

APRIL 2002

CHORAL JOURNAL

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Something

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Rich

And I serve the fairy queen

As a thrane

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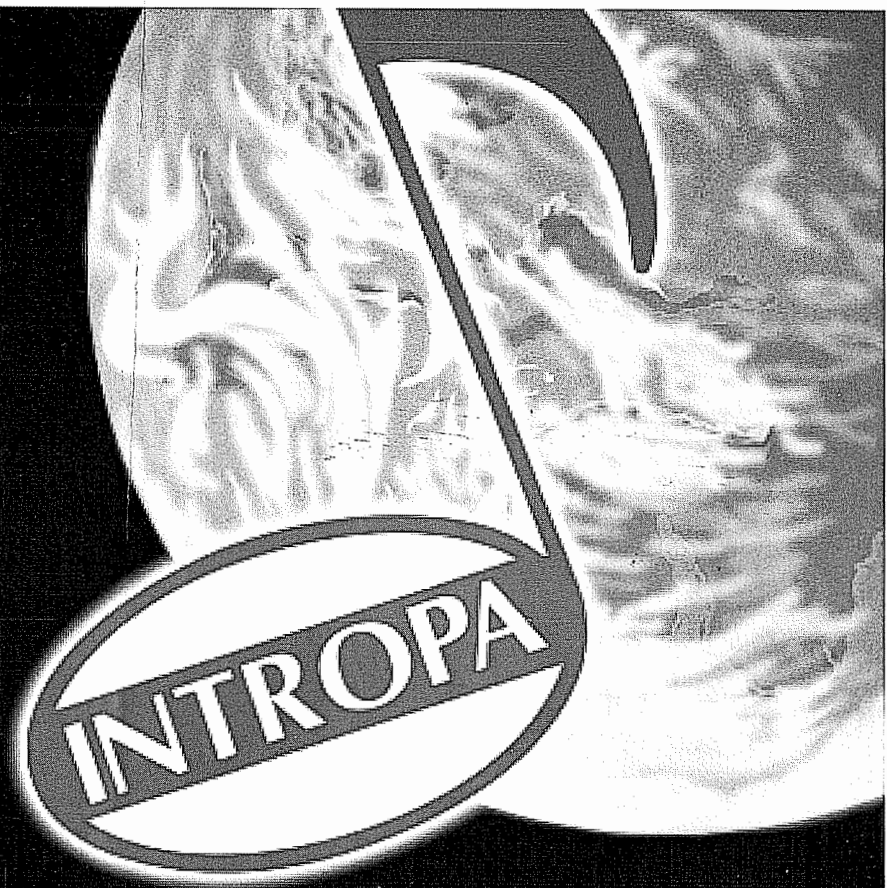
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CHORAL JOURNAL

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OFFICIAL PUBLICATION OF THE AMERICAN CHORAL DIRECTORS ASSOCIATION

COLUMNS

- From the Executive Director 2
From the President..... 3
From the Editor 4
Letters to the Editor 5

Research Report 71
Lawrence Schenbeck, editor

Student Times 79
Lori Wiest, editor

In Memorium 83

Compact Disk Reviews 91
Richard Bloesch, editor

Book Reviews..... 97
Stephen Town, editor

Repertoire and Standards
Committee Reports..... 87

Advertisers Index..... 104

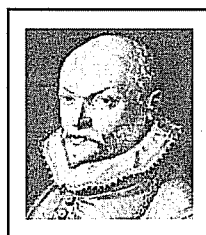
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ARTICLES



Ralph Vaughan Williams's
Three Shakespeare Songs:
An Analytical Guide for
Conductors and Composers
by David Conte

9



Tempo and Mensural Proportion
in the Music of the Sixteenth Century
by Stephen A. Kingbury

25



Choral Audition Procedures of
Six Well-Known Conductors:
Webb, Noble, Bruffy, Carrington,
Ehly, and Warland
by R. Paul Crabb

35

REHEARSAL BREAK

Perception of Nonverbal Communication:
Implications for Beginning Conductor Training
by Kimberly Van Weelden

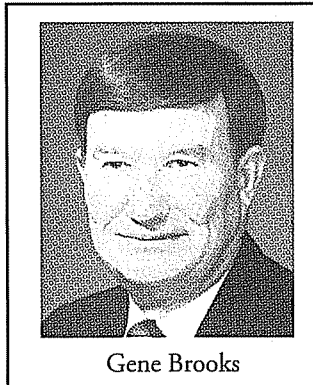
67

FROM THE EXECUTIVE DIRECTOR

2002 Division Conventions

Congratulations and thanks to the seven division presidents for the great success of the seven 2002 division conventions. In light of the recent national tragedy there was concern that attendance at the 2002 conventions would decline; however, just the opposite occurred. The enticing array of outstanding choirs and informative interest and reading sessions resulted in very high, and for some conventions, record attendance.

There is a tremendous amount of time, planning, and work involved in putting on a convention. Preparation for the 2002 division conventions began several years ago. Our sincere thanks goes out to each of the seven division presidents, and the members of their planning committees, who devoted many hours to each of the conventions: Douglas Miller, Eastern Division, Pittsburgh, Pennsylvania; Steve Hodson, Western Division, Honolulu, Hawaii; Andre Thomas, Southern Division, Charlotte, North Carolina; Gordon Krauspe, Central Division, Chicago, Illinois; Karen Fulmer, Northwestern Division, Tacoma, Washington; Robert Youngquist North Central Division, Des Moines, Iowa, and Sally Schott, Southwestern Division, Houston, Texas. Each convention was a great tribute to the choral art. Please let these presidents know how much you appreciated their professional work.



Gene Brooks

Sad Farewell

In this issue is a tribute to Bill Cormack, who passed away on February 7, 2002. Bill served as National Convention Exhibit Chair for many of our ACDA National Conventions. In addition to his association with ACDA, he served as Executive Director of the Texas Music Educators Association for many years. His passion for choral music, his friendship, and his presence in the exhibit hall at the national convention will be greatly missed.

New York National Convention—2003

In this issue of the *Choral Journal* you will find information for auditioning for the Women's Honor Choir, conducted by Judith Willoughby, and the Boys'/Men's Honor Choir, conducted by Bob Chilcott. We encourage you to prepare your audition materials and submit them as soon as possible. This information will be repeated in the May issue. Information concerning auditioning for the Junior High/Middle School Honor Choir, to be conducted by Henry Leck, will appear in the August and September issues of the *Choral Journal*.

Future issues of the *Choral Journal* will contain features on New York City and the headliner performers of the 2003 national convention. Also included will be information concerning registration, hotels, and transportation. Please read each issue carefully to obtain important information relating to the 2003 national convention.

Gene Brooks

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FROM THE PRESIDENT



David Stutzenberger

For over a decade the issue of advocacy for the choral art has been an ongoing concern of ACDA. At last summer's National Leadership Conference, the necessity for increased efforts of advocacy was cited as a current and future need of our organization. In response to this expressed need, I am pleased to inform the membership that ACDA has entered into negotiations with the Teaching Network in Palm Beach, Florida for the production and filming of a program for Public Television about choral music and the activities of our organization. Although this type of program should help with ACDA's efforts to promote the choral art, I believe that all our members can be important contributors toward increased efforts of advocacy.

Advocacy has been described as defending or maintaining a specific cause. This implies not only giving support, but also serving as a promoter. Obviously, being an active member of ACDA, we are helping to support and maintain the choral art. However, there are other things that we can do. We can show support in our own communities by attending the concerts of our choral colleagues. Another way we can help maintain the choral art is to introduce our singers to our vast choral legacy by performing music that ranges from the Renaissance to the present.

For some, the connotation of a promoter is someone who organizes and is financially responsible for a sporting event. I use this word to mean, someone who keeps the public informed and aware of the merchandise that he offers. One of the ways that each of us can be a promoter of the choral art is to publicize our choir's concerts and activities. Another is to establish choir Web sites that include statements such as the ACDA Advocacy Resolution. Another way is to keep our administrators, boards of directors, and worship committees apprised of the activities of our choral programs. Some or all of these promotional ideas are things that many of us are already doing. However, we should strive to keep the choral art in front of our various publics at every possible opportunity. In this way, we underscore our commitment to this cause and communicate to others the importance of choral music.

In addition to the advocacy efforts that can be implemented at the grass-roots level of our organization, ACDA's leadership must also support and develop strategies for advocacy at the state, division, and national levels. An example of this type of effort appeared in a recent edition of the Indiana Choral Directors Association newsletter, *Notations*. Here ICDA President Eric Stark asked his state membership to join him in a dialogue regarding advocacy in his article, "An Army of Advocates." Such an effort undoubtedly helps to develop a strong advocacy network.

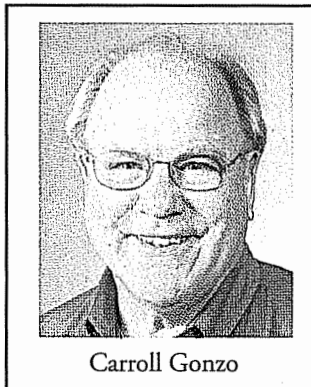
Certainly there are a variety of ways that ACDA can be an advocate for the choral art. However, in order to have a strong and successful advocacy program, there must be a continuous commitment at all levels of our organization. It is only in this way that ACDA will be successful in helping to sustain the choral art for future generations.

David Stutzenberger

FROM THE EDITOR

In This Issue

David Conte asserts that Ralph Vaughan Williams's *Three Shakespeare Songs*: "Full Fathom Five," "Cloud-Capp'd Towers," and "Over Hill, Over Dale," represent a supreme achievement in the repertoire of twentieth-century unaccompanied choral compositions. Moreover, the songs brilliantly fulfill the original pedagogical purpose: to provide a challenging and grateful work for choral singers, using text of the highest literary and spiritual quality. Conte shows the logic with which it is possible to apply moveable-do *solfege* to ensure good intonation and to increase singers' awareness of the expressive character of certain notes and intervals, particularly in relation to the text. The author provides three tables to show phrase structure and tonal centers of each section, all of which will greatly aid the conductor in interpretation, pacing, and memorization.



Carroll Gonzo

"Temporal Mensural Proportion in the Music of the Sixteenth Century" by Stephen Kingsbury focuses on some of the issues relating to tempo and mensural proportion. His intention is to clear away some of the veil of mystery that has surrounded repertoire from this era of music. The reader will find Kingsbury's narrative includes discussions of tactus, mensuration and mensuration signs, tactus and tempo, evolution of notation, impact of mensuration, proportional relationships between various mensurations, equivalent mensurations signs, the slash, and proportions of three. The author concludes with the caveat that in order to arrive at a successful and meaningful performance of this music, one must determine the rate of the tactus in combination with the appropriate rhythmic level for the tactus equivalency. In the final analyses and, after all the above considerations, Kingsbury advises that performers of sixteenth-century music must also rely on good taste and musical intuition.

It is hard to imagine a choir director who has not undergone the audition process before accepting singers into a choral ensemble. Moreover, after several auditions and considered reflections, most conductors question their approach and probably engage in an ongoing modification of the audition process over time. Therefore, Paul Crabb's interviews of Guy Webb, Weston Noble, Charles Bruffy, Simon Carrington, Eph Ehly, and Dale Warland provide welcome and useful information for *Choral Journal* readers. These five conductors collectively represent the audition procedure as they apply to professional and collegiate choral ensembles. However, there is also relevancy for any choir director faced with audition issues and procedures. Crabb seeks to find out each conductor's audition views on issues of tone color, vibrato, tonal and rhythmic memory, sight-reading, musical expressiveness, placement in the choir, and disposition of personality traits. The interviewees' responses are varied, insightful, and all rooted in years of auditioning experience complemented by enormously successful choral programs.

Carroll Gonzo

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LETTERS TO THE EDITOR

Dear Editor:

Space provided for the "In Memoriam" inclusion in the *Choral Journal* is well deserved. In the main, the column has recognized the choral leadership qualities and accomplishments of outstanding individuals, who, personally and musically, have represented well the ideals on which ACDA is founded.

Two individuals, Hugh Sanders and Jester Hairston, especially come to mind because of personal and professional friendships with them of over thirty years, allowing first-hand knowledge of the unique challenges that each faced and had to overcome. There is no intent here to demean in any way the fine columns dedicated to them. Rather, these comments are meant to provide additional information that this writer deems to be important.

Hugh Sanders was born in a rural area of New Mexico. His home was a sod house with dirt floors, no running water, electricity, radio, magazines, or books. His parents had little interest in education, in fact, they discouraged it. It was not until he went to "town school" where, through his association with other students, their parents and homes, that he first became aware that these amenities were commonplace.

The *Choral Journal* presents well his education at Hardin Simmons and Baylor, the tremendous influence of Euell Porter on his life, his highly successful career as a teacher, conductor, clinician and editor, as well as his contributions to professional organizations such as TMEA, TCDA, and ACDA. His earning of the DMA in choral conducting at the University of Colorado and his tenure as ACDA president can only be considered extraordinary by anyone's standard, considering his humble beginnings.

The article reflecting the life of Jester Hairston seemed basically concerned about Jester Hairston, the entertainer, the television personality. Omitted is mention of his early life in a discriminatory society, as well as his determination to get an education in music even though few, if any opportunities, existed at the time for classically trained African-American musicians.

True, Jester was an entertainer in all of his endeavors. Following his formal schooling, immediate employment for Jester was indeed in the entertainment field, in the form of minstrel shows. It was through his ability to arrange music for choirs that he began as an assistant choral conductor and arranger for the Hall Johnson choir. Through his talents and personality, he was soon in demand as a choral clinician. High school and church choir directors and singers flocked to sing Jester's compositions and arrangements, under his direction. The word had spread that here was a conductor with a message of social commentary, uniquely presented through his compositions and engaging personality.

Jester's published arrangements were universally performed. He was willing to travel anywhere, anytime (into his 90s!) to share himself, his love for people through his music. His appointment as the Ambassador to UNESCO, representing the United States government internationally, can only be regarded as the crowning achievement of his unique career, which provided so much joy as well as insight to so many people.

Hugh and Jester both over came with great success the formidable social and economic difficulties that were thrust upon them. They were successful because of their talent, willingness to work hard, and, especially, their sincere caring for people in a flexible, kind, and gentle manner.

As many choral conductors face a variety of difficult situations today, may they remember some of the "crosses" that these two carried. Perhaps the challenge involved won't seem quite so insurmountable in light of the difficulties Hugh and Jester were forced to endure.

Cordially,

Lee Kjelson
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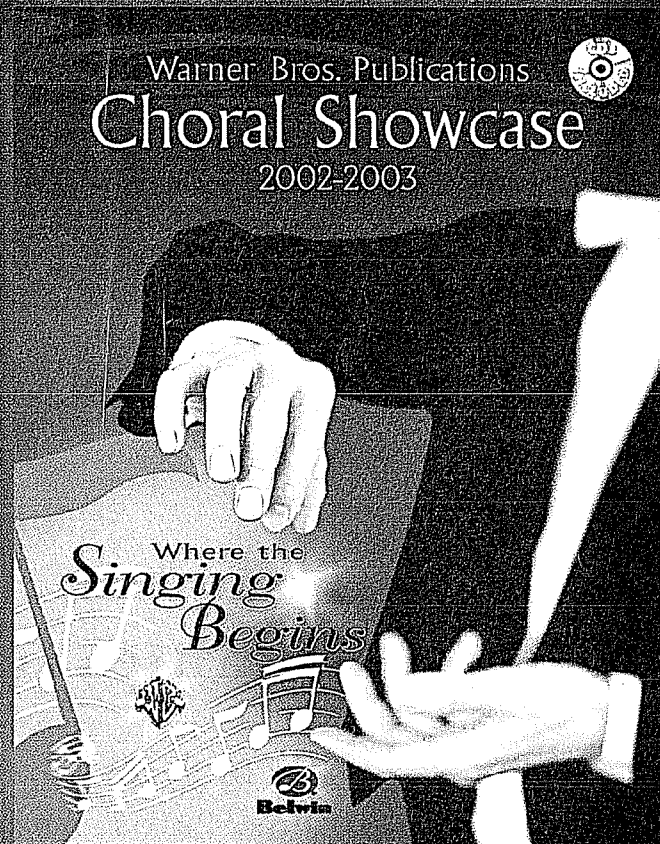
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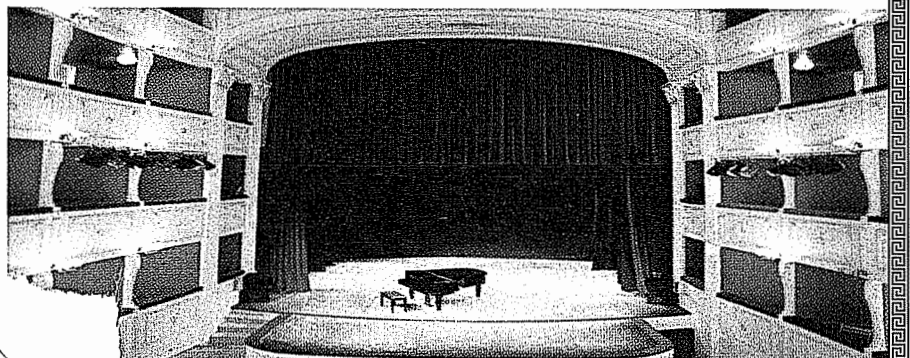
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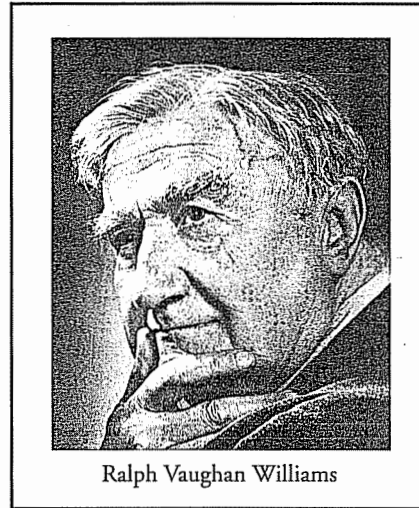
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Ralph Vaughan Williams's
Three Shakespeare Songs:
 An Analytical Guide
 for Conductors
 and Composers
 by David Conte



Ralph Vaughan Williams

Introduction

Ralph Vaughan Williams's *Three Shakespeare Songs* represent a supreme achievement in the repertory of twentieth-century unaccompanied choral composition. Composed in the last decade of the composer's long and productive creative life, the *Three Shakespeare Songs* reveal a composer at the height of his technical and expressive powers.

Vaughan Williams's catalogue is dominated by works for the human voice, ranging in scope from full-length opera to arrangements of folk songs and hymn tunes. He composed thirty-nine works for chorus and orchestra, including such masterpieces as the *Five Mystical Songs* (Herbert, 1911); *A Sea Symphony* (Whitman, 1903); *Sancta Civitas* (Revelation, 1925); *Dona Nobis Pacem* (also Whitman, 1936), and *Hodie* (various, 1954). Several important instrumental works include voices as part of the orchestral texture: wordless chorus (*Flos Campi* 1925), and solo voice (*Pastorale Symphony No. 3* 1921).

The special character of an instrumental work often influences a later vocal work. For example, the *Fantasia on a Theme by Thomas Tallis* for double string orchestra with solo quartet

(1910) bears a remarkable structural and textural resemblance to the *Mass in G Minor* for double chorus (1921). The inspiration of the fourth movement of the *Symphony No. 6* (1947) was the text of the second of the *Three Shakespeare Songs*, "The Cloud-Capped Towers," and the two pieces end with an identical chord progression.

The *Three Shakespeare Songs* (1951) are Vaughan Williams's fifteenth work for unaccompanied chorus, beginning in 1891 with the *Three Elizabethan Songs* (Herbert) and including madrigals, part songs, sacred anthems and motets, and his most extended work in this medium, the great *Mass in G Minor*.

Every composer's style is built on a unique combination of musical habits, intuitions, and choices. Vaughan Williams played the organ and the piano, but above all he was a choral singer and a violinist. His early study of English folk song and his editing of the *English Hymnal* reinforced his violinist's and singer's habits of thinking melodically. Later study with Ravel in Paris (1908) and contact with the music of Debussy helped him to expand beyond his early models of Brahms, Wagner, Stanford, and Parry, without abandoning their important lessons of tonal syntax. Ultimately, Vaughan Williams evolved a deeply personal style based on all these influences, and informed by a strong sense of the social mission of the composer. His description of this mission in his book *National Music* (1934) acknowledges the central role of singing and choral music in our musical culture:

Art . . . if it is to be of any value . . . must grow out of the very life of the composer himself . . . our composers are much too fond of going to concerts. There they hear the

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finished product. What the artist should be concerned with is the raw material . . . the lilt of the chorus at a music-hall . . . the rousing fervor of a Salvation Army hymn The art of music above all other arts is the expression of the soul of a nation . . . any community of people who are spiritually bound together by language, environment, history and common ideals and, above all, a continuity with the past.

“Full Fathom Five” is the most complex of the three songs, in its phrase structure and variety of texture.

Three Shakespeare Songs

In 1951 the choral conductor Armstrong Gibbs invited Vaughan Williams to compose a work for unaccompanied mixed voices that would serve as a “test piece” for the June festival of the Federation of Music Festivals, of which Vaughan Williams was president. Though at first Vaughan Williams was not enthusiastic about providing a piece for this pedagogical purpose, he later relented and presented Gibbs with the *Three*

Shakespeare Songs. The songs were first heard at the festival on June 23, 1951.

Given that the impetus for the *Three Shakespeare Songs* was pedagogical, the following analysis is offered in this spirit as a guide for choral conductors and composers of choral music. For the choral conductor, the kind of analysis shown here is indispensable in learning and memorizing the score, and in teaching the score to the singers. Identification of the tonal cen-

ters provides the essential key to the structural organization of the entire work. Knowledge of the various modes and scales used in the work enable the conductor to focus on such aspects as tuning, phrasing, and identifying expressive dissonance, particularly in relation to the text. This knowledge is also essential for the conductor who wishes to apply moveable-do solfege in the rehearsal. This analysis will include many suggestions for this application.

Of special value for the choral composer is a study of Vaughan Williams’s writing for unaccompanied voices. How often does one encounter unaccompanied music which, in spite of the best intentions of conductors and hard work on the part of singers, is too difficult to learn, where singers must work too hard to “find” their notes? Vaughan Williams’s technique balances a rich and varied harmonic palate with an intuitive sense of what is organic and grateful for the human voice and ear.

The following analytical description is accompanied by tables to give the reader an overview of the formal structure of each song. Important information is shown regarding key areas, melodic material, scale structure, length of phrases and sections, and details of texture and dynamics. It will be most helpful for the reader to have a brief familiarity with the tables before reading the accompanying text (Tables 1, 2, 3), and to consult the score (published by Oxford University Press).

“Full Fathom Five”

“Full Fathom Five” is the most complex of the three songs, in its phrase structure and variety of texture. The song is in ABA form, reflecting the structure of the punctuation and imagery in Shakespeare’s text. (See Table 1)

Full fathom five thy father lies;
 A Of his bones are coral made,
 Those are pearls that were his eyes;

Nothing of him that doth fade,
 B But doth suffer a sea change
 Into something rich and strange.



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Table 1
 "FULL FATHOM FIVE"
 FORMAL DIAGRAM

Andante misterioso, 4/4 meter

19 measures

6.5 measures

4 measures

4 measures

5 measures

Sop div., ten chordal ostinato
 Alto triplet 8th-note ostinato
pp

Bass melody
p pp ppp (underwater echoes)

A "Ding-dong bell." "Full fathom five ..." "Of his bones ..." "Those are pearls ..."
 F major (pentatonic with flatted-6th; F-G-A-C-D^b)

11 measures

2.5 measures
 3-part S. A.

2.5 measures
 4-part S. A.

1.5 measures
 + T. B. div.

4.5 measures
 11-part SATB

B "Nothing of him..." "But doth suffer..." "Into something..."

(II=V) i V

E maj. hexatonic
 (E-F[#]-G[#]{g}-B-C-D)

A maj. hexatonic
 (A-B^b-C[#]-D-E-F)

B maj. hexatonic
 (B-C-D[#]-E-F[#]-G)

fm hex./ C maj. pentatonic
 (F-G-A^b-B-C-D{d^b})
 (C-D-E-G-A^b)

mp

pp

ppp pppp

13 measures

2.5 measures

2.5 measures

2 measures

6 measures

pp Sop ostinato in 4-part canon
 Alto triplet 8th-note ostinato
 Ten pedal D^b

quarter-note triplets
cresc. to f
 Ten triplet 8th-note ostinato

dim. to *ppp*

A *pp* Bass melody *cresc. to f* dim. to *ppp*

"Ding-dong bell." "Sea nymphs.." "Hark! ..." "Ding-dong bell."
 F major hexatonic (F-G-A-C-D^b-E^b)

A Sea nymphs hourly right his knell:
Hark! Now I hear them—
Ding-dong bell.

Taken from *The Tempest*, Act I, Scene 2, the speaker of this text is the magician-sprite Ariel, consoling Ferdinand, who has been led to believe that his father Alfonso died in a shipwreck and now lies buried at sea. All of Vaughan Williams's musical choices regarding rhythm, texture, harmony, and melody work together to create a mysterious, underwater atmosphere.

The first A section begins with a seven-bar introduction which establishes the character of the scene. The texture is rich and complex, on three distinct registral and rhythmic levels, and is maintained throughout this section. (Figure 1)

Foreground: Basses singing the full text with a variety of rhythms

Middleground: Altos singing an eighth-note triplet *ostinato*: "Ding-dong bell"

Background: Sopranos and tenors in an alternating half-note rhythmic *ostinato*: "Ding-dong"

The feeling of regularity of the meter

Figure 2. "Full Fathom Five", mm. 9-10.

Figure 3. F-major pentatonic scale with lowered 6th degree.

is subtly challenged by the appearance of contrametric patterns in the middleground and background *ostinati*. The bass melody always begins in the middle of the bar, further obscuring the meter. The resulting interlocking web of gently undulating rhythms, created through the use of both simple and compound divisions of the beat, perfectly capture the underwater images of the text.

The tonality is F major, as reflected in the key signature. More specifically, the entire passage contains *only* those notes derived from an F-major pentatonic scale with one very expressive chromatic inflection of D^b (F-G-A-C-D^b). The lowered sixth-scale degree borrowed from the parallel F minor, and foreshadows the appearance of F minor at the end of the B section. The single half step between C and D^b creates a mildly dissonant "blur," which suggests the mysterious haze of the underwater scene. (As an example of the importance of a single note, try substituting D[♯] for D^b; the character of the song is utterly changed.) The voice exchange of C and D^b between the upper sopranos and tenors creates the greatest harmonic tension in the passage, and is expressive and practical to sing. (Figure 2)

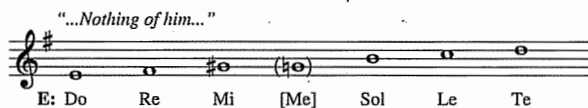
Assigning the movable-do syllables to this passage (Do-Re-Mi-Sol-Le) is an invaluable aid to tuning and remarkably sharpens the singers' awareness of the expressive character of the music. (Figure 3)

The design of the bass melody has several distinctive features. The effect of an underwater echo is created by repeating the last word of each of the three phrases ("lies . . .," "made . . .," "eyes . . .") at softer and softer dynamic levels. The triplet-eighth-note rhythm of this repeated word is an echo of the alto *ostinato*: "Ding-dong bell." There is also a subtle increase in intensity in each successive melodic statement in the bass voice, cre-

Figure 1. "Full Fathom Five", mm. 7-10.

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Figure 4. E-major hexatonic scale;
Basis of mm. 20-23, "Full Fathom Five".



ated by the addition of a new note of the pentatonic scale in each phrase:

- "Full fathom five . . ." (F-G-A)
- A "of his bones . . ." (F-G-A-C)
- "Those are pearls . . ." (F-G-A-C-D^b)

The fact that all melodies and harmonies of this first A section are based on a single scale reflects an important aspect of Vaughan Williams's technique in writing for unaccompanied chorus. Long passages based on a single number of pitches create a harmonic field, where the unaccompanied singers are supported in finding their pitches with ease. This same technique, where one scale is the basis for all vertical and horizontal relationships, is a main feature of recent choral music by composers such as Pärt, Tavener, and Lauridsen, and is often extended throughout an entire piece. Vaughan Williams creates formal and structural contrast through decisive modulation to several key centers within a single piece, all organized around a single tonic.

The B section is based on a new line of

text which further develops the images of the first stanza: the eternal tomb of the sea and its effect on the body:

- Nothing of him that doth fade,
- B But doth suffer a seachange
Into something rich and
strange.

A corresponding deepening of musical expression is achieved by Vaughan Williams in this section through an expansion of the number of voices and pitches present in successive phrases, and the number of key areas.

The section begins with a new texture of women's voices in unison rhythm. The

texture gradually thickens with each new phrase; three-part women's voices expand to four-part writing on the word "seachange;" *divisi* men's voices are added to create a six-part texture, which gradually evolves into rich eleven-part harmony by the section's end on the word "strange."

The five-note scale, which was the basis of the A section, is expanded here to five sets of six-note scales, some with occasional added chromatic inflections (shown in brackets). It is the particular interval structure and resulting harmonies derived from these five scales that are the source of Vaughan Williams's uniquely expressive harmonic language. Let us take each scale in turn, assigning the relevant moveable-do solfège syllables to illuminate more fully the expressive character of the notes. (Conductors can use the syllables in rehearsal; again, the singers' experience of the expressive character of the music will be greatly intensified.) (Figure 4)

This scale combines the brightness of diatonic major with the darker inflections

Figure 5. "Full Fathom Five", mm. 20-21.

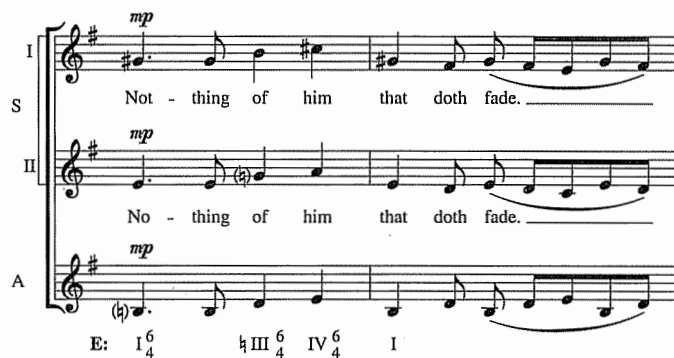


Figure 6a. A-major hexatonic scale;
Basis of mm. 23-24, "Full Fathom Five".

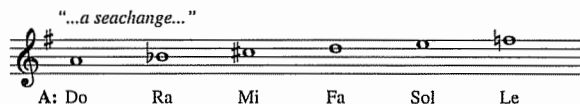
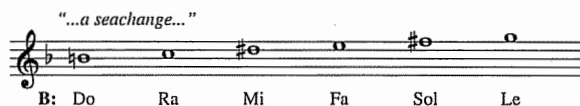


Figure 6b. B-major hexatonic scale;
Basis of mm. 25-26, "Full Fathom Five".



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of the sixth and seventh scale degrees of descending melodic minor. The occasional lowered third from the parallel-minor scale makes possible the harmonic cross relations favored so often by Vaughan Williams and reminiscent of the sonorities of Byrd and Purcell. Also characteristic in this passage is the use of parallel chords in second inversion. (Figure 5, 6a, 6b)

A new chromatic inflection is introduced to these two identical scales; the Phrygian second scale degree. This scale yields two major triads a half step apart, making possible the strong harmonic progression of Neapolitan to major tonic. (Figure 7 and 8)

The scales in this section of E, A, and B, which relate to each other as I, IV and V in the key of E, give a strong sense of unity and forward motion to the B section.

The bridge back to the tonic of F major in the second A section contains a truly marvelous modulation. As shown in the table, the C-major triad, which functions as the Neapolitan in B major, becomes V in F major. The arresting freshness of the eventual return to F major in the second A section is delayed by first using the F-minor scale, before mov-

One sign of masterful composition technique is unity of large- and small-scale structural relationships.

ing to the remarkable eleven-note chord on the word "strange." This chord is built in an exact transposition to C major of the chromatically inflected F-major pentatonic scale of the first A section, giving this chord a dominant function, and setting up the return to F major. (Figure 9)

This unforgettable chord is most skillfully orchestrated for chorus. There are subtle voice crossings between the *divisi* sopranos and the tenors and baritones, which reinforce the sonority in the singers' ears and provide for smooth preparation of dissonance; the women's voices, which are higher and acoustically thinner, are anchored by being enclosed within

Figure 7. Harmonies, mm. 23-26. "Full Fathom Five".

"...Nothing of him..."

A: bII I B: hII I

**Figure 8. F-minor hexatonic scale;
Basis of mm. 26-27, "Full Fathom Five".**

"...Into something rich and..."

f: Do Re Me Fi Sol La [Le]

**Figure 9. C-major pentatonic scale;
Basis of mm. 28-30, "Full Fathom Five".**

"strange"

C: Do Re Mi Sol Le

Figure 10. "Full Fathom Five", mm. 28-30.

Figure 10 shows the musical score for measures 28-30 of "Full Fathom Five". It is a four-part setting for voices I, S, II, A, and B. The lyrics are "and strange, strange, strange." The dynamics are marked *ppp* and *pppp*. The music features a descending melodic line in the upper voices and a supporting bass line in the lower voices.

an octave, whereas the lower men's voices are enclosed within an expressive minor seventh, lending the sonority the gentle, strange color of a true underwater echo, and connecting it to the alternating half-note rhythm of the "Ding-dongs" in the song's opening bars. (Figure 10)

The second A section returns with a richer version of the opening texture, and contains the song's dynamic and registral climax. (Figure 11,12)

Sea-nymphs hourly ring his knell:
 A Hark! Now I hear them
 Ding dong bell.

In the first phrase of this section, the underwater texture is created now with a descending melody stated in four-part canon. (This canonic texture is reminiscent of the opening of the Sanctus for the *Mass in G Minor*.) (Figure 11,12) The triplet eighth-note contrametric *ostinato* returns in the altos, supported by the expressive *D^b* pedal in the tenors. The basses

sing the full text, accompanied by the gradual *crescendo* of the *ostinato*, now built on the broader and heavier quarter-note triplets. A *forte* climax is reached on the bass words "Ding-dong bell," followed by a fairly rapid *diminuendo*, as all the voices sink lower and lower in register, leaving only the single expressive *D^b* in the altos. This *D^b* ingeniously serves as an enharmonic common-tone *C[#]*, which is fifth of the opening *F[#]*-minor chord of the second song, "The Cloud-Capp'd Towers." The presence of a common tone makes it possible for the chorus to proceed more easily from "Full Fathom Five" to "The Cloud Capp'd Towers" without an interrupting starting pitch.

One sign of masterful compositional technique is unity of large- and small-scale structural relationships. The small-scale chord progression of Neapolitan to tonic is reflected in the large-scale structural relationship of the key center of *E* in this B section to the key center of *F* in the A section. This structural unity of triads and key areas related by half steps dominates all three songs (particularly No. 2) and is present in many of Vaughan Williams's pieces, giving his entire *oeuvre* a strong sense of stylistic unity. (Figure 13)

"The Cloud-Capp'd Towers"

The text for this song had deep spiritual resonance for Vaughan Williams. When his *Sixth Symphony* (1944-47) was

Figure 11. "Full Fathom Five", mm. 31-34.

Figure 11 shows the musical score for measures 31-34 of "Full Fathom Five". It is a four-part setting for voices I, S, II, A, and B. The lyrics are "Ding, ding, Ding dong, bell, ding dong, bell, ding dong, bell, Ding, Sea-nymphs hourly ring his knell." The dynamics are marked *pp* and *ppp misterioso*. The music features a triplet eighth-note contrametric *ostinato* in the altos and a supporting bass line in the tenors.

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Figure 12. Sanctus from *Mass in G Minor*, mm. 18-19.

The harmonies express a finely graduated sense of various levels of forward motion, all within an idiom that is grateful and natural to sing.

Figure 13. Harmonic structure of "Full Fathom Five".

premiered, many admirers were compelled to ask what the music meant in a programmatic sense, particularly the meditative last movement, which is an unrelieved *pianissimo senza crescendo*.

Vaughan Williams cited Prospero's words from *The Tempest*, Act IV, Scene 1: "We are such stuff as dreams are made of, and our little life is rounded with a sleep" as a verbal description of "the substance of my last movement." (In *The Tempest*, Prospero has just made a large group of spirits vanish, and is reminding his daughter and her fiancé that mortal life also ends quickly.) The character of the music of this movement drifts about contrapuntally and finally dissolves into two alternating chords: E^b major and E minor. The mysterious quality of this chord progression derives from the juxtaposition of two triads, which are only distantly related in the classical sense, but share the common tone of G. A detailed examination of "The Cloud-Capp'd Towers" will show the frequent use of this exact progression, and the application of a general technique of triadic progression derived from various combinations of half-step root movements, with and with-

out common tones.

The chorally idiomatic harmonic language Vaughan Williams creates in this song is unique. The harmonies express a finely graduated sense of various levels of forward motion, all within an idiom that is grateful and natural to sing. For this reason, it is valuable first to discuss the

harmony in detail before proceeding with a more general analysis of the treatment of melody, rhythm, texture, and form.

Below (Figure 14) are all fourteen harmonies in the song. Because the sense of tonal center shifts continually, and because of the strong sense of A minor as a tonal goal of the middle B section, A minor is a practical choice for harmonic analysis and as the basis for moveable-do syllable assignments. Especially interesting is the series of alternating minor/major triads, built on roots ascending by half steps from F to A^b. (These chords are shown in brackets.) (Figure 14)

For the conductor, incorporating singing with chromatic moveable-do syllables in the warm-up period of rehearsal is excellent preparation for singing "The Cloud-Capp'd Towers" with true intona-

Figure 14. Fourteen Harmonies in "The Cloud-Capp'd Towers".

Figure 15. Ascending and descending chromatic scale, with solfège syllable names.

tion, and a powerful general exercise for singing chromatic choral music. The syllables corresponding to the chromatic scale based on A minor are shown here, with some adjustments made to reflect Vaughan Williams's spelling preferences. (It must be noted that there is no possible syllable name for F double sharp, as found in m. 20. Using the enharmonic syllable "Sol" is suggested.) (Figure 15)

A note concerning the key signature of two sharps in this song: this is most likely F# Phrygian. The song was originally composed down a whole step with no key signature, which would be E Phrygian. (This matches the tonality of the coda of the fourth movement of the *Sixth Symphony*.) Though the song begins with an F#-minor chord, and this chord returns at the recapitulation in m.19, the analysis will show that the song cannot be said to be "in" the key of F#, minor or Phrygian, in any way that is pedagogically useful. Rather it is logical to assume that having written out the entire song a whole step lower with no key signature, Vaughan Williams simply transposed the song up a whole step, adjusting the key signature accordingly. The question of the use of key signatures in much twentieth-century music is a very large one, and an in-depth examination is beyond the scope of this article. Twentieth-century composers have been inconsistent in their use of key signatures, and this often obscures clear tonal relationships, and the deep connection between twentieth-century music and music of the past.

Five types of root-movement progressions, all involving chromatic voice-leading by half step, account for almost all of the harmonic movement in "The Cloud-Capp'd Towers." Each type of root movement has a distinct character and sense of propulsion in relation to its surrounding harmonies. In figures of progressions below, reading all note names from top to bottom to spell chords shows the half-step voice leading, and often puts the strongest melodic motion in the top voice, as it is in the song. (Figure 16. 1-5)

Though the root movements in "The Cloud-Capp'd Towers" are predominantly of the chromatic voice-leading type outlined above, there are also the more traditional root movements by diatonic seconds and perfect fourths. It is the subtle

Figure 16.1 - Root movement by third with no common tones, mm. 2-3.

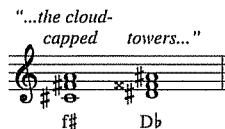


Figure 16.2 - Root movement by third with common tones, mm. 3.

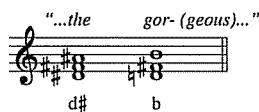


Figure 16.3 - Root movement by half step with no common tones, mm. 9-10.

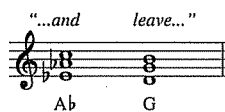


Figure 16.4 - Root movement by half step with common tones, mm. 15-16.

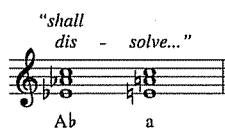
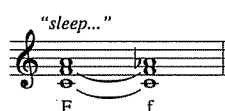


Figure 16.5 - Shifting from major to minor with the same root, mm. 24-25.



blending of these traditional progressions with the chromatic ones that gives the piece its sense of coherence and balance, and shows the liberating influence of Debussy on Vaughan Williams's harmonic style. For example, the harmonies of mm. 3-11 cohere beautifully around the tonal center of A minor, with frequent use of simple mixture (chords borrowed from A major), and use of double mixture (vi, or F minor) and secondary mixture (#VII: read Ab major triad as an enharmonic spelling of G#.)¹ (Figure 17)

"The Cloud-Capp'd Towers" is in ABA form, like "Full Fathom Five." Vaughan Williams distinguishes each formal section as it reflects the structure and character of the words. The text of the A section is a list of descriptive nouns: "towers", "palaces", "temples", and "globe." The B section introduces the first verb: *dissolve*. The return of the

opening chord progression coincides with the first and only use of a personal pro-

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Figure 17. Chord Progression of mm. 3-10, "The Cloud-Capp'd Towers"

The musical score shows four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "the gor - geous pal - a - ces. The sol - emn tem - ples. the great globe it - self, shall dis - solve." The chord progression for measures 3-10 is: a: ii, F#: #vi, V⁶₄, VI⁶₄, VI, iii⁶₄, iii, ii⁶₆, i⁶₄, i. The score includes dynamic markings of *pp* and *ppp*.

The presence of second inversion chords with their perfect fourths gives the song a slightly medieval sound, and lends a dimension of timelessness.

ing dynamic of *pianissimo* is maintained throughout the song, with only one slight *crescendo* inspired by the vastness of the words "the great globe itself."

The melody is subordinate to the rich chords, moving mostly by step. A notable moment of triadic melodic movement is again inspired by the words "the great globe itself." The sense of deep concentration in this song is achieved partly through frequent use of repeated notes in the melody, suggesting a "reciting tone" as found in chant. The chromatic half-step voice leading of many of the harmonies further contributes to the smoothness of the texture. The voices move mostly homorhythmically, with occasional melodic dissonance in eighth notes in the inner voices.

The texture of "The Cloud-Capp'd Towers" is reminiscent of the string writing in Vaughan Williams's instrumental music, especially the *Fanstasia on a Theme by Thomas Tallis*, with frequent doubling at the octave of the soprano melody in the tenors. Sound acoustical principles of spacing of chords are always observed, with frequent open fifths between the lowest two voices. Though most of the chords are in root position, more than the usual number are in second inversion, a favorite voicing of Vaughan Williams. The presence of second inversion chords with their perfect fourths gives the song a slightly medieval sound, and lends a dimension of timelessness.

There is a subtle change in texture in the B section of the song. The largely homorhythmic texture is loosened a bit,

noun: *we*. (See Table 2)

A The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,

Yea, all of which it inherit,
shall dissolve,

B And, like this insubstantial pageant faded,
Leave not a rack behind.

A We are such stuff as dreams are made of;
And our little life is rounded with a sleep.

The emotional tone of "The Cloud-Capp'd Towers" is established in the opening bars, and is maintained throughout the entire song, with only the subtlest variations in dynamics, tempo, and harmonic, melodic, and rhythmic character. Again, all of Vaughan Williams's musical choices serve to create the text-inspired mood of impenetrable mystery, awe, and calm. Let us examine each in turn the treatment of tempo, dynamics, melody, harmony, rhythm, and texture.

The *Lento* tempo is slow enough for the rich, subtle harmonic shifts to register fully in the singers' and listeners' ears, but not so slow as to make the long phrases impractically difficult to sing. The open-

Table 2
 "THE CLOUD-CAPP'D TOWERS"
 FORMAL DIAGRAM

Lento, 4/4 meter

9 measures

2 measures

2.5 measures

2.5 measures

2 measures

pp

"The cloud-capp'd towers,

the gorgeous palaces

(poco cresc.)
 The solemn temples, the great globe itself,
 shall dis-

A

Triads: f#m

D#M

d#m bm EM FM

c#m bm am

abm f A#m

8 measures

2 measures

poco animato

3 measures

a tempo

3 measures

pp

"-solve, yea, all which it
 inherit shall dis-

solve, And like this insubstantial
 pageant faded

leave not a rack behind. We

B

Triads: am

A#M

GM

gm

F#M

8 measures

3 measures

5 measures

"are such stuff as dreams are made on,

ppp
 And our little life is rounded with a sleep."

A

Triads: F#M f#m7 D#M

bm EM F f#m

FM fm

as first the basses break into the melodic foreground on the words “yea, all which it inherit,” and later the sopranos on the words “And, like this insubstantial pageant faded.” The background harmonies on the words “shall dissolve” seem literally to dissolve, oscillating back and forth between A minor and A^b major, recalling the last two harmonies of the fourth movement of the *Sixth Symphony* (E minor and E^b major).

The opening texture returns in the second A section, with melodic doubling at the octave of both the soprano melody and an inner voice, resulting in the richest melodic texture of the song. The final progression contains the harmonies of F[#] minor to F major, recalling the chord progression at the end of the *Sixth Symphony*. The half-step gesture is extended to the very last chord; the relative calm of F major is darkened with the final sonority of F minor.

“Over Hill, Over Dale”

The text of the third song, “Over Hill, Over Dale,” has a magical character similar to the first two songs. Taken from *A Midsummer Night’s Dream*, Act II, Scene I, this text is spoken by one of Queen Titania’s fairies, and establishes the spirit world in Shakespeare’s drama, a world beyond rationality.

Vaughan Williams creates an introduction and coda through text repetition to frame an A-B-A form. The A sections feature the personal pronoun I; the B section is a list of descriptive nouns (*cowslips, coats, rubies, favours, and freckles*). (See Table 3)

B In their gold coats
spots you see;
Those be rubies,
fairy favours,
In those freckles live
their savours:

A I must go seek some
dewdrops here,
And hang a pearl in
every cowslip’s ear.

Coda Over hill, over dale,
Thorough bush,
thorough brier,
Over hill, over dale.

“Over Hill, Over Dale” is the most simple and direct of the three songs, though not without its own subtleties. Its overall harmonic color has a strong relation to the first song, “Full Fathom Five,” with its prevalent use of the lowered sixth-scale degree in major (the note E^b in G major), and its use of pentatonic structures. It also provides an effective contrast with the first two songs in tempo and meter; the song is marked *Allegro Vivace*, and is in duple-compound meter.

The six-bar introduction establishes a complex mood; at once pastoral, energetic, and mysterious. The *Allegro* tempo creates a feeling of vitality; the compound meter creates a pastoral mood, though tempered with mystery as expressed by the harmonies in the opening bars. These harmonies can be analyzed as two forms of the submediant triad in G major; the diatonic minor triad, and the rich aug-

mented-major seventh chord. Again, chromatic syllables will help the singers to tune these harmonies. (Figure 18)

The chromatic character of these chords is contrasted by the following harmonies built from the G-pentatonic scale. Textural variety is achieved by alternating the *divisi* women’s voices with the *divisi* men’s voices, then combining them in a four-part SATB texture.

The A section introduces the character of the fairy, who describes her duties for the queen. The voice of the fairy is represented by the sopranos, supported by an *ostinato* in the lower three voices derived from the harmonies and rhythms of the introduction. Several measures of triple-compound meter lengthen the phrases of this section. This music emphasizes e minor, the relative minor of the opening key.

In the B section, the changing character of the text results in a corresponding change in the character of the music. The fairy describes the cowslips in the landscape of the fairy world. The tonality shifts to the closely related key of A minor; the meter settles into a steady 6/8; the texture begins with some exact rhythmic imitation between the sopranos and the lower voices, and evolves into the first homorhythmic texture of the song, as all four parts rise to a *forte* dynamic in unison rhythm, and in the bright relative tonality of C major: “Those be rubies, fairy favours; In those freckles live their savours.”

The second A section is marked by the return of the fairy speaking with the per-

Intro Over hill, over dale,
Thorough bush,
thorough brier,
Over park, over pale,
Thorough flood,
thorough fire,

A I do wander
everywhere,
Swifter than the
moon’s sphere;
And I serve the fairy
queen,
To dew her orbs
upon the green.

The cowslips tall her
pensioners be;

Figure 18. “Over Hill, Over Dale”, mm. 1-2.

Allegro vivace

G: vi VI⁺⁷

Table 3
 "OVER HILL, OVER DALE"
 FORMAL DIAGRAM

Allegro vivace, 6/8 meter

6 measures

2 measures	2 measures	2 measures
Intro <i>p</i> Sop, Alto G major (vi-bVI+7)	Thorough bush, thorough brier, Ten, Bass	Over park, over pale, Thorough flood, Thorough fire, SATB G pentatonic

14 Measures

3 measures	3 measures	4 measures	4 measures
9 6 8 ; 8	9 6 6 ; 8		
"I do wander everywhere, A <i>p</i> Sop. melody; <i>pp</i> ATB ostinato w/ text from intro. E pentatonic minor	Swifter than the mooné's spere;	And I serve the fairy queen,	To dew her orbs upon the green.

8 measures

2 measures	2 measures	2 measures	2 measures
"Cowslips tall her pensioners be; B <i>p</i> Sop. melody; <i>pp</i> ATB rhythmic imitation A minor	In their gold coats spots you see; <i>cresc.</i> <i>cresc.</i>	Those be rubies, fairy favours, <i>f</i> SATB; unison rhythm <i>f</i> C major	In those freckles live their savours:

Table 3 continued on page 22

Table 3 continued

7 measures			
	3 measures		4 measures
	9, 6 6; 8		
	“I must go seek some dewdrops here,		And hang a pearl in every cowslip’s ear.”
A	<i>f</i> <i>decres.</i> <i>p</i> Soprano melody; <i>pp</i>		
	ATB harmonic underpinning e minor pentatonic		

8 measures			
	2 measures	2 measures	2 measures
	“Over hill, over dale,	Thorough bush, thorough brier,	Over hill, over dale.”
CODA			

<i>pp</i>			
	Ten, Bass	Sop, Alto	Ten, Bass Sop, Alto
	G major (vi-bVI+7)		

Figure 19.1 - Measure 43, final chord; "Over Hill, Over Dale".

"dale"

Figure 19.2 - Final chord; *Magnificat*

Hail!

sonal pronoun "I," represented again by the sopranos, and returning to the tonality of E minor. This section is exactly half as long as the first A section, and leads smoothly into the coda.

The coda is an extended duplication of the texture and harmony of the introduction. The two mysterious submediant chords return, again alternating between *divisi* men and women. The women's voices end the song, sustaining the final augmented-major seventh chord. This ending is reminiscent of the last phrase of Vaughan Williams's *Magnificat* (1932) for women's voices, solo mezzo-soprano, flute, strings, and harp, where the four-part *divisi* women's chorus sings the word "Hail." (Figure 19.1, 19.2)

Conclusion

Vaughan Williams's *Three Shakespeare Songs* brilliantly fulfill their original pedagogical purpose: to provide a challenging and grateful work for choral singers, using texts of the highest literary and spiritual quality. We have shown the logic with which it is possible to apply moveable-do *solfege* syllables to ensure good intonation and to increase the singers' awareness of the expressive character of certain notes and intervals, particularly in relation to the text. The formal tables show the phrase structure and tonal centers of each section, and can greatly aid the conductor with interpretation, pacing, and memorization.

The *Three Shakespeare Songs* are model pieces for unaccompanied chorus. Most of the musical materials have diatonic and pentatonic origins, with expressive chromatic inflections, that create the mysterious atmosphere inherent in the texts. The

The Three Shakespeare Songs are model pieces for unaccompanied chorus.

individual vocal lines are largely conjunct: with the exception of a few melodic fifths and one octave in the bass line of "The Cloud-Capp'd Towers" there is no interval larger than a fourth in the entire set of songs and the interval of a second predominates. The more frequent chromaticism of "The Cloud-Capp'd Towers" always occurs by half-step motion, and frequently between harmonies with common tones. Dissonances are always carefully prepared. The formal structure of each song reflects the structure of the texts, and shifts in tone, emphasis, and speaker articulate new formal sections. The layering of simple and compound rhythms is natural and organic, and effectively creates the magical world inspired by the texts. Word repetition is used sparingly but effectively to create formal balances, or to build *ostinati* (for example, "Ding-dong bell").

In an address to the Intercollegiate Music Council at Yale University in 1959, the American composer Randall Thompson articulated beautifully the technical and aesthetic challenges of composing for unaccompanied chorus, and emphasized the value for all composers of connecting with their deepest musical impulses

through the composing of choral music. The spirit of Thompson's words bears a strong resemblance to Vaughan Williams's essay from *National Music*, which was quoted at the beginning of this article. Both composers speak of choral singing as an indicator of the relative health of a musical culture:

... an instrumental style unleavened by the knowledge of writing for voices can become . . . turgid . . . and lose touch with the human spirit . . . an impediment to choral composition is the difficulty of applying contemporary compositional techniques to writing for chorus. Modern idioms—the insistence on dissonance and super-chromaticism, on fitful and irregular rhythms . . . do not lend themselves . . . to the medium of the chorus. . . . Many of the greatest composers' greatest works are choral, and they can all be sung by amateurs. It would be a terrible indictment of contemporary schools of music composition if they (failed) to do what their forefathers did so well.

This brief survey of Vaughan Williams's career, with its commitment to choral music, and a detailed analysis of one of his late choral masterpieces, the *Three Shakespeare Songs*, show Vaughan Williams to be a choral citizen of the highest order.

Nota Bene: "This analysis is the first in a book in progress, including unaccompanied choral works by Debussy, Messiaen, Poulenc, Britten, Hindemith, Susa, Conte, and Whitacre."

NOTES

- 1 For a complete discussion of advanced mixture, readers are referred to Edward Aldwell and Carl Schachter, *Harmony and Voice-Leading*, Chapter 30 (Harcourt, Brace and Jovanovich)

—CJ—

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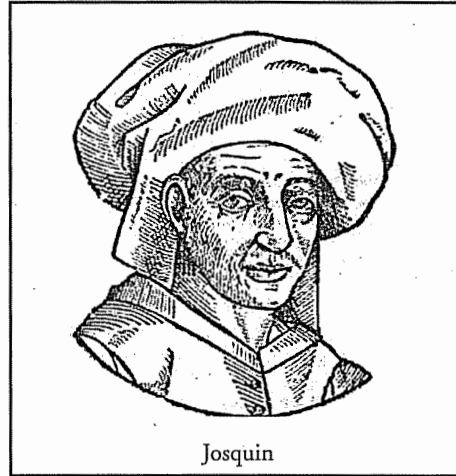
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Tempo and Mensural Proportion in the Music of the Sixteenth Century

by Stephen A. Kingsbury



Introduction

For many modern conductors, the performance of literature from the sixteenth century can seem fraught with nearly insurmountable obstacles. Issues having to do with initial tempo and changes of tempo within the piece, can be some of the most confusing and are some of the least well understood. Discrepancies and contradictions abound in the work of modern musicologists, and the writings of the theorists who experienced the music first-hand. For those willing to wade through the mire of conflicting testimony, the performance of this repertory holds vast rewards. This article focuses on some of the issues relating to tempo and mensural proportion, in hopes of clearing away some of the veil of mystery that has for so long surrounded this repertory.

Tactus

At the most fundamental level, issues of mensuration and mensural proportion stem from the concept of tactus. Also referred to by theorists of the day as measure, full stroke, *mensura*, *compas*, *misura*, *battuta*, *schlag*, *ictus*, *percussion*, and *prasescriptum*,¹ the tactus was viewed as the unit of tempo.² In a

practical sense, the tactus was illustrated by an up and down movement of the hand, finger, or in the case of instrumentalists whose hands and fingers were engaged in the playing of their instruments, the foot.³ In contrast to modern conducting gesture, neither the up movement nor the down movement was seen as possessing any rhythmic emphasis. Writers of the day even disagreed about the ordering of the movements; up before down, or down before up.⁴

Tactus was divided into two major types, depending upon the binary or ternary quality of the rhythm. In the context of modern conducting gesture, the binary tactus is the most straightforward. There is a clear correlation with a modern two-beat pattern; the up and down motions each having the same temporal duration. For a ternary tactus, the pattern remains the same except that one of the motions takes twice as long as the other; the result being a pattern that is three "clicks" in length.

There is disagreement among modern scholars about the variability of the tactus. Vaccaro asserts that, "sixteenth-century theory seems to be unaware of the notion of variable tempo."⁵ Bank states that it was not until the end of the century that there existed, in addition to a "normal" tempo, "slow" and "quick" tempos.⁶ In the "normal" tempo the speed of the tactus was neither too slow, nor too fast. Many theorists of the day related the speed of the tactus to the speed of the pulse. It should be noted that the speed of the pulse is not the speed of the heart, but rather twice as slow. Translated into modern metronome figures, the pulse speed is usually in the range of 60 to 80 beats per minute. This interpretation of an unvarying tactus in the range of 70 beats per minute is supported by Apel,

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who states that,

The important fact is that nowhere is a remark to be found [in the writings of the theorists of the day] which would give the slightest justification for the assumption that the duration of a note could be varied according to the text, the character or feeling of the piece, or

whatever other romantic ideas a modern conductor may have in his mind if he chooses the 'right' tempo.⁷

He goes on to argue that the only means of changing tempo that would have been available to sixteenth-century composers was mensural proportion.⁸ However, in his article on tempo in the *New Groves Dictionary of Music and Musicians*, Robert Donnington argues that the speed of the tactus would have been altered, within limits, to fit the requirements of the music, not vice versa.⁹ In support of this interpretation, he offers the work of Nicola Vicentino, who in his *L'antica musica of 1555*

... gave a characterization of the different note values, associating each with a tempo and making a special issue of the point that he was not discussing the relative lengths of notes (which had been described earlier), but rather showing how

different note values could be used to produce pieces of different speeds.¹⁰

Mensuration and Mensuration Signs

Basic Terminology

In the sixteenth-century, mensuration can be viewed as the relationships between the various rhythmic levels. These were indicated, by the presence of signatures, in the music. Donnington described the role of these signatures this way:

The true function of these signatures was not to indicate time in our modern sense of tempo, but to indicate time in the old sense of mensuration. The only information which they impart directly is the relative time allotted to each note value in proportion to the others.¹¹

These relationships occurred on each level of rhythmic structure between a given note value and the note value one level down. On a theoretical level, each of these relationships could be either duple or ternary. Duple relationships were considered to be imperfect, whereas ternary ones were called perfect. According to Apel, "These terms go back to the rhythmic concepts of the thirteenth century, when the ternary division was considered perfect because it consists of 'beginning, middle, and end'.¹² The terms major and minor were also applied, with major being used as a synonym for perfect, while minor referred to an imperfect relationship.

Each level of mensuration was defined by the use of a specific term. The relation of the long to the breve was referred to as *modus*. The relation of the breve to the semibreve was called *tempus*, and the relation of the semibreve to the *minum* was known as *prolatio*. According to the theoretical writings of the day, it was also possible to extend this concept to the level of the *longa* and the *maxima*. The mensuration of the *maxima* was called either *modus maximarum*, *modus major* or simply *greater mood*. The mensuration of the *longa*, in turn, was referred to as *modus longarum*, *modus minor* or *lessor mood*. A given mensuration was indicated by an

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In the sixteenth-century, mensuration can be viewed as the relationships between the various rhythmic levels.

appropriate symbol, number or both.

According to Apel, the white mensural system, which served as the notational basis for all music of this period, assumed all mensurations to be duple¹³ with the exception of *tempus* and *prolatio*, the character of which was indicated by the presence of an appropriate mensural symbol. In practice this is true for the vast majority of the literature of the period. The quality of the *tempus* is governed by the presence of either a circle, which referred to *tempus perfectum*, or a half circle, meaning *tempus imperfectum*. Concurrently, the quality of the *prolatio* was indicated by the presence, or lack thereof, of a dot in the center of the *tempus* sign. The presence of a dot indicated *prolatio perfecta*, while the absence of a dot indicated an imperfect prolation. However, the theory of the day accounted for the other possible mensurations with symbols that were less common in the actual music of the period. The possibilities that existed at the end of the sixteenth century can be seen in a catalogue of mensuration signs by Thomas Morley (Table 1).¹⁴

Table 1

O3	= Three longs to a maxim
C3	= Two longs to a maxim
O2	= Three breves to a long
C2	= Two breves to a long
O	= Three semibreves to a breve, 2 breves to a long
2	= Two semibreves to a breve, 2 breves to a long

Tactus and Tempo Tactus Equivalencies With the Notation

The basic equivalency for the down-beat-upbeat unit of the tactus was the semibreve.¹⁵ As Apel describes;

The tactus is normally represented by the semibreve . . . with the other notes being multiples or fractions thereof These normal values of the various notes are called *integer valor*.¹⁶

For this reason, many Italian theorists of the day referred to music in *integer valor* as being written *alla semibreve*.¹⁷ However, it is not always expected that the semibreve would be the tactus equivalency. According to DeFord, this should only be the case in *c*. In *♩*, it should be the breve that is equivalent to the tactus. Further compounding the issue is the fact that within the basic binary and ternary tactus types, there are other categorizations referred to as tactus major and tactus minor. As is stressed by Apel, these terms do not refer to two differing tempi, "but to two different conductor's beats for the same tempo."¹⁸ The issue is not one of tempo, but of the level at which the tactus relates to the rhythmic values of the score.

Tactus minor has two movements of the hand in the place of one in tactus major. According to Collins, tactus major often meant that the tactus was equivalent to the level of the breve in the score, whereas tactus minor had a semibreve equivalency.¹⁹ It was also possible for the tactus to occur *alla minima*, or with a minim equivalency.²⁰ In truth, "There is disagreement among both ancient and modern theorists as to the place and the effect of the tactus, or pulse, in a given mensuration."²¹ For this reason, it is occasionally unclear which note value should receive the tactus equivalency in a given mensuration. In these cases, one must rely on one's musical instinct, much in the manner that the performer of the day would have done. As DeFord notes, for conductors in the sixteenth century;



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The choice of tactus could depend on the preference of the conductor, local custom, the skill of the singers or the rhythmic character of the specific piece.²²

In much the same manner, these criteria can serve to guide the modern conductor as well.

The Evolution of Notation

Another factor which had a profound impact on the metrical level at which the tactus was applied to the music was with the evolution of notation over the course of the century. On the most basic level, binary signatures came to be standard for most pieces, with ternary signatures used to provide mensural contrast internally.²³ A larger issue was the evolution of the note values. Over the course of the Renaissance period, ever-smaller rhythmic values were added to a composer's pallet. The addition of these smaller rhythmic values had the effect of gradually slowing the speed of the longer notes. According to Donnington, there was a "perpetual tendency for long notes to grow slower as shorter notes are added at the other end of the scale."²⁴ Chew described it this way:

In medieval notation there was a progressive slowing down of note values, and this continued through the sixteenth century, partly no doubt owing to the proliferation of short note values.²⁵

By the midpoint of the sixteenth century, the *minum* had become the normal notational beat equivalency in polyphony.²⁶ This had the effect of making *modus* become obsolete as a measure of mensuration.²⁷

Impact on Mensuration

As was mentioned above, in principle, the normal mensural order specifies that pieces which are notated in C are measured in *breves*, while those which are notated in C are measured in *semibreves*.²⁸ However, as a result of the gradual slow-down of note values, caused by the introduction of ever shorter rhythmic units, had the effect that the "meaningful metrical organization of the *breve* level de-

Figure 1

The image shows a musical score for four staves. Each staff has a treble clef and a common time signature (C). The lyrics are written below the staves: "Ec - ce di - es ni - gras quae tol - let lae - ta te - ne - bras, Mox ve - ni -". The notation includes various note values such as minims, crotchets, and quavers, with some notes beamed together. The score is presented in a standard musical notation style with a key signature of one flat.

clined,"²⁹ blurring the distinction between the two signs. DeFord notes that by circa 1500, pieces which were notated in C often utilized the *semibreve* as the tactus equivalency. By circa 1560, "the semibreve had come to be the normal tactus of both signs."³⁰ The result of this new dominance of the sign C was that sign C became increasingly rare over the course of the century.³¹ However, this evolution was not completely linear. In the repertoires of some areas, local custom superceded the generalized trend. According to DeFord, "The *breve* tactus continued to be used in some places until well into the seventeenth century."³² In some music of the last quarter of the century, a *minum* tactus was also a possibility.³³

Proportional Relationships Between Various Mensurations

Signs of mensuration were manifest in several different ways in the scores of the period. They could exist at the beginning of a given piece of music, or be used to indicate a change of mensuration within a given movement or section;

either within all of the parts simultaneously (such as occurs in the fifth movement of di Lasso's *Prophetiae Sibyllarum* [Figure 1]), or with some number of parts fewer than the totality (such as occurs in the Credo of Josquin's *Missa Pange Lingua* [Figure 2]). The more common of the two treatments is when a mensural change occurs simultaneously in all parts. In theory, mensuration signs were related to each other by mathematical proportion; indicating either augmentation or diminution of a given rhythmic value. Apel relates that although the use of proportional metrical relationships has a long history, which predates the period in question,

The use of proportions, that is, of the diminution and augmentation of metrical values in certain arithmetic ratios, is a characteristic feature of the Flemish music of the fifteenth and early sixteenth centuries....³⁴

Although the math regarding these proportions was exact, spelling out specific relationships (which either lengthened or diminished the relative length of

Figure 2

The image shows a musical score for four staves. Each staff has a treble clef and a common time signature (C). The lyrics are written below the staves: "bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto". The notation includes various note values such as minims, crotchets, and quavers, with some notes beamed together. The score is presented in a standard musical notation style with a key signature of one flat.

Signs of mensuration were manifest in several different ways in the scores of the period.

a given note value), these may have been approximated in practice.³⁵ The general rule for determining these proportions was that "if several proportions appear successively in the same part, their effect is cumulative, each of them referring to the preceding ones, not to the *integer valor*."³⁶ Another way of understanding the issue was put forth by theorists such as Tinctoris and Gaffurius, who argued "the mensuration within the proportion derives from the mensuration sign preceding the proportion and not from the proportion itself."³⁷

According to Berger, it was Tinctoris, who can be credited with bringing the rhythmic proportions on a par with the harmonic ones. Tinctoris describes twenty-five different proportions, all of which also appear in inversion.³⁸ To this sizable list, Gaffurius added more. Following Boethius, theorists of the day grouped the various proportions into classifications of species or genera,³⁹ many of which were too complex to occur in actual practice. The first of these species was referred to as *genus multiplex*. Each proportion in *genus multiplex* is based upon the mathematical proportion n:1, (for example 2:1, 3:1, etc.). These proportions were referred to as *dupla*, *tripla*, *quadrupla*, etc. Proportions in the *genus superparticularis* each contain the prefix *sesqui* in their name. These have the mathematical formula n + 1: n. The *genus superpartiens* is characterized by proportions with the formulae n + 2: n, n + 3: n, n + 4: n, etc. There also existed proportions that were combinations such as *genus multiplex superparticulare* and *genus multiplex superpartiens*, which had the formulae n * m + 1:n and n * m + (2, 3, 4, etc.): n respectively.

The complexity of these proportions became so advanced that many could not

be reproduced beyond the theoretical level. Fortunately, by the beginning of the sixteenth century, the situation had been simplified in the realm of the practical. According to Vaccaro,

The complexity of the interplay of proportions, still highly valued at the end of the fifteenth century, tended to become simplified on the following basis:

- 1) The opposition of binary and ternary subdivisions *Tempus imperfectum* or *perfectum* (subdivision of the breve)
- 2) The interplay of proportions Principally, notation in *integer valor*, *proportio dupla* and *proportio tripla*⁴⁰

For the modern performer, it is key to

understand the nature of these relationships. The literal interpretations of some of the more common of these proportions are given in Table 2.

Equivalent Mensuration Signs

It is important to note, before one begins the study of mensural proportions, that not every composer, scribe, or printer used the same symbol for the same mensuration. Thus, there arose multiple signs which indicate identical mensural situations. Some of these mensural synonyms are shown in Table 3. However, Sachs notes that the situation is not as complicated as it might first appear due to the

Table 2

⊕	Dupla Proportion (diminution) Note values become half of those of ○
⊕	Dupla Proportion (diminution) Note values become half of those of C
2 over 1	Dupla Proportion (diminution) ∩ = the previous ○
1 over 2	Dupla Proportion (augmentation) ○ = the previous ∩
3 over 1	Tripla Proportion (diminution) ∞ = the previous ○
3 over 2 or 3	Sesquialtera Proportion (diminution) ∩∩∩ = the previous ○

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○	=	¢
○	=	C3
○3	=	C33
○2	=	¢33
○22	=	¢2

nature of the usage of the various symbols. "Symbols with a figure after the circle or semi-circle were used only within a voice part as actual proportions, while symbols without figures stood as time signatures at the beginning, and had no proportional significance."⁴¹ Therefore, those symbols which stand in the score without figures need only be understood in relation to the tactus, while those with figures must be understood in terms of their proportional relationships with the rest of the score.

The Slash

In theory, the slash was a sign of diminution that indicated a proportion of 1:2 between undiminished sign and the sign with a slash through it (see Table 2). Thus, the tempo relation between C and C/ was 1:2. However, according to DeFord,

It is important to note, before one begins the study of mensural proportions, that not every composer, scribe, or printer used the same symbol for the same mensuration.

The tempo relationship between the two signs was controversial in theory and quite variable in practice. The traditional view is that the stroke diminishes the note values by half, so that a given value in C/ lasts half as long as the same notated value in C and a breve tactus in C/ is the same length as a semibreve tactus in C. In practice, however, the tempo proportion between the two signs in

independent pieces was usually less than 2:1, so that a breve tactus in C/ was somewhat longer, and a semibreve tactus somewhat shorter, than a semibreve tactus in C.⁴²

In practice C/ usually meant slightly faster than C. This practice is supported by the work of Wegman, who argues that the stroke in o and C/ indicated a semibreve tactus that was "faster by an indeterminate amount than the tactus of the undiminished signs."⁴³ However, in order for this indeterminate tempo alteration to occur, there either had to be no mensural change within the music, or the change had to occur in all parts. If the change were to occur within the music, in fewer than every part, the relationship would have had to have been a strict 2:1. Schroeder, "maintains that the stroke always meant diminution by half in C/, but could indicate diminution by a third in o until c. 1540."⁴⁴ More light is shed on this situation by Berger who asserts that the "theory of diminution by a third in o was limited to a small number of German theorists and based on a misunderstanding of Johannes de Muris."⁴⁵ Fortunately for modern interpreters, the slash was not the only tool available to composers of the day with which they could indicate a 2:1 proportion. The application of a numeric 2 after the mensural symbol was used far more consistently as an indication of the doubling of speed.⁴⁶

Proportions of Three

One of the most common means of achieving compositional contrast within a movement or section of a given work was to contrast sections in triple time with those in duple time. In the sixteenth century, these normally occur such that a ternary passage occurs within the context of a binary work or section of a work. This trend is expounded upon by DeFord, and confirmed by Apel.⁴⁷

After c. 1520 binary signatures became standard for most pieces, and ternary passages within them were notated as *sesquialtera* or triple proportions.⁴⁸

In the period in question, triple propor-

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tions are most often understood in terms of their relationship with duple mensurations. Perhaps the most problematic of these relationships is *sesquialtera*.

Sesquialtera proportions are of the *genus superparticularis*, which has the formula $n + 1 : n$. Literally, *sesquialtera* is a proportion of diminution in which three *semibreves* in the *sesquialtera* passage is equivalent to two *semibreves* of the preceding duple mensuration.⁴⁹ It is identical in function to *hemeola*, which is indicated by the blackening of the notes, instead of by mensural proportion.⁵⁰ *Sesquialtera* is usually indicated by either 3 over 2, or simply by a 3 in the score. Unfortunately, these signs were not always used according to their literal function. DeFord puts forth the problem.

The signs of these proportions ostensibly specify precise tempo relationships between binary and ternary presages, but in practice they could be interpreted in a variety of ways depending on time, place and musical context, as well as the notation itself.⁵¹

He goes on to say that,

Signs of *sesquialtera* are particularly problematic. They could represent not only 3 notes in the time of two, in accordance with their literal meaning, but also triple, duple and indeterminate proportions with the preceding mensuration as follows:⁵²

$\text{H} = \text{H}$
(*Sesquialtera* proportion)

$\circ = \text{H}$
(Triple proportion)

$\text{p} = \circ$
(Duple proportion)

$? = ?$
(Indeterminate proportion)

However, even the literal interpretation of *sesquialtera* is under debate. Collins argues that when a mensuration indicating a *sesquialtera* relationship occurs in less than every voice part, it does not produce three equal notes, but rather should be

resolved into binary figures.⁵³ Adding further confusion to the issue was the fact that

Proportions notated with signs of major *sesquialtera* could be performed either as written, with 3 *semibreves* equivalent to two of the preceding sign, or twice as fast, with 3 *semibreves* equivalent to one, and the latter option became increasingly common throughout the century.⁵⁴

Triple proportions are only slightly less problematic. From the *genus multiplex*, triple proportions have the formula 3:1. Thus, in a triple proportion, three *semibreves* are equivalent to one *semibreve* of the preceding mensuration. *Tripla* proportions are usually indicated by 3 over 1, but could also be indicated simply by a three. However, the three is problematic because the same three that indicates a triple proportion could also be used, and most often was, to indicate a *sesquialtera* relationship.⁵⁵

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Conclusions

There are many daunting challenges that face those who would perform the music of the sixteenth century. In order to arrive at a successful and meaningful performance, one must first determine the rate of the tactus in combination with determining the appropriate rhythmic level for the tactus equivalency. Once this is determined, one is faced with the challenge of determining the nature of any mensural changes that occur in the score. At times, this can seem a particularly problematic issue. As Lefferts asserts, mensural practice is a

Subject that is complex, highly technical and fraught with ambiguity and contradiction, a state of affairs due to the variety of agents who helped develop the mensural system"⁵⁶

DeFord described the situation this way:

Many theorists from ca. 1470 to ca. 1600 dealt with the issue, often attempting to prescribe regularities that never existed in practice, . . . the systems they propose conflict with one another and with the practices of composers and performers.⁵⁷

The obvious question becomes; where can the would-be performer turn to find the answers to this complex issue? Once all the available information has been examined, invariably, the answer lies in the same place it would have been for the performer in the sixteenth century; the music, and in the good taste and musical intuition of those who performed it.

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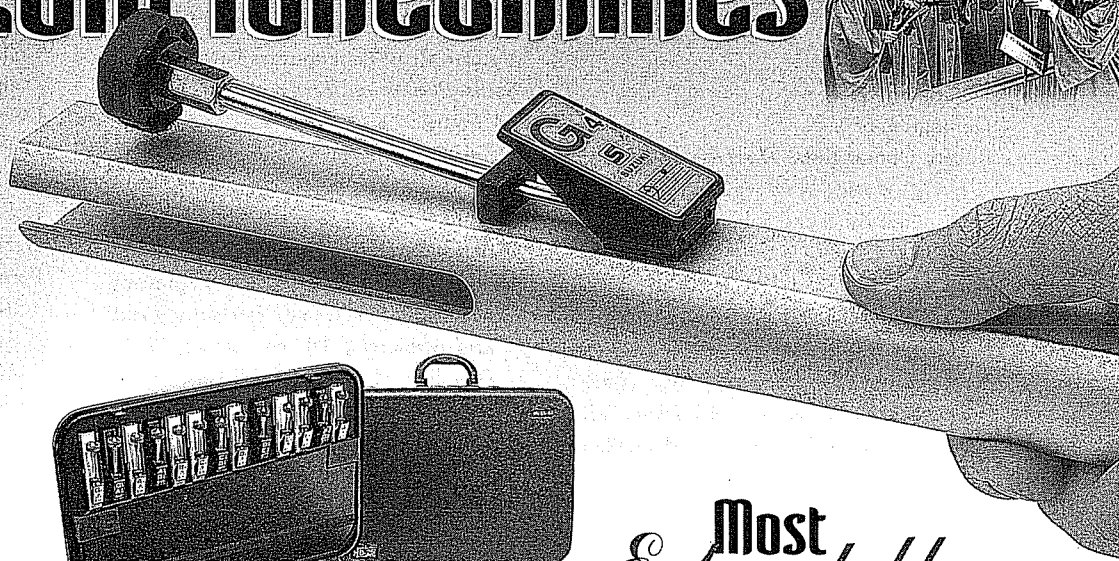
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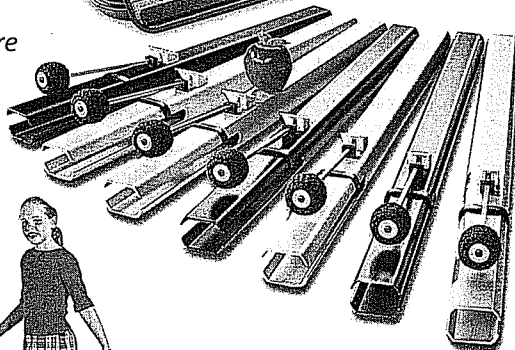


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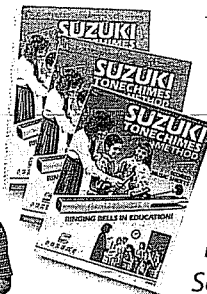
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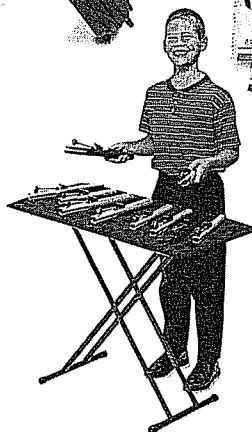
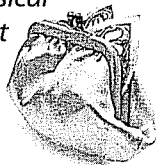
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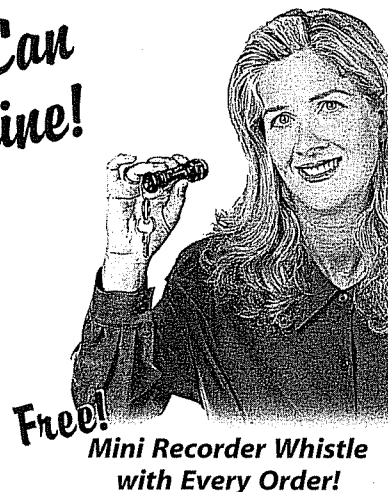


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Choral Audition Procedures of Six Well Known Conductors: Webb, Noble, Bruffy, Carrington, Ehly, and Warland

by R. Paul Crabb



Many conductors consider auditions one of the more important, yet difficult tasks they face. Although auditioning techniques vary from those who check for a pulse to those whose options include evaluation of tone color and levels of vocal control, choral conductors at all levels strive to gather as much information as possible within a reasonable, practical amount of time. What musical factors influence our choices? Should non-musical factors such as attitude or personality affect our evaluations of those who audition?

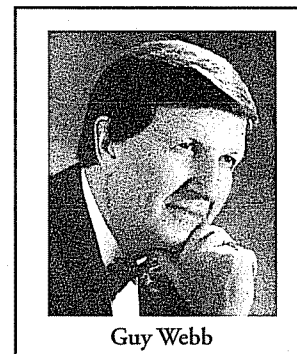
Six established and respected conductors agreed to share their audition procedures in interviews with this author. Through these interviews, we as conductors can examine their audition practices and, perhaps, adapt our own procedures to assess auditions more effectively and efficiently.

Interview With Guy Webb January 26, 2001 Osage Beach, Missouri

Guy B. Webb, coordinator of choral studies and professor of music at Southwest Missouri State University, is a native Missourian. He attended the University of Kansas and continued with his music education at the Juilliard School of Music, where he received a Diploma in Voice. After a three-year tour of duty as a soloist with the United States Army Field Band in

R. Paul Crabb is professor of music and chairman of the choral/vocal studies department at Truman State University, Kirksville, Missouri. <pcrabb@truman.edu>

Washington, D.C., he received a BM and MM from Columbia University Teachers College in New York. He has held choral positions at the University of Florida, State University of New York at Cortland, and New Mexico State University before going to Southwest Missouri State University in 1980. He has served as Missouri Governor of the National Association of Teachers of Singing, National Chair for the Youth and Student Activities Committee of the American Choral Directors Association, College Vice-President for the Missouri Music Educators Association, and the United States representative on the World Youth Choir Committee of the International Federation of Choral Music in Namur, Belgium. He is editor of and contributing author to *UP FRONT! Becoming a Complete Choral Director* published by ECS Publishing Company in Boston, Massachusetts.



Guy Webb

Crabb: Please describe the audition procedure you use for your concert choir.

Webb: The audition procedure starts in the summer when I send two selections to all incoming and returning students. I pick two excerpts from works that I want the choir to sing in the fall, which means at the start of school this music is partially prepared. One is usually a canonic work that would show the individuality of the voice, the other a homophonic work for blend. Two years ago one of the selections was the first part of Webern's *Entflieht auf leichten Kähnen*, a canon which

challenged them and demanded pitch accuracy. This year: *Sonnet* by Rudolph Escher. I tell them we'll sing the music together when they arrive, and this seems to make them feel good about the audition process. At the first rehearsal we immediately start out singing the audition pieces. We cover some basic concepts of singing at this first rehearsal, and that's it! Very little talking, no introductions of the executive committee—it's all business. I announce a list of those I want to see that evening in my office. This list is basically all the singers I am doubtful about having in the group. Frankly, my memory of their voice from an earlier scholarship audition needs refreshing. If I have a doubt about anyone, I want to see them privately first, hear them, and then have the opportunity of counseling them about which group they should be in. I hate to post a list if I know I cannot use them in that group. This process cuts down the numbers dramatically for the all-important second rehearsal. At this rehearsal we hear them in quartets. Everyone, returning and new students, audition together. The audition committee is made up of members of my executive committee and the section leaders—two for each voice, and the audition is "blind." Of course I am there listening also, but it is amazing how sharp this committee of students is in making the decisions that have to be

So I think it's important at the very beginning to involve the students and instill a feeling that this is our choir and they are part of the process of creating something together.

made. I feel it is good to get these kids' joint agreement on who we want in the choir—the leadership has a part in the makeup of the group. They know I have the final say, but believe me, they are usually right. Also, the returning members know they must "measure up" to stay in the group.

Crabb: Have you met or auditioned most of the incoming freshman students prior to summer vacation?

Webb: Most of the students I have auditioned the previous spring for scholarships. Some do walk in at the last

minute, but that is not a problem.

Crabb: Do you have four section leaders or eight?

Webb: I have four section leaders and my executive committee which has about six students. I pick about eight students to listen—two on a part. The quartets come in and I say "This is quartet number one" so they know who they're hearing. Then the quartet sings the two prepared pieces. The students and I listen for blend and listen to each voice. After that meeting we sit down and hash them over. I either agree with them or don't agree with them; I can make the final decision. However, it's amazing the kind of ears the students have.


Crabb: I find the blind audition by peers an interesting idea

Webb: I really feel that getting the students involved in the process is helpful. I've got some good leaders and they're constantly coming up with good ideas for the group. In fact, they would want to speak up so much that they were interfering with the rehearsal process. So last year before the choir went to perform at the regional ACDA convention, I got an idea. I went into rehearsal and gave everyone two post-it notes. The first time the hand went up I said, "write it down" and there were no more questions. We had a tight rehearsal and at the end I had about thirty post-its, all solid ideas about what we were doing: "we didn't get this note," "we were flat here," "there was no energy here," "we don't know what we're saying...." Then I went home and correlated those suggestions, and I typed them out and I gave them to everybody. We've continued that process since then. The kids come up with wonderful ideas that I never think about, that help me. So I think it's important at the very beginning to involve the students and instill a feeling that this is our choir and they are part of the process of creating something together. This helps our energy and the ensemble process.

Crabb: Do you sight-read as part of your audition process?

Webb: I do. When they first come in for that individual audition I pull out the sight-reading. It doesn't take many bars at all to see the ones that have a concept of matching the pitch on the page, and that's basically what I'm interested in. If they can't do that, then I'm not as interested in

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them. A great voice of course, can be an exception. Like one of those low basses you heard last night [at a performance]—as long as he's got the low notes, well I need that, too. It just depends upon the situation.

Crabb: Do you use any kind of tonal memory exercises as a part of your auditions?

Webb: Yes, as a part of the first, individual audition process. I usually like to play chords; go up major, come down minor. It's amazing how many can do that and how many cannot hear the difference between major and minor. I think some simple tonal memory is important.

The final process is blending. Can they blend? Do they have control of their voice? If somebody has a big vibrato, I find out in the individual audition if they can control it. If they can't control it, I ask if they can give me more of a cathedral sound. If they can do that, then I'm interested. I missed on a boy last fall. As soon as he started singing, I thought, "this boy is fantastic. It's the best voice I've heard." I gave him a score of nearly 100. I did not realize that he did not want to control, and I thought he could. I wished he could. I said "I'm sure he will," but he wouldn't, and he lasted about two weeks. So when he came and said he was dropping, he thought I'd be disappointed. I wasn't.

Crabb: You mentioned that this one student 'scored one hundred.' Do you use a point system for your auditions?

Webb: Yes, I do. I come up with a

median number from one to ten and disguise it in a grouping of three or four digits. This keeps the score private for me. At this early point, it is simply a system of separating those who have promise for the group from those who belong in another group. If they are a "five" or over I will further evaluate them and fine-tune the placement. Of course, I try to reassure singers that there is a place for them in a choir, and there usually is.

Crabb: How do you arrive at this score?

Webb: It's called a gut feeling. A gut feeling of what their potential is, and if I would really like them to be in a top group. Of course, I have three other groups and two are auditioned. So I may put them in my Tuesday/Thursday ensemble and that's another process. I try to plan my top group first and try to place my best singers there. That usually takes two full days. By Wednesday morning I will have a tentative roster posted. Then we have a retreat the next weekend. We start Friday night about 6:00 P.M. and go until 10:00 P.M. Then we start Saturday morning and rehearse from 9:00 A.M. to 4:00 P.M. So that's two weeks of rehearsal over night. It's at that time we assign them a blending number.

Crabb: Can you explain that?

Webb: A "10" is my best blending first soprano and an "18" is my worst blending first soprano [with eight sopranos in the section]. This [the one assigned "10"] is the voice that blends, is right on pitch, has the vibrato under control, and usually

is a good sight-reader. Then, if I have a larger voice he or she will be right at the bottom. I use this system for each of the eight sections. For example, a 35 is a middle-reading first alto. Then an 82 is a pretty solid low bass. I go 10, 20, 30, 40 down to 80, etc. We do that on Wednesday after we post the roster and then we get them together and I have the section leaders take each section. I go around to each section and either concur or don't concur with what they've have done. We place them in a row and have them sing one of the simple, prepared melodies. I listen to them individually and they listen to one another and we decide which have the blending and non-blending voices. Then I will make sure in my formation that those non-blending are not to the outside, they're intermixed blending with non-blending. I don't like to put all of my non-blending voices together.

Crabb: So you may put, for instance, your "11" soprano next to the "18" soprano so that there would be a contrast of voices that would cancel out each other.



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Webb: I would put my "10" on the outside and I'll put a "15" next to it, then a "12" and "17," and so on. I think the maximum number spread is seven and most of them are five or six. I think that process of finding out how they blend is important. I use this system each year, and then I have a formation that's usually the same because I have my numbers and there is the formation. We mark the music with that number. When we do the piece again in later years, it will have the same voice part marked for phrasing, diction, etc.

Crabb: Having heard your choir on several occasions, I was impressed by their pitch accuracy, intonation, and their unified sound. During your audition do you try to identify voices that can demonstrate those qualities, or do you train them to do that once they're selected?

Webb: I really believe that much of what I know and use I have borrowed from someone else. A few years ago at the Texas Choral Directors Association reading session in San Antonio Elmer Eisler

was the clinician. He said he wanted singers to be able to use three different voices: 1) a full solo voice, 2) an ensemble tone where the vibrato is controlled but it is still a warm, full sound, and 3) a cathedral tone with much upper partial to the sound.

Crabb: During the audition?

Webb: Yes, we work on that in the audition. I want to know if they can give me the ensemble tone or cathedral sound—if they can control the vibrato. Usually they misunderstand me and think I want a straight tone, really a nasty thing. What I want is much upper-partial to the voice, with a relaxed and free larynx position. We want to develop this "overness" to the tone. A voice teacher once told me there should be fifteen per cent of that upper partial present all the time when you sing! When I listen to good singers, I hear this "lift" and upper partial, so important to singing. As a choir, we must develop this "overness" which I dearly believe is crucial to blending and beautiful tone. An uncontrolled vibrato is really

death to the sound of a choir. Hopefully I convince the singers that it doesn't hurt the voice to have this capability of making different sounds to the voice. There must be flexibility. Hopefully, the voice teachers also know "where I'm coming from." Making a straight tone is too often tension and a limitation to the voice. The "overness" includes some vibrato, it has to in order to be beautiful, but not obnoxious. I think I might have gone too far when in judging I once commented that the vibrato in the soprano "reeks." Well, it did! I try to be a little more subtle in talking about it now. It is so important to deal with this.

Crabb: May I ask about the nonmusical characteristics? With some of the veterans, if there is a problem with someone functioning within a group situation or someone can't commit to the time that it takes to be a member of the ensemble, do you consider those nonmusical factors during your auditions? In other words, do you always simply select the best voice?

Webb: If they have a personality conflict, we don't want that. The students usually work it out. It's whether they want to sing or not, and they have to make that decision. I've been very proud of the ideas and the leadership that have come from the group.

Interview with Weston Noble March 9, 2001 Decorah, Iowa

Weston Noble began teaching at Luther College in 1948 and is well known as the conductor of the Nordic Choir. He was named the first recipient of the Weston H. Noble Award for lifetime achievement in the choral art, which was presented by the North Central Division of ACDA—to be presented every two years to an outstanding choral conductor within the North Central ACDA. He is also the recipient of the Citation of Merit Award, University of Michigan, and



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the Robert Lawson Shaw Citation awarded by ACDA. During his career he has conducted 800 music festivals including fifty All-State bands, choirs and orchestras and is the only director asked to conduct all-state groups in all three media: bands, choirs and orchestras. The Nordic Choir has participated in eight concert tours of Europe including Norway, Denmark, Germany, Czech Republic, Hungary, Rumania, Poland, Russia, Estonia, Latvia, and Lithuania.

Crabb: What is your first step in your audition process?

Noble: The first step is hearing all first-year students desiring an audition when they arrive in the fall.

Crabb: What comprises this initial audition?

Noble: Four students of like voice part are heard every seven minutes. Over the summer they are notified of a selected hymn which will be used in the audition. Present with me are the director of the first-year women's chorus, or the first-year men's chorus. Recalls are determined from this audition if necessary. This is my only contact with the first-year students; thus, the importance of my presence.

Crabb: What is the next step?

Noble: In the spring auditions become more thorough. If choir members are taking voice, which the majority do, they sing a solo of their own choosing. If they are not taking voice, they will sing a hymn of their own selection, with the majority singing the familiar hymn used at first-year auditions. If time permits, the solo auditionee will sing the hymn as well, especially if the solo chosen in my opinion is not a wise choice. Tonal patterns always remain a viable option.

Crabb: Do you request any sight-reading?

Noble: An auditionee for a first-year choir in the fall will be asked to sight-read, as well as sing the hymn.

Crabb: Is it mainly the quality of the voice that interests you when they perform a known piece?

Noble: For me the three basic ingredients are tone, pitch, and vibrato.

Crabb: Do you ask them to try to modify their voice in any way, or do you give them suggestions to "Sound like this?"

Noble: Basically no. At times I may

ask them to sing the hymn, holding the last note of a phrase *senza* vibrato. What might this say in regard to their breath support? If the vibrato is above the pitch, I have no concerns. If the vibrato is below, or both above and below, this poses a real concern.

Crabb: How much do you weigh musical skills versus vocal attributes?

Noble: Both skills are necessary, but the vocal attributes may receive the greater degree of consideration.

Crabb: How does the student become informed of the results of this spring audition?

Noble: In July auditionees receive a letter from the ensemble director of the choir in which placement is possible. For an incoming sophomore, three possibilities would be present: Cathedral Choir for sophomores, Nordic Choir for a limited number of sophomores, and Cantorei, an upper class women's choir. For incoming junior-seniors, again three possibilities would be present: Collegiate Chorale for junior/seniors, Nordic Choir for a limited number of junior/seniors, and Cantorei, the upper class women's choir. If no ensemble participation is present, a separate letter states the same. All letters include a portion of one selection from the forthcoming repertoire of that particular ensemble. This will be used in the final audition of each organization in the opening three days of the school year. This final audition will also include transfer students and those returning from a year or semester off campus.

Crabb: I have often used for classes an interview you did for an article in the *Choral Journal* of January 1991, where

you described your method for placing people in your choir. Do you think your refined placement system makes the audition process less critical?

Noble: I would not say less critical, but it may be the final determinant. I have mentioned the fall recall involving music received over the summer. When this step is completed, a recall takes place basically for the choir selected. Then the possible placement within the section takes place. This step may well be the final determinant for a few auditionees.

Crabb: Please describe your method of placing singers in this final audition, and placement throughout the year.

Noble: All members of a certain section are present for the final placement audition. I look for two voices that have a natural blend. What factors are involved in the blend? Tone color, pitch, vibrato, size of tone, physical height, and a factor I call tempo or maybe rhythm. By this I mean recognition that certain people just sing slowly. Put two of these individuals together and you have a potential for trouble. Yet a "slow" singer placed next to a "faster" singer may well have no problem at all.

Having established the model pair, I bring in a third individual. If this works, the person might become the new #1, maybe between the model pair, or a new #3. Then the fourth individual, with four possibilities of finding the best position, and so on.

Blend potential must be present on both sides of that individual—it is not just the ability to blend with one person. I used to believe "likes" belonged together, i.e. similar tone colors, similar vibratos

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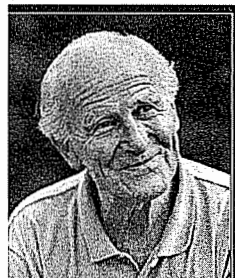
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etc. Then the discovery that opposites have a real potential for blend, for the resultant combination produces sound that would enhance any section. When I notice opposites in personalities find themselves together and perhaps become the best friends, I find that most rewarding as do the individuals concerned. In high school or junior high, I add another factor of blend—discipline! No use asking for trouble!

Crabb: How does a director know he or she is making a right placement choice?

Noble: Follow what your inner ear tells you that you instinctively like. In the final audition, I give them no choice. After the ensemble is selected, I welcome their opinion.

Crabb: When you bring in the sections for placement auditions, what do

I never have auditions without the president and vice-president present in the final stages. This gives the student auditioning the feel of fairness.

they sing in order for you to determine their position in the choir?

Noble: Always the same hymn used in auditions. For me it is the hymn *My God How Wonderful Thou Art*. It is so melodic, has the range of an octave, good thirds, and leading tones in the melody.

Crabb: You do that with each of the eight sections. You get them in a horizontal row and then when you go into your rehearsal, do you leave them in this horizontal row or do you place them vertically?

Noble: We stay in the horizontal row until after Christmas. Then I determine

the vertical positioning and use both on tour. The students really welcome this variation within a concert.

Crabb: Why do you stay in that horizontal row and then switch after Christmas?

Noble: I want the blend to be established first as a section. Once that style becomes set, it seems you can put them in almost any formation and a basic blend remains.

Crabb: Are you saying you believe singers can hear and blend better within the section when placed in a horizontal row? By Christmas time they sort of have this feel of the section that they can be more flexible?

Noble: Absolutely. They learn to listen. If the vertical is used immediately, two different voice parts are present on each side. What are they listening for as far as blend is concerned? Get this determined and it is then carried over into the flexibility placement.

Crabb: I'm also interested in some non-musical factors some conductors consider. One of these factors is evaluation of attitude—how excited they get from singing in a choir or determining their energy level, commitment, dedication, those kinds of things.

Noble: For me, I do not have to make this a viable consideration. I am blessed with students who desire to be in Nordic Choir. In a situation where tradition is not so strong, these factors should be considered. One person with a magnetic personality but fewer vocal attributes might well be taken into a choir and make a strong contribution to the over-all morale. The exact opposite can be true as well. Yes, non-musical factors need to be considered.

Crabb: Do you ever include students to help evaluate auditions?

Noble: Absolutely. I never have auditions without the president and vice-president present in the final stages. This gives the student auditioning the feel of fairness. Also the officers are a great source of the inner working within the choir as to social problems, attitude, etc. They have heard many of their peers sing in voice classes, which is a valuable source of expertise and information.

Crabb: Do the student evaluators see

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the students or are the auditions blind?

Noble: The student evaluators see the students—I am blind. It is surprising how much more difficult this can be for me without “sight” present. Proof of the power of vision, positive and negative.

Interview with Charles Bruffy
April 3, 2001
Kirksville, Missouri

Charles Bruffy has been artistic director of the Kansas City Chorale since 1988, and in 1999 accepted the position of artistic director of the Phoenix Bach Choir. Under his direction, both choirs continue to merit critical acclaim. In addition to those duties, Bruffy is Director of Music at Rolling Hills Presbyterian Church, and is active with workshops and clinics across the nation. He is also an active board member for CHORUS AMERICA. The Roger Dean Company, a division of the Lorenz Corporation, publishes a choral series under Bruffy’s supervision specializing in

music for professional ensembles and sophisticated high school and college choirs.

Since 1992, Bruffy has performed with the Robert Shaw Festival Singers in recordings and concerts in France, and in concerts at Carnegie Hall. He is a featured soloist on the Shaw release *Appear and Inspire*. Bruffy was asked by National Public Radio to help celebrate Robert Shaw’s 80th birthday with an on-air tribute in May 1996, and in February 1999 was featured in the *New York Times* as one of Robert Shaw’s successors.

In September 1999 Bruffy was honored as an outstanding alumnus of the University of Missouri, Kansas City, where



Charles Bruffy

he received his MM in voice performance, studying with Inci Bashar. He has completed all coursework for the DMA in conducting with Eph Ehly. In 1999 he received the Spotlight Award, which recognizes “one alumnus, faculty member, student or constituent leader whose accomplishments, leadership and public service have caused regional and national attention to be focused on the University and the metropolitan area.” Bruffy was named “outstanding graduate” of Missouri Western State College, where he did his undergraduate work and Baker University recently bestowed upon him an honorary doctorate in conducting.

Crabb: Charles, please describe the general audition process for your Kansas City Chorale.

Bruffy: Our philosophy is that every singer auditions every year. So we have twenty-four openings. Now with the current singers, and I have a number of singers who have been with me from four to twelve years, I already am very intimate

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with the sound that they generally make and with the flexibility of what they can do. Those singers I already know are going to return and I already have my core sound that I don't want to disturb. So when I hear a new voice I listen very specifically for what that person could bring to the sound that already exists. I work with that person trying to get them to manipulate, in a good way, their sonority so it will fit in, and I listen very hard for that. I have them sing two songs of their choice, then we explore their range and do some vocalizing. We go back to the prepared solos and we do some experimenting with sound. Sometimes, I ask them to sing it in a style or sonority completely out of character for the song. I like to see how closely they can listen to my instruction and how malleable their voice can be. Next, I play a short series of intervals for them to sing back to test their pitch retention and then we visit about their choral experience and their passion for the art form. This, really is

I think sight-reading is very informative because it tells you where the voice really lives

very revealing. I can coach the voice but I can't create the heart.

Crabb: Do you hear them first individually with only the accompanist?

Bruffy: I hear them only individually.

Crabb: During the audition you're already imagining how this person will fit into your core sound. Do you immediately accept them or do you have them sing with other members of the section or have some sort of a trial period?

Bruffy: In Kansas City, I just hire them. I don't have them sing with the section.

Again the reason is that I don't have very much turnover in Kansas City. When I am only looking for one alto, it doesn't make sense to bring the other altos in there just to flip two voices when I've already integrated them in my mind's ear.

Crabb: After they sing their two songs do you have them do any sort of sight-reading as part of the audition?


Bruffy: Yes, I have them do some sight-reading. It's generally very simple—what I consider to be simple. I'm always astounded with what they can't do. Now the good news is we never perform at sight. We don't sight-read at performances. So I try to get a feel on how much individual preparation is needed and how committed they would be to learning their own music, because that's where it is.

Crabb: In other words, are you trying to determine how much they might prepare on their own if they're not as good at sight-reading, or, in a sense, their commitment would balance weak sight-reading skills? How do you determine that?

Bruffy: I try; it's a toss of the dice. Then, if they keep that commitment once they get in, that's another thing. I just try to get to know them in the short time we have together. I try to get to know them as individuals. It's pretty thinly veiled when they are coming to an audition—and this is kind of an important thing—to show me what they can do versus when they come to an audition to see if what they have might fit in with the choir. If it appears that they are looking past the audition into membership in the choir, then that speaks very loudly to me. It means they are comfortable with what they are doing already: This is what I can do and I hope this will fit in with what the choir is doing, versus listen to me sing my songs.

Crabb: It sounds like an attitude that you try to recognize by what they bring to the audition. In this initial audition you have them sing solos with at least one in foreign language, and you have some sight-singing. Do you have any tonal memory exercises?

Bruffy: Not in Kansas City. My usual formula for audition in Kansas City is: we visit, they sing their two songs, I have them sight-read—because that always makes them very uncomfortable—and then we visit a little bit more. Then I



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vocalize them to hear the extremes of the range. I also usually work with the color of their singing and I usually bring back one of the songs they brought in and I ask them to do some reinterpreting or do some vocal coloring and see what their range of color is. I didn't used to have people sight-read, because we never sight-read. However, I think sight-reading is very informative because it tells you where the voice really lives. You know, when they are consumed by trying to sing the right notes, you hear what they really sound like. It's like seeing someone wake up in the morning—seeing them without any makeup. I should also say I will not hear an audition, unless it is a special circumstance, if someone has not heard the choir. They have no idea what we are doing.

Crabb: Is the process the same in Phoenix?

Bruffy: This will be my third year in Phoenix, and I may change the audition process from previous years. It will be a little more stringent audition.

Crabb: Do you have any idea what that process will be?

Bruffy: Yes, it will be the same two songs because I want to hear them when they are polished and doing as best as they can. Then I'll have them do some sight-reading. It's been a phenomenon to me that people break into a sweat over sight-reading no matter where you are. You, Paul, being at a university, could help future singers with that and yes, I want that in the article!

In any case, I [in Phoenix] will do more tonal memory. It will start out as simple as playing a pitch for them, and then I will play an excerpt from something on the piano and ask them to reiterate their pitch. I want to see, without any internal conflict, if they can keep their note in mind. Then I will play some melodies and have them sing them back to me. I'll make them up, and the further we get into doing them, the more abstract they become.

Crabb: Would you say that your audition process helps establish that choral sound, that ideal, that choral identity you want?

Bruffy: Everybody knows the way to make a good choir is to have good sing-

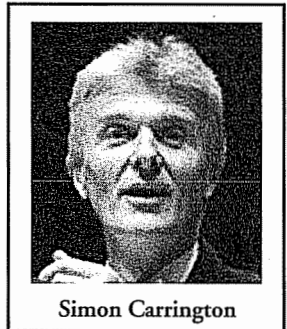
ers. I don't think I really do anything innovative in my audition process. My main goal in the audition is to find out if they can understand my syntax. Because I know that the way my mind works, or doesn't, is different than a straightforward louder, softer, faster, slower approach. To me, singing is never only faster or slower. It isn't faster gradually from this point to this point. There is always flexibility in that and that's why I choose to use a lot of metaphors and images and try to get the singers to come to it on their own and then my job becomes following the ensemble that I've created instead of tight-reigning them into doing what I want. I like to have people who can understand that kind of thinking. It's jarring to me when I'll have had "a moment" and someone raises their hand and says, "do you mean that we're going to go faster there"? I work very hard to chip into those kinds of people. Sometimes we want the tone that is made by that kind of thinking, but that's only one part of what we all want to do. I find that people who are more structured in their approach to singing and thinking have only one way of producing tone, and frequently, it's not very musical.

Crabb: Are we missing anything else?

Bruffy: I'm always looking for good singers.

Interview with Simon Carrington April 13, 2001 Lawrence, Kansas

Simon Carrington was recently appointed director of choral activities at the New England Conservatory in Boston, Massachusetts, and began his duties in September 2001. From 1994-2001, he served as professor, artist-in-residence, and director of choral activities at the University of Kansas after his twenty-five-year career as founder, member, co-director, and creative force with the internationally acclaimed British vocal ensemble, The King's Singers. With that group, he gave



Simon Carrington

3000 performances at many of the world's most prestigious festivals and concert halls, made seventy recordings, and appeared on countless television and

radio programs. Furthermore, he led workshops and masterclasses in Europe, the United States, Australia, and Japan.

During the early years of The King's Singers, he also enjoyed a successful career as an orchestral musician, playing with most of London's leading symphony

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and chamber orchestras, and as the double bass continuo player in the performances and recordings of the English Baroque Soloists and the Monteverdi Choir, which launched the career of his Cambridge contemporary, John Eliot Gardiner.

With an ambitious selection of repertoire, his choirs were featured on National Public Radio's *Performance Today*, made three CDs, a PBS television recording of KU's Annual Holiday Vespers, and undertook highly successful concert tours to New York, England, France, Hungary, and Brazil. In his final semester he took the Chamber Choir to perform three concerts before 6000 choral directors gathered from all over the world at the American Choral Director's National Convention in San Antonio, Texas.

In addition to his work at the NEC, Carrington pursues an active freelance career as conductor and choral clinician in Europe and the USA. He served recently on the jury and as conductor at the Marktoberdorf Chamber Choir Competition, was a clinician at the Fifth World

I'm very happy to have big, strong voices within the choir as long as they show flexibility and can read well.

Symposium on Choral Music in Rotterdam, and directed a series of choral workshops at the International Choral Convention in Singapore. Among other activities this year, he was the featured guest at the summer choral institute at the University of North Texas and completed a series of conducting seminars and concerts at the Franz Liszt Conservatory of Music in Budapest, Hungary.

Crabb: What is your process for choral auditions?

Carrington: At the University of Kansas (KU) the first day of the fall semester is usually a Thursday and the first choir rehearsals are scheduled for the following day. We post sign-up sheets the week before school, and students sign up as soon as they return to campus. We therefore begin the auditions on the Monday before school starts. Freshmen normally come in first, followed steadily by returning students. We audition everybody for the choirs each year and have no non-auditioned choirs.

Crabb: Do people who have been in Chamber Choir [select, advanced choir] need to re-audition?

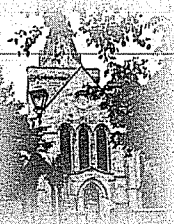
Carrington: Absolutely, unless they are really outstanding both as ensemble singers and sight-readers! We use eight-minute slots for our auditions. These used to be ten minutes long, but we cut them down to eight to try to get through everyone in the time available. As it is, we always fall behind! We try to put students at ease by having a brief chat and then we hear their prepared song if they have



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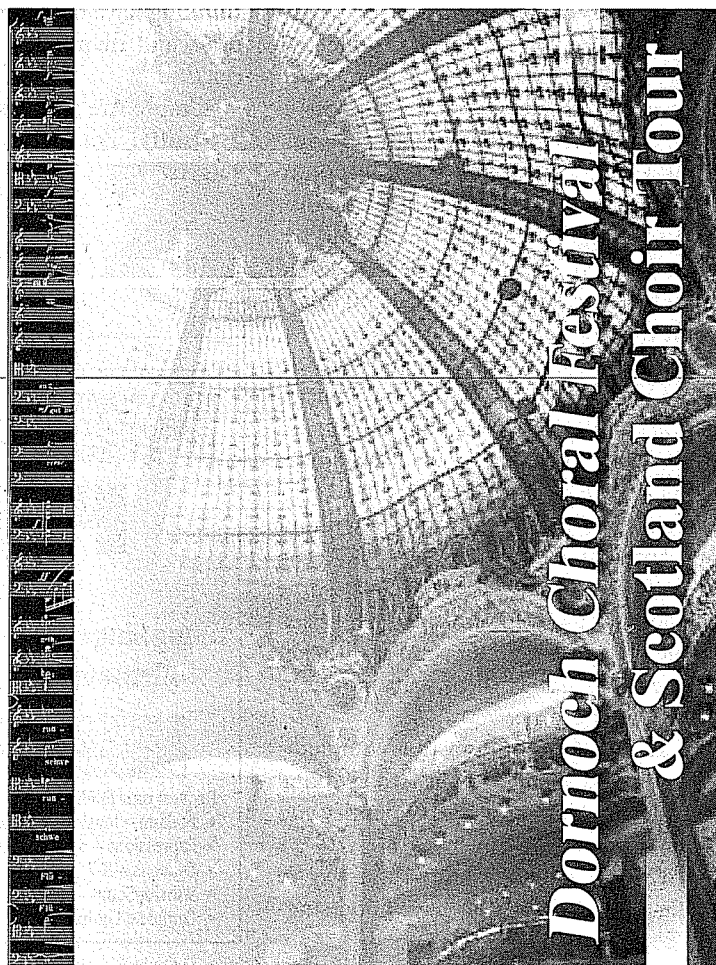


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brought one. If they haven't, we endure *My Country 'Tis of Thee* for the "ump-teenth" time! We then vocalize them, checking their range, testing their pitch retention, and finally we hear them sight-singing. If they are not very confident of their ability, we give them a hymn melody (which they are asked to read with the text if possible). If they show some promise we give them an SATB polyphonic motet in which they are asked to sing their part while I play the other three parts and not theirs. We also look at their schedule, which they are expected to bring to the auditions, because at KU we do our best to fit them into a choir that does not conflict with their other classes.

Crabb: Do your graduate students hear all the auditions too?

Carrington: Yes, I expect them to attend and take part in all the auditions. In addition, my choral colleague from music education joins us whenever he can, because he too has a choir, and is looking for singers. We write down as much information as possible about each singer and also immediately enter the information into a database (developed by one of my DMA candidates) to provide us with a backup resource. In effect those singers who can sight-sing well and have decent voices "land up" in my pile of sheets and I put them to one side. We plug away until we get through all 250—the normal number each year—and this takes most of Monday, Tuesday, Wednesday, and much of Thursday (the first day of classes) and often Friday, which is supposed to be the first rehearsal day!

Crabb: Would you say the sight-singing is one of the major components you consider?

Carrington: For me it is extremely important. I'm very happy to have big, strong voices within the choir as long as they show flexibility and can read well. If a big, strong graduate voice student shows up whose reading is weak I have to think carefully about whether I can make an impression quickly!

Crabb: When you vocalize them, do you test their ability to produce a specific sound that you want?

Carrington: Yes I do, and try and find out how flexible they are. With the more mature graduate students I consider per-

sonality too. Here it's not a requirement for graduate students in vocal performance to sing in choir. This has proven a mixed blessing. In principle I do feel that graduate singers should have a choral requirement in their degrees because many of them have great voices but are often handicapped by poor ensemble skills. Without real vocal flexibility, agile reading skills, and what I call "speed of response," they have little hope of making it professionally in my view. I've had a number of wonderful graduate students in the choirs, but I have also suffered others who have been something of a liability. The latter usually drop out after a time, and while the problem sorts itself out, I feel disappointed that I failed to convince them of the importance of confident choral skills!

Crabb: You mention "speed of response" as an important consideration. Could you explain what you mean?

Carrington: Just to the music around them, and to ideas, suggestions, and requests.

Crabb: For example, you may ask them to adjust the phrasing?

Carrington: Yes, I may if I have time. Another guide I use is how long it takes them to understand what I'm asking for. For instance, I might say "can you start from measure so and so?" and see how many times I have to repeat this before they find their place.

Crabb: When you set up the auditions, do you already have the sound that you envision for the choral ensemble and try to fit the singers into the sound? Or do you choose voices and then say "What can I do with this set of voices to make

the sound that I want?"

Carrington: I think that if I can gather together enough singers that seem to be responsive, quick and can read well, I can probably create any sound I'm looking for.

Crabb: What is your opinion about nonmusical considerations in auditions?

Carrington: Well, having spent a number of years working in a small ensemble where an easy-going personality and modest ego were a very critical ingredient(!), I believe I have a feel for these kind of considerations. I think you can usually judge a personality from the manner in which a singer approaches an audition. I do probably favor the singers with whom I've worked before to a certain degree, but I think that is reasonable as they're more senior and deserve extra recognition. The singers I already know but with whom I've not worked so much need more careful consideration as regards their musical background, training, and general attitude. If there is a situation where we're trying to decide between two singers for the last spot in Chamber Choir, a case history of how each student responded in previous years and whether they were obliging, flexible, and hard working becomes relevant. If a particular singer has not been in my choir, I feel at liberty to ask one of my graduate teaching assistants what he or she was like in this context. Was their attendance record good? Were they lively and responsive members of the choir?

Crabb: Do you ever hear two or three singers together?

Carrington: No, there's no time for that. If I had a different set up and there

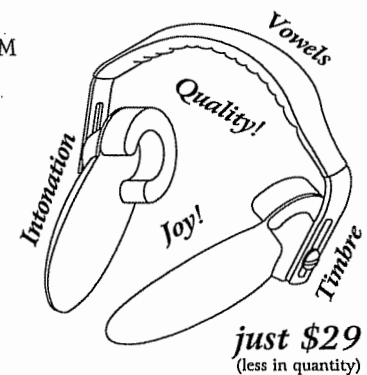
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was a deep pool of first-rate singers here, and I was really trying to select an absolutely super small ensemble, then I would love to try singers in groups together.

We do try to place everybody who comes along in one of the KU choirs. Everyone does have to audition, and we may lose a few faint hearts that way, but I think it's important for us to have a record of everyone's ability so that we can watch and encourage them throughout their time in KU Choirs.

Crabb: The trick, of course, is to try to learn as much as one can in a short amount of time. Some believe one can develop a skill to quickly identify musical characteristics and personality.

Carrington: I do think intonation is one important key. We look for pitch memory with good intonation and search everywhere for people who sing in tune, trying our best to avoid students who sing out of tune by habit!

Crabb: When you vocalize them, do you test their extreme ranges, test the dynamic ranges, test the vowel formations?

Carrington: No, I don't have time for vowel formations. If we come across a voice that can only sing loud high up, I try to make sure I investigate the reasons and make a note of this kind of problem on the audition sheet.

Crabb: Do you ask them to sing with more line?

Carrington: Yes. If a singer comes in with an overdeveloped wobble (or flap, as I call it!) I try to encourage them to sing with more line, to use vibrato as an expressive device—some here, a little more there and none at all on those two notes etc.! I never use the term straight tone. I certainly encourage them to sing without a wobble and usually demonstrate how to do this by relaxing and managing breath flow more sensibly. I might also say "Can you perhaps use your wonderful vibrato in a more effective manner, perhaps put a little more on this note and less on that." I always try to do this in a positive way. Some of them have never been asked to try this before and often say, 'oh, that's nice!'

Crabb: It's been very interesting just to hear some of the terminology that my colleagues use; that has been helpful for me.

Carrington: Yes, as I say, I never use the term straight tone, I always talk about control: Can you control the voice like a string player? Put a little on this, use your vibrato for expressive purposes. I do also emphasize that it's very important, if need be, to be able to sing a note with no wobble at all.

Crabb: Do you have much dialogue

with your vocal colleagues regarding auditions and selection of singers?

Carrington: Yes. Even though I'm someone who has always made no bones about my preference for controlled singing (choosing *pianissimo* over *fortissimo* whenever appropriate!), I've always got along well with the KU voice faculty, partly perhaps because I always try to teach healthy vocal practice.

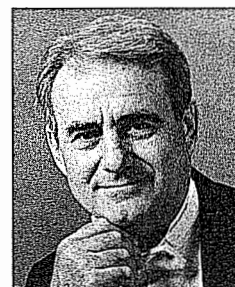
The KU music department has a requirement that undergraduate voice students have to take eight semesters in choir, and so does the music education division, and this works well. So often the most troubling part of my work comes when we find a glorious voice in a singer who is so hampered by their inability as an ensemble musician he or she never makes the most select group. I try my best to encourage them and sometimes walk around outside the music theory classrooms at seven-thirty in the morning, encouraging the students to make the most of their time in there in spite of the unsociable hour of the classes!

Interview with Eph Ehly

June 2, 2001

Kansas City, Missouri

Eph Ehly, recently retired from the Conservatory of Music at the University of Missouri—Kansas City, was listed as being among the top seven most sought-after choral clinicians in the United States today in a recent research article published in the *Choral Journal*. He has conducted seventy all-state choirs in the USA and several all-province choirs in Canada. He has made 500 appearances as guest conductor of college and university orchestras, choirs, and numerous collegiate honors choral festivals. The popularity of his unique and enthusiastic approach to teaching was made evident by the UMKC Board of Trustees selection of Ehly for the Faculty Fellowship Award and their Teaching Award for Ex-



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cellence. He is a past recipient of the Missouri Choral Directors Association's Luther Spade Choral Director of the Year award for his contributions to the choral art within the state of Missouri. Hal Leonard Publishing Company recently released the "first of its kind" Video Master Classes, which feature Ehly's philosophies in conducting and rehearsal techniques for the choir. The Heritage Chorale, a highly select Conservatory ensemble, which rose to international prominence under Ehly's direction, has received laudatory reviews as one of the most outstanding collegiate choirs in the United States. Ehly received his DMA from the University of Colorado and his MM from George Peabody College, Nashville, Tennessee. His BA is from the University of Nebraska-Kearney. Notable teachers he has studied with include Jean Berger, Julius Hereford, Warner Imig, George Lynn, Louis Nicholas, Vincent Persichetti, and Lynn Whitten.

Crabb: Could you briefly explain the process you used for choral auditions before you retired from University of Missouri-Kansas City?

Ehly: First, they had to sight-sing for a graduate assistant. Only one graduate assistant (GTA) and only one exercise so they evaluate one against the other followed by a little informal question time, "What do you do?" "Where are you from?" "What have you been doing over the summer?" Relax them. They were informed to bring a song of their choice. This was to be a prepared solo. Most of them had something memorized and would do a nice job. A few non-voice majors, instrumental majors that just wanted to sing, might not have a song, and we'd have them sing *Silent Night* or something they knew. First the GTAs that were conducting the other groups would look to see if they could use them. Then [my colleague] would look at the sheet and make his comments before giving me the audition sheet. Then I'd either keep it for my choir or return it to whichever group was interested. So, it was mostly just hearing them sing a prepared solo. Sometimes if it was an unusual voice or a questionable voice, we'd check their range or have them do a little something additional.

Crabb: So the audition consisted

mainly of sight-singing, a solo, and a little informal chat to find out about them. Did you weigh these individual factors? What if they had an outstanding voice but their sight-singing was lacking, or what if they were a really fine sight-singer but their voice was only average?

Ehly: Occasionally it boiled down to something like this. If a person had a special or wonderful voice, but could not sight-sing, we wouldn't take them into the Chorale, even if they were a graduate

student. That didn't happen very often. You know, it wasn't a very crucial situation for us, because the only people we were really unfamiliar with were the incoming freshmen, and freshmen were not going to be accepted in my choir; they would go into [my colleague's] choir, or the men's chorus or women's chorus. So that process belonged to him; nonetheless, I had the opportunity to see these people and evaluate their personality, their attitude, and their singing. I had the op-

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portunity to hear some singers over a period of two to three years before they were accepted into my choir. So the audition changed a lot. It was no longer that crucial. Back in the days when I was the only faculty member involved in the audition, I did things differently. Back then I thought that checking the inner ear was the most important and fascinating aspect of the auditioning process.

Crabb: How have you refined and evolved your audition process during your career?

Ehly: Well, it changed the last few years because [a new colleague] came on board, and he and I were doing it together. Once we auditioned students together it made for a little different situation. We had to compromise and we had the opportunity to discuss each candidate and that made a

big difference.

I've tried different things throughout the years. The process that I enjoyed the most and the one that I thought was the most valuable but also the most time consuming was when I tried to evaluate their inner ear, what I call the inner ear process. As each individual came in I'd stand next to the singer putting our heads together. I asked the student to sing a pitch that's comfortable for the student and then I tried to match their pitch and tone quality. At first we just tried to tune—really precisely tune to one another. They were assured that this was not a vocal test because I didn't want them to use a full voice, but wanted them to sing an absolutely straight tone, just one pitch. That tells you a lot right there, if that person is capable of that kind of control. So at first we tuned and then I said, "Now I'm going to start singing sharp. When I go sharp, you're going to hear beats (it was important for them to anticipate what they were going to hear) beats like a piano tuner hears. The sharper I get, the faster those beats are going to get, and it's going to sound something like [phonates example]." Now I didn't want to go so sharp that I created a minor second, because that's something that most people today would be able to control. I wanted to go sharp enough so that the beats went

[example] and then kept them at that pace. I also told them how it was going to feel. I said, "It's going to feel like someone's beating the side of your head with a hammer." Keep in mind that we're all conditioned to tune to one another so sometimes people who are the best musicians have trouble holding their pitch because they are so accustomed to tuning automatically, but in this instance they were supposed to try to resist the temptation to tune to my sharpening pitch. So once we had experimented with my singing sharp, then I said, "Now I'm going to sing flat. It will be the same type of sensation. Now I'm going to go sharp and flat, but not at the same time." I wanted them to experience this incredible physical sensation.

After they had done this exercise with me personally, then I wanted them to be able to experiment with each other in the choir—in those days I always arranged everyone in quartets—two women would be placed together with two men. Having had the experience doing it with me, they could now do it with one another. What they discovered was that the amount of space before you actually started the beats was really much larger than expected. I think it helped them to hear in a more sensitive manner. It was as if once they were able to concentrate on pitch at such a microscopic level even the slightest pitch deviation was magnified.

Eventually we had the whole quartet do it. I said "Now feel the top of your head and feel the vibration on the top of your head. "That's one of the most resonating parts of the body, you know." Now put the tops of your heads together. "On middle C everyone sings the vowel "oo" because it generates the greatest amount of vibration within the skull." Now, one of you represent A and one of you B. Sing and tune. "Now all the As go sharp." As the A group went sharp it created this vibrating sensation. In other words, my whole philosophy was to bring them tightly and closely together physically with one another and really begin to sense what the other person was doing. Not just listening to your neighbor, but really forcing something to happen with your neighbor.

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Crabb: After auditions when the choir met did you incorporate your tuning method?

Ehly: Yes. The first week of every fall semester I explained that I believe there are six elements that are absolutely essential that we needed to discuss. I wanted them to know my philosophy, and that we had a methodology through which we practiced meeting the demands of that philosophy. As far as I'm concerned, these six elements are all equally important: tone quality, diction, dynamics, breath management, pitch and rhythm. They're all equally important, but I prioritized them according to the mental process that you go through.

Mentally, the first thing you prepare is the tone quality. I discussed their tone quality and reinforced it visually on the chalkboard. Then, for an entire week, I'd only talk about tone quality. I never talked about diction, pitch, or rhythm. They were bombarded for a whole week with just tone quality. During the second week, tone quality would still be written up there and then I'd review and say, "What's tone quality?" I wanted them to say that it's natural, free, and vibrant. So my philosophy would become their philosophy.

Second, the most important thing is diction. Then I went through the process of diction. That whole week we discussed only diction and tone quality while rehearsing. Pitch was the second to last, and rhythm was last. Once we got to pitch, I'd have them tune with one another. They'd really get fascinated.

I always loved it when all the sopranos could sound like one voice; that was our goal. I always thought that we should be able to sing *senza vibrato* as well as using our fully mature voice. At times sopranos should sound like boy sopranos, thin, refined, very light; at other times big, weighty, operatic things with full vibrato. In a conservatory you should be able to do the entire range. "Some of you can do this better and some of you can do that better, but we all practice all of this. Because we're an educational institution, we are not a professional choir that's going to specialize in this kind of music and we're going to do this really well. We're going to sing it all, and I want you to enjoy it all."

*As far as I'm concerned,
these six elements are all
equally important: tone
quality, diction,
dynamics, breath
management, pitch and
rhythm.*

Crabb: You went through the inner-ear process with each quartet?

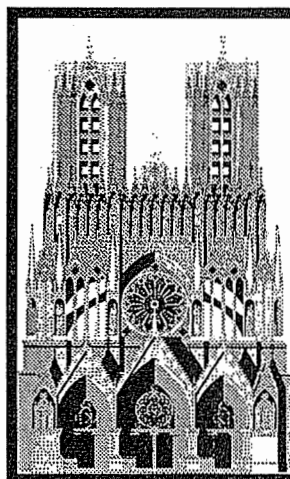
Ehly: With every individual person as I auditioned them, then later in duets and eventually in quartets. In this process it is instantly noticeable whether a person is capable of controlling their pitch or not. I don't mean that if an individual started going sharp with me or going flat with me, they didn't have good ears, because the best musicians also are most sensitive about tuning. Gradually as they became aware of the concept they were able to perform in a stunning manner. It's important to keep in mind that once I made the decision to have them in the choir, the participants already knew and experienced what I was talking about.

It goes back to a philosophy about pitch. I don't know if you've ever been to one of the festivals I've conducted. I do this in almost every festival where the students really know the music. I discov-

ered this years ago. I was in Stillwater, Oklahoma, and I had about 1500 kids in the gymnasium and it was about 2:00 in the afternoon in 80-degree weather. I'd play a pitch and they couldn't even hum in tune. It was really pathetic, and I was getting frustrated. Suddenly I thought of something. I played an F-major chord and said 'Just sing the last note in each phrase of *My Country 'Tis of Thee*.' When we got to the end of the piece, to everyone's surprise, all were still right in tune.

That got me thinking. I started experimenting, and I've been doing it with every festival [choir] ever since. Usually the second day after lunch, the most dreadful time when everybody goes flat, we'd sing through the first page. We'd come to the end and I'd play the chord, and everyone moaned and groaned because it was flat. So I'd say, "Let's find out who is responsible. This time I'm going to give you the starting pitch. You sing it, but don't use your voice. And I'm going to move along, and when I come to a certain chord I'm going to stop and point to you and then we'll find out who is flat." Everybody goes [inhales], but of course, I never do that.

For example, I've taken a piece like Bruckner's *Christus factus est* that's chromatic and maybe ten pages long and unaccompanied, conduct all the way through the piece and say "sing the final chord" and then play that final chord on the piano. It never fails to be in tune every single time. I haven't done any research, but my hypothesis is that the brain will not accept anything but the correct pitch, unless it's interfered with by something



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from the outside. When explaining that process to the students I say, "When you start singing, stop listening to your neighbor. Concentrate on your own inner ear, which will tell you exactly what that pitch is. When somebody next to you starts to create these beats then you say 'Don't do that to me.' Don't conform to this flatness, but start to tune." I always thought that that really worked. Students became more sensitive.

I quit doing it [inner ear exercises in auditions] the last few years because of time constraints. When [my colleague] joined our staff we started auditioning together. I could no longer take the time to do this with my own individual students. Once we got to the first rehearsal, I still explained and demonstrated the process. In our school almost every singer is a music major, so I expected them to be somewhat musical. Many of them were voice majors and all of them studied voice, so I expected them to sing according to whatever their instructor dictated.

When it comes to sight-singing I found a big variation. One person might have

had a fantastic voice, been the premier soloist in their school, but couldn't sing a note [while sight-reading]. So sight-reading, I thought, was always really important.

I also judged on attitude. That was something that was always important to me. At a conservatory where you have a lot of *prima donnas*, there are any number of them who can just destroy the morale of the choir. Attitude is very important. The other thing is this inner ear, this willingness to listen to something in finite detail.

Crabb: I think your approach to measuring the inner ear is very interesting. Maybe in some ways it is the antithesis of what one might expect. Some say "Listen and adapt," but you're suggesting developing the ability to resist something that is false or incorrect. That's a creative approach.

Ehly: It even got to the point where we didn't want to give the pitch on the piano anymore, because they could sense it was not as penetrating or as concise. I got one of those little electronic devices

that will play an absolutely pure tone. That little device can also demonstrate tuning. [One] can sing the predetermined pitch and the needle will respond according to whether one is sharp, flat, or in tune. I'd usually pick out the student with the best ears or the best sense of pitch and without allowing him see the needle while letting the whole class see the needle, I'd say "Sing this pitch." I'd play it and they would sing it on an "oo" vowel. They would sing it with the needle indicating that it was well in tune, then I'd say "Now change to 'ah.'" ninety percent of the time, the needle would drop to the flat side, even for the people with good ears.

The lesson here is that so many times people will warm up on "ahs" and that's the most difficult vowel to keep in tune. That whole pitch-thing is really fascinating. For us, rehearsing at 1:00 in the afternoon, I expected their voices to be warmed-up. I didn't think we needed to warm-up vocally, but what we really needed was to warm up psychologically, and of course, to practice tuning.

Crabb: Getting back to this non-mu-

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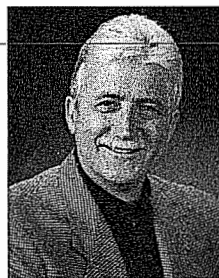
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sical factor of attitude. How does one measure that? How did you find the most effective means to evaluate attitude?

Ehly: That's difficult because you can't always judge a person's attitude within that five minutes. They may be so nervous that one's personality is affected. Again, my situation has always been somewhat different because I've tried not to take freshman or sophomores, and that gives me a couple of years to evaluate their attitude and their personality.

[My colleague] and I would talk, and if I wanted a particular singer, I would always ask his opinion, "Do you think I should take this person?" He'd know exactly what I was talking about because we'd agree on so many things. He'd very honestly tell me, "I think this person would not hurt the choir and it would do them a world of good if you would take them." Sometimes he'd come to me and say, "You know, this person belongs in Chorale." Other times he'd say, "They have a good voice and they sing well, but because of such and such I don't think that you'd be happy with them." So that made it a little bit easier.

I guess the thing we call attitude is mostly a reflection of how seriously that person wants to be in the ensemble. If they want to be there, that's about as good an attitude as you can get. I don't think I judged according to whether they

had an aggressive manner about them or if they had a shy manner about them; those things don't make a difference. Do they really want to be there? Are they really going to be dependable? Those are the people you want.

Crabb: Whether they have a positive attitude about it?

Ehly: Yes, positive attitude is very important. On the other hand, I guess I've had people who probably wouldn't qualify as always having a positive attitude about life, but when they came into the choir they made a good member. Intelligence is only somewhat important because, well, I'm not sure that really relates to always being an outstanding singer or performer. Commitment and responsibility are required. Self-motivation is required.

Crabb: Did you sit in on the auditions for all singers or only those you were auditioning for your choir?

Ehly: More recently we would audition all singers together because I thought it was important for me to get to know the students and to evaluate their progress over the two or three years even though they wouldn't be in my choir for that period of time.

Crabb: Some people in this audition process, it appears, form their group based on a specific sound the conductor has in mind prior to auditioning singers; they essentially know the sound the ensemble

will have prior to the first rehearsal. Then, some conductors select their singers and then form the sound. Which category would you say you would fit into?

Ehly: I think if I had a community choir or a professional choir, I would have my voice preference. I would select the voices that I felt would blend. In an educational setting it changes every single year. After four years everybody is gone and you're starting all over again. I would say I probably belong in the category where I'd have to take the people and then shape the sound.

Interview with Dale Warland March 10, 2001 St. Paul, Minnesota

The 2001-02 season marks founder Dale Warland's twenty-ninth season as music director of the Dale Warland Singers. Warland has devoted his professional life to attaining the highest artistic level in choral singing. Through musicianship and attention to detail, he has built one of the finest choral ensembles in the

(continued on page 54)

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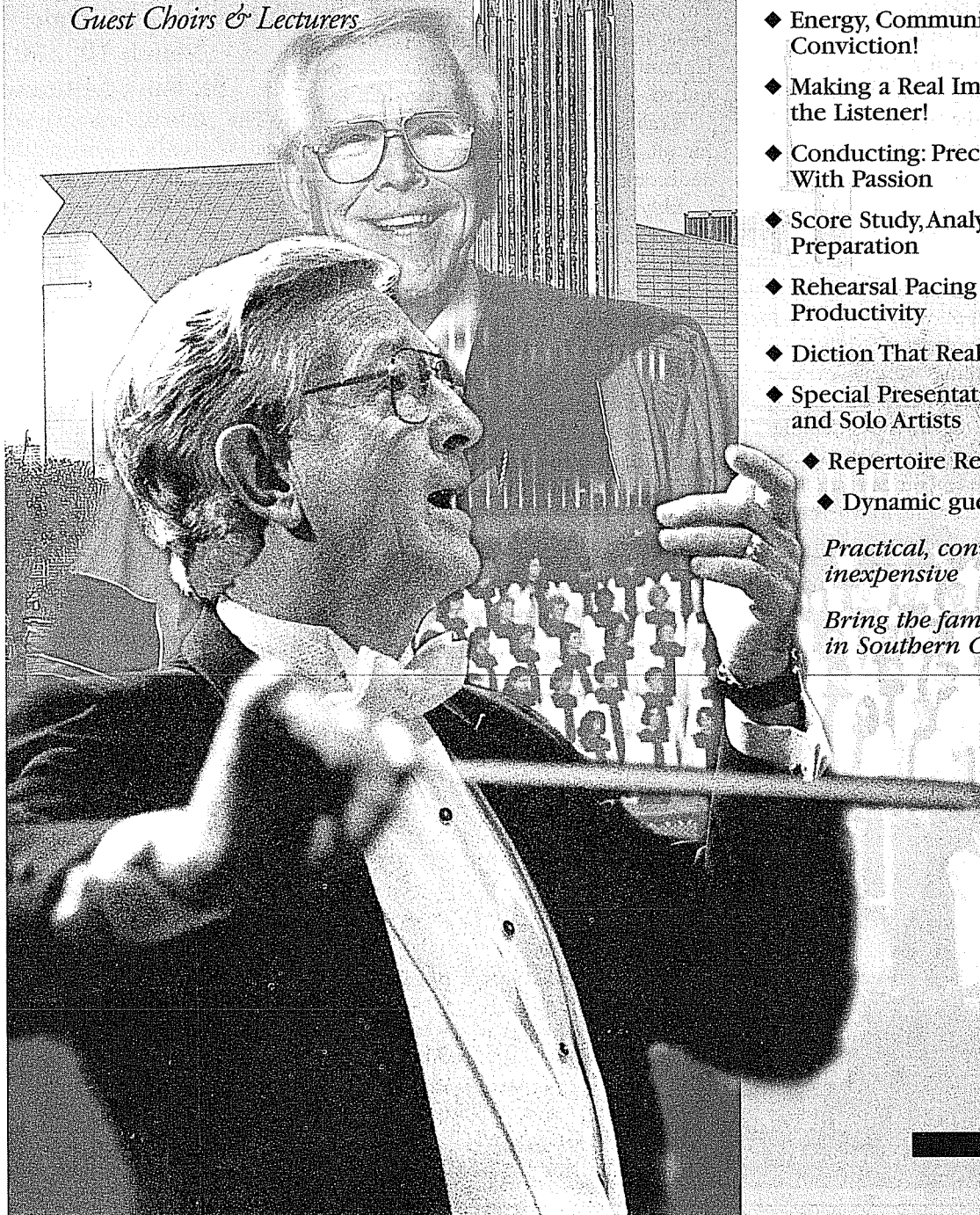
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(continued from page 51)

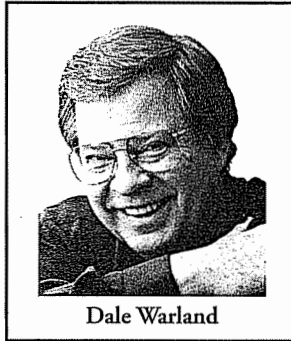
United States. Under Warland's leadership, the Dale Warland Singers has thrilled choral music enthusiasts not just in its Twin Cities home, but throughout North America and Europe. This year Dale Warland received the McKnight Distinguished Artist Award 2001, in recognition of his lifetime achievements as a choral conductor, and his continued contribution to the arts in Minnesota.

Warland received the Michael Korn Founder's Award at the annual CHORUS AMERICA Conference in Seattle in 1995. This award, the highest honor for a choral conductor in the United States, has previously been given to outstanding choral conductors such as Robert Shaw, Margaret Hillis, and Roger Wagner.

Warland is in demand as a guest conductor, lecturer, composer, and clinician. He has conducted the Swedish Radio Choir, Danish Radio Choir, Mormon Tabernacle Choir, and Israel's Cameran Singers. He has also rehearsed and prepared choirs for performances of major

works in collaboration with notable conductors including Robert Shaw, Edo de Waart, Leonard Slatkin, and Stanislaw Skrowaczewski. At Krzysztof Penderecki's request, Warland prepared *The Passion According to St. Luke* for major choruses in Los Angeles, Caracas, Stuttgart, and the Oregon Bach Festival. In 1990, he prepared Penderecki's *Polish Requiem*.

Warland has served on the faculty of the All-Japan Chorus League National Competition in Fukuoka, Japan, and has lectured on American music at the Sibelius Academy in Helsinki. Most recently, he has been featured as guest conductor at Grant Park Music Festival in Chicago,



Dale Warland

with the Mormon Tabernacle Choir, Utah Chamber Artists, Estonian Philharmonic Chamber Choir, and Seattle's Opus 7 Vocal Ensemble. Recently, Warland was a panel member at the Tolosa Choral Festival in Spain.

Warland is an active composer and a member of the American Society of Composers, Authors, and Publishers (ASCAP). He has served as co-chair of the choral and recording panels of the National Endowment for the Arts and received major grants from the Ford Foundation, the Bush Foundation, and the Minnesota State Arts Board.

Before devoting himself full-time to the Dale Warland Singers (DWS), Warland maintained an academic career, which included nineteen years as director of choral music at Macalester College, St. Paul. He holds degrees from St. Olaf College, the University of Minnesota, the University of Southern California, and received distinguished alumni awards from two institutions. Warland also holds an honorary doctorate from Augustana College in Sioux Falls, South Dakota.

Crabb: Would you describe your procedure for evaluating your singers during choral auditions?

Warland: Auditions for the Dale Warland Singers involve several steps. Any singer seeking membership must first submit a resume for review. If I believe that the candidate has an appropriate background of musical and vocal experience, we then schedule that singer for an audition. The audition process is two-fold: the first audition is divided between performance and an inventory of musical and vocal skills. Final candidates are then asked to a call-back audition (the second audition) with the current DWS members. "Ensemble" and "how the voices fit together" are the purpose of the call back.

As a part of the first audition, each singer is asked to perform two works of contrasting styles in order to provide a general idea of their performance ability. Can they "sell" a piece of music? Does the performance reach out and grab you? At the same time I'm looking for strong vocal skill, technique, and outstanding musicianship. The second half of the first audition is devoted to an assessment of the singer's innate and acquired musical skills. I am interested in each person's

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general musical response (tonal memory). I create melodies at the keyboard and ask each person to sing them back to me with not only the correct notes, but also with the same nuance, articulation, etc. I begin with simple melodies and make them increasingly more complex. At the same time, I check range. In the role of music director, it is very important that one looks at the major task in an audition as bringing out the very best in each auditionee. It's very easy to find fault or to intimidate a singer. That serves no good purpose. If you intimidate musicians you're not going to find their best qualities. Also, during the entire time of the audition I want to make a determination whether or not we can work effectively together for a year or two years, or more. One needs to get an insight of the person and personality. Of course, everyone, at times, makes judgments that may prove to be unwise, but a conductor should have some sort of gut-level feeling if this person shows promise of being a good member of the choir. I then continue the audition, evaluating acquired skills, range, vocal flexibility, and vibrato control. It is always important to see if a singer can control vibrato, take it out, put in a little, etc. All this relates to vocal flexibility. I then evaluate their sight-singing, beginning with simple melodic examples to determine their fundamental reading ability. Did they make a phrase? Did they get all the right notes? We then proceed to melodies that are atonal, because our focus in the DWS is on twentieth and twenty-first century music and new music. Not that it's all atonal, but much of it is, and we must have singers who can read extremely well.

If that all adds up to the makings of a strong potential member, we then call back the best finalists section by section. If our goal is to have ten, eleven or twelve in a given section, I might callback twenty. That number includes former and current members, as well as the new candidates.

During the call back audition I listen with my back to the singers. Each singer is assigned a number. I have them all sing the selected music together first, then individually, and in various combination of voices. I am mainly concerned about ensemble in the call-back audition. Will the

I'm looking for strong vocal skill, technique, and outstanding musicianship.

voices fit together? Which voices will not fit together? Not that there needs to be a perfect blend, but I want to make certain that the potential is there to make good ensemble, and an effective blend.

Crabb: Do you start with just two singers during the call back?

Warland: Actually, just one. It is important to refresh one's memory of the qualities of each individual.

Crabb: First you hear each one individually, and then you hear various combinations. How do you decide who is your first singer?

Warland: I randomly select a number and begin making notes. There could well be some key voices. For example, number 10 might end up being the kind of voice I'd like to build around, or number 10 and 12 together. I listen to various combinations. I may recognize some voices, but I try to remain as objective as possible, and this works.

Crabb: You mentioned that during that preliminary audition, they come in and

you look for expression, the ability to deliver emotion.

Warland: I am always looking for expressiveness and singing with conviction, whether it be in the solo audition or in the call back.

Crabb: Do you measure this ability to deliver emotion and to communicate by only listening, or do you look at how they deliver that facially or bodily?

Warland: On their initial performance? Oh yes! Body language and facial expression are important to consider.

Crabb: So you observe them as well.

Warland: Yes. For example, how they look on stage. Do they really communicate? If it is just singing notes, and it doesn't move you, that same attitude and body language will carry over to the choir. That is very important.

Crabb: For your call-back auditions, do you try to find the desired sound by building around similar voices, or building around contrasting voices?

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Warland: In most instances, I attempt to find a single voice with the most desirable qualities or a combination of a few voices, and then build around it. Many times it is not a perfect combination, in terms of ideal sound, but I know instinctively that I can make it work and that ultimately it will become the color that I am seeking. I don't deal with sound per se. Rather, I approach building each section, and ultimately the choir, by emphasizing the musical and less so, vocal aspects. That may sound contradictory. However, my experience has convinced

In my estimation, it is vital that every voice and every section sounds free. The ultimate vocal result should seem natural.

me that elements of phrasing, articulation, unification of vowels, conductor's gestures, etc. ultimately create a sound which some people say is a unique.

Crabb: I would agree. I must say when I think about an ideal choral sound, I often return to a Dale Warland disc.

Warland: In my estimation, it is vital that every voice and every section sounds free. The ultimate vocal result should seem natural.


Crabb: DWS doesn't sound mechanical, instrumental, or restricted, but at the same time you are somehow able to get that freedom without large vibratos.

Warland: Here again, a combination of musical elements and effective gestures on the part of the conductor are crucial to producing what you have termed freedom of sound. For example, excessive vibrato, which can destroy any semblance of a good unison, can be corrected by emphasizing the musical line, combined with gestures of the conductor that are more horizontal than vertical. A conductor must always determine if a member is singing correctly (i.e., utilizing a good technique and not producing a concocted sound).


Crabb: One often-debated question centers on the blind audition procedure. Some choose to audition blindly for reasons of objectivity. Some want to know who is auditioning so they can evaluate a person on present performance, as well as past performance, including their ability to function effectively within an ensemble. Perhaps that would be one of the differences between professional and educational auditions; as a professional you either do the job or you don't. In an educational setting one might have a situation with a young music major that really needs to participate in a musically intense situation but may have had some previous difficulties. One hopes for the possibility to turn this person around.

Warland: In either an educational environment or with a professional ensemble, I recommend utilizing blind call-back audition procedures. However, in an educational setting, I would certainly give the benefit of the doubt and be concerned about the growth of an individual student by revisiting one's initial audition notes. With my professional choir we have another assessment tool, an annual evaluation. If there are problems—whether it be musical, vocal, personality, or discipline—we will evaluate that. We also point out the strengths of each member. This appraisal benefits both the singer and me. It affords a great opportunity to work on improvement in advance of the

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next formal audition.

Crabb: It is interesting to discover some of the considerations that people use as a part of their assessment. If I remember correctly, Dale, you said in the book, *In Quest of Answers*, that you specifically inquired about a singer's enthusiasm for choral sound. Is that accurate?

Warland: I want to make certain that potential members don't come to my organization who are only concerned about their solo career. Not that a choral experience won't enhance it, it should. I want singers who love choral music, want to be a part of the team, not a star. You can't always tell, but somewhere along the line, I invariably ask some sort of question to find out their general enthusiasm and commitment to ensemble work. I don't do that with everybody, but if there's any question, then I'll pry a bit with questions that seem logical at the time.

Crabb: If I could summarize here. During the preliminary audition they sing two contrasting prepared pieces.

Warland: By the way, those vocal se-

lections do not include pop or jazz, but could include a folk song. Generally, we expect art songs, with at least one of them sung in a foreign language.

Crabb: You listen to those qualities you described, you listen to some tonal memory, and you do some sight-singing. Is there any thing else?

Warland: I make notes of their ranges, and I qualify (the vocal quality). For example, I might note, "very tight," or "very free," "big tone," or "little tone" on their audition form. So I know it's not only range, but it's qualified in some way.

Crabb: And then you choose from that audition for call backs. It seems that the key is your ability to take those new singers and fit them into the sections by hearing them in those combinations and moving them around to different positions. Do you have any hints?

Warland: If anything, I have an ear for sound. I know instinctively which sort of things will work. In rehearsal, I may say darker, or lighter, or no vibrato. It's amazing how most of the time the sound will

be affected positively when I rehearse the music, with its underlying text, from a musical approach rather than technically shaping the vowels. I'm very fussy about pronunciation, but I don't do a lot with shaping the vowels. I do fuss with correct pronunciation or agreed-upon, unified pronunciation. For example, the schwa sound is a difficult one to unify. It all becomes a combination of my gestures and the choice of words that I utilize in describing it to the choir.

Crabb: For example, if you hear a blending problem, will you instinctively say "can you shape that musically," or will you specifically say "we're not unified here."

Warland: I do call it "like it is," and try as many solutions as necessary to fix

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it. It could also be a balance issue. I think that many conductors do not listen carefully enough to balance. Not that everything needs to be equal, but everything should be in correct balance according to the dictates of the music. In rehearsal, I isolate balance challenges a great deal.

Crabb: Do you refer to musical solutions, rather than just technical solutions?

Warland: Yes, quite often. It may be pronunciation also; there might be certain words that you just have to unify. The "eh" vowel is the most difficult to unify. Intonation problems are common when text includes words with "eh." Even the "ah" can become "uh," if you're not

careful, so you need to "tune into" all those elements and set your priorities, whatever they are.

Crabb: Is there anything else we should discuss?

Warland: Well, perhaps building the choral instrument. There are three major jobs of the conductor: building the instrument, building the repertoire, and developing as a leader. Above all, the repertoire is most important because what you become as a leader comes from the repertoire and what the choir becomes, comes through that repertoire. All these elements are critical, no question about it. Building the choral instrument is also

very important, depending on how much selectivity one has and the philosophy of the choir. One needs to be just as fussy about constructing the choir (the instrument) as in building a harpsichord, or any other instrument. Every element that goes into building that instrument counts. I stew a great amount about these choices. A conductor needs to bring singers into the choir that he or she knows will enhance what you have, otherwise the other members of the group will feel that the standards are slipping.

—CJ—

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There will be a 2003 ACDA National Junior High/Middle School Honor Choir at the National Convention in New York City. Henry Leck will be the guest conductor. Due to the unpredictable changing voice at this age, additional information, including the registration form and the deadline for entries, will not appear until the August 2002 issue of the *Choral Journal*. The choir will be a mixed one and will include grades 7-9.

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Send Materials to: Dr. Lisa M. Fredenburgh
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Audition materials can be found on the back of this audition form. For questions or further information contact Dr. Lisa M. Fredenburgh, (919) 760-8577 or fredenburghL@meredith.edu.

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Please send a good quality cassette audition tape (with Dolby noise reduction) which should include (in this order):

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**For above, please keep accompaniment in the background.

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- 5) Please attach your director's written assessment of your musical qualifications and experience.
- 6) Please attach a check for the audition application fee in the amount of \$25.00 made payable to "ACDA National Women's Honor Choir"

Additional Information:

All singers who audition will be notified of the results by mid-November. In addition to the \$25.00 audition application fee, those singers accepted as a part of the honor choir will be responsible for a participation fee of \$100.00, transportation, meals and lodging. All singers in the Honor Choirs will be housed at the Roosevelt Hotel, @ ~\$40 per night (4 people per room).

INSTRUCTIONS FOR PREPARING AUDITION TAPE**Helpful Hints for making your tapes:**

1. Use a separate tape for each singer
2. Use a new, high quality tape
3. Use good recording equipment
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Honor Choir of Men and Boys Application Form
Deadline: May 20, 2002

Please photocopy this form. Send separate application forms and cassette tapes for each applicant. All applications and chaperone forms from each organization or school are to be sent together. Teachers/Directors must be current ACDA members and attend the convention for singers to participate. A \$25.00, non-refundable application fee must be paid for each applicant. A single check (payable to ACDA) is to be submitted for all applicants from the same choir. Send applications, chaperone forms and fee payment to Mark Johnson, Minnesota Boychoir, 424 Landmark Center, 75 West Fifth Street, Saint Paul, MN 55102

Singer Information (type or print legibly).

Voice Part (circle one) S A T B

Name _____ Date of Birth _____

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I/we have read the guidelines and application form and fully understand that selection for a 2003 Honor Choir of Men and Boys brings with it significant musical and financial obligations. I/we understand that as a member of an Honor Choir, the applicant must submit to a music screening upon arrival, must pay a \$100.00 participation fee, and that ACDA is not responsible for costs of the applicant's transportation, lodging or meals. Any applicant found to be unprepared at the screening will be dismissed from the Honor Choir and no refund will be issued. I/we understand that the applicant will be staying in a hotel designated by the convention committee. I/we understand the applicant must arrive in New York, NY for registration and the first rehearsal the week of the convention, and that the applicant must attend all Honor Choir rehearsals and the convention performance(s). The applicant is committed to having the music FULLY PREPARED (including memorization of the music if required) according to the instructions included in the music packet, BEFORE arriving in New York.

Applicant's Signature _____ Date _____

Signature of Parent/Guardian* _____ Date _____

Director Information: Director must be ACDA member in good standing and attend the convention.

Director's Name _____ ACDA Membership No. _____

Home Address _____

City _____ State _____ Zip _____

Work Phone (____) _____ e-mail _____

Name of College/University, School, Church, or Organization _____

Name of Dean, Dept. Chair, Principal, Pastor, or Chief Administrator _____

Address _____

City _____ State _____ Zip _____

I understand that if my chorister is accepted into an Honor Choir, he will be screened with regard to his musical preparation upon arrival, and dismissed from the choir (with no refund) if found to be unprepared. I further understand that I must attend the convention and an appropriate number of chaperones* are required to attend all rehearsals and the performance(s) of the Honor Choir if any of my singers are accepted as participants.

Director's Signature _____ Date _____

*Required for all honor choir applicants except college/university students.

Completed applications, director recommendations, chaperone forms and \$25.00 (nonrefundable) application fee made payable to ACDA must be sent to Mark Johnson as soon as possible.

Director Recommendation

Applicant's Name _____

Name: _____ ACDA Membership No. _____
(from *Choral Journal*)

Home Address _____

City _____ State _____ Zip _____

Home Telephone:(____) _____ Work Phone:(____) _____

How well do you know this applicant and his or her abilities?

Realizing the tremendous musical and personal commitment required for this important event, I highly recommend this applicant for participation in the 2003 Honor Choir of Men and Boys. I rate the applicant as follows:

	poor to excellent						poor to excellent				
Musicianship	1	2	3	4	5	Enthusiasm for quality work	1	2	3	4	5
Intonation	1	2	3	4	5	Positive, supportive attitude	1	2	3	4	5
Vocal Technique	1	2	3	4	5	Works well within a group	1	2	3	4	5
Attentiveness	1	2	3	4	5	Follows directions well	1	2	3	4	5
Dependability	1	2	3	4	5	Accepts' criticism well	1	2	3	4	5
Sight reading	1	2	3	4	5						

Additional Comments:

Director's Signature: _____ Date _____

Directors must be ACDA members and are required to attend the convention if applicant is selected for the honors chorus, the application fee is \$10.00 per applicant. One check is to be sent for all students auditioning from the same institution. Checks should be made payable to ACDA. The Application fee must be included with applications, recommendations, and chaperone forms (if required).

Audition Tape Procedures. Please include a separate tape for each singer.

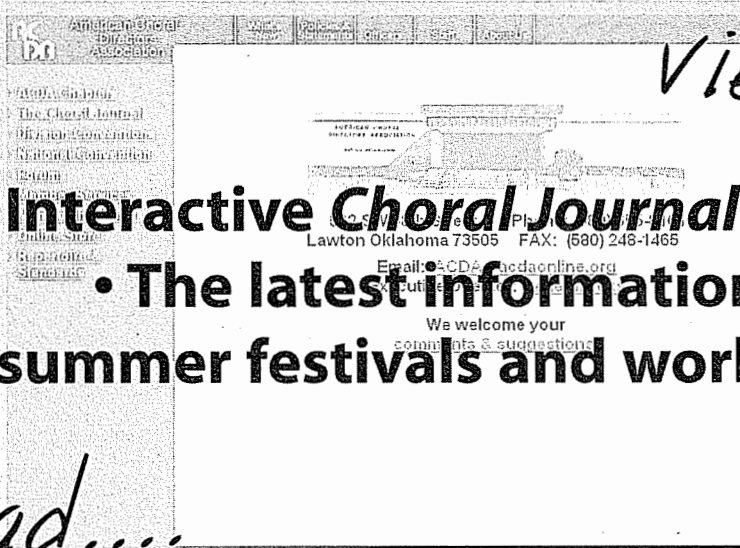
1. Use a new, high-quality tape.
2. Use good recording equipment.
3. Tape should be free of background noise.
4. Rewind tape before mailing.

At the beginning of the tape, singers must speak their name and grade in school.

Sing one verse of "My Country 'tis of Thee" unaccompanied in the appropriate key. (A for sopranos and Tenors, F for altos, D for basses.) Also, include two unaccompanied vocalizes which effectively demonstrate the singers high and low ranges. Finally, sing a major scale unaccompanied, both ascending and descending.

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REHEARSAL BREAK

Perceptions of Nonverbal Communication: Implications for Beginning Conductor Training

by Kimberly Van Weelden

In the broadest sense, nonverbal communication encompasses physical appearance, use of space, touch, time, smell, nonverbal vocal behaviors, aspects of the environment, face and eye behaviors, and gestures and movements.¹ These forms of communication, which can be categorized into four general areas of movements, no movements, facial expressions, and head orientations, are the essence of nonverbal communication.² In reference to conducting, Demaree and Moses define nonverbal communication as the "act of communicating musical ideas to an ensemble through gesture."³

For many conductors the art and skill of effectively and efficiently conveying messages through nonverbal means, such as gestures and facial and body expressions, is a lifelong pursuit. Teachers of beginning conducting classes start this process by spending a great deal of time instructing students how to use their arms, hands, fingers, faces, and bodies to accurately display beat patterns and cues. However, the whole of a conductor's nonverbal communication skills includes subtler aspects beyond those gestures. How a conductor is perceived by the ensemble through their nonverbal behavior before the first note of music is played is important. This perception is directly linked to how conductors portray themselves, through their posture, how they carry themselves, and their physical appearance. Adler addressed this perception in the following statement:

Kimberly VanWeelden is assistant professor of choral music education at Florida State University, Tallahassee.
<kimberly.vanweelden@music.fsu.edu>

The whole of the human body is a means by which to express what happens in a man's inner being. The way he walks, he stands or slouches, how his eye shines or is dull, every facial expression, every sound of his throat, every movement of his mouth—everything in and on him is a continuous, ever-changing projection of his inner feelings in respect to the outside world.⁴

If a person's inner being can be projected by outward appearances, then a person's nonverbal behavior could initially affect how others perceive and respond to him or her.

Perceptions of others nonverbal communication is well documented within the nonverbal, behavioral literature. A person's state of mind can be projected through their posture, facial expressions, eye contact, body build, and physical attractiveness.⁵ The perceptions gleaned from nonverbal communication are so

embedded in our daily lives that we read and respond to the nonverbal messages without being aware of them. When we form an opinion of what someone is like, the opinion is probably based, in part, upon a complex analysis of nonverbal information.⁶

"One's walk and posture tell a great deal about one's frame of mind."⁷ Conductors have often used the phrases "sit well" and "stand with good posture" to emphasize, among other things, that those who look like musicians will be perceived as musicians. Posture is also a useful nonverbal tool for conductors to master. Beginning conductors who learn to portray musical and non-musical ideas through their posture can convey to their ensemble much vital information about how they feel about the music and their role as conductor.

The use of facial expressions and eye contact are important nonverbal behaviors for conductors to master as well. Max Rudolf said, "the expression of your eyes and your general facial expression can tell



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the players more about your intentions than fancy hand-waving.⁸ In 1954, Schlosberg conducted an experiment to determine which factors of facial expressions best contributed to the communication of emotion. Using three dichotomous facial expression pairings, pleasant-unpleasant, acceptance-rejection, and sleep-tension, he found the pleasant-unpleasant pairing was the most identifiable and important in facial expression communication.⁹ This information is useful for beginning conductors because it gives the student a starting point in which to focus their practice of specific facial expressions.

A person's body build has been found to affect perceptions as well. Wells and Siegel conducted a study in which ectomorphic, mesomorphic, and endomorphic silhouette drawings were rated on a bipolar adjective scale. Results indicated that the ectomorph was described as younger, more ambitious, taller, more tense and nervous, and more pessimistic and quiet. The mesomorph was described

as stronger, more masculine, better looking, more adventurous, more mature in behavior, and more self-reliant, whereas the endomorph was described as older, shorter, less good looking, more talkative, more good-natured and agreeable, more dependent on others, and more trusting of others.¹⁰ The importance of these results in regard to nonverbal communication is best emphasized by Knapp:

If a case can be made that there are clearly defined and generally accepted physique-temperament stereotypes, we can reason that they will have a lot to do with the way you are perceived and responded to by others, and with the personality traits expected of you by others . . . A stereotype may be more accurate than we wish to admit—there may be some reason for the stereotype other than prejudicial whims. Clearly, the evidence shows we do associate certain personality and temperament traits with certain body builds. These

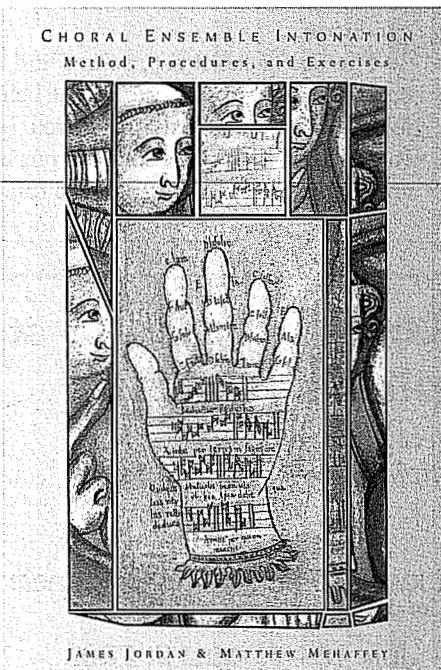
expectations may or may not be accurate, but they do exist; they are a part of the psychological mortar in interpersonal communication. We must recognize these stereotypes as potential stimuli for communication responses, so we can deal with them more effectively.¹¹

Although the research of Wells and Siegel studied adult perceptions of physique-temperament stereotypes, other researchers have reported similar results when investigating young children's and adolescent's perceptions of physique-temperament stereotypes.¹²

An individual's physical attractiveness affects how others perceive and respond to him or her. "Generally, the more physically attractive an individual is, the more positive the person is perceived, the more favorably the person is responded to, and the more successful is the person's personal and professional life."¹³

Because a person's physical attractiveness is one of the most readily apparent

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visual cues he or she displays, physical attractiveness acts as an informational cue that affects how a person is perceived. Specifically, physical attractiveness has been found to be influential in persuading or manipulating others.¹⁴

The question of how long a conductor's physical appearance influences the perceptions of others is not known. However, it is known that within the initial seconds of meeting or seeing someone, a person uses nonverbal behaviors to form opinions about the individual.¹⁵ This phenomena, which also takes place when a conductor first meets their ensemble, is readily accepted and discussed by leading conductors. Fuchs asked several distinguished conductors how long they thought it took the average musician to form an opinion of the conductor's ability. "Izler Solomon replied 'Inside fifteen minutes', William Steinberg said, 'Before he starts to conduct', Leonard Berstein responded 'About one bar', Eric Leinsdorf said 'A very short time', and Werner Torkanowsky quipped 'As long as it takes a red light to change to green'."¹⁶ As Rodney Eichenberger states:

A conductor can step in a room and in two seconds win or alienate the whole ensemble; the way he or she looks, where the eyes go, and how the nose tips are messages being sent to the performers. I think that we don't teach conducting adequately if we don't carefully investigate all the possibilities that nonverbal language brings to the communication between conductor and performer.¹⁷

Most experienced conductors understand the instantaneous influence nonverbal communication has on ensemble member's perceptions of them. Although these perceptions could possibly be changed over time, their initial effect may be strong enough to dramatically alter ensemble outcomes. For beginning conductors, mastering their nonverbal behaviors can be an arduous task. Not only must they become skilled gesticulators, but they must also learn how to effectively use their posture, eye contact, facial expressions, body build, and physical attractiveness to enhance their conducting and communication skills. Teachers of

beginning conductors must also acknowledge, model, and teach all forms of nonverbal skills so student conductors can understand and practice these skills before they are placed into professional situations.

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- ¹² K. T. Strongman, and C. J. Hart, 1968. "Stereotyped Reactions to Body Build." *Psychological Reports* 23: 1175-1178.
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- ¹⁵ Ibid.
- ¹⁶ P. P. Fuchs, 1969. *The Psychology of Conducting*. New York: MCA Music.
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What is ACDA?

PURPOSE. Founded in 1959, the American Choral Directors Association (ACDA) is a nonprofit music education organization whose central purpose is to promote excellence in choral music through performance, composition, publication, research, and teaching. Additionally, ACDA strives, through arts advocacy, to elevate choral music's position in American society.

MEMBERSHIP. ACDA membership consists of approximately 20,000 choral directors, who represent more than one million singers across the United States and forty-five countries. ACDA members teach choral music in public and private schools – kindergarten through senior high school – and at the college and university levels. They conduct a variety of choral groups, including boychoirs, children's choirs, men's and women's choruses, junior and senior high school choirs, college and university choruses, ethnic choirs, vocal-jazz ensembles, and symphony choruses. They also conduct choirs in their communities and in their places of worship.

STRUCTURE. ACDA is divided into seven geographic regions, and fifty state chapters, each with its own conventions, newsletters, festivals, clinics, and workshops. Whether at the national, division, or state level, ACDA is structured so that its members can easily involve themselves in the organization's activities.

CONVENTIONS. ACDA offers conventions at the state, division, and national levels. National conventions are offered in February or March of odd-numbered years; the seven division conventions take place in February and March of even-numbered years. Through concert performances by accomplished choirs, educational clinics by leading experts, and exhibits by music-industry representatives, ACDA offers its members a diverse and practical forum in which to develop their skills and professional knowledge.

CHORAL JOURNAL. The official publication of the American Choral Directors Association is the *Choral Journal*. This national publication, issued monthly except for June and July, contains articles and columns of a scholarly and practical nature in addition to reviews of newly released CD recordings, DVD recordings, videotapes, books, and printed music. The *Choral Journal* is a benefit of membership in ACDA. Subscriptions are available to libraries.

COMMITTEES. ACDA has numerous national committees engaged in advancing the choral profession in its many facets. The committees work in several areas of the choral profession, whether through establishing high performance standards, recommending quality choral literature, encouraging research in choral studies, or advocating the importance of choral music in our society.

RESEARCH REPORT

Lawrence Schenbeck, editor

The Julius Herford Award: Two Decades of Excellence in Choral Scholarship by Kirin Nielsen

Editors Note: When available, place of employment for each author is provided.

The Julius Herford awards for excellence in doctoral scholarship were instituted in 1978 or 1979 by Walter Collins and the ACDA Research and Publications Committee. Named for a prominent scholar, pianist, and teacher, the first award was presented in 1981, and continues to be awarded nearly every year. The Herford Prize is awarded annually for the best dissertation written on a choral music topic. Nominations are made by degree-granting institutions, which can make one nomination each year.

According to the ACDA Publications Committee mission statement, the intent is to recognize the "outstanding doctoral terminal principal research component of the degree requirements," which represents "the finest in scholarship on a topic of importance to the choral art." The candidates terminal research, stripped of identification, are read by members of a special ACDA committee, who evaluate the works on the basis of topic, research methodology, literature review, form and style, and other elements.

Hopefully, the information in this article will inspire choral conductors and

Kirin Nielsen is currently assistant professor and director of choral music at Ripon College, Ripon, Wisconsin, where she conducts the Choral Union and the select Women's Chorus. Her DMA dissertation, "The Spiritual Madrigals of Giovanni Pierluigi da Palestrina," won the Herford Prize in 2001, and was featured in the November "Research Report" column.

students to read the fine documents given the Herford Prize, and encourage graduate students and other choral musicians to pursue scholarship about choral music topics. A companion article about the award will appear in a future issue of the *Choral Journal*.

Winners of the Julius Herford Award from 1981 to 1999

1981

Cowen, Graeme. "Igor Stravinsky's *Threni*: a conductor's Study for Performance." Ph.D. diss., Indiana University, 1981.

Cowen discusses the history, liturgical function, overall structure, and subject matter of the Lamentations of Jeremiah, which served as the text for Stravinsky's *Threni*. Graeme examines his canonic writing in the second ritarcar from Cantata, the passacaglia from Septet, "Full Fathom Five" from songs by William

Shakespeare, and Caritas and Fides from Canticum sacrum, and analyzes *Threni* in terms of basic form and symmetries.

Choral Journal: March 1983, page 43; March 1992, page 44

Dr. Cowen is currently at Beloit College.

1982

Alwes, Jr., Chester Lee. "Georg Otto's *Opus musicum novum* (1604) and Valentin Geuck's *Novum et insigne opus* (1604): a Musico-Liturgical Analysis of Two Collections of Gospel Music from the Court of Hesse-Kassel." Ph.D. diss., University of Illinois-Urbana, 1982.

Alwes surveys these collections with compositions by Georg Otto, Valentin Geuck, and Landgrave Moritz, which represent the music Heinrich Schütz would have known at the court of Hesse-Kassel in the decade prior to his apprenticeship with Giovanni Gabrieli in Venice. It concludes with comprehensive analyses of three representative selections. Of the



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three composers, Otto is the most conservative, while Moritz and, to a lesser extent, Geuck write music influenced by the most modern Italian musical idioms. Consequently, it appears that Schütz's trip to Venice was part of a deliberate process, instigated by Moritz, to modernize his musical establishment.

Choral Journal: August 1986, Page 31; March 1992, Page 44

Dr. Alwes is currently at the University of Illinois at Urbana-Champaign.

1983

Melhorn, Catherine Rose. "Mendelssohn's *Die erste Walpurgisnacht*." Ph.D. diss., University of Illinois-Urbana, 1983.

Felix Mendelssohn's op. 60, *Die erste Walpurgisnacht*, is a cantata for soloists, mixed chorus, and orchestra, with a ballad text by Goethe. The work is a prototype of the concert cantata genre, drawing on the tradition of the nineteenth-century secular cantata and on solo, operatic, and symphonic traditions of the time. For several decades after its 1843 premiere, the cantata enjoyed extensive popularity in Germany, England, and the USA, and it influenced numerous later cantatas – by Gade, Schumann, Bruch, Brahms, and others – during the next half-century. By 1900, however, all such cantatas had fallen into virtual oblivion.

Choral Journal: August 1986, Page 32; March 1992, Page 44

Dr. Melhorn is currently at Mount Holyoke College.

1984

Kolb, G. Roberts. "Tours MS. 168: The Music of Guillaume Bouzignac." Ph.D. diss., University of Illinois-Urbana, 1984.

The music of Guillaume Bouzignac, written in the first half of the seventeenth century, but rediscovered only in the twentieth century, is unique for its time and place. Tours MS. 168 is one of the two surviving sources of that music. Opening chapters consider the problem of attribution of the works in the manuscript, identify those few facts that are known to us about Bouzignac's life and career, and identify principal characteristics of "the Bouzignac style." The manuscript contains ninety motets, various elements of which are examined in subsequent chapters: dialogues, structural devices, textual alterations, pictorial devices, harmonic style, two-voice compositions, and works for double choir. Concluding chapters describe the three masses and four chansons that are found in the manuscript. Appendices include a complete listing of the contents of Tours MS. 168, a classification of the works according to voicing, and transcriptions of eleven works.

Choral Journal: March 1992, Page 44

Dr. Kolb is currently at Hamilton College (New York).

1985

Ratzlaff, Leonard. "A Conductor's Preparatory Analysis of Anton Bruckner's *Te Deum*." Ph.D. diss., University of Iowa, 1985.

no abstract available

Choral Journal: November 1988, Page 35; March 1992, Page 44

Dr. Ratzlaff is currently at the University of Alberta.

1986

Westendorf, Craig Jon. "The Textual and Musical Repertoire of the *Spruchmotette*." Ph.D. diss., University of Illinois-Urbana, 1986.

The *Spruchmotette* has received intensive study only in one of its subgenres, the Gospel cycles printed between 1594 and 1625. The *Spruchmotette* was not only a product of the popular piety of evangelical central Germany, but also adapted as an integral part of the modern liturgical movement. Through the analysis of the devotional material and the textual categories of the repertoire, a close relationship between musical, liturgical, and paraliturgical practice is demonstrated.

Choral Journal: November 1989, page 39; March 1992, Page 44.

Dr. Westendorf is currently with the Grand Canyon Men's Chorale; the Greater Phoenix Oratorio Chorus, and with St. Anthony's on the Desert Episcopal Church.

1987

Wold, Stanley B. "Eskil Hemberg—Swedish Composer, Choral Conductor, and Administrator: A Survey of His Works." U. of Cincinnati, 1987.

This thesis is a summary of the life and compositions of Eskil Hemberg through 1985. By describing several post-war Swedish cultural and socio-economic developments, Part I suggests how Hemberg's unusual combination of formidable administrative abilities and distinctive compositional output might be possible, as influenced and nurtured by the Lutheran Church, the Swedish Radio and Rikskonserter, and his experiences as choral teacher and conductor. Part II focuses on Hemberg's compositions, organized by genre, one or more major work per genre receiving substantial discussion: mixed chorus and varied voicings with small forces, polychoral and large forces, opera or opera-related forms, solo vocal works, and instrumental pieces.

Choral Journal: November 1989, page 39; March 1992, Page 44

Dr. Wold is currently at the University

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of Minnesota at Duluth.

1988

O'Neal, Melinda Pauly. "Berlioz's *L'Enfance du Christ: trilogie sacrée*, op. 25: a Conductor's Analysis for Performance." Ph.D. diss., Indiana University, 1988.

This dissertation places Berlioz's work in historical context and within the composer's oeuvre, and presents information about sources, modern editions, and nineteenth-century performance practice with information for present-day performers. Detailed structural analysis in this study reveals thematic relationships, subtle use of thematic combination, smooth chordal motion, and a unifying tonal scheme. Appendices include modern edition errata, texts and translations, and historical information.

Choral Journal: March 1992, page 44

Dr. O'Neal is currently at Dartmouth College and with the Hanover Chamber Orchestra.

1989

Télez, Carmen Helena. "Musical Form and Dramatic Concept in Handel's *Athalia*." Ph.D. diss., Indiana University, 1989.

The structural and rhetorical achievements in *Athalia* project a dramatic concept that may be unique in Handel's output. Commissioned in 1733 for the Publick Act at Oxford—then a center of nationalist and Jacobite sentiment—*Athalia* was composed in the midst of a controversy about Handel's advocacy of Italian opera and may have been a pragmatic reaction to this: Handel bowed to English musical taste by writing an oratorio, a genre with which he had had two previous successes. He may have chosen Jean Racine's *Athalie* as the basis for his libretto because of Jacobite allusions in its plot. Handel uses rhetorical planning and symbols to reinstate many ideas of Racine's that are lost in Humphreys's libretto. The tonal plan of the oratorio hinges on key associations with rhetorical significance. Handel's musical treatment echoes the original play's division into five parts, the characters' psychological duality and their polarization in pairs, and the acceleration

of the dramatic pace towards the end. The rhetorical and structural coherence of *Athalia* effects specific interpretive choices for performance. It also reveals a musical and dramatic form that anticipates the operas of Gluck and Mozart. It may represent a particular and persuasive example of the influence of French aesthetics on Handel.

Choral Journal: March 1992, page 44

Dr. Télez is currently at Indiana University, Bloomington.

1990

De Catanzaro, Christine. "Sacred Music in Mozart's Salzburg: Authenticity, Chronology, and Style in the Church Works of Cajetan Adlgasser." Ph.D. diss., U. of North Carolina, 1990.

Adlgasser contributed to all the major subgenres of Salzburg church music in the mid-eighteenth century; his compositions, dated between ca. 1745 and his death in 1777, are a bridge between the older generation of Johann Ernst Eberlin

and Leopold Mozart and the younger generation of Wolfgang Mozart and Michael Haydn. Sources of his work are examined for authenticity, and the style of his church music is analyzed with particular attention to fugue and aria form.

Choral Journal: September 1993, page 41; article based on dissertation, "On the Performance of Mozart's Salzburg Masses," October 1993.

Dr. de Catanzaro is currently at Georgia State University.

1991 (Two Awards)

Lundergan, Edward J. "Benjamin Britten's *War Requiem*: Stylistic and Technical Sources." Ph.D. diss., University of Texas at Austin, 1991.


Britten's *War Requiem*, perhaps the most significant large-scale work in the choral/orchestral medium since 1945, occupies a crucial position in Britten's oeuvre, summing up many of the stylistic traits and extramusical concerns of his early- and middle-period works. The composer's

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stylistic debts to Purcell, Mozart, Verdi, Mahler, Stravinsky, and the Second Viennese School, and the less-remarked but perhaps equally important influence of Bartók are considered. The compositional history of the work is related, based on previously unpublished material from Britten's correspondence, and the *Requiem* is considered in light of the composer's pacifist convictions. Britten's setting of Wilfred Owen's poetry emphasizes the poet's religiosity and proposes a narrative scenario for the poems that parallels the poet's own military career. Pitch-set analysis reveals structures that underline the symbolism of the texts. Britten's use of certain pitch-sets to link diatonic and nondiatonic aspects of his musical language provides a model that may be relevant to a large body of twentieth-century music.

Choral Journal: Article based on dissertation, "Musical Metaphor: Cyclic Interval Structures I Britten's War Requiem," February 1998, pp. 9-20.

Dr. Lundergan is currently at the State

University of New York at New Paltz.

Munn, A. Christopher. "Medieval and Renaissance Prescriptions Regarding Text Underlay and Their Application to Music of the Fifteenth Century." Ph.D. diss., University of Oklahoma, 1991.

The rules of text underlay are examined assuming the demonstrable practices of singers and composers were part of an evolving continuum, whose presence can be established in other fields such as grammar and rhetoric, education, philosophy, humanism, art and architecture, and the relationship between music and text. The doctrines of ethos and *musica reservata*, as well as melismatic chant, tropes and sequences, and the Latin language are examined as external factors affecting text underlay, and the practices of scribes and printers were also brought to bear on the subject.

Choral Journal: none

Dr. Munn is currently at the University of Texas—Pan American, and with the Valley Symphony Chorale.

1993

Armstrong, James. "Litaniae Laurentanae: Sacred Music at the Viennese Imperial Court, ca. 1700-1783." Ph.D. diss., University of Wisconsin—Madison, 1993.

Examines forty MSS of polyphonic settings of the litany of Loreto composed by musicians associated with the Viennese court from the beginning of Johann Joseph Fux's tenure (1698) to the publication of Joseph II's *Gottesdienstverordnung* (1783). The majority of the settings once belonged to the Hofkapelle and are now held in the Osterreichische Nationalbibliothek. The composers of the settings include Fux, Johann Georg Albrechtsberger, Johann Adolph Hasse and many others. The *Litania Lauretana* is placed in historical context by consideration of a brief history of the litany and its antiphon *Sub tuum praesidium* in the Western church; Italian, German, and Austrian documents of the sixteenth and seventeenth century that elucidate the litany's use in worship; a survey of seventeenth-century settings of the litany by composers active in Austria and the Viennese court, with consideration of their stylistic and formal conventions; and an examination of the liturgical settings for the litany in the eighteenth-century Viennese court. The principal source material for the study includes performance dates on the wrappers of the MSS and references to the litany in Kilian Reinhardt's *Rubriche generali per le funzione ecclesiastiche musicali di tutta l'anno* (1727).

Choral Journal: October 1995, pp. 45-

1992

Kuzma, Marika. "Dmitrii Stepanovich Bortnianskii (1751-1825): An Introduction to the Composer Through an Edition of His Choral Concertos *Priidite, vospoim, and Hlasom moim*," Ph.D. diss., Indiana University, 1992.

Due to a variety of historical and cultural factors, the Ukrainian composer Dmitrij Bortnjanskij and his music have remained obscure in the West and, to some extent, in the East. The Cajkovskij edition of Bortnjanskij's choral concertos, which has been the basis for interpreting his music for a century, is not an entirely faithful representation. Several

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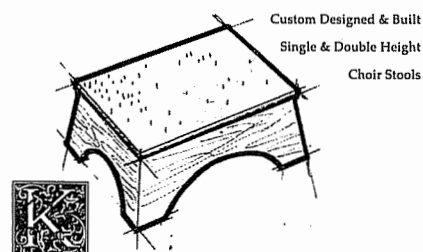
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Dr. Armstrong is currently at the College of William and Mary.

1994

Newby, David. "Igor Stravinsky's *Oedipus rex*: Literary Background, Musical Structure, and Dramatic Symbolism." Ph.D. diss., Indiana University, 1994.

Newby examines aspects of Stravinsky's opera *Oedipus rex*, particularly its relationship to the drama of Sophocles and its neoclassic traits. A compositional history of the work is provided within the context of Stravinsky's career prior to the work's composition, identifying prominent harmonic, rhythmic, timbral, and textural processes. Dramatic symbolism and formal aspects are noted.

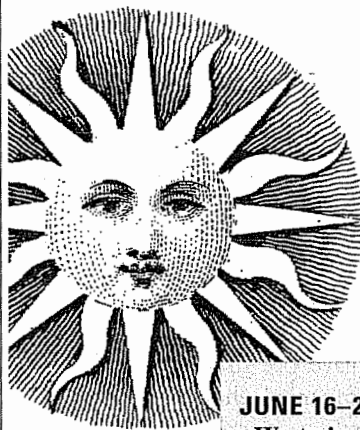
Choral Journal: March 1997, pp. 48-51

Dr. Newby is currently at Antelope Valley College.

1995

Wilson, Betty Karol Fairchild. "Choral Pedagogy: Crossroads of Theory and Practice in Sixteenth-Century Germany." Ph.D. diss., Boston University, 1995.

Wilson examines choral pedagogy practices used by Lutheran cantor-theorists, private tutors, and university professors in Germany between 1528 and 1607. An overview of the organization, philosophy, methodology, and repertoire used in the German Latin schools is provided. Information concerning curriculum, daily schedules, and salaries was amassed from school, church, and civic ordinances. Solmization, modal theory, mensuration and tactus, and singing rules are closely examined. Modal theory and its relationship to solmization and composition is explored. Definitions of tactus and the evolving understanding of mensural signs are reviewed. Information concerning diction, musical dynamics, vocal production and timbre, choral blend and balance, ornamentation, and *sortisatio* is extracted from the singing rules. The writings of many lesser-known theorists are investigated. Selected writings by Georg Rhau, Sebald Heyden, Gallus Dressler, Martin Agricola, Adam Gupelzhaimer, and other well-known theorists are also considered.



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The appendices include information concerning cantors and their places of employment, an abbreviated list of printers and their locations, a list of singing rules, a brief physical description of selected treatises, and a comparative contents chart.

Choral Journal: none

Dr. Wilson is currently at Abilene Christian University and with the Classical Chorus of Abilene.

1996

no award

1997

Sparks, Richard. "The Swedish Choral Miracle: A Cappella Choral Music." Ph.D. diss., University of Cincinnati, 1997.

The reasons for the rise of unaccompanied music in postwar Sweden are explored, with particular attention to the activities of the Sveriges Radiokor and its conductor, Eric Ericson. For a small country with slightly fewer than nine million inhabitants, Sweden has produced a remarkable amount of outstanding unaccompanied choral music. Sparks was fascinated with the question of why one relatively small population has produced

such a quantity of sophisticated choral works. Therefore, he decided to look at the composers of the post-war era, their music, and the most significant factors which have led to the creation of a large amount of outstanding unaccompanied choral music. The odd-numbered chapters address composers, their works, and significant stylistic traits from the post-war years through 1996, whereas in alternating chapters the significant factors which gave rise to such a high level of unaccompanied choral composition are discussed.

This dissertation was published in 1999 as *The Swedish Choral Miracle* by Blue Fire Productions.

Choral Journal: none

Dr. Sparks is currently with Choral ArtsNorthwest and Pro Coro Canada.

1998

no award

1999

Nielsen, Karen S. [Kirin]. "The Spiritual Madrigals of Giovanni Pierluigi da Palestrina." Ph.D. diss., University of Illinois-Urbana, 1999.

Giovanni Pierluigi da Palestrina composed four cycles of spiritual madrigals;

the 1581 book contains three ("Vergine bella," "O Jesu dolce" and "Spirito Santo, Amore"), and one long cycle ("Priego alla Beata Vergine Maria") was published in 1594 as the second book of spiritual madrigals. These works present the combination of Palestrina's mature skill with significant poetry. This study places these works in their social, historical, and musical context, provides musical analysis, discusses the relationship of music and text, and explores performance practice issues. The study includes a brief biography of Palestrina and information about important personages in the history and use of the music being studied here. The dissertation also contains analysis of poetic structure, language, and iconography of the poems, modal analysis, how poetic structure informs the musical structure, and other compositional devices. Appendices include the following information in a practical format: a discography, a chronology of important dates and events related to the people and works examined in this study; the first publication of the texts with English translations of all except the Petrarch stanzas; and texts of Marian litanies and Latin hymns that enhance our understanding of the imagery in the spiritual madrigals.

Choral Journal: November 2001, pp. 59-60

Dr. Nielsen is currently at Ripon College, and with the Green Lake Festival of Music.

2000

no award

Articles about the Herford Award in general have appeared in the *Choral Journal*: March 1986, pg. 29; March 1992, pp. 44-45.

—CJ—

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P U B L I C A T I O N S A C D I A N S

Monograph No. 1

Guide for the Beginning Choral Director. (1972) 41pp.
by the National R&S Committee on High School Choirs, Gordon H. Lamb, Chair

Monograph No. 2

An Annotated Inventory of Distinctive Choral Literature for Performance at the High School Level. (1976) 69pp.
by Margaret B. Hawkins

Monograph No. 3

The Choral Journal: An Index to Volumes 1-18. (1978) 170pp.
by Gordon Paine

Monograph No. 4

A Classified, Annotated Bibliography of Articles Related to Choral Music in Five Major Periodicals through 1980. (1982) 233pp.
by Lynn Whitten

Monograph No. 5

Singing in English: A Manual of English Diction for Singers and Choral Directors. (1988) 109pp.
by Richard Cox

Monograph No. 6

A Classified Index of American Doctoral Dissertations and Dissertation Projects On Choral Music Completed or Currently in Progress through 1989. (1990) 177pp.
by Michael J. Anderson

Monograph No. 7

The Choral Journal: An Index to Volumes 19-32. (1992) 134pp.
by Scott W. Dorsey

Monograph No. 8

American Singing Societies and Their Partsongs: Ten Prominent American Composers of the Genre (1860-1940) and the Seminal Singing Societies that Performed the Repertory. (1994) 112pp.
by William Osborne

Monograph No. 9

Twentieth-century Choral Music: An Annotated Bibliography of Music Appropriate for College and University Choirs. (1997) 289pp.
by Richard J. Bloesch and Weyburn Wasson

Monograph No. 10

The Syntagma Musicum of Michael Praetorius, Volume Three, An Annotated Translation (2001) 279pp. Translated by Hans Lampl and edited by Margaret Boudreaux

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2. Papers presented at other conferences will be considered only if the audience was substantially different (e.g., a state meeting or a university symposium). A statement specifying particulars of presentation must be included with the submission.

3. The research may be of any type but a simple review of literature normally will not be considered for presentation. Manuscript style of articles representing descriptive or experimental studies must conform to the Publication Manual of the American Psychological Association (3rd edition, 1983). Authors of other types of studies may submit manuscripts that conform to either A Manual for Writers of Term Papers, Theses, and Dissertations (K. L. Turabian, 5th edition, 1987) or The Chicago Manual of Style (14th edition, 1993).

4. Submit four copies of a full report beginning with an abstract no longer than 250 words summarizing the research. Each author's name, institutional

affiliation, and first author's mailing address should appear only on one separate cover page not attached to the full reports with abstracts. Please provide e-mail addresses. Incomplete submissions (e.g., reports without abstracts or projects in progress) will be rejected.

5. Correspondence will be sent to the first author only. Each submission should include both a first-author-addressed, stamped, letter-size envelope facilitate more timely response from the committee.

6. Submissions should be sent to Kirin Nielsen, Music Department, Ripon College, 300 Seward St., Ripon, WI 54971 [nielsenk@ripon.edu]

7. Submissions must be postmarked by November 1, 2002 and received by November 10th, 2002. Extensions cannot be granted.

8. Submitted reports cannot be returned.

9. All submissions will be screened by a panel of qualified judges.

Applicants will be notified of the committee's decision by mid-January 2003.

STUDENT TIMES

Lori Wiest, editor

Planning A Collegiate Choral Symposium from Start to Finish by Jennifer Proulx, Amanda Winters, and Ingrid Bowen

TO mount a collegiate symposium is a lot of work, but excellent results can occur if detailed and painstaking planning takes place well ahead of the event. The ACDA Student Chapter at the University of Wisconsin Madison (UWM) first began discussing ideas for the October 2001 Symposium in March 2001. From there the wheels started to turn.

Initially, we began brainstorming about the purpose of the symposium. The central mission or purpose would define the whole day; therefore, it was an important part of the planning. Our primary motivation was to sponsor an event that would bring collegiate choral and vocal music majors from all across our state together in a day-long professional symposium. High school students have many opportunities to interact with music students from other schools at contests, honor choirs, and invitational choral festivals. Teachers already in the profession also have numerous opportunities to interact with their colleagues at professional conventions at the state, regional, and national levels. Collegiate students seemed to us to be in somewhat of a void, and we wanted to create an opportunity for Wisconsin's future colleagues to meet and

interact with their future colleagues. We decided that although our symposium was sponsored by the UWM Student Chapter of ACDA, we would not limit participation only to schools with active ACDA student chapters. We wanted this event to be inclusive, perhaps even motivating students without a student chapter to form one as a result of their attending. Most important, we wanted the symposium to be free of charge.

Once we decided that it was important for collegiate choral majors to get together, we discussed the plan of the day: what would the symposium look like? What topics would we discuss? Who would discuss them? We set up an imaginary schedule for the day, with hour-long sessions, a half-hour registration, and time for lunch. With this imaginary schedule in mind, we began discussing how to fill in the blanks. We decided that inviting experienced members of the choral profession, who could discuss issues that be-

ginning teachers would confront early in their teaching career was important. It didn't take long to come up with topics about which we wanted more information. Discipline, concert programming, transitioning from student to professional, and professional teaching resources for choral musicians were just a few ideas that emerged in our original discussions, eventually becoming an actual part of the day. Matching a desired speaker with each topic was the next issue that we tackled. We thought that drawing on local resources was an excellent way to ensure that the cost of the day would be kept to a minimum. We decided that involving a mix of professionals, those with less than

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Jennifer Proulx is a senior majoring in vocal performance and is President of the University of Wisconsin--Milwaukee ACDA Student Chapter. Ingrid Bowen is a senior majoring in choral music education and is Vice President of the Student Chapter. Amanda Winters is a senior majoring in elementary general music education and serves as Secretary of the Student Chapter.



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five years of experience, those with five to ten years of experience, and those with more than twenty years of teaching experience, would lend perspective to the day. We would ask these professionals to donate their time and services to this worthy cause.

Our day was coming together with topics and speakers. We next discussed how to facilitate registration and lunch. We decided to serve coffee, tea and do-

nuts during the half-hour registration so that the students from different colleges and universities could get to know each other right away. Name tags for everyone would help break the ice.

Registration and the snacks would all be found in the same area around the choral rehearsal room, so people would have an easy time of finding their way. Lunch proved to be a bigger challenge. Did we want to send the participants off on their own? Did we want to cater something? If so, where would we serve lunch? We decided that catering lunch was important so that visiting students wouldn't have to find their way around an unfamiliar campus. Also, having lunch together would allow another chance for the students to interact with the people that would be their future colleagues. Since the symposium was free to all, the only cost to participants would be their catered lunch.

The next step was lining up caterers

for the lunch. We decided on submarine sandwiches with chips and a soda, as this seemed to be the simplest and least expensive route. We contacted a local sub shop to make sure they could handle the business. We then selected three different subs so the participants had a choice, and we bought the sodas and chips ourselves from a wholesale shop to keep the costs down.

Once the three main parts of the day (the schedule, the speakers and their topics, and lunch and breakfast) were finalized, and we were sure that we were very well organized, the next step was getting permission and support from the Wisconsin Choral Directors Association (WCDA). We contacted the WCDA President and President Elect, and sent them official letters of request, which included our proposed full schedule of the day, information on registration, and proposed cost. Future discussions concerned publicity, state WCDA secretarial sup-



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port, and who would receive information and invitations to the symposium. We decided that the WCDA office would send out the invitation letters and brochure and handle the incoming registrations and the money for lunch. (Money for the optional lunch was sent directly to WCDA secretary, but there were those who paid at the registration table the day of the symposium as well.) WCDA would also keep a database of registered participants. Even though there was no charge for the symposium, it was important that we knew how many people were planning on attending, so we could ensure that the facility was large enough, and that we had enough breakfast and snack items. WCDA would also include the symposium on their Web site, and advertise it in our state newsletter. Having received the full support of the leadership, we were on our way.

After having decided on a program for the symposium and receiving support from WCDA, we needed to invite our proposed speakers. By the end of May we sent out formal letters of invitation to all of our speakers. Even though the symposium was not until October, this early invitation allowed the speakers enough time to plan for the event. It also allowed for us to have enough time to contact back-up speakers in case someone could not attend this event. (It is important to plan for alternate speakers, in the likelihood that one or more of your desired speakers will not be able to attend.) Additionally, this early invitation allows for the schedule to be solidified in sufficient time for registration.

To send invitations you need the speakers' addresses, home and e-mail (really important!) You should be able to find out this information from your cooperating university professor or your state ACDA chapter. We wrote all of our invitations on official University letterhead. (We later thought that it would have been better if our student chapter had its own letterhead, since it would have presented a positive first impression of our chapter's professionalism.) We allowed each speaker a June 30th deadline to respond. With an early deadline, we had sufficient time to contact the speakers in the case that they did not respond to us. We discovered that professional choral musicians are a very

busy lot, so we tried not to be too much of a pest, instead endeavoring to be politely persistent until an answer was received. Once the speakers and their discussion topics were confirmed, we needed their professional biographies for the registration form and brochure. We accomplished this easily over e-mail.

It is extremely important that the president of the student chapter get to know and be in constant contact with the state WCDA secretary during this period. The state secretary can provide an enormous amount of helpful information and organizational tips to get a project such as this off the ground.

The two weeks before the symposium were the most stressful. Since it was a new event, we had no idea if anyone would come. In the two weeks before the event, we went from nineteen registered participants (only students from our chapter!) to more than 100 participants who came from all over the state and from many different colleges, surpassing our wildest imaginings! When the day finally arrived, our student chapter was mobilized and ready to go. Each UWM student had specific tasks to accomplish at specific times of day: set up crew, snack crews, lunch crews, greeting crew, tear-down crew, and those who were assigned to specific speakers to introduce them and make sure they had everything they needed. The Executive Board of the student chapter was on call all day, serving as crew leaders and emergency point people. We had no catastrophes, and the day went smoothly. We attribute this to our careful attention to all the organizational details, and to a wonderful student chapter who rose to the occasion!

At the end of the last session of the symposium, short surveys were given to all participants to fill out on the spot. We asked what they liked, what could be improved, and what topics the participants would want to see addressed in future symposia. These surveys were very important for the board, giving us honest feedback for our efforts. The best thing, however, was that the topics for the 2002 symposium were already decided upon in our October board meeting, using the suggestions from 2001 participants. So already, we were ahead in our planning for 2002!

One of the main ideas of the symposium was to provide to all Wisconsin collegiate choral and vocal majors a day filled with speakers, who provided information beneficial to all current and future choral directors. The only cost was an optional five dollars for lunch organized by our chapter. We kept the costs minimal because we were able to seed all up-front expenses with money successfully raised last year, and because our state WCDA leadership strongly supported our activities. Our expenses included breakfast, snack items, canned soda, bottled water, and some lunches for speakers. In the end, we managed to make a little money, even though this was never our intention. This money will be beneficial as we begin planning our next symposium. At the end of the day, the Executive Board met at our professor's house to reconcile the finances. We were pleased that all figures balanced!

If you are thinking about planning a state-wide collegiate choral symposium, we offer the following advice:

1. Plan early. We now plan nine to twelve months in advance of our October event.
2. Recheck your plans often. Make sure everyone has the schedule and master plan well in mind at all times. Make lists and check them!
3. Heed the ninth beatitude while rechecking your plans yet again: "Blessed are the flexible, for they shall not get bent out of shape."

Our surveys yielded more than 100 votes of confidence for the importance of the symposium. We look forward to our service to ACDA and to the participants of future choral musicians in our annual Wisconsin Collegiate Choral Symposium.

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Congratulations and welcome to our newest ACDA Student Chapters at the University of North Texas in Denton, Texas and J. M. Long School of Music, Troy State University in Troy, Alabama!

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IN MEMORIUM

Melvin D. "Mel" Olson (1930-2001)

THE choral world lost one of its brightest lights when Mel Olson lost his battle with brain cancer. He died at his home in Nevada City, California, on December 15, 2001, at age 70.

Olson was born in Janesville, Wisconsin. He earned a BM degree from Northwestern University and a master's degree from Westminster Choir College. Olson also studied music in Sweden, Norway, and England. His academic career included serving on the faculties of the University of Nebraska at Omaha and the Saratoga/Potsdam Choral Institute, Saratoga Springs, New York. Olson was also active as a clinician and adjudicator.

Other positions included tenure as minister of music at Dundee Presbyterian Church and First United Methodist Church, Omaha. After moving to Sacramento in 1978, he served as minister of music at Fremont Presbyterian Church and Celtic Cross Presbyterian Church, and interim choir director at Trinity Presbyterian Church and Roseville Presbyterian Church.

Expressions of sympathy came to his

family from both sides of the Atlantic. When he was active earlier in his career in Omaha, he introduced a young English composer to this country. John Rutter later became one of the world's most recognized and played composers of church music. Olson's English connection in the field of church music later included other distinguished leaders, whom he recruited for the series of Bach Festivals, six-day events at Fremont Presbyterian Church and St. John's Lutheran Church in Sacramento.

Another person he influenced in Omaha was Chip Davis, who organized the recording and touring group Mannheim Steamroller and still operates it from there.

While at the University of Nebraska at Omaha, Olson played the string bass, led choral groups and eventually founded the Mel Olson Singers, a professional ensemble which had its own subscription series as a Community Concerts organization. He also began a lifelong friendship with Norman Luboff, who in turn formed the Norman Luboff Choir, one of the best-known touring choruses in the United States, specializing in songs

of the West.

Other accomplishments during a life devoted to music included assuming direction of the River City Chorale in 1994, a position he held for five years; organizing a Choral Conductors Conference near Zephyr Point, Lake Tahoe, with guest clinicians, which proved highly popular and will continue, and implementing a highly popular Summer Sing session at Lake Tahoe that brought in composers to teach new music to the singers.

During his lifetime Olson directed several Bach festivals, enabling him to conduct most of Bach's major choral works, including the *St. Matthew Passion*, *St. John Passion*, and *Mass in B Minor*.

Olson is survived by daughters Erica Jeffrey, Roberta Olson King, and Christina Olson; sisters, Ethel A. Buggs Marion Garrow Browning; a brother, Robert H. Olson, and four grandchildren.

The Westminster Choir College has established an Alumni Merit Award in his name, at the college, 101 Walnut Lane, Princeton, N.J. 08540. Contributions in his name may also be sent to Zephyr Point Conference Center, PO Box 289, Zephyr Cove, Nev. 89448.

John Raymond (1912-2002)

JOHN RAYMOND, a charter member of ACDA, passed away on January 8, 2002.

He was born in Ford City, Pennsylvania, and graduated from Ford City High School. Raymond went on to earn a degree in public school music from West Chester State College in 1932 and a master's degree in music education from Columbia University in 1936. He also did graduate work at the Julliard School of Music. Early in his career as a music teacher he gained a reputation at Coatesville and Lower Merion (Pennsylvania) high schools for producing champion choral groups.

In 1964 Raymond was appointed asso-

ciate professor and director of music at Lafayette College, Easton, Pennsylvania. In a relatively short time span his seventy-five-voice men's glee clubs gained national prominence touring the country and appearing on national radio and television.

Outside of his academic involvement Raymond was a staff conductor of the Fred Waring Music Workshop for forty years, serving as "dean" from 1965-1984. He also was a conductor on the Fred Waring's U.S. Chorus staff from 1985-1991 and conducting several Fred Waring Elderhostel sessions.

Raymond served as guest conductor

for choruses in forty-five states and served as editor of two series of music, the *John Raymond Choral Series* and the *Lafayette College Choral Series*, both published by Plymouth Music. He also edited music for Jack Spratt Music Co., Edward B. Marks Corp., and Shawnee Press, Inc.

He conducted the Orpheus male glee club of Philadelphia, where he was an honorary member, and the Musical Arts Chorus of Easton. Having received an honorary degree of doctor of music from Phillips University, Enid, Oklahoma, in 1957, Raymond was affectionately called "Dr. John" by the thousands of students he worked with in all his capacities.

Billy Rex Cormack (March 13, 1934-February 7, 2002)

Long time Texas choral director and music education leader, Bill Cormack, passed away on the night of February 7, 2002, in a Dallas, Texas hospital.

He was born March 13, 1934 in Amarillo. A 1952 graduate of Amarillo High School he earned a BM from Texas Tech in 1959 and followed with a MME in 1962.

A long and eventful life included a tour in the U.S. Army, a wonderful career as a successful choral director at Tascosa High School in Amarillo, many years as a Fine Arts Director in Midland and Dallas, and a long association with the Texas Music Educators Association as its Executive Director. In each job he was able to bring many diverse people together and serve as a leader for various organizations. He also served as a conductor of various SPEBQSA choruses, President of the Texas Music Educators Association, Kiwanis Club President, Texas Society of Association Executives Chairman, and Chairman

of the 36th Division Museum Foundation in Austin. An advocate for the fine arts, his efforts were instrumental in preserving them within the curriculum of the schools throughout the USA. Also a long-standing member of ACDA, he served as exhibits chair for national conventions held in Washington, D.C.; San Diego, California; Chicago Illinois, and San Antonio Texas. At the time of his death, Bill was serving as exhibits co-chair on the Convention Committee for the 2003 ACDA National Convention in New York City.

He was supported and guided by his wife Annita. Together they had three children Clayton, Curtis, Christopher, and four grandchildren, Chad, Chelsea, Annamae, and Chase. He is also survived by his mother Lorene Rutland and sister Janelle Raines in Amarillo. He also will be remembered by the many people who came to know and trust him during his life.

Honors awarded to Cormack include

Freedoms Foundation, Amarillo Citizens Award, Kiwanian of the Year, National Honorary Member of Phi Beta Mu and the National Women's Band Directors Association, Amarillo Hall of Fame, Gene Hemmle Award-Texas Tech University, National Man of the Year-Phi Mu Alpha, and Distinguished Alumni of the School of Music, Texas Tech University.

Bill Cormack scholarships are awarded each year by Texas Music Educators Association. The family requests memorials be sent to Bill Cormack Scholarships, TMEA, Austin, Texas.

A memorial service was held at the Texas Music Educators Association State Convention, February 23, at the San Antonio Convention Center. He will be remembered by the thousands of people whose lives he touched in deed and story. A great friend and family man, he will be missed as much for his kindness as for his wisdom and insight.

Patricia Farris Hennings (January 31, 1950 - December 20, 2001)

PATTY HENNINGS died of breast cancer on December 20, 2001. She had served ACDA as National Repertoire and Standards Chair for Women's Choirs (1990-93), and directed the Peninsula Women's Chorus (Palo Alto, California) since 1975.

In 1998, Hennings was diagnosed with cancer. She continued her schedule of rehearsals, performances, and writing until the fall of 2001. She directed the Peninsula Women's Chorus for nearly twenty-seven years, and served as professor of music and director of choral activities at Skyline College in San Bruno, California.

Highlights of Hennings's work with the Peninsula Women's Chorus range from performing at world-class venues to premiering new dresses. Some events are symbolic of women's achievements. In 1996, for example, the Chorus sang the national anthem at the inaugural game of the San Jose Lasers, a charter franchise of the women's professional American Basketball League. In 1988, the Chorus sang for the inauguration of the first woman president of the Filipino Medical Society of Northern California. Hennings toured internationally with the Chorus four times,

winning second prize at the Tallinn (Estonia) International Choral Competition in 1994. In 1999 the Chorus won the ASCAP/Chorus America Award for Adventurous Programming.

Hennings's convention appearances and her service as National R&S Chair for Women's Choirs helped raise awareness and standards of community women's choruses. Libby Larsen observes, "Patty's shining vision for female voice and the act of singing was truly the guiding light for women's choruses throughout the country. Patty's vision really set in motion the new direction for women's choral singing. Her good work is being carried on in every state. Patty's legacy will be with us for many, many, many years to come."

Under Hennings's leadership, the Peninsula Women's Chorus has released four CDs and commissioned works by Libby Larsen, Kirke Mechem, David Conte, Brian Holmes, Michael Cleveland, Ron Jeffers, and other composers. Family and Chorus members are currently compiling a book to be published by Earthsongs, an impressionistic case study of the Chorus tentatively titled *Take Up the Song:*

Building a Community of Heart and Soul and Mind.

Hennings was a third-generation Californian: her great-grandfather, James Rumsey Alexander, moved to California in 1852. Hennings was born in Santa Monica, and earned her BA degree at Pomona College and her MA and DMA at Stanford University.

Hennings is survived by her husband, Barry, her daughter, Kristin, 22, and her son, Nathan, 19, all of the San Francisco Bay area, as well as her parents, Ragene and Marjorie Farris of Escondido, California, her sister, Carol Farris of Bethesda, Maryland, and her brothers, R. Lloyd Farris of Yorba Linda, California, and Frank Farris of San Jose.

Memorial tax-deductible contributions to continue Hennings's work may be sent to the Patricia Hennings Memorial Fund, Philanthropic Ventures Foundation, 1222 Preservation Parkway, Oakland, California 94612. Hennings's friends are sharing reminiscences online at <http://www.pwchorus.org/patty/memorybook.html>.

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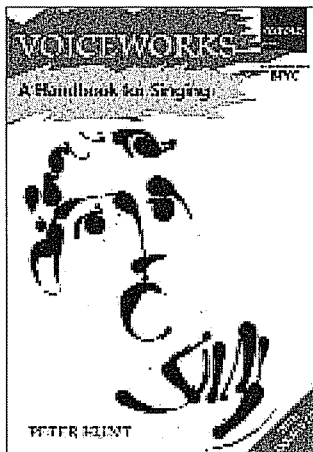
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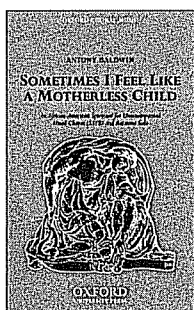
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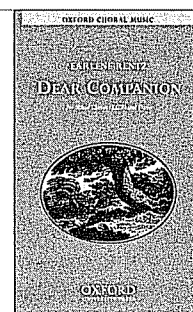
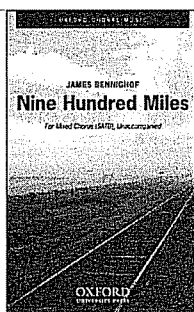
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Two-Year College Choirs

TWO-YEAR College! Community College! Junior College! What are these institutions and how do they affect education today? Where do Two-Year Colleges fit in ACDA, what impact has been made by these schools in the choral organization, and what measures can be taken to ensure increased participation by conductors and students?

The Junior College movement began after the turn of the century, providing the first two years of a college education in a local setting, often a part of the high school. Offering liberal studies courses at a reduced cost, close to home, with all-inclusive admission requirements enabled the junior-college movement to skyrocket. With initial institutions in Illinois and Oklahoma in 1901, the states of Iowa, Massachusetts, North Dakota, Pennsylvania, Missouri, New York, California, Georgia, and Tennessee opened campuses by 1908 and the idea mushroomed. Additions of vocational-technical education and allied-health degree programs, as well as the inclusion of continuing education that reached out to the surrounding community allowed the junior-college movement to further increase enrollment and to expand its focus. Hence, many campuses changed their name to community college as evidence of service to local constituents. Whether a school is named junior college, community college, or two-year college, these institutions meet the needs of millions of students nationwide.

Today, 1,664 two-year colleges enroll 5.5 million students throughout the United States and are in direct competition with four-year institutions for students. Surprisingly, the ratio of community college enrollment to senior college numbers is nearly 2:3, making the two-year college a viable force in higher education in the new century. The twenty-first century junior-college

curriculum definitely includes choral music!

The impact of two-year college choral music education was manifest at the 2001 National ACDA Convention in San Antonio, Texas, with stunning performances by the Mount San Antonio College Choir of Walnut, California; Bruce Rogers, conductor. The Bakersfield College Choir, under the direction of Ron Kean, also gave a memorable performance during the Two-Year College Interest Session. Yet, these were the only community college choirs selected to perform on the immense four-day program. The breakfast roundtable, interest session, and reading session garnered a significant jump in participation compared to the previous national convention but fell short of the high percentage of potential choral directors and students in American junior colleges.

A two-year college self-image problem may be at the heart of the matter. Sandwiched in between the visible high school programs and the well-established university choirs, the two-year college choral program sometimes gets lost in the "where do we belong" dilemma. The diversity, density, and dynamics of the community

college affords the gamut of choral ensembles and literature for performance, and opportunities and situations for technical critique through interest sessions. It is imperative that two-year-college repertoire and standards division and state chairs be included in convention planning with encouragement toward the submission of tapes for concert appearances. Interest sessions need to be geared toward the specialized needs of junior college conductors and singers. Reading sessions that cover a wide range of styles, genres, and levels will foster musical growth. Attention given to showchoirs, vocal jazz groups, and a plethora of other choral ensembles that abound in a two-year school will interest new directors in joining the organization and give credence to the incredible choral diversity found in these institutions.

It is difficult to ignore the needs of 5.5 million students and their conductors! Aesthetically inspired students go on to become artistic directors of choral programs and potential ACDA members, possibly the future leadership of the organization. Two-year college students and conductors skillfully cultivated by ACDA can make an immense contribution to

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Submit resume to Music Search Committee, St. Joseph Parish, 1020 Kundek Street, Jasper, IN 47546 or alles483@cs.com. The parish website is www.saintjosephjasper.com.

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Choirs*

Women's Choirs

DIFFERENTIATION between children's choir and women's choir* literature can be a challenge. Publishers have been doing a good job of marking women's choir works as SSA/SSAA and children's choir pieces with designations such as 2, 3, or 4-part treble, but there are still questions that arise about the suitability of works for women's choirs. Although both children's choirs and women's choirs sing in similar ranges, upon closer scrutiny some differences in compositional elements are evident. The level of difficulty of the literature cannot be the sole criterion that one employs to make the determination. Certainly there

are difficult works intended for children, and simple works intended for women's voices.

Tessitura is one of the most significant elements one can use to distinguish between literature for women versus children. Women's music normally features a greater difference between part *tessituras*. Alto lines are generally lower and soprano I lines often soar above the staff. In women's music, the *tessitura* of the soprano II part is often a major second or a third higher than in children's music. Children's music makes little distinction between the ranges and *tessitura* of soprano and alto lines. In general, children's voices have not matured to the point that they can phonate with unforced projection below middle c, therefore, the alto line of a children's work is often written in a much higher *tessitura*. Similarly, the *passaggio* is not a big factor for children's voices, but plays a large role for the older voices. Women's music often exhibits care in the e² area of the voice. Music that stays in the *passaggio* for women's voices is not friendly to maintaining good intonation.

The range of each vocal part tends to be wider in women's music than in children's works. Again, the maturity of the voices is considered when composers choose ranges. Women's music tends to be approximately a minor third wider for each voice part than children's music. This is not to say that children are incapable of wide ranges or higher pitches; it seems that composers are more careful of wide ranges in works intended for children.

Women's music may also contain more athletic voice leading. Children require careful voice leading, so as not to damage the young voices and to ease part independence. Large vaulting intervals and voice leading that does not move consistently by step often belongs in the women's choir repertoire.

Although not a hard and fast rule, a more dense harmonic structure indicates women's voices. These more experienced singers are expected by composers to be able to sing homorhythmic textures and a more advanced skill in part independence. Children can learn part independence easily through imitative structures and this type of writing is one of the most recognizable traits of children's music, especially recently. Furthermore, when the harmonic structure is less dense, the child voice is shown off, while women's voices may feel unsupported.

Overall, works that share an element or two from the other genre are more likely to be successfully performed by women's and children's choirs. Other factors such as preferred tone quality, personell in each choir, and age level of the singers may also make the crossover of literature more or less effective. Tailoring the literature to the group is of high importance for every choir, but particularly when choosing literature from the great volume of music available for singers of the treble clef.

*As a point of definition, generally, a women's choir is comprised of high school aged women and older.

*Lisa Fredenburgh, National Chair
Committee on Women's Choirs*

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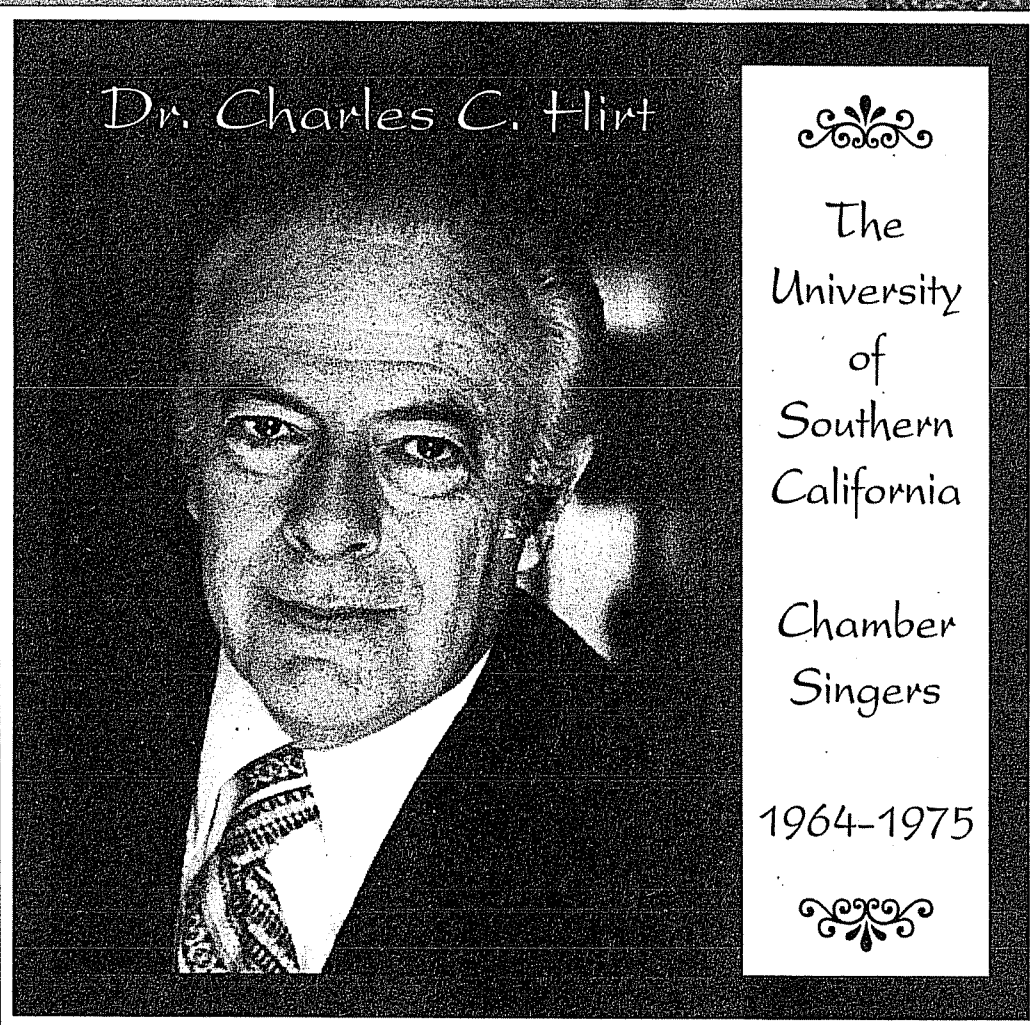
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COMPACT DISC REVIEWS

Richard Bloesch, Editor

Giuseppe Verdi

Messa Solenne, Libera me (1869 version), *Sacred Works* (*Qui tollis, Tantum ergo in F Major, Laudate pueri, Tantum ergo in G Major, Pater noster, Ave Maria*), for chorus and orchestra

Elizabetta Scano, Cristina Gallardo-Doms, sopranos; Juan Diego Flórez, Kenneth Tarver, tenors; Eldar Aliev, Michele Pertusi, basses; Orchestra Sinfonica e Coro di Milano Giuseppe Verdi; Romano Gandolfi, chorus master; Riccardo Chailly, conductor

Recorded: 16-23 July 2000, released: 2001.

Decca 289 467 280-2 [DDD]: 69:09

Giuseppe Verdi

Pezzi sacri, Libera me (1869 version), *Ave Maria*, for chorus and orchestra

Carmela Remigio, soprano; Coro e Orchestra dell'Accademia Nazionale di Santa Cecilia; Filippo Maria Bressan, chorus master; Myung-Whun Chung, conductor

Recorded: September 2000, released: 2000

Deutsche Grammophon 289 469 075-2 [DDD]: 62:56

GIUSEPPE Verdi composed sacred music throughout his career. As a youth in Busseto, he provided a number of sacred pieces to be performed by the town's Philharmonic Society in St. Bartholomew's Church. These include *I deliri di Saul* (1828), a cantata for baritone and orchestra on a text by Vittorio Alfieri, *Le lamentazioni di Geremia* (1829) for chorus, a *Stabat Mater*, a Vesper Service, and a number of *Tantum ergo* settings. Unfortunately, most of these works have been lost. Recently, a *Messa solenne* [*Messa di Gloria*] from the composer's youth was recovered (heard in its world premiere recording on the Decca CD under review). The manuscript score for this work is in a collection of music held in the library in Busseto and used in

the early nineteenth century by the Philharmonic Society.¹ The Mass, considered to date from 1833-35, consists of a "Kyrie" and a "Gloria" (the latter currently missing two sections: "Qui sedes ad dexteram Patris" and "Quoniam tu solus sanctus"), apparently begun by Verdi's teacher Ferdinando Provesi and completed by the student.² A number of other pieces from the library's collection and heard on this recording for the first time, have also been attributed to Verdi's early years. These include a *Qui tollis* for tenor and orchestra, a *Tantum ergo* in F major for bass and orchestra, a *Laudate pueri* for two tenors, bass, and orchestra, and a *Tantum ergo* in G major for tenor and orchestra, all dating from before 1832. These works appear to be the product of a collaborative effort by Verdi and Provesi.

Unfortunately, the style of the young Verdi, which is akin to Rossini and Mozart, is not understood by the executants on this Decca recording, and thus the listener cannot savor the delicate flavor of these charming works. Every aspect of the interpretation has a heaviness to it. This style of performance prevents the contrapuntal lines from being clearly heard and slows the rhythmic pace. It also obliterates the instrumental and choral voicing of the works, which seems to beg for transparency and subtlety. There is,

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however, technical accuracy in pitch and good ensemble, which renders the recording appealing. All in all, Decca has done a service by allowing us to hear what are assumed to be long, lost works by the young composer.

Following his early years in Busseto, although Verdi wrote religious music in many of his operas, he did not return to it as an independent genre until 1869. When Rossini died on November 13, 1868, Verdi wrote to the publisher Tito



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Ricordi suggesting that a collaborative *Messa da Requiem* [Requiem Mass] be written by the most distinguished Italian composers and performed in Bologna to honor Rossini on the first anniversary of his death. For this tribute Verdi composed the final movement, "Libera me," for soprano solo, mixed chorus, and orchestra. Due to a complex set of unfortunate circumstances, the Rossini *Requiem* was never performed as intended, and later Verdi used his "Libera me" as the basis for his now well-known *Messa da Requiem per l'anniversario della morte di Manzoni* [Requiem Mass for the Anniversary of the Death of Manzoni] written in 1873-74.³

Both the recordings reviewed here present the 1869 version of this piece. The Deutsche Grammophon recording captures the drama of the piece admirably. Dynamics are executed with great care and to the utmost extremes, as Verdi wrote them; for example, one can actually hear a difference between *ppp* and *pppp*. With its full, rich, balanced sound,

the chorus performs with exquisite phrasing and appropriate expression. The Decca recording, in contrast, lacks spirit and is marred by unnecessary interventions and interpretations presumably by the conductor. The composer provided precise and detailed dynamic and tempo instructions, yet these are heeded by neither soloists, chorus, nor orchestra.

During his twilight years, Verdi composed other sacred music. These included two prayers written for a benefit concert at the Teatro alla Scala, Milan, in 1880—a *Pater Noster* (or *Padre nostro* in Italian) for unaccompanied five-part mixed chorus and an *Ave Maria* for solo voice and small string orchestra, both heard on the Decca recording. Both of these works, setting vernacular translations Verdi attributed to Dante, were completed in 1880 and first performed on April 18 of that year in a benefit concert at the Teatro alla Scala with Franco Faccio conducting. The seldom heard unaccompanied *Pater noster* choral work is rendered well on the recording, with a good balance among

the voices, though the diction is a bit soggy and phrasing somewhat flat to this author's ears. The *Ave Maria* is performed on the Deutsche Grammophon and Decca CDs. Executed well by both soloist and orchestra on the first of these, it is presented with even greater pathos on the latter recording by instrumentalists and vocalist. Although the first recording seems perfunctory, the second is intensely personal. The 1880 *Ave Maria* is strikingly similar in design to the one Verdi wrote in *Otello* in 1887, and it is fitting that these two works should be paired with the composer's *Ave Maria* of 1889 (which became part of the *Pezzi sacri* and also resembles the operatic setting in many ways) on the Deutsche Grammophon recording.

Verdi's final completed works were sacred ones—the *Pezzi sacri*, comprising *Stabat Mater*, *Laudi alla Vergine Maria*, *Te Deum*, and *Ave Maria*. Although not originally intended to be performed together, the so-called "Sacred Pieces" were published in a single vocal score in 1898 and

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from that date have been considered as a cohesive group.

Verdi composed the *Stabat Mater* for four-part chorus (SATB) and large orchestra in 1896-97. Abundant and striking musical ideas, in several instances reminiscent of Verdi's operatic melodies, pervade the work. Its ever-changing tonalities and moods express the text dramatically and poignantly. Verdi completed the *Laudi alla Vergine Maria* [*Lauds to the Virgin Mary*] for four-part unaccompanied female chorus or four solo voices (SSAA) in 1890.⁴ Setting a text by Dante from the final canto of the *Paradiso*, the music is reminiscent of a Palestrina motet in form, although it is characterized by primarily homophonic texture with only an occasional imitative phrase and close voicing. Its subtle harmonic and rhythmic inflections and its refined yet "modern" musical language made it a popular piece in its day. The *Tè Deum* was written for double chorus (SATB) and orchestra and dates from 1895-96.⁵ It is adventurous in its harmonic language and even more dramatic than the *Stabat Mater*. Its contrasting textures, masterful contrapuntal writing, colorful instrumentation, and clear thematic organization make it easy to understand why Verdi treasured this powerful *Tè Deum* so much that he supposedly wanted the score buried with him. Although Verdi intended the *Tè Deum* as the conclusion to the cycle of four works, here it is positioned third with the *Ave Maria* following it. This was a practical decision made to accommodate the three *Ave Maria* settings on consecutive tracks of the recording.

The unusual *Ave Maria sulla scala enigmatica* [*Hail Mary on the Enigmatic Scale*] for four-part unaccompanied chorus (SATB) is chronologically the earliest of the *Pezzi sacri*. Verdi wrote it in 1889 and revised it for publication with its three companions in 1898. The composer based the composition on an "enigmatic scale," which is, in reality, a blend of the four types of scales on which Western music of the common-practice era was based—minor, major, whole-tone, and chromatic. The scale was originally published as a musical puzzle in the *Gazzetta musicale di Milano* (the music journal of the publishing firm of Tito Ricordi). Verdi adopted this set of pitches

(ascending: c-d^b, -e-f[#]-g[#]-a[#]-b-c/de-scending: c-b-a[#]-g[#]-f-e-d^b-c), incorporating them as a slow-moving *cantus firmus* throughout the brief work. The original version of this *Ave Maria* setting could be considered a contrapuntal exercise of sorts that Verdi may well have written for his personal amusement.

There are a number of recordings of the *Pezzi sacri* available commercially. Although this one is far from the best as far as ensemble and balance are concerned, it is an expressive and sensitive performance in terms of dynamics and phrasing and should certainly be considered a reliable interpretation of Verdi's music.

These two recordings present infrequently heard and previously unknown sacred pieces by this famed nineteenth-century composer of Italian opera. They illustrate well the extent of Verdi's knowledge of "learned" and historical style beyond the well-known *Requiem* and should give the listener pause concerning the differences between Verdi's secular (operatic)

and sacred music.

NOTES

- ¹ Scholars long suspected that the Busseto collection contained music by the young Verdi, but until recently no one had systematically examined the manuscripts..
- ² The work has been attributed to Verdi by the organist and music teacher in Verdi's boyhood home town of Busseto, Dino Rizzo, on the basis of a detailed study of Provesi's and Verdi's handwriting. The full story of the graphic identification techniques and the Mass can be found in an Italian essay, "Con eletta musica del Sig. Verdi da Busseto fu celebrata la Messa Solenne" ["With noble music by Mr. Verdi the Solemn Mass was celebrated"], *Studi Verdiani* 9 (1993): 62-96. Rizzo also provides basic information in the liner notes to the Decca recording of the work.
- ³ The specific differences between the early setting and the later one have been discussed by David Rosen in "La 'Messa' a Rossini e il 'Requiem' per Manzoni,"

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Messa per Rossini: La storia, il testo, la musica (Parma: Istituto di Studi Verdiani / Milan: G. Ricordi, 1988), 119-49. A facsimile of the autograph of the original "Libera me" was issued by the Istituto Nazionale di Studi Verdiani in 1988.

⁴ The liner notes for the recording, which contain a number of inaccuracies of various kinds, list the date of the composition as 1897 and the contents list indicates 1896-97, but the *New Grove Dictionary of Music and Musicians*, 2nd ed. (London, 2001) retains the 1890 date.

⁵ Again, the contents list for the CD indicates a composition date of 1896-97.

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Albany Records: TROY 307; [DDD]; 72:24

NED Rorem's skills and accomplishments as a composer and writer are widely recognized and admired. Certainly his diaries, beginning with the publication of *Paris Diary* in 1966 and currently brought up-to-date with the appearance of *Lies* in the past year, provide astute, probing, and frequently scorching commentary across an extraordinarily broad cultural landscape. The celebration of his seventy-fifth birthday in 1998 provided the happy bounty of several superlative recordings to honor the even larger legacy of Rorem's compositional activity. These include song recitals by Susan Graham (Erato 80222) and countertenor Brian Asawa (RCA Victor 09026-63512-2) and the stupendous,

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The first of the celebratory discs to appear, however, was this wonderful survey of Rorem's choral music by CONCORA. Selecting works from the 1950s through the 1980s, Richard Coffey has crafted a varied but predominantly sacred program (the six members of the 1987 collection *What is Pink?* are the exception) that shows composer and ensemble to advantage. Perhaps the most important aspect of these compelling performances is their completeness in tone and detail. Rorem is justly celebrated for his inventiveness, the specificity of his literary sensitivity, and the clarity and variety of his harmonic language. What CONCORA gives us is this and more: fully realized gestures with great timbral and dynamic responsiveness, vibrant vocal core, balances of dissonances full of the tension of unrealized resolution, and rhythmic and rhetorical immediacy.

My own favorites include the *Seven Motets for the Church Year* (to biblical or proper texts, 1986) and the anthems for organ, especially "Mercy and Truth are Met" with a text from Psalm 85. This latter is an exemplar of Rorem's own observation, made in a recent letter to *The New York Times*: "Song is more than the sum of its parts. In all song, it is the melody that lends force to the lyrics, but

the words are what lend sense to the tune." The conclusion of this wondrously simple-sounding anthem, with its juxtaposition of two perfectly poised chords, renders description vain. Should mercy and truth meet, it will be in such a miraculously refractive concord.

The lone secular set, *What is Pink?* (1987) for women's voices and piano, receives a thoroughly enjoyable performance—and should be performed more often. Enjoyable is not an apt characterization, understandably, for the extended monologue for male voices, "Here (from Love Alone)" (1988). Taken from Paul Monette's collection of elegies as he anticipated the death of his lover, Roger Horowitz, this is a wrenching, anguished, unruly text that, under Rorem's hand, finds musical expression completely transcending the sentimentality and mawkishness to which it could devolve. The men of CONCORA make of this risky undertaking a completely unaffected, compelling dramatic moment seven minutes long.

Each of the *Seven Motets for the Church Year* (1986) has its distinct character, as do the five choral hymns. The motets are more demanding, but the hymns, stripped of adorning accompaniment and almost naïve in initial appearance, have such clarity and harmonic felicity that they would be welcome in the repertory of any church choir.

Framing the program are two gesturally grander organ anthems, "Thee, God"

(from *Three Motets on Texts* by Gerard Manley Hopkins, 1973) and "Surge, Illuminare," commissioned by three Hartford churches in 1977. The first of these is a rhapsodic, ecstatic response to a text that captures the moment of Hopkins's poetic surrender to the will of God. The latter anthem rides on a tide of growing energy that never reaches distant shore, but ascends in a cloud of choral glory. Wonderful music, wonderful performances.

CONCORA, under Coffey's direction, has marvelously honored and celebrated Ned Rorem's birthday and his contributions to our musical life. It has also provided a model of choral artistry, meticulous preparation, musical commitment, and vocal sonority.

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BOOK REVIEWS

Stephen Town, editor

Donald Burrows and Martha J. Ronish
A Catalogue of Handel's Musical Autographs

Oxford, England: Clarendon Press of Oxford University, 1994. 576 pp. \$165.00. ISBN: 0-19-315250-9 (Cloth). [To order by mail, contact the Order Department, Oxford University Press, 2001 Evans Road, Cary, NC 27513; to order by telephone, call 1-800-451-7556 during standard business hours.]

THIS massive catalogue presents the first systematic description of the physical characteristics of Handel's autographs (excluding his letters, will, and other purely literary autograph material), a body that comprises more than 8700 leaves of music, forming one of the largest groups of primary sources extant for the music of any major composer. Most of the autographs are now concentrated in two major collections: the Royal Music Library collection at the British Library at St. Pancras (London), and the Founder's Collection at the Fitzwilliam Museum (Cambridge); the remainder are dispersed through library and private collections in Austria, Switzerland, Germany, Great Britain, and the United States.

The catalogue is the collaborative result of two scholars, both of whom began more than a decade ago their two independent and separate projects. Donald Burrows, Head of Music at the Open University (Milton Keynes, England), is well known as the author of the *Master Musicians* volume on Handel and of Handel's *Messiah* in the *Cambridge Music Handbooks* series. He is a founding member of the Handel Institute and a member of the Vorstand of the Georg-Friedrich-Händel-Gesellschaft. Furthermore, he has edited many of Handel's works, including *Messiah* (1987) and *Belshazzar* (1993). Martha J. Ronish, a Fulbright scholar during 1980-82, has lectured on music and directed orchestras in America, and pres-

ently teaches music in Albuquerque, New Mexico.

Their catalogue was produced to meet the particular needs of modern musical scholarship brought about by the revolution in source studies that has been effected by the ubiquitous use of microfilm. The need to conserve the autographs led to their gradual withdrawal from use. Researchers are increasingly encouraged in the first instance to use microfilms rather than the originals. Thus, a modern catalogue must focus on those aspects that cannot be discerned from film. For example, musical content is generally legible from film, but watermarks are not; and other features, such as fugitive pencil marks or the dimensions of rastra (i.e. staff-rulings) can be difficult to determine. The emphasis of this catalogue, then, is on the physical characteristics of the autograph pages, "from which important conclusions can be drawn about dates of origination and about alterations to the gathering structure of a manuscript during composition" (p. vii).

The watermarks have been classified, and each type is illustrated with a full-size diagram (in the section *Watermark Illustrations*), reproduced from tracings by Martha J. Ronish, who prepared the extensive *Index to Watermarks*. The group-

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ing of rastra within the *Index to Rastra* is based on choices made by Donald Burrows from tracings, while rastra measurements in the collation tables have been decided by Ronish. The Preamble and Introduction to the Catalogue were drafted by Burrows, but have been revised by both authors. In the opinion of Burrows and Ronish, "[they] have achieved a higher standard of factual and interpretative accuracy through the mutual control exercised over each other's material: the style and depth of presentation in [their] descriptions of the autographs have also been the result of continuous collaboration" (p. viii). Along with the sections already mentioned, the

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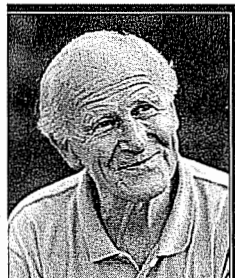
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volume contains a Guide to the Arrangement and Presentation of the Catalogue; Abbreviations used in the Catalogue; The Catalogue; Appendix: Transcriptions of Handel's Pencil Sketches; Select Bibliography; Index to Musical Works; and, Index to Formats.

A Catalogue of Handel's Musical Autographs is an impressive and invaluable work of research that probably will be consulted by the serious scholar instead of the layperson. Perhaps the Handel aficionado will desire it for his or her collection but, surely, the cost of the volume will limit it to institutional, rather than individual, purchase.

Stephen Town
Northwest Missouri State University

Michael Raeburn and Alan Kendall, Editors

Heritage of Music [in four volumes]
Oxford, England: Oxford University Press, 1989. 1294 pp. 525 illustrations (225 in color) per volume. \$225.00 for the set. ISBN: 0-19-520493-X (Cloth).

The volumes in the *Heritage of Music* series approach the music of the Western world from a biographical perspective; i.e. the lives and works of major composers are considered *vis-a-vis* "the discussion and illustration of intellectual and cultural tendencies and social and political background as well as formal and technical musical developments" (p. 7). In addition, each volume contains a number of "interludes," which "describe with pictures and text a specific subject that falls outside the scope of the main chapters" (p. 7); these are concerned about a variety of topics "that can bring the main events of the history of music into sharper relief" (p. 7). Concluding each volume is a selective biographical dictionary of com-

posers, designed to give essential information about the majority of musicians whose work may be heard in the current concert repertoire.

Volume I: Classical Music and Its Origins (Roger Blanchard, Denis Arnold, and H. C. Robbins Landon, consultant editors. 322 pp. ISBN: 0-19-505370-2) outlines the early history and distinguishing features of the Western classical tradition, after posing the most fundamental questions about music. Subsequently, there are chapters addressing church and secular music in the Middle Ages, the vocal and instrumental music of the Renaissance, Monteverdi and the development of opera and oratorio, Baroque music in Germany, Italy and France, the lives and works of Bach and Handel, and the nature and significance of the Classical style as represented in the works of Gluck, Mozart, and Haydn. As interpolations, one finds chapters on the basis of Western harmony, music at the court of the Holy Roman Emperor Maximilian I, Baroque stage machinery, Henry Purcell and

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English stage music, the Baroque organ, the eighteenth-century orchestra, and the development of the keyboard concerto.


Volume II: The Romantic Era (Denis Matthews, Ludwig Finscher, and Robert Donington, consultant editors. 322 pp. ISBN: 0-19-505371-0) addressed nineteenth-century Romanticism in music from its initial appearances in the works of the Classical masters to its late occurrences in the operas of Puccini and the *verismo* school. Beethoven is the central composer, and his symphonies and string quartets receive separate chapters. In a like manner, Schubert's Lieder are given special treatment. Additionally, the volume outlines the currents of historicism and revolution in Romantic opera from Weber and Berlioz, and in the distinctive and variously influential piano styles of Chopin, Mendelssohn, and Schumann. Included, too, are discussions of significant trends such as the transition from the harpsichord to the pianoforte, Goethe's influence on music, technical advances in the making of wind instru-

ments that revolutionized the orchestra, the rise of the peripatetic virtuosi, the development of the Romantic ballet, and the impact of Scribe and the Parisian grand opera.

Volume III: The Nineteenth-Century Legacy (Martin Cooper and Heinz Becker, consultant editors. 322 pp. ISBN: 0-19-505372-9) treats Romanticism from the 1820s, when Franz Liszt exploded on the scene, to its ultimate efflorescence after the second world war, in the final works of Richard Strauss. From this treatment, two significant themes emerge: the search for musical renewal and authenticity in national or folk idioms, as seen in the careers of Liszt, Borodin, Musorgsky, Rimsky-Korsakov, Smetana, and Dvořák, and the overwhelming influence of Beethoven, which had such different results in the music of Wagner, Brahms, and Mahler. Additionally, there are discussions about Tchaikovsky, Franck, Saint-Saëns, music in the Vienna of Franz Joseph, and Bruckner, and the national styles in France, Russia, and Scandinavia,

the rise of the Russian ballet, Wagner's theatre at Bayreuth, Eduard Hanslick and the importance of music criticism, the political and cultural influence of the Austro-Hungarian Empire, and the songs of Hugo Wolf.

Volume IV: Music in the Twentieth Century (Felix Aprahamian and Wilfrid Mellers, consultant editors. 322 pp. ISBN: 0-19-505373-7) focuses on Debussy's radical innovations in sound and form and the complete break with the past by



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A wonderful reference set, superbly written, including copious and lavish illustrations, *Heritage of Music* is well worth the purchase price.

Stephen Town
Northwest Missouri State University

Nicholas Temperley
The Hymn Tune Index: A Census of English-Language Hymn Tunes in Printed Sources from 1535 to 1820. 4 Vols
Oxford, England: Clarendon Press of Oxford University, 1998. 2688 pp. \$440.00. ISBN: 0-19-311150-0 (Hardcover).

IN the words of the author, "this work is meant to serve both practical and scholarly purposes. It can be used to look up tunes for information about them, to find tunes used with particular texts, or to search for tunes by a given composer" (p. v).

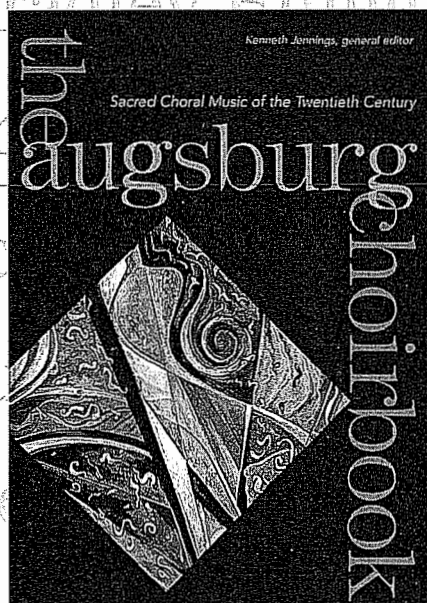
Included in Volume One are sections on The State of Research (Scholarship of English-Language Hymnody; Existing Bibliographies and Indexes; Contemporary Methods of Coding and Indexing); Historical Introduction (The Functions of Hymn Singing; The Origins of Hymn Tunes; The Presentation of Hymn Tunes; The Production and Popularity of Hymn Tunes; Secondary Sources Consulted); Technical Introduction (Coverage and

Definitions; The Sources; Collation with Other Bibliographies; Dating the Sources; Indexing the Tunes); Bibliography of Sources (Generic Codes; Compiler Codes; Title Codes); List of Sources by Title; Composers, Compilers, and Revisers; and, Publishers, Printers, Engravers, and Sellers.

Volume Two includes a Guide for Users; Index of Tunes by Music Incipit; Index of Tunes by Name; Index of Tunes by Composer; Tunes for Unusual Text Metres; Resolution of Text Codes and Index of Tunes by Text Incipit; and, Concordances.

The primary reference tool is the Tune Census, which occupies Volumes Three and Four. This is an inventory of all tunes found in association with English-language hymn tunes in printed sources, wherever published, from the earliest times up to the year 1820. Volume Three presents Tunes 1-4999 (originating from 1535 to 1787), and Volume Four presents Tunes 5000-17424 (originating from 1787 to 1820). The tunes are numbered

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Stephen Town
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Don Michael Randel, Editor
The Harvard Biographical Dictionary of Music

Cambridge, Massachusetts: Harvard University Press, 1996. 1013 pp. \$39.95. ISBN: 0-674-37299-9 (Cloth).

WHEN seeking biographical information that is quickly digestible, due to its succinct format, yet impeccable in its scholarship, many individuals turn to a reference work such as *The Harvard Biographical Dictionary of Music*, a companion volume to the classic guide, *The New Harvard Dictionary of Music*. Although, centering primarily on the history of art

music in the Western tradition but also giving ample attention to other genres, such as jazz and popular music, *The Harvard Biographical Dictionary of Music* focuses on composers, performers, music theorists, and instrument makers from the earliest times to the present. Admirably prepared by Don Michael Randel, professor of music and provost at Cornell University, the HBDM is inexpensive and easy to use. It is recommended without qualification.

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ADVERTISERS INDEX APRIL

a.i. Soundwerx	94
AABACA	23
Accolades Travel Directors	71
ACFEA Tour Consultants	42
Alliance Music Publications	73
Ambassador Tours	36, 49
Arts Bureau for the Continents	14
Augsburg Fortress Publishers	100
Brightleaf Music Workshops	99
British European Specialty Tours	C3
Brookhaven Community College	94
Cantori Domino	39
Capital University	67
Carus-Verlag GmbH	48
Central Connecticut State University	50
Chesapeake Bay Choral Workshop	51
Choral Music Experience	74
Choral Web Publishing, Inc.	13
Coffield & Co.	79
Concept Tours	54
Concordia University	27
Cornerstone Chorale and Brass	27
Crystal Cathedral	52, 53
David Nowakowsky Foundation	92
DJ Records	97
Drinker Library of Choral Music	51
Ellison Tours	33
Emory University	38
E.R. Moore Company	95
Expressive Conducting	93
Festival 500/Sharing Voices	47
First Congregational Church of San Jose	13
Fred Waring's America	69
GIA Publications, Inc.	68
Gladde Music Publications	57
Hal Leonard Publishing Corp.	24, 98
Harpichord Clearing House	55
Hawaii Music Festivals	90
Heritage Festivals	6
Hinshaw Music, Inc.	96
Intropa Tours	C2
Ithaca College	56
Kapellmeister Enterprises Inc.	48
Kingsway Tours	32, 102
Long Island Choral Festival	41
LT Sound	79
Lyric Choir Gowns	26
Mainely A Cappella	88
Manhattan Concert Productions	33, 44
Mibac Music Software	40
Mid-America Productions	8
Missouri United Methodist Church	88
Music Celebrations International	31
Music Educators Press	98
Music Manager Software	80
Music Mission Kiev	37
Music-Workshops-International	17
Musica Mundi Concert Tours	10
NEXTEP	45
North American Music Festival	101
Organized Sound	40, 99
Oxford University Press/Music	86
Phil Mattson Workshops	72
Presbyterian Association of Musicians	29
Regency Cap & Gown	15
SDG Records/SDG Press	37
Shawnee Press, Inc.	43
Showchoir Camps of America	82
Sixth World Symposium on Choral Music ..	66
SPEBSQSA	57
Spokane Area Childrens Chorus	32
St. Joseph's Catholic Church	87
Stage Accents	30
Summit Tour & Travel	80
Suzuki Corporation	34
Turtle Creek Chorale	95
Warner Brothers Publications, Inc.	7
West Texas Chamber Choir	76
Witte Travel	46
Westminster	75
World Projects	26



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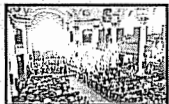
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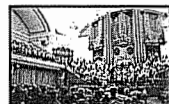
July 29 - Aug 4, 2003



Canterbury
Cathedral
Festival
Concert



Canterbury
Cathedral
Festival
Evensong



Westminster Hall
Festival Concert
with Orchestra



Henry Leck
Indianapolis
Children's Choir

Seventh Annual International Children's Choir Festival (Video Available)

Live in the shadow of majestic Canterbury Cathedral where choral music began in 597 A.D. Festival Choir Concerts, Services and Workshops in Canterbury Cathedral and Final Festival Choir Concert at Westminster Central Hall with orchestra. Individual choir concerts in Canterbury Cathedral, St. Paul's Cathedral, St. Martin-in-the-Fields, etc. Optional extension to Paris with a concert at Cathedrale Notre-Dame de Paris and a major evening concert at Église de la Madeleine. Pre and post-festival extensions with concerts throughout Britain.

Conducted by HENRY LECK,
Indianapolis Children's Choir,
and DAVID FLOOD,
Master of the Choristers, Canterbury Cathedral

CHURCH CHOIRS

"Church music's
most prestigious
event!"

June 12 - 18, 2003



St. Giles Cathedral
Festival Concert



Canterbury Cathedral
Festival Concert



Westminster Hall Dress
Rehearsal with Orchestra



Individual Choir
Concerts

Sixth Annual British-American Church Music Festival (Video Available)

Featuring Festival Choir Concerts at Britain's most historic locations of the Faith—St. Giles Cathedral, Edinburgh; Canterbury Cathedral, Westminster Central Hall with orchestra. Custom itineraries can include extensions to explore your denominational heritage!

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