I - saac, thy young son that thou lov - est best". The score includes performance instructions like *express.* and *mf*. The tempo is marked as $\text{♩} = 100$. The score includes various musical notations such as triplets, dynamic markings, and performance instructions like *mf*.

Figure 2. *Abram and Isaac*, lyrical motive

command, a lyrical progression associated with Abram's love for Isaac, and the melodic contour of the text phrase, "the Lord commandeth thee," function as the

primary motives of the piece. Zaimont allows textual themes to inspire musical unity yet creates music which unfolds spontaneously.

Figure 5. *Abram and Isaac*, musical depiction of “fire”

Figure 6. *Abram and Isaac*, choral sound effects

Figure 7. *Abram and Isaac*, chanting of “death”

Figure 8. *Abram and Isaac*, combination of speaking and singing voices

rhythmic motive on the word (and parts of the word) “sacrifice.” The effect resembles ritualistic chanting. This motive is also characterized by prevalent half steps. Dotted figures in the instrumental score reinforce the chantlike result.

In a subsequent section, the choir is given the phrase “so Abram rose, and clave the wood and went,” reaching a climax with the phrase “and took with him the fire and a knife.” Ascending musical lines and virtuosic scalar passages in the soprano and alto parts depict the fire graphically (Figure 5). When the words “and a knife” recur, alto I and tenor I speak with strong accents and first sopranos shriek, while the remaining voices sing written pitches.

Sixteenth-note patterns depicting the fire are taken up by the instruments as the choir continues the narrative. Isaac, the solo tenor, expresses his uneasiness in an arioso-like section, under which the representation of the fire continues.

Abram’s love for Isaac is expressed in a lyrical arioso. The melody is tender and sorrowful, with sparse chordal accompaniment. This is the most melodic section of the composition, and it incorporates the lyrical progression associated with Isaac. Sixteenth-note patterns and a trill in the accompaniment anticipate Abram’s agitation, which is communicated with a faster, more angular melodic contour. As Isaac screams for “mercy,” the choir sustains a “sh” sound for eight measures. This sound effect is uttered twice by the choir with an accented attack. As Isaac pleads for “mercy” and Abram sings, “Peace, peace!,” the hissing sound crescendos and then dies away (Figure 6). Finally, in a brief unaccompanied section, the choir echoes Isaac as he comforts his grieving father.

An eerily ascending cadenza, played by the violin in the string quintet version, leads to a new section featuring the choir with forceful vocal lines, culminating in the choir’s expression of the word “death” on a C-minor chord. The tenors and basses are then given eighth notes on the word “death,” which is divided into two syllables (“deh-heth”) and repeated by the men with pizzicato accompaniment (Figure 7). Rapid chromatic passages in the upper instrumental registers recall the earlier depiction of fire and add to the

ritual-like aura suggested by the chanting of the men's voices.

A dramatic point in the piece occurs at the announcement that the ram has been delivered for sacrifice. The choir sings, "Behold, a ram, caught in a thicket by its horns; offer the ram of pride instead of him," with lush harmonies and a full texture providing a majestic representation of an angelic host. This contrasts with guttural, recitative-like phrases that express the action of Abram in the narrative. The piece reaches its climax as the choir proclaims, "but the old man would not so, but slew his son and half the seed of Europe one by one." Choir and soloists sing "one by one" repeatedly, accompanied first by short, accented chords and then by descending chords as the tempo slows and the texture thins. Zaimont depicts the soldiers of World War I dying "one by one" with sections of the choir successively fading away until only one voice remains.

A moving conclusion is achieved as the basses speak the Hebrew words of the Mourner's Kaddish beneath the upper voices of the choir, which ask again, "Abram, wilt thou rest?," recalling the uncertainty expressed by the rising and falling half-step motive at the beginning of the piece (Figure 8). Isaac responds with his plea for mercy in descending half steps. The work concludes with the spoken words accompanied by sustained instrumental tones that conclude with octaves on C.

Parable provides vocal and musical challenges for an advanced choir and virtuosic sections for the soloists. The striking representation of the biblical story of Abraham and Isaac, with its added commentary on the catastrophe of war, is an excellent addition to the twentieth-century choral repertory. Like much of Zaimont's choral output, *Parable* captures the listener and performer with the dramatic expression of a poignant text.

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The Choral Works of Judith Lang Zaimont

The works are listed chronologically with the following information: title, date of composition, author or source of text, score location or publisher, commissioner, forces, length, and recording, if available.

They Flee from Me (1965-66); Thomas Wyatt; unpublished manuscript, MPL Productions; composed as a senior work at Queens College; mixed chorus (SATB), flute; 3:30

Man's Image and His Cry (1968); Jewish High Holyday Prayer Book; unpublished manuscript, MPL Productions; composed as a project for the M.M. degree at Columbia University; mixed chorus (SATB), alto and baritone soli, orchestra; 20:00

Three Ayres (1969); "O Mistress Mine" (Shakespeare), "Slow, Slow, Fresh Fount" (Ben Jonson), "How Sweet I Roam'd" (Blake); Broude Brothers; commissioned by the Great Neck Choral Society (New York), George Rose, conductor; mixed chorus; 6:00; Golden Crest 5051

The Chase (1972); Zaimont, based on the Greek mythological character Atalanta; Galaxy; commissioned by the Great Neck Choral Society (New York), George Rose, conductor; mixed chorus (SSAATTBB), piano; 6:00

Sunny Airs and Sober: (A Book of Madrigals) (1974); "A Question Unanswered" (Shakespeare), "Winter Mourning" (Shelley), "Sigh No More, Ladies" (Shakespeare), "Come Away Death" (Shakespeare), "Life Is a Jest" (John Gay and Robert Herrick); Walton; commissioned by the Waldorf Singers, George Rose, conductor; mixed chorus, with choral soloists; 15:00; Golden Crest 5051

Sacred Service for the Sabbath Evening (1975); Union Prayer Book for Jewish Worship; Galaxy; commissioned for the U.S. Bicentennial by the Great Neck Choral Society (New York), George Rose, conductor; mixed chorus (divisi), mezzo-soprano or baritone solo, orchestra; 72:00

Moses Supposes (1977); tongue twister, author unknown; New York Tetra Music; 3-part canon for treble voices, optional percussion; 3:00

Three Choruses from the Sacred Service (see above), (revised 1980); "Psalm 97: The Lord Reigneth," "Why Do We Deal Treacherously, Brother against Brother?," "Thou Shalt Love the Lord;" Galaxy; mixed chorus, piano; 16:00

The Tragickal Ballad of Sir Patrick Spens (1980); anonymous Old English ballad; unpublished manuscript, MPL Productions; mixed chorus (divisi), choral soli, piano; 8:00

Serenade: To Music (1981); W. H. Auden, with additions by Zaimont; unpublished manuscript, MPL Productions; commissioned by Western Wind Vocal Ensemble; SSATTB; 9:00; Leonarda CD LE 328

Lamentation (1982); from the Old Testament; unpublished manuscript, MPL Productions; commissioned by the Gregg Smith Singers, Philadelphia Singers, Dale Warland Singers, and I Cantori; mixed chorus, choral soli, piano, glockenspiels, finger cymbals, timpani; 25:00

Parable: A Tale of Abram and Isaac (1985); *Abraham and Isaac* (a medieval mystery play), *Parable of the Old Man and the Young* by Wilfred Owen, Mourner's Kaddish (Hebrew and Aramaic prayer); to be published in fall 1994 by Hildegard Press; commissioned by the Florilegium Chamber Choir, JoAnn Rice, conductor; mixed chorus (divisi), soprano, tenor, and baritone soli, organ (or string quintet and harpsichord); 16:00; Leonarda CD LE 328

The Spirit of the Lord (1992); texts from Isaiah and Martin Luther King; unpublished manuscript, with composer; commissioned by the American Guild of Organists; double choir, brass quartet, organ; 8:00



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NOTES

¹ Biographical information is compiled from Diane Peacock Jezic, *Women Composers: The Lost Tradition Found* (New York: Feminist Press, 1988), 211-22; Jane Weiner LePage, *Women Composers, Conductors, and Musicians of the Twentieth Century: Selected Biographies*, vol. 2 (Metuchen, NJ: Scarecrow Press), 322-39; Judith Lang Zaimont, professional résumé, distributed by MPL Productions; and Judith Lang Zaimont, interview with author, North New Hyde Park, New York, January 3, 1991.

² Judith Lang Zaimont and Karen Famera, eds., *Contemporary Concert Music by Women: A Directory of the Composers and Their Works* (Westport, CT: Greenwood Press, 1981); Judith Lang Zaimont, Catherine Overhauser, and Jane Gottlieb, eds. *The Musical Woman: An International Perspective, 1983* (Westport, CT: Greenwood Press, 1984); Judith Lang Zaimont, Catherine Overhauser, and Jane Gottlieb, eds., *The Musical Woman: An International Perspective, Volume II, 1984-85* (Westport, CT: Greenwood Press, 1987);

Judith Lang Zaimont, Jane Gottlieb, Joanne Polk, and Michael J. Rogan, eds., *The Musical Woman: An International Perspective, Volume III, 1986-1990* (Westport, CT: Greenwood Press, 1991); and Judith Lang Zaimont, "Twentieth-Century Music: An Analysis and Appreciation," and "Twentieth-Century Music for the Developing Pianist: A Graded Annotated List," in *Teaching Piano: A Comprehensive Guide and Reference Book for the Instructor*, ed. Denes Agay (New York: Yorktown Music Press, 1981), 489-548 and 389-435.

³ Jezic, 216.

⁴ LePage, 333-34.

⁵ Judith Lang Zaimont, *Parable: A Tale of Abram and Isaac*, will be published by Hildegard Press in fall 1994. It has been recorded by the Florilegium Chamber Choir, JoAnn Rice conducting, (compact disc, Leonarda LE 328).

⁶ Zaimont, *Parable*, CD program notes.

—CJ—

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The Choir as Family, Part II

by Mary Alice Stollak, Gary E. Stollak,
Steven Meyers, and Matthew J. Stollak



Choirs, like families, have tasks and responsibilities and must work together to perform as efficiently and effectively as possible. Choir is not just a team activity where winning is most important; it represents an opportunity to be part of a large and intimate family with many “siblings” and a “parent” at its head. The director and members of a choir, like the parents and children in a family, may experience various degrees of satisfaction with their activities and in their roles. When family life is most satisfying, much of the work is done with the knowledge that all contributions, however small, are important to the family’s functioning and growth.

For a family to be most successful, not only must the household be run efficiently, but each family member must also understand the others’ needs and experiences. Similarly, to make the best music possible, especially over time, conductors must respond both to the technical aspects of the rehearsal process and to the needs and experiences of choir members, individually and collectively. For example, conductors might not be aware of “sibling rivalry” when choosing section leaders or soloists. The director’s only interest might be to improve the quality of the choir or to enhance the performance of a particular piece, just as a parent might attempt to motivate a child,

through comparison to a sibling, to improve grades. Might not the selection of a particular soloist or section leader negatively affect choir activities and cause one or more members to reduce their commitment or even quit? Are we ready to accept the costs of ignoring this and other “family” issues?

The choir might be considered as a family with its own unique rules and tasks. An understanding of family functioning can help directors to understand the functioning of choirs and satisfaction with choral activities. For example, considerable theory and research has focused on the interaction processes that discriminate more successful from less successful family functioning. Sociologist David H. Olson and his colleagues at the University of Minnesota reviewed concepts from family therapy literature and other social science fields, and concluded that the terms *cohesion* and *adaptability* best describe two essential processes that characterize all family functioning and relate to variations in family styles.¹ They define family cohesion “as the emotional bonding that family members have toward one another.” They define family adaptability “as the ability of a marital or family system to change its power structure, role relationships, and relationship rules in response to situation and developmental stress.” Would choir directors and choir members who perceive their choirs as highly cohesive and adaptable be more satisfied with their choirs, and would their choirs perform at higher skill levels than less cohesive and adaptable choirs?

In one of the few studies of choir directors’ personal characteristics, Joyce Slack examined the values and personalities of high school choral directors. She concluded that choral directors were idealistic, sensitive, and intense.² However, no attempt was made to relate those variables with perceptions of choir satisfaction and performance characteristics. Would these

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or other personal variables contribute to a choir director's satisfaction with choir performances and with his or her career? Understanding how directors' personalities and perceptions of their choir affect choir activities would help in the training of choir directors and in increasing choir directors' and choir members' satisfaction with choral experiences.

Previous Research Findings

Olson and his colleagues developed a scale, the Family Adaptability and Cohesion Evaluation Scales III (FACES III), that individual family members completed.³ To assess perceptions of directors and choir members of the interaction in their choirs and whether choir cohesiveness and choir adaptability relate to levels of choir performance, a revision of the FACES III was developed that substituted the word "choir" and "choir member" for the words "family" and "family member" respectively. Few of the items needed any other change to make them applicable to choirs.

The first study using this instrument,⁴ called the *Choir Cohesion and Adaptability Scale* (CACES), found that members of high school choirs attending state festivals that received "first division" ratings, as compared to those in choirs receiving "third division" ratings (by four independent judges), were significantly more likely (based on statistical comparisons) to "ask each other for help," to "feel closer to each other than to people outside the choir," to "like to spend free time with each other," to "feel very close to each other," and to do "things together outside of class." They also were significantly more likely to perceive that "choir members help make the decisions in choir," that "the choir director and choir members discuss problems together," that choir members "go along with what the choir director decides to do," that "if problems arise" compromise is reached, and that "rules change in choir" less frequently. These results indicated that there was a stronger feeling of cohesion and togetherness in the most successful choirs and that, when there were stresses, choir members in successful choirs more often saw themselves as part of the decision-making process (i.e., their opinions were asked for, their suggestions were heard, and compromises were valued and reached).

Method of Present Study

The present study focused on the perceptions of choir directors rather than those of choir members. Items of the CACES were rewritten so that a choir director, rather than a choir member, was able to complete it. Since many of the directors surveyed conducted multiple choirs, they were asked to complete this questionnaire with reference to their "most important" choir.⁵

It was expected that choir directors' personalities would relate to their perceptions of choir cohesion and choir adaptability, and various measures of satisfaction with their choirs and career. Specifically, it was hypothesized that those choir directors who perceived themselves as possessing optimal characteristics on the dimensions of personal competence and psychological distress, which have been found to relate to personal and family functioning, would perceive their choirs most optimally and experience most satisfaction with the functioning of their choirs and their careers. Statements regarding these dimensions were taken from prior research that assessed these personal characteristics.⁶ Statements referring to personal characteristics were included in a second questionnaire completed by the choir directors, the Perception of Personal Characteristics (PPC) scale.

The final questionnaire that directors completed asked for information concerning their age, gender, size of choirs, and several other demographic characteristics. To preserve confidentiality, directors were not asked for their names or other personal identification.

Subjects

From the lists of middle or junior high school, high school, college (four-year or junior/community), church, and community choir directors belonging to ACDA's Central Division (which includes the states of Illinois, Indiana, Michigan, and Ohio), approximately 150 choir directors in each of the 5 groups were chosen at random, totaling approximately 750 directors. Each received a letter asking for his or her participation by completing the enclosed questionnaires. The questionnaires were returned by 232 directors (approximately 31 percent, which is typical for this kind of research). Of the respondents, 115 were

male and 112 were female (five questionnaires were missing this information); they ranged in age from 24 to 75, with a mean age of 43; they were conducting choirs for a mean of 19 years (with a range of 1 to 50); the mean number of singers in their "most important" choir was 47 (with a range of 6 to 350); 95 of them conducted choirs in middle or junior high school, 106 in high schools, 47 in colleges or universities, 12 in junior or community colleges, 131 in churches, and 134 in their communities (40 child, 72 mixed, 12 adult male and 10 adult female). Choir directors were asked to indicate all the choirs they conducted.


Results

On the basis of responses to the CACES questionnaire, levels of perceived choir cohesion were categorized as "low" (i.e., greater than one standard deviation below the average cohesion score) in the case of 47 choir directors, "medium" (i.e., within one standard deviation of the average cohesion score) for 137 directors, and as "high" (i.e., greater than one standard deviation above the average cohesion rating) for 45 directors. The same method was used to categorize choir directors' perceptions of choir adaptability into groupings of "low" (n=33), "medium" (n=144), and "high" (n=50). Due to incomplete answers to the questionnaires, three choral directors were unable to be classified in terms of cohesion categories, and five directors were unable to be classified in terms of adaptability categories.

To determine the salience and predictive utility of perceptions of choir cohesion and choir adaptability, group scores were compared for measures of choir functioning and choir directors' personal functioning. These analyses indicate the presence of a statistical main effect for each index of personal and choir functioning (i.e., whether the differences between mean scores of the three groups [high, medium, low] on each item/scale were likely due to chance). When a statistically significant difference among the three groups on an item or scale was found, further tests were conducted to determine which of the differences between any two groups (e.g., low cohesion versus high cohesion, medium adaptability versus high adaptability) were likely due to chance.

Directors who rated their choirs as most cohesive were significantly more likely to state that their choir functioned well together and believed that their choirs provided them with an "aesthetically pleasing experience." Moreover, levels of choir cohesion were related to the personal functioning of choir directors.

Directors who reported high levels of choir cohesion were more likely to report greater career satisfaction (e.g., "I love being a choir director, and I am very happy with my choir activities") and higher levels of personal competence on the PPC questionnaire (e.g., "I am vital, energetic, lively"). Figure 1 summarizes these results.




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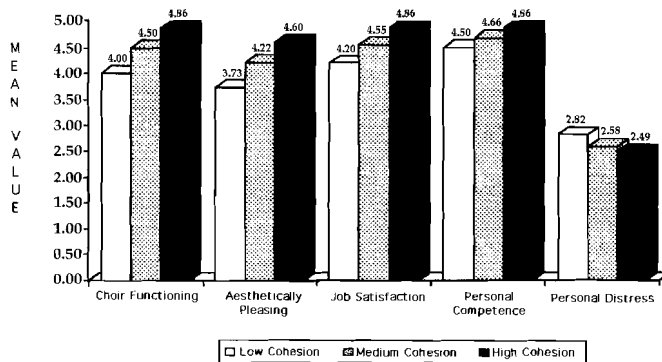


Figure 1. Levels of choir cohesion and choir directors' appraisals

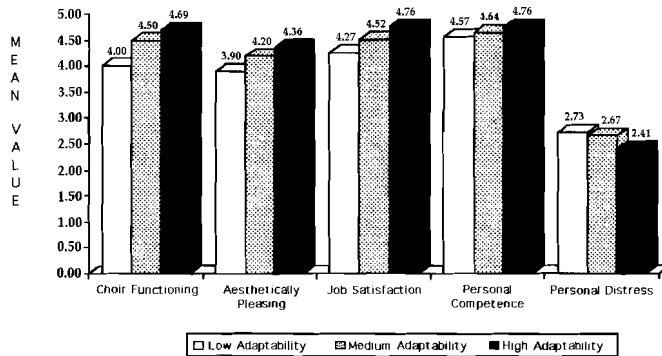


Figure 2. Levels of choir adaptability and choir directors' appraisals

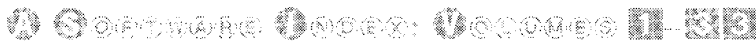
Similar relationships were found for levels of choir adaptability. Those directors who perceived their choirs as most adaptable were significantly more likely to rate both the general functioning of their choirs and the degree to which their choirs provide them with an aesthetically pleasing musical experience favorably. Higher levels of adaptability were further associated with significantly greater amounts of career satisfaction and lower amounts of reported psychological distress on the PPC questionnaire. Figure 2 represents a summary of these results.

A final series of statistical analyses determined the relative importance of choir cohesion, choir adaptability, personal competence, and psychological distress in the prediction of choir directors' experiences. Perceptions of choir cohesion emerged as the most salient variable in accounting for differences in choir directors' perceptions of their choirs' general functioning, their choirs' providing an aesthetically pleasing experience, and their own career satisfaction. Their levels of psychological distress negatively predicted both perceptions of choir functioning and levels of career satisfaction (i.e., greater levels of psychological distress correlated with perceptions of poorer choir functioning and less career satisfaction). The index of personal competence appeared only to predict career satisfaction. Perceptions of choir adaptability did not emerge as a significant predictor in any of these analyses.

Implications for Choir Directors

The data from choir directors in this study are consistent with those obtained from high school students in choirs; perceptions of greater choir cohesiveness and adaptability are related to more positive outcomes. In this study, the higher the perceived levels of choir cohesion and adaptability the higher were directors' perceptions of satisfaction with their choirs and careers. As expected, personal characteristics were also found to be related to aspects of directors' perceptions of their choral performances and career satisfaction. All these findings are similar to those found with families; significant relationships are found frequently between perceptions of family cohesion and

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adaptability and family members' perceptions of family and personal functioning.

Because this study assessed choir directors' career satisfaction, enjoyment of their choirs, perceptions of their personal characteristics (i.e., personal competence and distress), and perceptions of their choirs all at one point in time, it is not possible to determine paths of cause and effect. In order to determine the order of influence, a longitudinal study would have to be conducted in which one set of variables is assessed at an early point, and a second set is measured at a later point in time. Results from the present study, for instance, support the model that those choir directors who have low self-esteem (i.e., low personal competence and high personal distress) experience great difficulties in providing guidance to their choirs and inducing a collaborative spirit (i.e., low adaptability and low cohesion). These perceptions may in turn lead the choir director to feel that his or her choir functions poorly together and is unable to provide an aesthetically pleasing musical experience. However, a second pathway may exist. Choir directors who feel "burnt out," that is, who report low career satisfaction, may be unable to provide the optimal choir guidance that facilitates the bonding of choir members, which may lead to the poor general functioning of the choir. Only more sophisticated research strategies will enable investigators to disentangle the possible pathways that lead to successful choir performance and career satisfaction of choir directors.

In this study only the choir directors provided perceptions of choir cohesion and adaptability (as well as all other variables). Members of choirs might have different perceptions of the personal characteristics of their directors and may have different perceptions of the cohesion and adaptability of their choirs. It is possible that congruence of a director's perceptions and those of choir members is related to higher-quality performances and perceptions of greater satisfaction. If a choir director perceives high levels of cohesion and adaptability but choir members do not, would there be less satisfaction with choir activities and performance? An ideal methodology would include information provided by a choir's director and its members over several points in time, for example, from

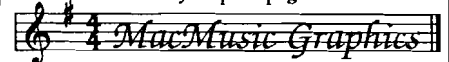
initial meetings of the choir as it begins to learn its music to several days after a performance. An audience might also provide useful information about the aesthetic quality of a choir's performance.

Although the questionnaires were completed and returned by more than 200 directors, their answers may not be representative of choir directors in general. Those directors who were willing to spend almost an hour of their time completing

several questionnaires (with no expectation of payment) may be, as a group, more satisfied with their choirs and careers than

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those who chose not to respond. If additional data were collected from those more unhappy with their choirs and careers, the results of this study would probably produce more and higher levels of statistically significant findings.

Many important questions remain unanswered. What do choir directors do in meetings with individual choir members,

in rehearsals, and just before, during, and after public performances, which provides differing levels of satisfaction for all those involved? What do choir directors do that contributes to variations in choir members' perceptions of choir cohesion and adaptability?

What do choir members do, collectively and as individuals, that contributes to

variations in perceptions of cohesion, adaptability, and their own levels of satisfaction? Finally, in what ways do personal characteristics of choir members contribute to choir performances and satisfaction?

These questions are not only of theoretical interest. A choir director's immediate focus should always be on maintaining high performance standards, but long term goals can never be forgotten. All directors are involved in an educational process: to increase their own, their choir members', and their audience's understanding and appreciation of quality music; to learn that hard work can yield great rewards and moments of great joy; and to learn the benefits of making a lifelong commitment to beauty and quality in music through listening to and participating in quality music-making. When a choir director can provide uplifting experiences and help others experience beauty in their lives, personal and community life is enhanced. One goal of research is to provide the information to help accomplish these goals.

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NOTES

- ¹ David H. Olson, Candyce S. Russell, and Douglas H. Sprenkle, "Circumplex Model VI: Theoretical Update," *Family Process* 22 (1983): 69-83.
- ² Joyce Slack, "Values and Personalities of Selected High School Choral Music Educators," *Journal of Research in Music Education* 25 (1977): 243-55.
- ³ David H. Olson, "Circumplex Model VII: Validation Studies and FACES III," *Family Process* 25 (1986): 337-51.
- ⁴ Gary E. Stollak, Mary Alice Stollak, and Guenther H. Wasner, "The Choir as Family," *Choral Journal* 32 (1991): 25-29.
- ⁵ Copies of the CACES and other questionnaires described in this article can be obtained from Mary Alice Stollak, Department of Music, University of Michigan-Flint, Flint, Michigan 48502.
- ⁶ Gary E. Stollak, John Lorass, Joel Aronoff, Barbara A. Woike, Lawrence A. Messé, and Steven Meyers, "Boundary conditions in Personal and Interpersonal Systems," paper presented at the meeting of the Midwestern Psychological Association, Chicago, Illinois, 1991.

A Conversation with Frieder Bernius, Founder and Director of the Kammerchor Stuttgart

by Constance DeFotis

GERMAN conductor Frieder Bernius was born in 1947 in Ludwigshafen am Rhein. He studied choral conducting and musicology in Stuttgart and Tübingen, and, from 1973 to 1979, taught choral music at the conservatories in Stuttgart and Trossingen. Bernius's reputation has been established primarily through his recorded interpretations of eighteenth- and nineteenth-century German choral music. He possesses an uncanny ability to imagine and elicit microscopically specific vocal timbres in that repertoire, and his recordings have won numerous international awards.

More recently, Bernius has combined performance with scholarly research and given premieres or performances of several neglected eighteenth-century operas, e.g., Jomelli's *Il Vologeso*, Hasse's *Artemisia* and *L'Olimpiade*, and Joseph Mysliveček's *Armida*.

Bernius's Kammerchor Stuttgart began in 1968 by singing spirituals such as *Down by the Riverside* and *Joshua Fit the Battle of Jericho*. A few years later, the choir began winning first prizes in significant international choral competitions: Middlesbrough, England, 1970; Den Haag, Holland, 1971; Tours, France, 1973; Spittal/Drau, Austria, 1976; Cork, Ireland, 1979; and Köln, Germany, 1982. As a result, the choir was invited to similar international competitions and festivals to give special concerts: Festival Estival de Paris in 1975, 1977, 1979, 1982, and 1985; Incontro internazionale polifonico Fano, 1976; Haarlemse Orgelmaand, 1979; Festival van Vlaanderen, 1980; and

the 1989 ACDA National Convention, Louisville, Kentucky.

As the Kammerchor Stuttgart developed, it first focused on sacred and secular unaccompanied choral music, particularly from the Romantic era. The ensemble acquired its name in 1975 during its first commercial recording of lesser-known works of Max Reger. It usually numbers between sixteen and forty members, depending on the repertoire being performed.

The repertoire in the second period, beginning in 1974, has been primarily continuo-accompanied choral works from the Baroque era, a Monteverdi cycle (1975–1979), and secular choral music by early twentieth-century composers, e.g., Debussy, Schoenberg, Webern, and Reger. Premieres of twentieth-century works by Johann N. David, Arthur Dangel, Heimo Erbse, Karl Michael Komma, and others have figured prominently in the Kammerchor's repertoire.

The following interview with Frieder Bernius was conducted on February 18, 1993, in Stuttgart.

Constance DeFotis: You have conducted everything from spirituals to premieres of contemporary music. What gives you the greatest pleasure in your work, and is there a specific repertoire in which you feel most at home?

Frieder Bernius: The greatest pleasure in my work is to become acquainted with a score that I do not yet know. The repertoire in which I feel most comfortable is naturally that with which I was raised—middle-European, nineteenth-century music. I received the standard bourgeois music education. On the other hand, I was raised in church circles with another repertoire that was nurtured in the fifties, as well as a lot of Schütz and Bach. Whether or not I feel as at home with this

as I do with Romantic music, I do not know. I always say that Romantic music is my mother tongue, but I do feel comfortable conducting other styles.

C.D.: Did the long and significant choral music tradition in Stuttgart have an influence on your work and repertoire selections?

F.B.: I have been in Stuttgart since my student days. During that time I became acquainted with everything that Stuttgart had to offer. Perhaps at first I did not want to do what had already been done. I am doing that now because I know that I can do it differently [than my predecessors]. Earlier I did not know that [about myself]. After seven years of work in Stuttgart, I conducted a Monteverdi cycle; that had not yet been done in Stuttgart. I really wanted to do something new. I gave up voicing my opinions about Bach, Haydn, and the oratorios that are performed so much here. However, once I had tried new music in Stuttgart (and Monteverdi was new music for Stuttgart) and improved myself, then I could concentrate on the music that I already had conducted. A critic could say to me, "The only reason you conduct Bach differently [than other more traditional conductors in Stuttgart] is because Bach is performed in a way in Stuttgart to which you seek a contrast." Perhaps one could say that, but it helped me to find the Bach that was right for me.

C.D.: How do you justify the aesthetic worth of the repertoire you select given the current cultural conditions and influences in Germany?

F.B.: What do you mean by cultural situation in Germany? If that means why do I not conduct more new music, . . . I do not subscribe to what others would like to hear from me. [Rather,] I look for what honestly gives me pleasure. For twenty-five years I have conducted a great

Constance DeFotis is Assistant Professor of Music at Wellesley College, Wellesley, Massachusetts, and Eastern Division R&S Chair for Women's Choirs.

deal of a *cappella* music. I am of the opinion that it was indeed very important to perform this music, because there is still, just as ten or twenty years ago, hardly a public for it, and the quality of professional choral performances of a *cappella* music is not great. So it was very important, but it is not a life-work for me; it is very wearing on the nerves. I would like to learn new scores, not only twentieth-century music, but rather scores I do not know. Currently, I like very much to conduct

operas of Mozart, and to work exclusively with my Baroque orchestra without chorus is something new for me. This is of equal interest to me. A *cappella* music, well, I can do that. I want to do things that I cannot do so well, therefore, new scores, new forms.

C.D.: What methods have you developed in order to make your score preparation as thorough and efficient as possible? Would you discuss your procedure and philosophy?

F.B.: Does that mean the purely technical handwork side of the preparation or the total spiritual preparation for a new work or composition? Let's take the example of Jomelli, because I will be conducting this in three months. Currently I am reading a book by Hermann Abert, a nineteenth-century composer from Stuttgart, who wrote about the operas by Jomelli. Being very interested in the music history of Stuttgart [where Jomelli spent part of his life], I feel Jomelli will play a greater role in this area in the future. I am certain of that. Music history is not justified in finding Jomelli's work unimportant. Abert wrote this book, from which I try to transfer his unadulterated ideas about Jomelli into [my knowledge of] eighteenth-century Stuttgart.

Since I conduct a good bit of early music on old instruments, I have a special partiality for the eighteenth century. I always say that music from this time must be performed just as we restore our framework houses: not painted over with ideas from our time, but rather with the aim to produce the beauty of the pieces and the subject from its time. To transport myself into the conditions and the contemporary situation which surrounded earlier music is a great interest of mine. These conditions are incorporated into the understandings gained before I look at a score, or, in the best scenario, parallel with them.

As to concrete aspects of score preparation, naturally I have my own score marking system for the things I wish to bring out that do not appear in the score. Above all, in eighteenth-century music, it is well known that very few interpretive markings appear in the score, because often these pieces were only performed once and only by their composers or the musicians for whom the compositions were written. One did not have to write everything one desired in the score; rather, there were many well-known, unspoken verbal traditions. Now, when we no longer know exactly how the music was performed, we first must try to understand the implications of what was written through contemporary sources. In this regard I have my own score markings in order to indicate stressed parts of measures and stressed syllables, unaccented parts of measures and unaccented syllables, or dynamics with specific criteria.

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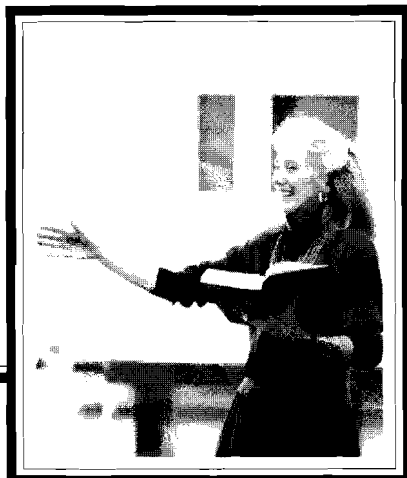
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In the case of Jomelli's *Il Vologeso*, I have become acquainted with the perfect situation in which I have first transcribed the score from the manuscript. No one knows the autograph except me. I can truly say I could not know more about the work, because I have transcribed it from the autograph, and nothing more than that exists. It is important in every kind of music to study the autograph, if it is available. No modern edition, no print can precisely characterize what the autograph can. After having finished this part of the work, I mark the orchestra's parts with the same method used in marking the full score—i.e., very exact markings of accented and unaccented parts of measures, dynamics, articulation, etc., so that my interpretation is actually readable in the score before I raise my hands to conduct.

C.D.: Do you employ a standard procedure when you invite someone to audition for your chorus? What are the most important qualities for which you listen?

F.B.: There is no standard procedure. I say to singers, "Bring what you are working on in your lessons with you." That means that I want the singer to feel very comfortable with the literature he or she is performing, and that is enough for me to observe. For me, two to three minutes are adequate. Then I actually know enough. I usually do not do any sight-reading. I hear the voice and determine if it has consistent intonation. For me sight-reading is naturally important for new music, but I never conduct new music with people I do not know very well.

I do not invite people who audition for me the first time to participate in a *cappella* projects. I first invite them to an oratorio project. Then I coach them alone and invite them to two sectional rehearsals. They prepare the music, and I say exactly how I interpret the music. For me, it is important that the singer is handled as a soloist and an individual and not as an anonymous entity. Therein lies my concept of timbre: that it stems from the solo voice. That is why vocal training is naturally a prerequisite for an audition.

C.D.: What is the rehearsal and performance schedule of the Kammerchor Stuttgart?

F.B.: The number of rehearsals depends on the difficulty of the work or whether or not the ensemble has already performed the work. For an oratorio of average length,

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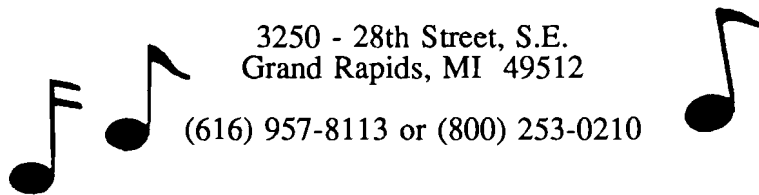
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I would say that we have, at most, two double rehearsals—Friday, 5:00–10:00 P.M., and Saturday, 10:00 A.M.–2:00 P.M. For an *a cappella* project, I require at least three to four of these double rehearsals. In the case of a very well-known work, there may be only one double rehearsal.

The amount of rehearsals also depends on which orchestra is playing. My Baroque orchestra always works one week longer by themselves, because Baroque instruments need longer to develop an ensemble. I then build the work with chorus and soloists together. The Classical Philharmonic comes about three days before a performance, and on the second day they anxiously await working with the choir and soloists.

I have approximately thirty concerts a year, and normally I make two to three CDs annually. Perhaps half the projects are invitations, but that has the disadvantage of being bound to specific repertoire. However, in the other half we perform concerts in festivals or concert series, wherein I can influence the content of the program.

C.D.: Were there times when the ensemble membership was more constant

or rehearsals were more regular than they now are? Or has the choir always been assembled for specific projects?

F.B.: No. We always had people who came from outside Stuttgart, so that we could never have a rehearsal every Tuesday or every Friday. There were phases during which the core of the choir was more consistent, but these were times in which the people wanted to see each other for nonmusical reasons. In such times it is easier to keep the core members longer, but that also had disadvantages. It is ideal when people come for artistic reasons.

The most important thing is that I already have a so-called continuum of people. Usually it is musicians who sing with me during their music studies. At some point they depart, because they go into the music profession as members of a professional chorus, radio choir, opera choir, or as soloists. It is important that I anticipate when someone must make this leap, so that in the course of time the people who have developed into important singers are sent onward and are able to play their new roles without difficulty.

One does not immediately find replacements for such people without having had a precursor for a long time. This means that when someone leaves, the next singer must already have worked with me for a few years in order to replace someone else. I must always start again from the bottom with people who audition for me, people who I believe could someday, perhaps in three or four years, become very important singers. It takes at least a year or two until someone really understands the realm of *a cappella* music, apropos intonation or timbral flexibility. Other kinds of music are not as fussy or sensitive.

C.D.: Have you ever traveled to study and observe other musicians or conductors?

F.B.: Yes, I have, but after I already had a teaching position in choral conducting, a field in which I really have only had the influence of Stuttgart and its surrounding area. I noticed that I needed to improve technical aspects of my conducting in order to work with an orchestra. Over four years, each summer I participated in a conducting course with Otmar Suitner, Sergiu Celibidache, Witold Rowicki, or Edward Downes. I learned so much. It was certainly awful, because if you have worked with singers your entire life, it is a terrible adjustment to suddenly be measured against people who have always worked with instrumentalists. However, I consider this especially important. I hate these solely choral conductors and their gestures. I naturally had problems there, too, but I have always tried to achieve a certain standard in which no one could say to me that I was a typical choral conductor. I also do not want anyone to say to me that I am a typical orchestral conductor; rather I would prefer that my gestures correspond to the music being conducted and not to any music stylization or characterization. It is much more difficult to conduct singers than to conduct a timpanist. That's easy.

C.D.: Which soloists or conductors have had the greatest influence on your attitudes about music?

F.B.: I can name two principal influences that affected me more through recordings than through my traveling to observe someone. During my studies the thing that most influenced me was the recordings of Eric Ericson. I can still remember when the *Europäische Chormusik* recordings were marketed in the early

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seventies. That was a sound from a new world. It was something that professional choirs in Germany had not demonstrated, namely a homogeneity and an intonation which suddenly transformed a choir into an instrument; that was completely unfamiliar to me. In Stuttgart there was a professional choir, and there were colleagues, a generation older than I, who performed the service of elevating amateur choruses to a higher level. They employed trained singers in the amateur choir and have [these singers] to thank for their reputations. Our generation tried to make clear to trained singers that it is not enough simply to be

educated, but rather that one must also have the ability to adapt one's voice to others. The model for this was created by Eric Ericson, not by me.

The second influence on my development was the early music scene as it exists in England or Holland. Just as I aspired in the seventies to achieve the closest possible performance standard to the Swedish model within Germany, I had the idea to perfect early music performance, so that one could say that Germany had the same *niveau* as England and Holland, which were much further developed than Germany, especially in relation to the technical mastery of old instruments. We are still

working at this, and in the meantime, I think that we have succeeded in raising our standards to match those of England and Holland, which can be observed if one compares recordings. I have also founded a festival for early music here in Stuttgart, in order not only to bring the best interpreters from outside Germany to Stuttgart, but also to learn from them. The festival [Internationale Festtage Alter Musik] has already been presented seven times.

C.D.: What do you consider a successful rehearsal? How would you describe the prerequisites of your rehearsal work as a pedagogue? Could you perhaps say what you find most difficult to convey to your

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singers—for example, phrasing, tempo, or timbre?

F.B.: I cannot answer in general, because one does [continue to] develop oneself. In part, I define a success as the feeling I have during a rehearsal that something is

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stirring. At the beginning [of a rehearsal], every ensemble is numb and immovable. The conductor is disappointed and nervous, because the choir does not sing as he had imagined the work in his inner ear at home. The function of the rehearsal is fulfilled if, by the end of a rehearsal, one's initial conception is achieved.

I have had the experience that phrasing is the single most important thing. Oddly, it is the thing that from the beginning is least present—the will to congeal different parts [into a phrase]. One has the feeling that many musicians only mark time. In early music one says that you spell—i.e., every syllable is stressed—or that you are not capable of thinking further than a measure ahead. So the linear scale in the music is most important, that which for an actor (and I often compare music interpretation with the expression of an actor) goes without saying, in that he tries to bring several words into one expressive context.

In relation to early music, there was a period in which everything was performed too fast, perhaps because one feared that the tension would decrease. Then one had to return [to earlier opinions about tempo]. At this time, I find myself in a phase in which I have the feeling, “Mensch, take more time. The tension will be sustained nonetheless.” Earlier in my violin lessons, I also [played too fast], and my instructor said, “That’s too fast!” I said, “Yes, but I fear that the tension will not continue if I do not play fast.” Then he said to me, “No matter what you do, it is always exciting.” That was beautiful. This feeling and confidence are necessary; then you can find the right tempo.

In terms of musicianship or interpretation in the rehearsal, not too much is discussed. The conductor must first show these things and not describe them; however, much is said about technical things. Phrasing requires more than conducting the phrase. One must also grasp it intellectually; e.g., its punctuation, if you compare it with language. Where does a sentence begin? Where does it end? Where is the period? Where is the dash? Where is the climax of the sentence? You must analyze this. However, musical interpretation in itself—e.g., a question of tempo—is not discussed; rather, it is shown.

Intonation is often addressed [in rehearsals]. Whether you conduct singers or

instrumentalists, the ensemble must sound as clean as a very well-tuned instrument. I have often characterized a *cappella* singing as an instrumental ensemble of voices. Before you can make music, an instrument must be in tune, and so an ensemble must be in tune before one attempts to make music. I cannot make very good music on an out-of-tune piano. That also applies to timbre. If a piano is not well adjusted in the sense of its balance, if one key is louder, or the bass sounds entirely different [from the treble], it is not possible to make music. It must have a balanced sound and pure intonation; then the music begins.

C.D.: Currently, not only in Stuttgart, critics are praising the Kammerchor Stuttgart's differentiated dynamics, clean intonation, and the stirring homogeneity of each section in your choir—in short, your perfectionism. What values do you try to communicate to performers which might transcend their specific *niveau* and performance traditions?

F.B.: That is difficult to answer; one should ask the singers. Well, I think that they can attest universally to my strength of will in the realization of a conception [of a composition], regardless of the type of music with which I am working. Conductors without determination do not need to become conductors; that makes no sense. Naturally, in the course of twenty-five years, I have acquired more knowledge and more possibilities for [stylistic] differentiation. Earlier, one sang Monteverdi as one sang Brahms and Mendelssohn. Now one distinguishes [styles] more.

Another active force through these twenty-five years has been the awareness that I enjoy music and that I should convey that enjoyment—especially when I notice that people will let themselves be impressed, in the good sense of that word, or when singers somehow notice that I take them seriously and expect something from them. I find what a singer brings [to making music] important, even if I sometimes handle them in an unpedagogical manner, because I am moody and only human. Nonetheless, only a few have withdrawn due to this. Rather, the majority understand, because they know they will receive something [in working together]. With the feeling of gaining something, one can also then give something [back].

This is a central theme; one can generally achieve something through give and take.

In relation to performance practices, there is music with an interrupted tradition and music with a continuous tradition of performance. In middle Europe we were the students of teachers who were the grandstudents of Liszt, Reger, or Brahms. These performance traditions were uninterrupted. In this case we could say, more or less, that we create [music] out of the emotions with which we sense each day [of our middle-European lives, which are full of traditions]. That is something one cannot say about interrupted performance traditions, such as eighteenth-century music. They performed on other instruments, there was another political system, and after that there was a break in the performance tradition. It is important that we study how music was interpreted in contemporary treatises, and that is exactly how I must proceed as an interpreter. If I am conducting early music, I must seek advice [far in advance of rehearsals] from objective sources and bring this knowledge to the awareness of [my] performers. If I am conducting something from the twentieth century, I can proceed from the premise that the performers know the historical sources, so to speak, because the practices are derived from the performers' own experience.

C.D.: Would you describe your highly developed technique for the realization of stylistic differences in Baroque and Romantic choral music?

F.B.: I prefer to see it interpretatively as if Baroque music follows its rhetoric; i.e., that it only sounds as if spoken. The language is, in terms of sonority, quite short. One speaks and the sound is gone. Whereas Baroque music follows the spoken language, in contrast, Romantic music lengthens the vowels. These basic differences are a very important component of an interpretation. In the Romantic period one hardly ever sings as if one is speaking, and in Baroque music one would rarely sing in the way one sings Romantic music. This is an essential attribute of the diction of the music.

Generally, to me rubato is not unimportant in Baroque music, but it naturally does not play [a leading] role. A more important aspect [of interpretation], which is true for all styles [of music], is harmonic

tension; e.g., the difference between a dissonance and its resolution or between a triad and a tetrachord. These differences are significant in every style. I cannot have weight in part of a measure on a chord if a dissonance has preceded that chord, nor can I provide a [harmonic] resolution in a heavy part of a measure. Resolutions must always relax. The process of harmonic tension plays a major role; i.e., since the time of functional harmony, the resolution of a harmony requires a musically lighter part of the measure than a dissonance.

C.D.: As interpretive and creative arbiter, a conductor must operate in two directions: to inspire the public with his artistry and, above all, to convince the orchestra or chorus of his ideals and motivate them to perform at the highest possible level. How do you view these tasks? Do you value spontaneity with a chorus or orchestra as well as with the public in a performance?

F.B.: There are critics that reproach me for my performances, saying that they are too studied and not spontaneous enough, but that is their expectation. It is certainly

true that I am inclined to prescribe something specific [apropos interpretation] and then to summon this in concert, but that by itself would be boring. [However], that is a prerequisite for me. Similarly an architect builds a house expecting that it will then stand as he had designed it. How I sense this "house" within the musical spirit is the question of immediacy in the performance.

For me, a recording is as important as a concert. In a rehearsal I can interrupt and request a repetition, and in concert I can only hope that the rehearsal work will be rescued and transferred in the best possible way. In a recording, I have both. There I can repeat, and before every repetition I can reiterate what is especially important—verbalize it. I can also conduct long sections without wanting to pause. Naturally, it is only possible to develop a musical atmosphere over a long period of time.

The gestural communication that is only possible in concert is certainly something that one can perfect, though conductors handle it quite differently, but this is not everything. I do not think that one can

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achieve everything through gestures and charisma, especially not with distant musical styles; i.e., the more interrupted the performance tradition of the music, the more it is necessary to verbalize [interpretive ideas]. Conversely, the more continuous the tradition of the music, the more one can achieve through gestures and charisma.

So I hope that in thirty years I am three times better than I am now. That has been the most important thing for me: that I perfect my skills as much as possible. I am very sensitive to the feeling that I am responsible for something not functioning well [in rehearsal or performance]. It is so difficult when a conductor experiences this, perhaps through the criticism of an ensemble member or

through a newspaper review. It is legitimate, and thus I consider what I can do to change it. There is no criticism that does not contain a kernel of validity in some way.

I was a person who wanted to express more than my technique could produce. I find that terrible, especially in choral conductors. There are so many colleagues like that. One should educate singers so that there is a standard between gesture and musical effect. It does not make sense that one works effectively only with singers who the conductor knows for a few years, and that when he works with other singers or instrumentalists, suddenly he must explain or work again for two years before the concert. There must be a certain norm that is understandable for everyone, and for that we have conducting techniques and models. Then the subjective work begins.

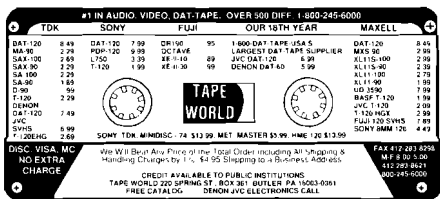
I have tried to perfect this as much as possible, but why one person's nature is more relaxed or more tense than another person's is [a further] question. I belonged

to the latter [group of people] and have tried to improve this through *t'ai chi*. For three years I have practiced *t'ai chi*, and it is work that helps me personally very much; I can recommend this to every colleague. I work continuously on myself to improve my skills in order to more easily obtain a greater musical performance or to improve the level of intensity [in a performance]. I know that I will conduct better in ten years, and I know that today I conduct better than I did ten years ago.

C.D.: Given the current cult of the artistic persona and the overestimation of the status of orchestra conductors, are you of the opinion that the public today would rather hear a virtuoso performance than take pleasure or have interest in the music performed? Are the new developments in your repertoire and work as a conductor in part intended to satisfy today's audience?

F.B.: The unknown operas are certainly not [selected for that purpose]; naturally, they do not have a mass public, but the number of people who are not content with the smash-hit repertoire is increasing. They are specialists or very special, intellectually engaged people; this audience increasingly interests me. On the other hand, naturally I hate the public who already gives sustained applause to a conductor at the beginning of a concert simply because he is well known. Every conductor or musician must first turn out his performance, and then receive applause, and not be honored through advance praise because he once conducted a good concert. That is not fair to people who are just beginning [their careers]. There naturally are also people who always find music [performances] that they already know better [than new ones], whether the interpretation is good or not.

I hope that throughout my life I can repel extramusical influences—which might improve my popularity or lighten my finances—and that I only try to win public approval through musical means. While I know that there always will be only a minority [interest] there, I should not let myself be spoiled and employ means other than the music itself to reach the [interests of the] majority. That sounds wonderful, but until now it truly has succeeded for me.



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LITERATURE FORUM

A Culturally Permeable Choral Curriculum: Programming for the Twenty-first Century

by Gary D. Funk

WE ARE in search of a new identity as a nation, trying to discover our place in what has been called the “new world order.” We have been taught in the past that the Western way of thinking and creating is the main river of culture on this planet. But as the “new world order” becomes more defined, our society must grapple with the idea that *our* culture is only one tributary among many that eventually converge.

A newly invented curriculum must teach what is important for us to know in the twenty-first century. If our students need to deal with the complexities of the world, and if they are going to be exposed to other cultures more and more in daily life, they should know about the similarities and differences among cultures. Through a multicultural approach, we may encourage the development of cultural respect.

Too often, choral directors have built their choral curriculum as a one-lane highway labeled “monocultural boulevard.” We have taught our students what we were taught. Our intent has been to share what *we* knew to be true, valuable, and important about our subject. On many college and university campuses in the 1990s, choral professors are still teaching about that same “important music,” which is almost solely Euro-American. This is demonstrated by the relatively low percentage of choral music from non-Euro-American cultures on choral programs in the United States. If we assume that ACDA convention programs represent the ideal in choral programming, it can be shown that approximately 85 percent of choral programming in school, church, and community choruses in the United States is dedicated to Euro-American music (Figure 1).¹

Gary D. Funk is Director of Choral Activities at Mount Union College, Alliance, Ohio.

A nearly exclusive choral curriculum has developed, for the most part, not so much out of the rejection of other cultures’ aesthetic values, but perhaps due to lack of knowledge about what is valued by other cultures—exclusion through ignorance. As choral conductors become more aware of educating multiculturally, they may adopt one of three curricular approaches: 1) ignore multicultural music and continue with the Euro-American “great music” choral curriculum, 2) adopt a choral curriculum which is inclusive of several major United States cultures (e.g., Afro-, Native-, Asian-, and Latin-American), or 3) create a culturally permeated choral curriculum which includes world cultural literacy as one of its main goals.

A Model for Change

When the Director of Instrumental Activities at Mount Union College and I explored ways to improve the existing philosophical approach to performing ensembles in the music department, we discovered that connection and synthesis were missing. We needed to find a way to link our ensembles—instrumental and vocal—so that our singers and players might have a better chance of synthesizing various

musical experiences. We wanted to coordinate the music studied by our performing groups during a year or semester so that music rehearsed in concert choir was related to music studied in wind ensemble and private studios. We eventually adopted a performance curriculum which was structured around the study of vocal and instrumental music composed or arranged in various regions of the world. We established an eight-semester schedule which originally involved only music from Europe and North America (Figure 2).

Most of the music selected for our major ensembles was linked to the geographical semester focus of each (e.g., folk music, composer’s nationality, language). When possible, small ensembles and private studios also adopted the approach.

As the curriculum evolved over the four years, we asked ourselves, “Why are we limiting our students to Euro-American music? Why not venture away from that tradition and include music of other cultures?” As this tangent developed, we attempted to strike some sort of balance. A second plan was drafted that provided students with a musical global tour in eight semesters (Figure 3).

The choral program at Mount Union typically involves two concerts per semester.

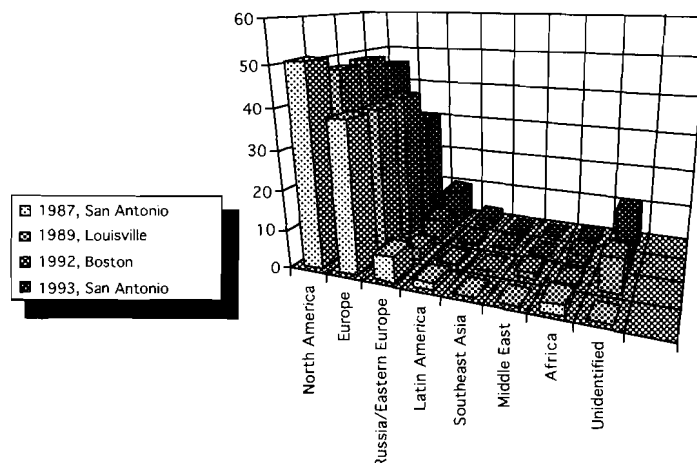


Figure 1. Percentage of choral music representing general geographic locations performed by U.S. choirs at four ACDA conventions.

	Fall Semester	Spring Semester
Year 1	England	United States
Year 2	Canada	Germany/Austria
Year 3	United States	Italy/France
Year 4	Scandinavia	Russia/Northern Europe

Figure 2. Euro-American curriculum

	Fall Semester	Spring Semester
Year 1	United States	Africa
Year 2	Germany/Austria	Italy
Year 3	Latin America	Jewish
Year 4	Great Britain	Pacific Rim

Figure 3. Multicultural curriculum

The first concert consists of octavo literature from the region being studied. The second concert usually involves a large choral work with orchestra. The music is most often performed in its original language. The following programs represent a sample of the concerts presented in our multicultural curriculum.

A Choral Concert of African and Afro-American Music

Hombe (Kenyan folk song)

arr. Laz Ekwueme
SATB, Lawson-Gould, 51807

Wah gee tee bee (Liberian dance song)

arr. Agnes Nebo
SATB, Lawson-Gould, 51509

Ye ke omo mi (Nigerian lullaby)

arr. Leonard DePaur
SATB, Lawson-Gould, 51213

Umu uwa golibe

Laz Ekwueme
SA, Lawson-Gould, 51806

Welcome (Igboan African carol)

arr. Laz Ekwueme
SATB, Lawson-Gould, 51824

O sifuni mungu

arr. David Maddux
SSATTB, Word Music, 3010467168

Hush

arr. Brazeal Dennard
SATB, Shawnee, A-1802

Keep Your Lamps

arr. André Thomas
SATB, Hinshaw, HMC-577

Rockin' Jerusalem

André Thomas
SATB, Mark Foster, MF 2002

Great Day

arr. Brazeal Dennard
SATB, Shawnee, A-1895

Three about Jesus

arr. L. L. Fleming
SATB, Augsburg
"Everytime I Think about Jesus"
11-0539
"Give Me Jesus" 11-0540
"Ride On, King Jesus" 11-0541

A Choral Concert of Scandanavian Music

Domaredansen

arr. Bengt Hallberg
SATB, Walton, SK-102

Aftonen

Hugo Alfven
SATB, Walton, W2705

O crux

Knut Nystedt
SATB (div.), Hinshaw, HMC-286

Conversation Piece

Georg Riedel
Speaking chorus, Walton, SK-101

Saul

Egil Hovland
SATB, Walton, M-126

Spring

Edvard Grieg
arr. Paul Christiansen
SATB (div.), Neil A. Kjos, Ed. 55

Spring Fjord

Daniel Bell
SA, Walton, WH-180

Brothers, Sing On

Edvard Grieg
TTBB, J. Fischer and Bro., 6927-5

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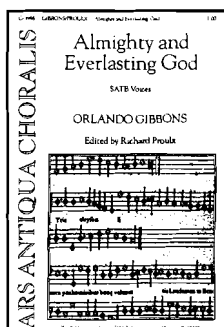
Hugo Alfven
SATB, Walton, WGK-111

King Lily of the Valley

David Wikander
SATB, Walton, WH-204

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 Ariel Ramírez
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 SATB, Lawson-Gould, 51596

O vos omnes
 Pablo Casals
 SATB, Alexander Broude, AB 128

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"O vos omnes," from *Lamentations of
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 Alberto Ginastera
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 arr. Donald Erb
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 Pablo Casals
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 arr. Leonard DePaur
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 arr. Ward Swingle
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 Astor Piazzolla
 arr. Felipe Izcaray
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 arr. Robert DeCormier
 SATB, Lawson-Gould, 52571

Pasaje
 Vinicio Adames
 Manuscript

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 arr. Maurice Goldman
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 Adonai) from *Talmud Suite*
 Sid Robinovitch
 SATB, Gordon V. Thompson, EI 1091

Hasydic Song
 Alexander S. Vujic
 SATB, Mark Foster, MF 2055

Hava nageela
 arr. Maurice Goldman
 SATB, Lawson-Gould, 51270

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 Samuel Adler
 No. 5, "Some Laughter, Some Tears"
 SSA, Oxford, 95.411

Atsay zaytim omdim
 Samuel Adler
 SSAA, Lawson-Gould, 52563

Northern Sketches
 Srul Irving Glick
 "Northern Sketches"
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 "Butterflies"
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 SATB, Boosey & Hawkes,
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 "Make Our Garden Grow"
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Zum Gali
 arr. Maurice Goldman
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Ki el shomrenu
 Hugo Weisgall
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NOTES

¹ The total number of pieces performed by U.S. choirs at each convention was counted and categorized by geographical location. North America included the United States and Canada. Europe included Spain, Portugal, France, Italy, Germany, Austria, Norway, Sweden, Finland, Denmark, Switzerland, Britain, the Netherlands, Belgium, and Greenland. Russia/Eastern Europe included Estonia, Latvia, Lithuania, Poland, Czechoslovakia, Hungary, Romania, Yugoslavia, Bulgaria, Greece, Albania, and all republics of the former U.S.S.R. Latin America included Mexico, Central America, the Caribbean, and South America. The Middle East included Afghanistan, Pakistan, Turkey, Syria, Lebanon, Israel, Jordan, Oman, Iraq, Iran, Yemen, Saudi Arabia, Kuwait, Qatar, and the United Arab Emirates. South and East Asia included Cambodia, Vietnam, Sumatra, Malaysia, Brunei, the Phillipines, Indonesia, India, Mongolia, China, Nepal, Bhutan, Bangladesh, Burma, Sri Lanka, Laos, Thailand, North and South Korea, Japan, and Taiwan. Africa included the entire continent. Australia included both Australia and New Zealand. If geographical orientation could not be determined by composer, title, language, or location of publishing house, the piece was categorized as "unidentified."

—CJ—



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NATIONAL CONVENTION

Washington, D.C.— A Hint at What's to Come in '95

OUR NATION'S CAPITAL will play host to the next ACDA National Convention, to be held Wednesday, March 8, through Saturday, March 11, 1995. Although we might generally think of Washington, D.C., as a politics-only city, it is also home to a vast array of cultural activities. Scores of historical landmarks, monuments, museums, outstanding performing-arts venues, art galleries, fine restaurants, and specialty shops make Washington the

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perfect backdrop for our national convention this coming March.

Because of the overwhelming number of things to do in D.C., ACDA is currently negotiating with airlines and hotels so that conventioners will have affordable rates, making it possible to arrive early and leave late, if desired.

The Metro— Easy Access around D.C.

One of the features making Washington a safe and convenient city in which to travel is the Metrorail—D.C.'s subway system. A quiet and clean (smoke-free) ride, the Metro will provide smooth, reliable transportation to convention sites. It is also inexpensive, with off-peak rates running between \$1 and \$2 (peak-hour rates should not exceed \$3.15). If you fly into Washington National Airport, which is just south of the capital and across the

Potomac River, the Metro will provide convenient access to hotels and conventions sites throughout the District.

Convention Sites

Because we anticipate record attendance at this national convention, each concert will occur twice (perhaps even three times!). Unlike at the San Antonio convention, though, each conventioner will hear the same concerts performed in the same venues—the John F. Kennedy Center for the Performing Arts, Constitution Hall, and the Washington National Cathedral.

Designed to be the national cultural center of the United States, the Kennedy Center will host ACDA's auditioned choir performances and special concerts. A major choral-orchestral performance with the National Symphony Orchestra is also planned.

Seating 3,746, the auditorium of Constitution Hall boasts very fine acoustics, despite its large size, and was the original home of the National Symphony Orchestra (founded in 1930). The Hall will serve as the venue for special concerts throughout the convention.

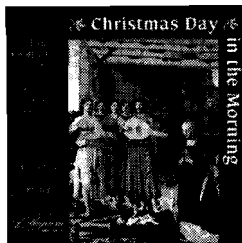
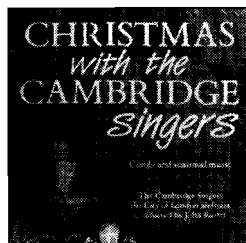
The National Cathedral was founded in 1893 and is the sixth largest cathedral in the world. This fourteenth-century gothic edifice will serve as the venue for two ecumenical services and congregational sings. The Sheraton Hotel will act as ACDA's convention headquarters, with the Sheraton Convention Center housing an expected record number of industry exhibits.

A Time for Advocacy

Holding the 1995 ACDA National Convention in Washington, D.C., affords our association the unique chance to emphasize the value of choral music in American society. We have a remarkable opportunity to make our voices heard—both literally and politically speaking—before our U.S. senators and representatives, national arts agencies, and other governmental figures. Through singing and advocacy, we can hope to influence the way choral music is perceived by the decision-makers of our nation's capital.

Barton L. Tyner Jr.
National Convention Publicity Chair

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RECORDS

COMPACT DISC REVIEWS

Richard J. Bloesch, editor

The Sound of St. John's

Works by Michael Tippett, Herbert Howells, Robin Orr, Jean Langlais, and Alun Hoddinott
Choir of St. John's College, Cambridge;
George Guest, conducting
Nimbus NI 5335

English Anthems

Works by Charles Wood, Edgar Bainton, John Ireland, William Harris, Bernard Naylor, Herbert Howells, William Walton, Lennox Berkeley, Benjamin Britten, Kenneth Leighton, Jonathan Harvey, Judith Weir, and Nicholas Maw.
Choir of King's College, Cambridge;
Stephen Cleobury, conducting
EMI Classics CDC 7 54418 2

The *Sound of St. John's* is George Guest's valedictory recording with the St. John's Choir. As has often been the case in the choir's previous releases, the repertoire on Guest's *St. John's* disc is less predictable than one typically finds. Particular attention has been paid to works commissioned by the college, such as Michael Tippett's and Herbert Howells's settings of the evening canticles, or the lesser-known *A Sequence for St. Michael* by Howells. Howells's personalized and evocative unaccompanied setting of the *Requiem* is also included. Of special interest are the four *Songs of Zion* by Guest's colleague Robin Orr. The first (and most attractive), "Be Gracious to Me, O God," reminds this writer of the first movement of Brahms's op. 29, no. 2, "Schaffe in mir, Gott, ein rein Herz." Guest was one of the first British choral conductors to include works by continental composers from all eras in services and on recordings; the Langlais setting of *Psalm 111* is a welcome opener on the CD.

Sound, as heralded in the title, however, is what makes this recording so interesting. Guest cultivated a colorful, continental sound with his boys over the years. This was due partly to his own vocal aesthetic but was probably also in response to the chapel's less resonant

acoustics. Complementing his concern for a particular sound quality was his unflagging attention to text pronunciation and phrasing. The warm sound of St. John's was often an effective foil to those cold, drizzly afternoons when few worshippers appeared in the darkened chapel. Listening to this CD, one is stunned by the boys' superb musicianship and a vocal tradition which is fostered by detailed, painstaking drill of the choir. A special bonus of this release is the multilingual notes on the choir, the music, and, most revealingly, Guest himself, including reminiscences and tributes given him by former singers and organ scholars—Stephen Cleobury first among them.

Cleobury's CD collection of British anthems includes some of the standard works one would expect: *Greater Love Hath No Man* by John Ireland, *Hail,*

Gladdening Light by Charles Wood, *And I Saw a New Heaven* by Edgar Bainton (one of the most moving settings of the opening of chapter 21 of the Book of Revelation), the sumptuous *Faire Is the Heaven* by William Harris, and *Vox dicentis: Clama* by Bernard Naylor—all



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of which were included on David Willcocks's 1974 *Anthems from Kings* LP and highlight the importance of a continuing tradition.

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Walton's familiar *Set Me as a Seal* is included, as is Britten's less-often performed *A Hymn of St. Columba*. The CD contains two pieces long associated with Winchester Cathedral recordings from the days of Martin Neary: Sir Lennox Berkeley's hauntingly original treatment of Psalm 23 and *I Love the Lord* by Jonathan Harvey, neither of which is well known in this country. Kenneth Leighton's setting of *Let All the World in Every Corner Sing* and Nicholas Maw's extended choral work *One Foot in Eden Still, I Stand* are included as well.

But the real find for this reviewer is Judith Weir's *Ascending into Heaven*. The piece is, at first, arresting because of its virtuosic organ accompaniment, unmistakably reminiscent of Messiaen. Even the print format of its text by Hildebert of Levarin, translated by the composer, draws one's attention. The duets in the second section of the work are reminiscent of Stravinsky's *Canticum sacrum*, but the choral flowering at the words "Te affecto, te requiro" is abso-

lutely magical and testifies to Weir's originality. The organ doubling that occurs in the final third of the work is less helpful than one might imagine, as the part-writing is difficult. Hearing glissandi from the King's College Choir on the word "Alleluia" might be a bit unsettling to the choir's tradition-bound loyalists, but, all in all, this is a stunning work stunningly performed.

To my ears, the engineering of this CD is the best of any King's College recording to date. There is a riveting immediacy in the presence of the choir, finely tuned balances with the organ (an instrument tonally superior to St. John's), and a healthy respect for the chapel's acoustics.

James Hejduk
 University of Nebraska-Lincoln
 Lincoln, Nebraska

—CJ—

ACDA Graduate Fellowship Program

- Applicant must have been a student, active, or life member of ACDA for at least three years preceding the application deadline of April 15, 1994; that is, since April 15, 1991.
- Study must be toward a graduate degree.
- Applicant must be a full-time graduate student during the funding period (June 1, 1994, through May 31, 1995).
- Fellowship can range from \$500 to \$1500 but will not exceed the cost of tuition.

ACDA Research Grant Program

- Applicant must have been a student, active, or life member of ACDA for at least three years preceding the application deadline of April 15, 1994; that is, since April 15, 1991.
- Applicant must pursue a research project involving an in-depth study of some aspect of the choral art.
- A monograph based on the candidate's study must be sent to the ACDA national office within six months following the funding period.
- Applicant must provide a breakdown of projected costs of the research.
- Research grant will not exceed \$1500.

Application materials should include:

- A letter that states the applicant's reason for applying for financial assistance and the date he or she joined ACDA.
- A current résumé.
- A description of the graduate degree program in which the applicant is or will be enrolled and/or the proposed research project. Include a budget breakdown of the degree or project costs which need funding assistance.
- A current personal finance statement showing the need for ACDA's financial assistance. Financial need will be a strong consideration of the selection committee.

Applications must be postmarked by April 15, 1994, and mailed to: Fellowship/Research Grant Program, ACDA, P.O. Box 6310, Lawton, Oklahoma 73506-0310.

Applicants will be notified by June 1, 1994, of the selection committee's decision.

BOOK REVIEWS

Stephen Town, editor

Hugh Keyte and Andrew Parrott, editors
The Shorter New Oxford Book of Carols
(Oxford: Oxford University Press, 1993.)
341 pp. \$16.95. ISBN 0-19-353324-8
(Hardback); 0-19-353324-3 (Paperback)

SINCE the appearance of *The New Oxford Book of Carols* late last year, choral directors have eagerly awaited the publication of the shorter edition of this highly acclaimed collection. The exceptionally fine quality of the full edition, with its comprehensive coverage and its thorough, detailed scholarship, created the expectation of an equally high standard in the shorter collection. The scope and size of the large edition, which costs \$125, led to the need for a cheaper version suitable for use by choristers. The publication of the shorter edition provides an excellent, very reasonably priced anthology.

Of the 201 carols in *The New Oxford Book of Carols*, the editors selected 122 for inclusion in the shorter anthology, based on several criteria outlined in the introduction. Keyte and Parrott decided to include mainly choral settings in the shorter collection to maximize its usefulness for choral groups. Only twenty-two of the carols in the shorter edition lack a complete four-part setting. This policy means that many of the medieval and early English carols included in the large anthology are omitted from the shorter volume: only nine of the twenty-two carols from the Middle Ages and eleven of the twenty-five early English carols reappear in the shorter collection. Nevertheless, no historical period is completely ignored in the shorter anthology, and many of the finest examples from each period are included. For example, two versions of the lovely medieval carol *Angelus ad Virginem* appear, and the beautiful, fifteenth-century English carols *Hayl, Mary, Full of Grace* and *Ther Is No Rose of Swych Vertu* are also retained in the shorter collection. Further, none of the most beloved and widely known favorites is excluded from the short edition. Most of the standard carols of the

late-nineteenth century, such as *Once in Royal David's City* and *Good King Wenceslas Looked Out* are included; many of the traditional English carols present in the large anthology, including *The First Nowell* and *The Holly and the Ivy*, reappear in the short collection.

This bow to popularity does not deter the editors from the main goal of *The New Oxford Book of Carols*: in creating both the shorter and longer volumes, Keyte and Parrott wished to expand the current Christmas carol repertory. By including a wide range of traditional carols from several countries, diversity and innovative programming are encouraged. Several lovely French and Provençal settings, as well as selections from the German, American, Czech, Polish, Basque, Spanish, Neapolitan, Irish, Welsh, and Trinidadian traditions, are included in the shorter anthology. More than 80 percent of the traditional non-English carols in the full edition appear in the shorter volume. Even the most familiar carols appear in several versions, as they do in the larger edition: *O Little Town of Bethlehem* is present in three settings, and two versions of *Away in a Manger*

are included. Furthermore, the original versions of well-known carols are presented in the short collection. For example, the many changes that have crept into Mendelssohn's original version of *Hark! the Herald Angels Sing* have been removed; *Silent Night! Holy Night!* is provided in Franz Gruber's original delicate setting for two solo voices and guitar, as well as in its modern version.

In the shorter collection, the editors have continued to encourage a historical approach to the carol. The appendixes in the large anthology on the post-Reformation hymn, the English Gallery Choir, the American Primitive traditions, and the English folk carol have been summarized in the introduction of the shorter collection. In addition, the critical notes in the longer edition, which appear at the end of every carol, are reduced in the shorter volume. The shorter collection contains just enough critical apparatus to be informative without becoming mired in scholarly detail.

In spite of the careful scholarship that is the basis of their work, the editors are not dully dogmatic when it comes to performance. The shorter collection includes

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valuable performance suggestions at the end of every carol, and instrumental materials for some carols are available on rental from the publishers. The editors, however, do not wish to restrict choirs to only these ideas; rather, they encourage experimentation and innovation. By reading about the historical practices of neglected repertoires, choir directors can devise their own adaptations of the music for modern performances. In the same spirit, the editors have not provided descants for the carols; instead, they have left it up to the user to create them for his or her own performance conditions.

Some people will regret certain exclusions. Because of the policy to include only carols that are related to Advent or Christmas, Elizabeth Poston's beautiful setting of *Jesus Christ the Apple Tree* is omitted from both the shorter and the longer collection. The lovely medieval Advent hymn *Verbum supernum, prodiens* and the sprightly English carol *Nowell: Tydynges Trew Ther Be Cum New*, both of which are in the longer collection, are eliminated in the shorter edition. Benjamin Britten's *A Hymn to the Virgin* also had to be excluded from the shorter edition because of its double-choir setting. Edmund Rubbra's exquisite *Dormi, Jesu!* also does not appear in the shorter collection. Most of the omitted works, however, are available in octavo form, and permission to reproduce works that appear only in the longer collection may be obtained.

The shorter edition is easy to read, with the exception that usually only one verse is underlaid in carols with multiple verses. The remaining verses are printed below the music or on the facing page, and any variations in rhythm are printed in small notes above the words. Some users will be familiar with this procedure from other English publications; the printing method requires that the music be learned thoroughly first. This method is adopted in all the carols, regardless of language.

Now that both *The New Oxford Book of Carols* and *The Shorter New Oxford Book of Carols* are available, choral directors have the best of both worlds. The larger collection, with its extensive appendixes and meticulous scholarship, serves as an excellent reference tool. The shorter anthology provides choir mem-

bers with an inexpensive collection of carols that are beautifully edited and presented.

Christine D. de Catanzaro
Georgia State University
Atlanta, Georgia

Wolfram Schwinger

Krzysztof Penderecki: His Life and Work
Trans. William Mann. (London: Schott & Co., Ltd., 1989.) 290 pp. \$39.95.
ISBN 9-946535-11-6

KRZYSZTOF PENDERECKI is arguably one of the best-known composers of the late-twentieth century, yet performances of his music are rare among American orchestras and choirs. His massive works, calling for enormous forces, and his visually intimidating scores often lead conductors to avoid such challenging pieces.

In this biography, music critic Wolfram Schwinger gives an account of Penderecki's personal and musical life, from his childhood in Debica, Poland, to his rise to world fame. Schwinger writes with affection and admiration, reflecting his long friendship with the composer.

The book is divided into two major sections. The first chronicles Penderecki's significant premieres and performances; the second provides a valuable musical commentary on a selection of works.

In the first section, chapters such as "From Debica to Krakow" and "Between Europe and America" give a detailed account of each premiere as Penderecki's music spread throughout Europe, America, and the former Soviet Union. The author devotes much space to listings of orchestras, soloists, choirs, stage directors (for operas), and conductors for each performance, as well as the exact location of each concert. He also comments on the success of each concert, giving brief but glowing reviews. Schwinger notes, however, that other critics and, sometimes, audiences did not agree with his opinion and reviews were often mixed.

Schwinger recounts anecdotes of the composer's boyhood and family life, but he seldom explains how Penderecki's personal experiences might have influenced his compositional output. Penderecki describes himself as a "right wing Catholic,"

thus explaining why all his vocal music sets sacred texts and his operas explore religious themes. But Schwinger stays only at the surface: he rarely discloses any further information about Penderecki's compositional style, how he developed his notation for extended vocal techniques, or the sources for his inspiration.

The musical commentary is most important to the conductor or performer. Schwinger's discussions contain some analysis, particularly of the longer works, but mainly describe musical characteristics, compositional techniques, and notation. Thankfully, many musical examples are provided. Because Penderecki uses his own notational symbols, Schwinger is obliged to explain their meanings. He defines some of the notational symbols and leaves others for the reader to decipher.

There is a long, informative section devoted to the *St. Luke Passion*. Schwinger discusses the use of motifs (B-A-C-H is prominent), twelve-tone method, and other techniques, as well as the musical roles of the Evangelist, choirs, and orchestra. His discussion of the *Polish Requiem*, Penderecki's somewhat controversial tribute to his native country, is excellent as well.

One associates a Penderecki work with gigantic orchestras, triple choirs, and virtuosic soloists. He wrote several unaccompanied choral works, however, some of which are discussed in the musical commentary section. They include *Eclogo VIII* (1972) for six male voices and the *Agnus Dei* from the *Polish Requiem* (1981). Other works such as the *Song of Cherubim* are not analyzed but are mentioned in the biographical section.

The appendixes provide a list of works, selection of recordings, and a list of film scores and incidental music. The book is also filled with nearly one hundred photographs of various performances, rehearsals, conductors, the composer, and his family.

This is a valuable reference book and an informative, well-written biography. New-music enthusiasts and champions of twentieth-century repertoire will want to include this book in their libraries.

Laurie Gurman Peterson
eXindigo!
Woodland Hills, California

Tim Lautzenheiser

The Art of Successful Teaching: A Blend of Content and Context

(Chicago: GIA Publications, Inc., 1992.)
239 pp. \$19.95. ISBN 941050-29-7. LC
91-77572

ALL WHO ATTENDED the 1993 ACDA National Convention in San Antonio will remember the keynote speaker, Tim Lautzenheiser, who gave the entertaining presentations, "The Art of Successful Teaching" and "It's Not What We Think We Are, but What We Think, We Are." Both were representative of his workshops, seminars, and speaking engagements in their subject matter and delivery. Those who did not attend and do not know Lautzenheiser may refer to his biography on page 19 of the January 1993 issue of the *Choral Journal*. In *The Art of Successful Teaching: A Blend of Content and Context*, Lautzenheiser commits to book format his ideas about positive attitude, student motivation, and effective leadership training.

The book—an augmentation of essays that appeared in slightly different versions in music education journals—is divided into five parts preceded by acknowledgments, an author's note, a foreword by F. Earl Dunn, and an introduction by Barry Green, author of *The Inner Game of Music*. Although aimed primarily at band directors, the contents of the book apply to any teaching situation—perhaps even the fourth part titled "For Band Directors Only." The material is not difficult to absorb, and, due to the construction of the book, it can be approached in one sitting or intermittently, much as one might read the brief sections of a volume by Norman Vincent Peale. Lautzenheiser's book, in fact, might be described as *The Power of Positive Thinking* for music educators.

The Art of Successful Teaching presents an inspirational and energetic message that I appreciate for its pragmatism but dislike for its effusiveness. Moreover, the author's conversational style does not translate well into the written word. Indeed, the major defects of the book are its many errors of grammar and syntax. If one cannot read without disregarding the incorrect writing style, then the book

should not be opened. To be fair, since the book is stressing praxis, that is, the exercise of an art, perhaps the message can be comprehended while the flaws of presentation are overlooked.

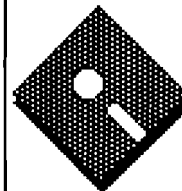
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CHORAL REVIEWS

Conan Castle, editor

Editor's Note: This issue explores anthems and services scored for mixed voices.

PUBLISHERS THIS ISSUE

Behold, and See the Mighty Works of the Lord

Jim Lucas

SATB, piano, optional brass

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This powerful piece is appropriate for talented church choirs capable of handling rhythmic and range challenges. It would also work well in a concert setting for school choirs or choral societies. Although the tessituras are comfortable, the first sopranos must sing a b-flat² and the basses an F. There is extensive use of dotted figures and ties as well as several sections in $\frac{3}{4}$ meter and changing tempi. The piano part is more substantial than the usual anthem accompaniment. The brass parts must be purchased separately and are not cued in the piano part.

Garth Baxter

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This setting of Terry York's poem is based on Romans 12:8-9. A handbell choir and flute add interest and appeal to an enjoyable melody and pleasant harmonies. The three-octave handbell part, while not difficult, is essential to the overall effect of the piece, while the flute part decorates and complements the accompaniment. All instrumental parts are included with each octavo. The choral parts are not demanding.

Jack Hearn

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VOCAL RANGES



Communion Service (Rite B)

Trevor Webb

SATB or unison, keyboard

Novello (Theodore Presser, sole agent),
29 0638, \$1.30

What a delight to review this charming and original setting of the Communion Service. Although marked SATB, the work is primarily for unison voices utilizing a

minimal range, with an optional part for men's voices. Webb furnishes directions concerning the options available for the work's performance: 1) sing in unison with either mixed voices, high voices, or low voices; 2) sing in two parts (high and low voices); or 3) have the congregation sing alone, if there is no choir. The settings include the Kyrie, Gloria, Sanctus, Benedictus, and Agnus Dei, and are

derived from the Order of Holy Communion for Rite B from *The Alternative Service Book, 1980*. All the texts are in English, with the exception of the *Kyrie*, which is found in both the original Greek and the common English translation.

The voice parts and accompaniment are simple and accessible; however, simplicity is not cited as a criticism, for therein lies the work's charm. Modal harmonies, interesting and unexpected twists at cadences, hemiolas, and changing meters contribute to the immediate appeal of the set (there is a certain English poignancy inherent in the music as well). Challenges lie in the faithful rendering of the rhythms: this is not a service that can be sight-read perfectly the first time! The musical result, however, is well worth the time spent in the learning process. This reviewer heartily recommends Webb's *Service* to the church director who is looking for a fresh approach to music for Communion.

Sharon A. Hansen

Dona nobis pacem

Dan Locklair

SATB, unaccompanied

Music 70, M70-531, 95¢

Some will feel that *Dona nobis pacem* belongs on a concert program rather than in worship. The piece is rhythmically and harmonically complex, and would be beyond the reach of all but the most advanced church choirs. Top ranges include a² for soprano and g¹ for tenor. Although it uses a contemporary idiom, this well-written anthem is not inaccessible to either performers or listeners. Many of the harmonies are lush, and the contrasting middle section (marked "light, rhythmic, and buoyant") contains interesting cross rhythms and contrapuntal writing. The concluding section, which ends *ppp*, conveys effectively the open-endedness of the plea "grant us peace." Do not plan on learning this piece in a hurry, but do expect to reap its musical benefits.

Alan Hommerding

For All the Saints

Kenneth Mahy

SATB, keyboard

Hinshaw, HMC-991, 90¢

Kenneth Mahy has set six stanzas of the ten-stanza poem by William Walsham How. The text is so often wed to Vaughan Williams's *Sine nomine* tune that it is sometimes hard to accept other melodies as appropriate. Mahy's tune provides a more rugged treatment of the text and is worth examining.

The piece is formed around two basic themes. The first melody dominates stanzas 1, 2, 5, and 6, while fragments of it are found in stanzas 3 and 4. The second theme lends itself to more harmonic treatment in stanzas 3 and 4. The primary theme is such a strong one that one feels a sense of relief when it returns. The director must consider carefully whether the weaknesses of stanzas 3 and 4 overshadow the strength of the rest of the piece.

Mahy's use of accidentals keeps the piece moving back and forth between major and minor and requires some careful intonation work. Ranges are moderate, and the voice parts are quite singable. Dynamics range from *pp* to *fff*.

Shelden Timmerman



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Guide Me, O Thou Great Jehovah

Hal Hopson (arr.)

SATB, keyboard (optional brass, handbells)

Alfred, 7815, \$1.25

Hopson calls his arrangement of John Hughes's *CWM Rhondda* "a hymn concerto." It can be performed effectively with organ alone, but the optional brass (two trumpets, two trombones, tuba) and handbells add to the festive character. This work would be a fine substitute for the final hymn or could be used as the anthem in a worship service.

The congregation joins in the first and last verses. The congregational part is printed on the back of the octavo, with permission given to reproduce it.

Donald Trott

Hallelujah
from *The Book with Seven Seals*
Franz Schmidt
SAATTBB, organ
Universal Edition, UE 30504, \$3.95

Neo-romantic Franz Schmidt's "Hallelujah" is a fine exercise in learning and enjoying unusual accents. The principal rhythmic motive of ♩ ♪ ♪ ♪ rules throughout this German anthem inspired by words from the Revelation of Saint John. The "Hallelujah" movement seems to be a psalm paraphrase rather than an excerpt from the last book of the Bible, however. An unabashedly flamboyant organ part dazzles and invigorates throughout. Clearly, a large, colorful pipe organ (no imitations) is required.

Ranges as high as b^2 for soprano and as low as F-sharp for basses, plus frequent part divisions, render the work most suitable for a large, richly voiced choir. The original German text is preferable to the paraphrased translation. Once the syncopations are learned and the singers become used to a high tessitura, the piece should soar and be a fine addition to the repertoire of highly capable community choruses as well as church and college choirs.

Richard Coffey

Hosanna
David Conte
SATB, unaccompanied
E. C. Schirmer, ECS 4188, \$1.20

Hosanna (1989) is a reflective, autonomous setting of the Benedictus text. It lasts about two-and-a-half minutes and functions appropriately as an Offertory, Communion, or general service anthem. Its tripartite structure is easily grasped, as is its structurally derived tonal configuration.

Conte's careful attention to the Latin word stress dictates his continuous but integral use of mixed meter within the context of a predominantly homophonic texture. Likewise, the musical structure conforms comfortably to the sectional demarcations of the text, i.e., "Hosanna in excelsis . . ." / "Benedictus qui venit. . ." An incipit-like rendering of the principle thematic material at the outset of the piece ensures its immediate

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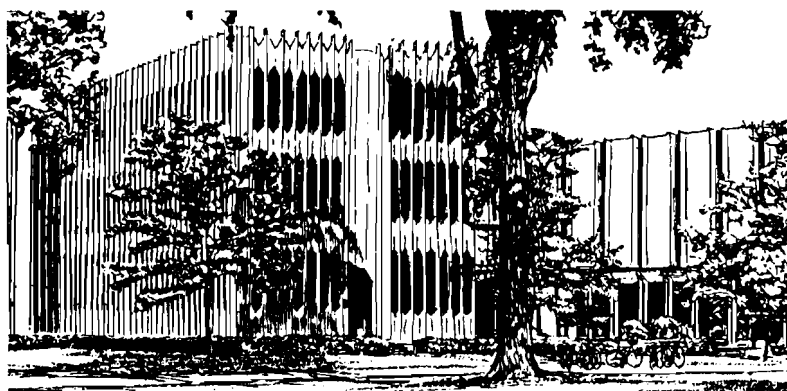
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recognition when it recurs in other harmonic and rhythmic guises. With the possible exception of an isolated alto g and tenor f-sharp¹, Conte has made the composition accessible to the average church choir, and a brief three-part divisi in the tenor and bass is easily distributed among even the smallest of male sections. With eloquent simplicity, Conte's music ebbs

and flows, sustaining balance and proportion without sacrificing the underlying dynamic quality of expression. One of my favorite moments occurs at the midpoint, when an abrupt shift from a B-major chord to an F-major chord in second inversion gives exponential momentum to the climax. A modest-sized choir will do sufficient justice to this qui-

etly undulating piece, whose subtle harmonic language, replete with ninths and passing dissonances, necessitates lightness of tone and clarity of line.

Stephanie Henry

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How Beautiful upon the Mountains Edwin Fissinger

SATB, unaccompanied
Walton, WW 1097, 70¢

Fissinger has produced a wonderfully composed anthem for competent college or church choirs. Based on a text found in Isaiah 52:7, the composition requires a sensitive handling of dynamics and careful tuning of chords laced with sevenths and other mild dissonances. Ranges are not demanding in any of the voices, but the bass part requires an F for a truly impressive interpretation. Much of the effectiveness of this composition would be lost if accompaniment were added.

Rose Mary Owens

I Sing the Almighty Power of God

J. Scott Ayers

SATB, organ, brass (two trumpets, trombone, bass trombone or tuba), timpani
Genevox, 4171-47, 85¢

This is an exciting anthem for a festive occasion. Instrumental parts are published separately by the publisher, but, unfortunately, a full score is apparently not available. The octavo contains the choral parts and a somewhat challenging organ part, but only two brass or timpani cues. Though the brass and timpani add color and excitement, the organ part is effective by itself. One of the charms of this piece is its rhythmic vitality and challenging syncopation. Ranges are moderate, although the ending is somewhat high, with first sopranos on a-flat²; second basses sing a low C. The choral parts occasionally divide. The piece contains effective use of mixed meters, as well as three somewhat rough but workable modulations. This setting of an Isaac Watts text requires a large choir and would be a real congregation pleaser.

Timothy Berlew

I Will Give Thanks

Ronald Nelson

SATB, treble choir, keyboard
Augsburg Fortress, 11-4678, 95¢

In this challenging setting of Psalm 111, the treble choir alternates between short segments of three-part texture and unison singing, with two parts joining the SATB choir on the last page. The piece is rhythmic with appealing melodies. While the accompaniment could be played on the piano, it is clearly intended for organ. The ranges for soprano are e-flat¹ to a-flat²; alto, b-sharp to e-flat²; tenor, e-flat to g-sharp¹; and bass, E (second bass) to e-flat¹. Modulations are sudden but not jarring, and mixed meters are employed. In this translation of a text from the *Book of Common Prayer*, Nelson provides suggestions for making the text gender-inclusive. *I Will Give Thanks* requires experienced singers, both in treble and mixed choirs, and would make an excellent contribution to a festival service.

Timothy Berlew

Jesu, Our Hope, Our Heart's Desire

K. Lee Scott

SATB, organ
Concordia, 98-2951, 80¢

This excellent, strophic setting consists of a gentle, lilting $\frac{3}{4}$ melody treated in a variety of textures. None of the parts are difficult, and the only extreme in range is a D for second basses on the final chord. The text, attributed to "Latin, tr. J. Chandler, alt," differs greatly from the Chandler text in the British *Hymns for Today's Church* and seems more vibrant in Scott's form.

Ronald Melrose

King of Glory

Dana Mengel

SATB, keyboard
Descant, DA 0889306, \$1.05

This is one of the better-written contemporary Christian pieces in a popular style. The harmonies are pleasing though somewhat predictable. Both the vocal and keyboard parts are easy

and approachable by a modest-sized church choir. Ranges and tessituras are moderate, and the vocal writing poses no problems. The text, by the composer, is of praise and exaltation, and is suitable for general use in the church year.

David L. Brunner

L'Envoy: King of Glory, King of Peace

Alfred V. Fedak

SATB, organ
Selah, 418-611, \$1.15

This setting of a George Herbert poem is charged with energy and emotion. The music expresses the text well and evokes a sense of spirituality. The moderately difficult writing utilizes a variety of mixed meters and key centers. The choral parts, which lie in comfortable ranges, require three-part divisi in the treble voices. The ending is beautiful and serene; an optional ending is given for smaller choirs that cannot manage the divisi. The organ accompaniment needs good string and flute stops; a soft 32' pedal will make the perfect ending.

James D. Moyer

Lord, You Have Formed Me

Hal H. Hopson

SATB, soloist, organ
Selah, 418-616, 95¢

This piece is one in a series of settings using texts by George Herbert and should work quite well with any size SATB

church choir. The soloist, either a soprano or tenor, must sing several high fs. The



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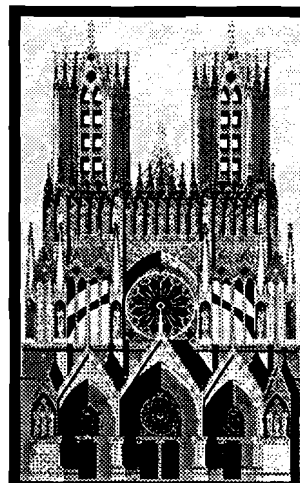
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ranges of the choral parts lie within a very comfortable tessitura. The text would be most appropriate for Trinity Sunday but also could be used as a general anthem. The lovely organ part utilizes a solo stop (solo flute, soft reed, or sesquialtera) against a gentle, steady-moving chordal accompaniment. The choral writing allows for dynamic movement and phrase stretching. It could work well as a training piece for a high school choir in need of improving its legato singing.

James D. Moyer

Lux aeterna
Edwin Fissinger
SSAATTBB, unaccompanied
Walton, WW 1124, \$1.10

Edwin Fissinger's *Lux aeterna* is a richly sonorous setting of the Latin Communion text from the Requiem Mass. Baritone and soprano solos have chant-like melodies that provide contrast to the largely chordal accompaniment by the choir. The harmonic framework is tonal, with some moderately complex

chords built with seconds and fourths. It would be an excellent piece for any well-tuned choir capable of solid eight-part divisi. The widely spaced chords would probably sound best with a large choir, but it could also be performed by a well-trained chamber choir. Melodic intervals are not difficult. In this four-minute work, the late composer, himself a noted choral conductor, was clearly sensitive to the needs of an amateur chorus. The text is sacred in origin but universal in its call for peace for all departed souls. As usual, the Walton edition is clearly and tastefully presented.

George S. T. Chu

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O Be Joyful in the Lord
Edwin Fissinger
SATB, unaccompanied
Walton, WW 1085, 75¢

Excerpted from the composer's *Three Psalms*, "O Be Joyful in the Lord" (from Psalm 100) makes a wonderful general service anthem and, with a little creativity and editing, could double as a magnificent Introit or Call to Worship. Commissioned by the All-City Choir of Rockford, Illinois, "O Be Joyful" is a versatile piece lasting approximately two minutes. Discriminate use of mixed meter allows the poetry of the psalm text to emerge with clarity from the homophonic texture. The use of compound meter to depict joy and gladness in the opening and closing sections contrasts effectively with slower, duple meter in the reflective middle section. The frequently employed divisi occurs consistently within triadic constructions. Comfortable ranges, easily accessible rhythms, and well-written vocal lines guarantee the unanimous appeal of this work. Added-note chords and occasional internal dissonance provide interesting challenges for choirs of all sizes and singers of various abilities.

Stephanie Henry

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O Cleansing Stream
Douglas E. Wagner
SATB, organ
Lorenz, C493-3, 95¢

The text of this anthem, excerpted from a larger work titled *Gift of Peace*, speaks of the "cleansing stream" of righteousness that washes over the soul, removes its guilt, and makes it whole. As with most of his compositions, Douglas Wagner has written music that very closely matches the mood and meaning of the text. There are three verses as well as a short codetta; the first two verses are part unison and part SATB, while the third verse is part canon between men's and women's voices and part SATB. The codetta requires SSA divisi. Ranges are comfortable (soprano to f-sharp², tenors to e¹). This is a good general anthem that is suitable for any size church choir, youth or adult.

Rob Engelson

O Sing unto the Lord a New Song
David Willcocks
SATB, organ
Oxford, A384, \$2.50

This joyful and exciting setting of Psalm 98, from the *Book of Common Prayer*, forms the first movement of David Willcocks's *Ceremony of Psalms*. The voice lines are restrained in both range and tessitura. A few divisi passages occur and the organ part requires a player with good technique.

The major difficulties in the work are rhythmic and harmonic. Much of the piece is in $\frac{7}{8}$ meter, and $\frac{3}{8}$, $\frac{6}{8}$, and $\frac{4}{4}$ are encountered. Syncopations abound, and the choir must perform several two-beat triplets and one two-beat quintuplet. The use of short note values and the relatively quick tempo call for clear, crisp articulation.

The accentuation of the text seems awkward in a few passages (e.g., "show yourselves joyful unto the Lord"; "as it was in the beginning, is now"). The rhythmic features of the work, however, generally support and enhance the meaning and meter of the text. This is a festive piece which will work well with medium to large church and university choirs skilled

in performing twentieth-century rhythms and harmonies.

David W. Music

Praise the Lord
Edwin Fissinger
SATB, unaccompanied
Walton, WW 1087, 70¢

Another gem from Fissinger's trilogy *Three Psalms*, "Praise the Lord" is a setting of Psalm 113:1-4. Like its predecessor, "O Be Joyful," it was commissioned for an all-state choir and would make a fine selection for a festival program. A polychoral rendering would be effective, as the contrasting phrases are easily

assigned to different voice groups or choirs. As a general service anthem, the piece requires a large choir, due to the breadth of the choral writing and its frequent division into six and eight parts. A unison motif and its fanfarelike climax comprise the outer sections, separated by a subdued and hymnlike middle section. Elusive tonality and the vertically devised clusters of added-note chords may be problematic at first for singers whose experience lies in the more traditional, melodically conceived style. All that aside, however, the work is definitely within reach of high school choruses and volunteer church choirs. "Praise the Lord" makes a terrific addition to twentieth-century sacred repertoire.

Stephanie Henry

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Prelude and Introit (Open Wide the Windows of Our Spirits, O Lord)

Richard Proulx

SATB, congregation, tenor solo, organ
(or four horns), and handbells

Oxford, 94.235, \$1.50

This work was commissioned by Westminster Choir College in Princeton, New Jersey, for the 1989 Symposium, "Church Music: The Future." *Prelude and Introit* may be performed with organ and handbells, or with four horns instead of organ. Full score and instrumental parts are available on rental from the publisher. The work, about nine minutes long, is divided evenly between the Prelude and the Introit. The Prelude is written for instruments alone (twelve handbells over three octaves), while the Introit is taken from Psalm 21:26-32 and begins with a tenor solo in plainsong style, accompanied by the handbells. The most notable section of this piece occurs when the choir divides into SSATB and each section improvises on the text "Alleluia" using given melodic cells while the tenor soloist and handbells are performing the three verses. The improvised melodic cells produce a quiet, smooth, shimmering chord cluster, over which the tenor soloist must be clearly heard. This difficult passage requires a full-sized choir, while the tenor soloist needs to be capable of producing a free-flowing sound within a modest range. The work ends with the tenor soloist repeating "Open wide the windows, open wide the doors of our hearts."

The choral writing, other than in the improvisational section, is not difficult. The congregation's part may be reprinted in worship bulletins. This piece would work very well at any festive occasion or service.

James D. Moyer

Psalm 84—Sing for Joy!

Theodore Morrison

SATB, organ

earthsongs, ES-32, \$1.20

In this restless, celebratory setting of verses from Psalm 84, Theodore Morrison has employed virtuosic choral and

keyboard writing. After a brilliant toccata-like organ introduction, the chorus trumpets a two-part (ST/AB) fanfare on the text, "How lovely is your dwelling place, O Lord of Hosts!" Throughout this lively $\frac{3}{8}$ piece, the men and women answer one another in technically difficult passage-work, usually in thirds. The organ, meanwhile, strikes a happy balance between constant energy and solid support of the vocal lines, resulting in a soloistic part.

The work derives its overall excitement from the constant interplay of the rising sixteenth-note Lydian passages found in all parts, primarily on the word "joy!" While the vocal ranges stay fairly high (alto and bass to e^2 and e^1 ; soprano and tenor to g^2 and g^1 , with an optional tenor a^1), the piece sounds brilliant and is well-conceived. *Sing for Joy* is recommended for intermediate and advanced choirs possessing both precision and stamina.

Michael Braz

Psalm 104

Don E. Saliers

Cantor, choir, congregation, SATB,
semi-choir, organ, and handbells

Oxford, 94.234, \$2.00

Psalm 104 was commissioned in 1989 by Westminster Choir College for the Symposium "Church Music: The Future" and is based on text from the New Revised Standard Version of the Bible. Intended as an antiphonal festival anthem for large groups, it would be most effective in a cathedral-like setting. The six-and-one-half minute work is traditional in harmonic and formal structure, presenting none of the difficulties of some contemporary writing. Although written for ensembles ranging from eight-voice semi-choir to SATB and handbell choirs, the antiphon may be performed with organ substituting for semi-choir and handbells, if the conductor is willing to accept the slightly dampened effect.

The composer's sensitivity to text is noted in the building and direction of phrases and frequent use of word painting. Comfortable vocal ranges allow for

observance of expressive and dynamic markings as they appear. The opening line of the biblical passage, "Lord, send forth your Spirit and renew the face of the earth!," serves as the antiphonal phrase, led by the cantor and/or congregation, and separates the main sections of the anthem. Divisi in all four parts of the SATB sections requires a group of adequate size and balance.

The work is an excellent choice for liturgical services of celebration or dedication where participation from everyone is desirable. The only real difficulty lies in coordinating the production. Reprinting the text for the congregation, together with strong cantorial leadership, should assist the smooth transition between sections. The nature of the anthem limits its use; however, given the appropriate group and situation, *Psalm 104* would be a worthwhile venture for choir and congregation.

Sandra C. McClain

Psalm 136—Give Thanks to the Lord
Theodore Morrison
SATB, organ
earthsongs, ES-31, \$1.20

Give Thanks to the Lord is Theodore Morrison's gentle, dancelike setting of verses from Psalm 136. The $\frac{3}{8}$ perpetual-motion accompaniment introduces the ritornello ("Give thanks to the Lord, for he is good; His love is everlasting!") for solo soprano, answered by full chorus. Interspersed between three statements of this F-minor theme are modal verses alternating women and men in unison or two parts. The writing is generally straightforward and accessible; vocal lines move largely stepwise, with a small number of ninth chords. The organ part may be performed on piano with the addition of a second player in the lower octave for the pedal part. At the ending, the pedal part reprises a fragment of the opening soprano theme against open fifths in the chorus and an accompaniment that shifts from minor to major. This piece lends itself admirably to a variety of worship or concert programs; I recommend it to choirs at any level.

Michael Braz

Resurrection Fanfare
John E. Carlson
SATB, brass or keyboard
A.M.S.I., 616, 90¢

This triumphant fanfare is energetic and joyous in its statement of the Easter message. Occasional changes in meter and key give the piece a fresh, unpredictable

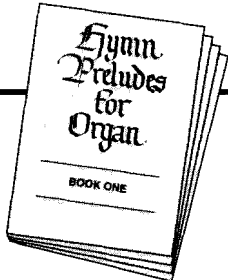
quality. It is readily singable, with much of the writing beginning unison and expanding to four parts. The highest note for sopranos is g^2 and for tenors f^1 . The brass parts (two trumpets, two trombones) are easy. This brief (thirty-four measure) fanfare is worth considering for choirs using brass at Easter services.

Dawn O. Willis

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Paraclete Press, PPM09108, \$4.20

The chant-based *Resurrexi* was commissioned by Gloria Dei Cantores, a Cape Cod ecumenical religious community. The composer's notes, published

with the score, describe the architecture as "rather in the style of the Bach Passions, i.e., with small descriptive choruses, recitative, chorales, and large choruses at the beginning and end." It is also episodic, describing in four large sections the post-Resurrection appearances of the Angel and Christ's appearances to Mary Magdalene, Cleopas, and Thomas. These are bracketed by an opening choral "Alleluia" and a closing chorus which points to Pentecost by incorporating *Veni creator spiritus*. Both choruses require handbells, although the

remainder of the work is unaccompanied. Texts are in Latin throughout.

The work is unhurried, undramatic, and uneventful, developing slowly and effectively, although two moments stand out: Thomas's confession, in the choral antiphon "Misi digitum meum" (no. 34) and the first sound of six-part writing in the Palestrina-like motet "Mitte manum tuam" (no. 37). If the whole work cannot be undertaken, a performance note in the score suggests various excerpts.

Ronald Melrose

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Set Me as a Seal upon Thine Heart

Philip Lane
SATB, STB soli, organ
Roger Dean, HRD 300, 95¢

This festive setting of Song of Solomon 8:6-7 has accessible ranges and a moderately difficult accompaniment. Compound and changing meters add to the effectiveness of the anthem. Since some sections are unaccompanied and moderately dissonant, precise intonation is required. While primarily homophonic, the writing utilizes some unisons and occasional imitative entrances, and the emphasis on loud dynamics suggests an ensemble of at least moderate size. The accompaniment is quite colorful, including use of a solo clarinet stop. This piece would be best used as a wedding anthem, although it could function in general services or concerts.

Donald Callen Freed

Sing a New Song to the Lord

Stephen Lawrence
SATB, keyboard
Alfred, 7792, \$1.10

This is a wonderful, infectious piece that the average church choir can perform easily. The energetic, syncopated accompaniment, set in a fast 3/4 meter, propels the music forward. The melody "soars," and the vocal parts sing themselves. Ranges for all voice parts are moderate. This easy, two-minute anthem would be great for a church youth choir.

D. Brent Ballweg

'Tis the Spring of Souls Today! (St. Kevin)
 Sir Arthur Sullivan
 Ross Hastings (arr.)
 SAB, keyboard
 Coronet Press, 392-41631, \$1.00

This Ross Hastings arrangement of the hymn by St. John of Damascus (eighth century) and Sir Arthur Sullivan's tune provides a solid Easter anthem for

small adult or youth choirs. The first two verses are homophonic, and, after a simple modulation, the final verse marches along in a stately unison. Voice ranges are comfortable: the sopranos end on a g^2 , but the baritones never rise above a d^1 . While vocal lines are fairly easy to sing, the baritone part contains a few awkward leaps.

Paul I. Martin

When Morning Gilds the Skies
 Fred Bock
 SATB, congregation, keyboard
 Fred Bock, BG 2168, \$1.10

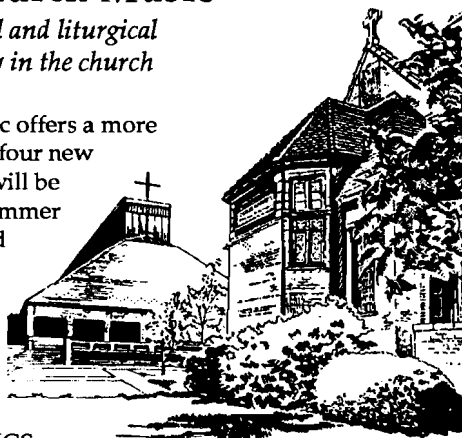
This is an exciting, creative hymn arrangement for choir and congregation. Following an eight-measure introduction, the first part sets a text of praise and commitment by Johann Wallin to an original melody first for SA, then for TB and SATB. A modulation using the opening instrumental material leads to the B section—a free setting of the familiar hymn tune in $\frac{3}{4}$ meter. The instrumental motive is used once again, and the original key returns as the SATB choir and congregation sing the hymn tune. The final stanza is sung in unison and ends with a climactic choral "Amen!" This piece will work well with church choirs and makes no excessive range or tonal demands.

James A. Brown, Jr.

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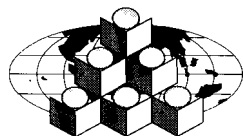
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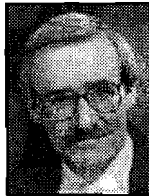
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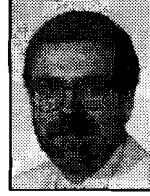
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