

AUGUST 2004

CHORAL JOURNAL

FINE.

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 die, getting ready to die, we have only one
 die, getting ready to die, we have only one

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 When I see the angels in the sky, I see them
 When I see the angels in the sky, I see them

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From the Executive Director



Gene Brooks

position he had held since his election in 1999. This month's column is dedicated to his memory and legacy in the world of choral music.

Born in 1938, Eskil Hemberg studied at the Royal College of Music in Stockholm, Sweden. During his life, Hemberg held a wide variety of positions, where he had a profound influence in the shaping of choral music in Sweden. From 1959–83, he conducted the Akademiska Kören/Stockholm University Chorus. Other positions held by Hemberg include: Executive Producer for Swedish Radio (1963–70); Planning Manager and Director of Foreign Relations at the Swedish National Institute of Concerts (1970–83); General Manager/Artistic Director of the Gothenburg Opera (1984–87); General Director of the Royal Swedish Opera (1987–96); President of the Society of Swedish Composers (1971–83); and President of the International Music Council of UNESCO (1992–94). In 1974, Hemberg was elected as a member of the Royal Swedish Academy of Music. In 2000, Eskil Hemberg was the Pearson Distinguished Professor of Swedish Studies at Bethany College in Lindsborg, Kansas.

In addition to his contributions as a conductor and leader of choral music in Sweden, and the world, Hemberg was also one of the foremost Swedish composers of his generation, composing a wide array of works, including chamber and vocal music. He also composed a number of operas and music for ballet.

Hemberg was a valued and influential leader of choral music, and was a dear friend to both the American Choral Directors Association and myself. His wisdom and influence will be missed throughout the world of choral music.

ON June 26th, 2004, we lost a friend and valued member of the choral music world with the death of Eskil Hemberg, an influential composer, conductor, and choral music leader from Sweden. At the time of his death, Eskil Hemberg was the president of the International Federation of Choral Music (IFCM), a



Eskil Hemberg

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From the President

ON July 1, 2004, the leadership of ACDA experienced a changing of the guard. We welcome these new division presidents: Wayne Abercrombie, Eastern Division; Greg Carpenter, North Central Division; Guy Webb, Southwestern Division, and Michael Frasier, Northwestern Division. On behalf of the entire ACDA membership, many thanks to the outgoing division presidents who left indelible footprints in the choral sand of their respective divisions: Twyla Brunson, Northwestern Division; Stan McGill,

Southwestern Division; Craig Cannon, Eastern Division; and Bob Anderson, North Central Division. We also welcome the National President-Elect Designate, Mary Breden, to our ranks. May the new kids on the leadership block enjoy learning the ropes and apply their creativity in these challenging positions to the fullest.

In this month that hosts the Leadership Conference in Oklahoma City, it seems to be a most appropriate time to revisit the founding goals as stated in ACDA's Constitution: (1) To foster and promote choral singing which will provide artistic, cultural, and spiritual experiences for the participants; (2) To foster and promote the finest types of choral music to make these experiences possible; (3) To foster and encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance; (4) To foster and promote the organization and development of choral groups of all types in schools and colleges; (5) To foster and promote the development of choral music in the church and synagogue; (6) To foster and promote the organization and development of choral societies in cities and communities; (7) To foster and promote understanding of choral music as an important medium of contemporary artistic expression; (8) To foster and promote significant research in the field of choral music; (9) To foster and encourage choral composition of superior quality; (10) To cooperate with all organizations dedicated to the development of musical culture in America; (11) To foster and promote international exchange programs involving performing groups, conductors, and composers; and (12) To disseminate professional news and information about choral music.

I don't think many members have read the preceding words from the ACDA Constitution lately, which compelled me to share them. Since 1959, we have supported these purposes. Our growing pains have not diluted these goals, but the pains are readying us for changes to occur in convention programming and convention tracks. Even as far back as 1984, our leaders were discussing the enormous growth that the organization was undergoing, which now prompts our steering committees to be very creative with convention planning. Stay tuned for some necessary, imaginative convention programming variations in Los Angeles in 2005.

Mitzi Groom



Mitzi Groom

From the Editor



Carroll Gonzo

In This Issue

THE evolution of the African-American spiritual is the focus of Thomas Lloyd's article, "Shout All Over God's Heaven." Lloyd begins his historical journey with a discussion of the incipient performance stages of the Fisk Jubilee Singers and their world tours—the American roots of the spiritual genre. The reader is introduced to

an explanation of the sound of the spirituals in their original context, the influence of black-faced minstrelsy, the recording industry's role in promulgating the spiritual to the public, and the musical and social upheaval caused by the emergence of jazz. Lloyd then directs his narrative to the work of Harry T. Burleigh, Hall Johnson, and William Dawson. Finally, Lloyd shows how the spiritual evolved into today's concert solo repertoire.

Conductors interested in how a composer influences and is influenced by text in the compositional process will find Chester Alwes's article, "Words and Music: Benjamin Britten's 'Evening Primrose,'" an interesting and useful analysis of this artistic symbiosis. Alwes explains how Britten acted as poet/editor, and how the poem, "Evening Primrose," shaped Britten's choice of musical form and expressive tonality for this composition. The analysis in this article begins with a careful deconstruction of what the poet wrote and how Britten altered certain words to achieve particular musical goals. Following this discussion, the author explores Britten's melodic and harmonic decisions, connecting that understanding to the nature of the poem's rhythmic and textual characteristics.

The Dale Warland Singers, a professional ensemble, well known in the world of choral music, was disbanded by its conductor, Dale Warland in May 2004. Diana LeLand, past president of ACDA (1989-91), interviewed Warland in December 2003, so it is timely that her interview appears in this issue of the *Choral Journal*. The information contained in the interview introduces the reader to Warland's formative years and the musical experiences and individuals that shaped his musical life. Many readers will find Warland's comments about auditioning singers, selecting literature, commissioning compositions, rehearsing, conducting, and performing insightful and enlightening. Like many energetic, successful conductors electing to retire, Dale Warland is not heading for the proverbial hammock. He tells Leland that "I want to make it clear that I am 'reinventing and not retiring.'"

Carroll Gonzo

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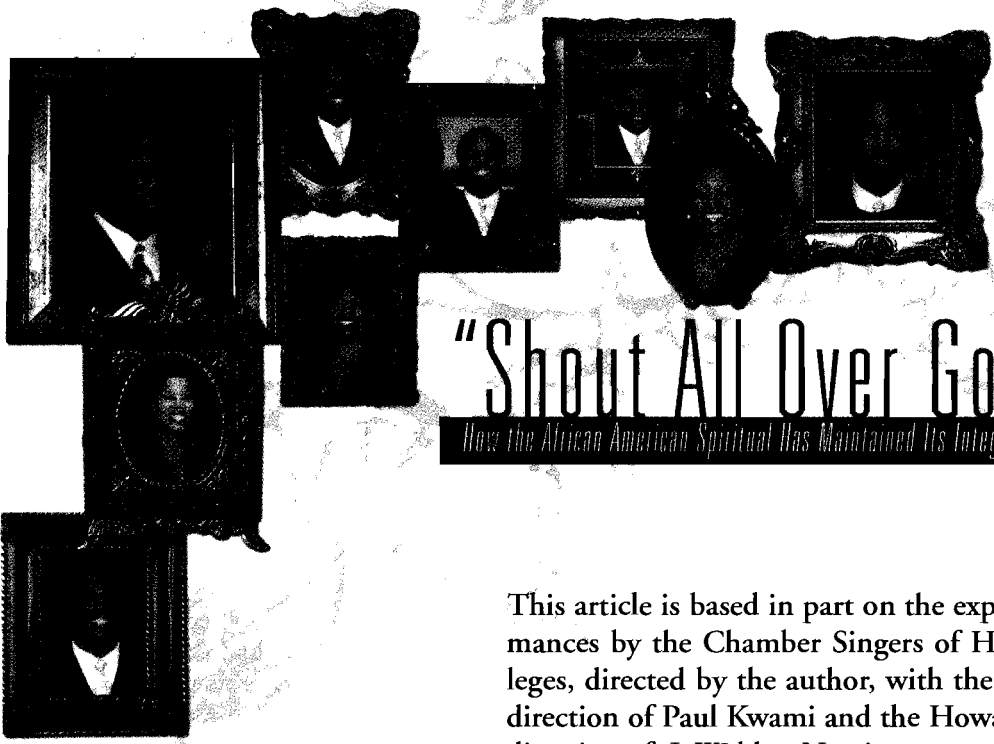
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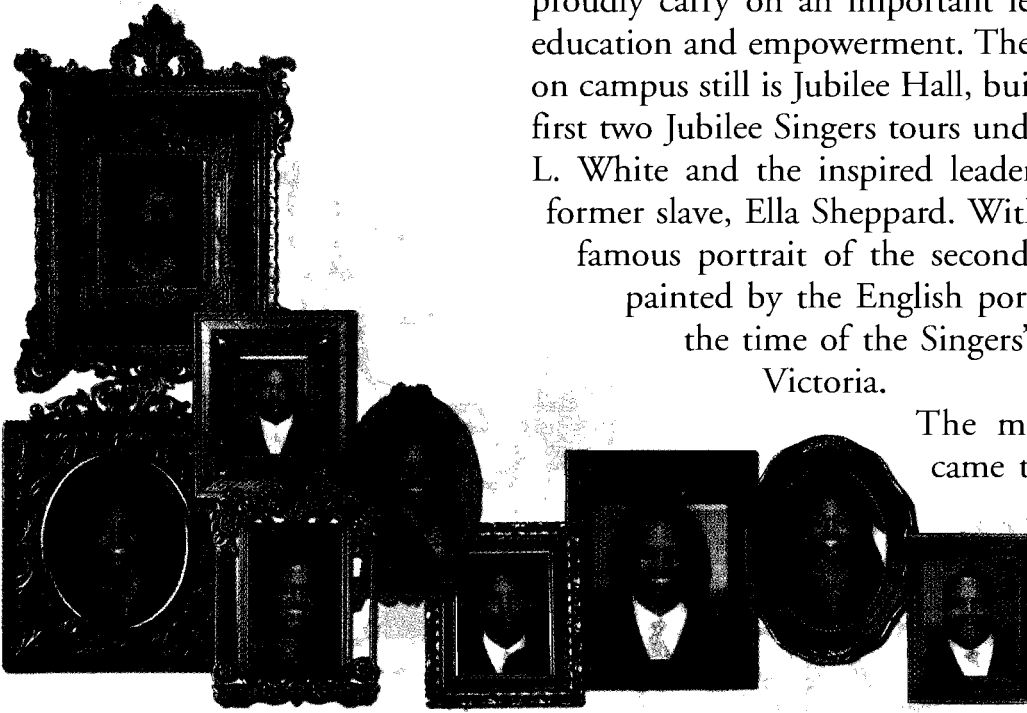


Many of the musical figures for this article can be viewed on our Web site at www.acdaonline.org/cj/interactive/aug2004.

"Shout All Over God's Heaven!"

How the African American Spiritual Has Maintained Its Integrity in the Face of Social and Musical Challenges

by Thomas Lloyd



Thomas Lloyd is associate professor of music at Haverford College, PA, director of the choral and vocal studies program of Haverford and Bryn Mawr Colleges, and artistic director of the Bucks County Choral Society, Doylestown, PA tlloyd@haverford.edu.

This article is based in part on the experience of collaborative performances by the Chamber Singers of Haverford and Bryn Mawr Colleges, directed by the author, with the Fisk Jubilee Singers under the direction of Paul Kwami and the Howard University Choir under the direction of J. Weldon Norris.

I recently visited Fisk University with a college chamber choir with the intent of making a pilgrimage to the birthplace of the concert performance of the African-American spiritual. While there, we were fortunate to share a concert with the current generation of the Fisk Jubilee Singers®, directed by Professor Paul T. Kwami. This landmark campus on a hill looking over Nashville possesses a sense of history that permeates not only the buildings and grounds, but also the imaginations of the current students as well, who proudly carry on an important legacy of African-American education and empowerment. The most prominent building on campus still is Jubilee Hall, built with funds raised by the first two Jubilee Singers tours under the direction of George L. White and the inspired leadership of Fisk student and former slave, Ella Sheppard. Within Jubilee Hall hangs the famous portrait of the second group of Jubilee Singers painted by the English portraitist Edmund Havell at the time of the Singers' historic visit with Queen Victoria.

The most surprising revelation came the next day at the beginning of our concert in Fisk Memorial Chapel. Eleven of the sixteen current members of the Jubilee Singers come out



The Jubilee Singers in Victorian costumes

on stage in Victorian costumes (on a swelteringly hot day) and moved into the exact same configuration as the eleven singers in the famous portrait in Jubilee Hall. They presented a medley of spirituals called *A Portrait Comes to Life*. The spirituals were sung using mostly simple four-part call-and-response harmonizations (as shown in Example 1 <www.acdaonline.org/cj/interactive/aug2004>). Some of these arrangements are from the collection published by former Jubilee Singers director John W. Work III¹ and are very close in style to those recorded by his father with the Fisk Jubilee Quartet in the early decades of the

twentieth century.²

The young performers sought to emulate their predecessors by singing with directness, simplicity, restraint, and resolute dignity. In between selections, they stepped out from the “portrait” one by one to introduce their historic characters using more relaxed inflections suggestive of the conversational rural dialect of the slaves. They would then step back into the ensemble to sing another spiritual with tightly unified diction and unmistakable conviction. Hearing the spirituals sung by a small ensemble without a conductor instilled a desire to explore further the evolution of the spiritual from its origins

in the antebellum slave communities of the South to the imaginative choral arrangements of the outstanding composers still building on this tradition today.³ As the result of recent research and reissues of historic recordings, it is possible to get closer to the heart of the spiritual, not in order to argue for the authenticity of one particular interpretation over another, but to see how the biblically-based folk songs of the slaves have managed to maintain their essential integrity in spite of being subjected to a daunting range of transformations, accommodations, and appropriations.⁴

The Sound of the Spirituals in Their Original Context

The first known recording of black spirituals is a Columbia cylinder of the Standard Quartette singing *Keep Movin'*, recorded in 1894 in Washington, D.C. (see Example 2 <www.acdaonline.org/cj/interactive/aug2004>). This track and the first disc recordings of the spiritual, which include five Victor tracks of the Dinwiddie Colored Quartet made in New York in 1902, are among a large number of digitally restored historic recordings now available on the Document Records label.⁵ Unfortunately, the invention of Edison's tin-foil cylinder phonograph in 1877 and Berliner's gramophone disc recorder in 1887 came too late to record the spirituals as they were sung by the original Fisk Jubilee Singers, not to mention the slaves who first sang these songs at camp-meeting revivals, while working in the fields, or at clandestine church meetings.⁶

However, modern day descendants of the slave communities of the relatively remote Sea Islands chain of islands lining the east coast from Maryland to Florida have used their relative isolation to sustain older traditions that are thought to retain clear elements of nineteenth-century slave culture from its African roots. Folklorists Alan Lomax, Zora Neale Hurston, and Mary Elizabeth Barnicle recorded these traditions beginning in 1935, including spirituals and “ring shouts” (a tradition with strong African roots, where dancers would move in a circle while singers surrounded them with song, often accompanied by rhythmic clapping)⁷ Example 3 <www.acdaonline.org/cj/interactive/aug2004>. These ring shout ses-

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sions that would often take place after late night worship services, could carry on for hours, late into the night, with some songs starting slowly, and then gradually increasing in tempo until the gathering was roused into a frenzy.⁸ Other kinds of spirituals could be sung slowly, and drawn out with great feeling. One of the early accounts of spirituals sung in their original context comes from the abolitionist leader Frederick Douglass, recalling his days as a slave child on the plantation:

[The spirituals] told a tale of woe which was then altogether beyond my feeble comprehension; they were tones loud, long, and deep, they breathed the prayer and complaint of souls boiling over with the bitterest anguish. Every tone was testimony against slavery, and a prayer to God for deliverance from chains. . . . [I] did not, when a slave, understand the deep meaning of those rude and apparently incoherent songs.⁹

From these and other contemporary sources, several elements of the original performance style of the spirituals can be deduced:

- *Everyone* who gathered together participated in the singing, some times at post-worship meetings with hundreds at a time—there was no passive audience;

- The singing was improvisatory in nature, with words and music passed on and embellished through an oral tradition; this method was often facilitated by the “call” of a strong lead singer and the “response” of those gathered;
- The singing was vigorous. It “would make the dense old woods, for miles around, reverberate with their wild songs” with a range of vocal color from “speech-like sounds” to “screaming and yelling;”¹⁰
- The musical texture can best be described as heterophony, i.e.; rarely were the songs sung purely in unison or with the independence of individual polyphonic voices, but there was also no clear harmonic or rhythmic uniformity: The lead voice carried the melody while other voices harmonized more

or less freely underneath, within traditional patterns.¹¹

The First Tours of the Fisk Jubilee Singers

In 1867, a white, former Union army sergeant named George L. White (1838-95), became the treasurer and one of the first teachers at the Fisk Free Colored School, funded by the American Missionary Association, an abolitionist organization. After a time, White began gathering a group of students together for informal singing in his home, in part to keep his and their spirits from flagging in the midst of struggles to keep the new school from going under. He was inspired by their voices and the dire financial straits of the college, so he began arranging occasional fund-raising concerts for the choir. The repertoire was drawn from the popular songs of the day, abolitionist hymns, Scottish folks songs, and eventually complete cantatas.¹²

The second president of the new school, Adam Knight Spence, wrote in

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1871 of an incident: “[O]ne day there came into my room a few students with some air of mystery. The door was shut and locked, the window curtains were drawn, and, as if a thing they were ashamed of, they sang some of the old-time religious slave songs now long since known as Jubilee songs.”¹³ Ella Sheppard, the leader of this group of students, who would become lead soprano, pianist, and onstage director of the Jubilee Singers, wrote of this experience: “[S]itting upon the floor (there were but few chairs) [we sang] softly, learning from each other the songs of our fathers. We did not dream of ever using them in public.”¹⁴

George White began to work closely with the students, transcribing some of the songs into musical notation and encouraging Ella Sheppard and the other students to work out arrangements of the songs that they could perform in public. White then organized the group into a resolutely disciplined ensemble. Andrew Ward outlines some of the written accounts from the first student singers concerning George White’s approach to singing in this way:

He insisted we use the same naturalness of expression we would



use if we were speaking to the audience.’ He had a horror of harsh tones: everything was softened; in fact, esses [sic] were not just softened but sometimes omitted. They were to sing with their mouths open wide enough to fit a finger between their teeth. The singers had to blend with each other, listen to the entire ensemble;

no voice except a soloist’s was to be heard above another.

Because they were reluctant to expose their songs to white ears, and because they would so often have to rehearse their pieces in hotel rooms, their *pianissimi* [sic] would become a kind of signature of the Jubilee sound. White used to ‘tell the singers to put into the tone the intensity that they would give to the most forcible one that they could sing, and yet to make it as soft as they possibly could.’ [T]hey sang with ‘so much feeling in every syllable’ because ‘Mr. White drilled that into us.’¹⁵

The style of singing described here seems to be a far cry from the free, robust communal singing in the fields of ante-bellum plantations. It would also be hard to dismiss the view of some in the black community at the time that performing the spirituals in concert in this way represented a humiliating accommodation to white audiences. They saw it as an inappropriate sharing of a part of their cultural heritage that was painful and better to be kept within the collective memory of the people who suffered under slavery. By the turn of the century, there were even a few open rebellions in black colleges such as Fisk and Howard, and in some prominent black churches against the idea of performing spirituals.¹⁶ As time passes, the achievements of the Fisk Jubilee Singers continue to be appreciated as more courageous and far-reaching in influence than may have been realized at the time.

Countering the Images of Black-faced Minstrelsy

The final abolition of slavery by the passage of the thirteenth amendment to the Constitution in 1865 initiated one of the most dramatic social transformations in history, as four million newly freed slaves began to recreate themselves after three centuries of servitude, arbitrary severance of family ties, and prohibitions against education. Entire communities and an educational and economic system had to be created from scratch. Even in the northern states to which many of the newly freed slaves fled, the predominant



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cultural and purely musical images of African-Americans were derived from black-faced minstrelsy.

Although this movement is sometimes viewed today as a quaint, racist relic on the fringe of American culture, it was, in

part of our cultural “wallpaper” at this point that the words or their original context are rarely considered.¹⁹ Eileen Southern summarizes the contradictions of this musical genre in this way:

As time passes, the achievements of the Fisk Jubilee Singers continue to be appreciated as more courageous and far-reaching in influence than may have been realized at the time.

fact, the dominant form of entertainment for the entire last half of the nineteenth century. Offshoots continued into the next century, in radio and television shows such as *Amos 'n Andy*, which remained hugely popular into the 1960s. What was then also known as “Ethiopian minstrelsy” involved the appropriation of black folk songs by professional white performers whose faces were blackened by cork. They successfully sought to draw laughter at the expense of the black characters they mimed, in particular the slickly urban “Zip Coon” and the laggardly plantation hand “Jim Crow.” (The latter’s name was later given to the whole era of racial segregation in the South).¹⁷ Following emancipation, black performers also began to form their own minstrel groups, re-claiming the material in their own fashion, in order to take advantage of the only avenue to the theater and concert stage available to them at the time.¹⁸

Many of the songs that came out of this era are still with us today, such as *Polly-wolly-doodle*, *Buffalo Gals*, *Arkansas Traveler*, *Turkey in the Straw* (which is the name of the instrumental version of *Ol’ Zip Coon*), among many others, because their melodies, originating in black folk culture, are great tunes that easily and pleasantly stay in the memory. Unlike the spirituals, however, the words did not originate with the tunes, and often still reflect, in subtle or not so subtle ways, the ridicule intended by black-face performers. These songs have become so much a

The practices of ‘Ethiopian’ minstrels in the nineteenth century established unfortunate stereotypes of black men—as shiftless, irresponsible, thieving, happy-go-lucky ‘plantation darkies’—that persisted into the twentieth century on the vaudeville stage, in musical comedy, on the movie screen, radio, and television. And yet, blackface minstrelsy was a tribute to the black man’s music and dance, in that the leading figures of the entertainment world spent the better part of the nineteenth century imitating his style.²⁰

Assessing the Achievements of the Fisk Jubilee Singers

Seen in this context, it was quite startling for white audiences to see on stage a group of nine former slaves, dressed not in the tatters of Jim Crow or the slick-city outfits of *Zip Coon*, but in simple, dignified suits and gowns, performing the spiritual songs of the slaves with a restraint, control, and expressive intensity that would take the audience’s breath away. One listener closely affiliated with the singers, Mary Spence, observed:

[The opening *pianissimo* was so] exquisite in quality, full of the deepest feeling, so exceedingly soft that it could hardly be heard, yet because of its absolute purity carrying to the farthest part of any large hall, it commanded the attention of every audience. As the tone floated out a little louder, clearer, rose to the tremendous *crescendo* of *My Lord Calls Me*, and diminished again into exquisite *pianissimo* sweetness, the most critical enemy was conquered.²¹

In four tours between 1871 and 1882, the vocal ensemble of between nine and eleven singers succeeded beyond anyone’s wildest expectations. They achieved their initial goal of raising a huge sum of money (\$150,000) for the survival of Fisk University that would go on to educate a



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range of important leaders, from early literary figures such as W.E.B. DuBois and James Weldon Johnson, to political leaders such as John Lewis and Alcee Hastings. The Jubilees introduced the spiritual songs of the slaves to millions of listeners across the northeastern United States and Europe. In so doing, they served to preserve a cornerstone of African-American culture for their own people and to bequeath to the world one of its most life-affirming cultural legacies.

Even in the early days of the first tour when they needed every cent of ticket revenue just to keep going, the Jubilees were also pioneers in the dawning struggle for civil rights by refusing to perform in auditoriums or churches that prohibited attendance by blacks. They confronted the harsh segregation of public accommodations in the supposedly more hospitable North, often by reminding hotel managers and restaurateurs how differently they had been treated in Europe. They had some success in breaking a number of racial barriers along the

[T]he Jubilees were also pioneers in the dawning struggle for civil rights by refusing to perform in auditoriums or churches that prohibited attendance by blacks.

way, such as the segregation of Pullman rail cars in 1880.²²

Andrew Ward has aptly summarized the lasting impact of the music they performed and the way they performed it.

What the Jubilees accomplished for themselves and the nation was to demonstrate the dignity, intelligence, and educability of black Americans. In the circles of the wealthy, a man might once have gotten away with casually remarking

that higher education was wasted on blacks. But without abandoning their own culture and traditions, the Jubilees provided vivid and convincing proof to the contrary. Their music demonstrated to the world that there was something of lasting value in African-American culture.²³

Word of the Fisk Jubilee Singers' success spread quickly among the other newly emerging colleges such as the Hampton Institute in Virginia and the Fairfield Normal Institute in South Carolina.²⁴ However, this increased touring activity diluted critical financial support for touring ensembles from church foundations. By the time of the fourth tour of the Fisk Jubilee Singers (1879-82), decreased funding from the American Missionary Association forced them to operate independently of the university.

The Fisk Singers had adopted the name "Jubilee" (associated with the biblical "year of Jubilee" when all slaves were to be freed) to differentiate themselves from minstrel groups and their repertory.²⁵ However, their popular success had such an effect that minstrel groups began to call themselves "Jubilees," as they took the new sacred songs and added them to portions of their shows, mocking the religious gatherings of the slaves.²⁶

By the end of the fourth tour, the declining health of George White and exhaustion of Ella Sheppard led to two separate Fisk Jubilee Singer groups being formed by two of their singers, Frederick Loudin and Maggie Porter. Both groups toured the world, including East Asia, until the turn of the century. But by then, the Jubilees were all but lost in the crowd of imitators and minstrel troupes.²⁷ W. E. B. DuBois observed: "Since their day they

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have been imitated—sometimes well, by the singers of Hampton and Atlanta, sometimes ill, by straggling quartets. Caricature has sought again to spoil the quaint beauty of the music, and has filled the air with many debased melodies which vulgar ears scarce know from the real.”²⁸

The Popularity of Early Recordings of the Fisk Jubilee Quartet

However, the next generation of Fisk Jubilee Singers created one more major resurgence of the spiritual into mainstream American popular culture. In 1899, John W. Work II (1871-1925), a young member of the Fisk faculty, set out to reclaim the integrity of the spiritual by forming a touring male quartet, of which he was first tenor.²⁹ Reasons for forming a male quartet to carry on the tradition are open to speculation, but the barber-shop quartet movement had begun to flourish around 1895,³⁰ and the voicing of the Fisk Quartet arrangements had some similarities with the sartorial genre, having the top voice float freely in harmony above the lead melody in the second tenor.

The development of a Fisk Jubilee male quartet may have been beneficial when ten years later John Work negotiated a significant contract with the Victor Talking Machine Company for a series of commercial recording sessions. Acoustic recording at the time required performing into a large horn (similar to the Victrola horn seen on Victor’s famous “his master’s voice” emblem). This reduced the number of performers who could be effectively recorded. Recording engineers tended to favor strong, focused male voices over larger ensembles with a higher or more diffuse sound.³¹ John Work and his early collaborators (who included James Myers, tenor, Alfred King or Leon O’Hara baritone, and Noah Ryder, bass) certainly met those requirements. Their voices were resonant, vibrant, beautifully centered, and deftly tuned. The four-voiced harmonies were perfectly balanced and rhythmically unified. These impressive performances were all done in one or at most two complete recordings.

In the early years of an industry that had thus far recorded exclusively white artists, Victor was taking something of a risk by recording the Fisk Quartet.

Although the company’s advertising copy described the spiritual’s religious content as “quaint conceptions” that “sometimes excite to laughter,” it nevertheless labeled them “folk songs” rather than “coon songs,” the only category reserved for Black music of any kind. Victor also took the unusual step of listing the names of the quartet on the label as a means of assuring the audience of the authenticity of the Fisk connection.³² Their cover photo was in concert dress, white tie, and tails.³³ The page opposite Victor’s an-

nouncement of the first Fisk recording promoted a new release of *Down Where the Big Bananas Grow* by black-face comedians Collins and Harlan—“another of those real darky shouts by the ever welcome ‘Kings of Comedy.’”³⁴ However, Victor’s investment in the Fisks paid off, as recordings of the Jubilee Quartet released between 1910 and the early 1920s, primarily by Victor, but also by Columbia, have been estimated at over two million copies sold.³⁵

The exigencies of the recording indus-

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try had contributed to having the spiritual presented to the world in what was probably an even more intimate and refined style than that of the first Fisk ensembles. Again, this would seem to be fairly distant from the communal style and social context of the oppressive plantation conditions under which the spirituals were first sung. However, insofar as the quartet arrangements still reflect the relatively straightforward choral harmo-

nizations worked out by Ella Sheppard and her fellow Jubilees, the melodic and harmonic language can be heard as remaining connected to the music of the plantation fields. These arrangements share several elements that point to the original musical textures of the slave singers discussed earlier: the call-and-response form with a song leader and harmonizers, the lead singer taking creative liberties with the melody or its upper harmoniza-

tion, and the lower parts moving with characteristic harmonic progressions, albeit ones that have been decided upon in advance.³⁵

Performance Characteristics of Early Recordings

For example, in the 1909 recording of *I Couldn't Hear Nobody Pray*,³⁶ John Work's voice soars above the melody quite freely and expressively, revealing an improvisatory artistry associated with the spiritual far beyond the vocal conventions of other quartet genres such as barber-shop. (Example 4 <www.acdaonline.org/cj/interactive/aug 2004>.) Another cut from a Victor recording session two years later, *Po' Mourner's Got a Home at Last*,³⁸ is remarkable for its divergence from traditional harmonization. (Example 5 <www.acdaonline.org/cj/interactive/aug 2004>.) Until the final cadence, there is no four-part harmony at all, but rather unisons, solos, and duets with the high tenor and low bass in octaves on the wordless, free vocalizations of the refrain. Up-tempo spirituals such as *O Mary Don't You Weep Don't You Mourn* (recorded for Columbia in 1915³⁹) swing with an infectious rhythmic buoyancy and a pulse that never wavers. (Example 6 <www.acdaonline.org/cj/interactive/aug 2004>.)

One track from these early recordings, *Old Black Joe*, bears mentioning in light of the earlier discussion of the minstrel movement. The 1909 Victor recording of the Fisk Quartet singing *Old Black Joe* by Stephen Foster (1826-64)⁴⁰ is remarkable for a most unusual, haunting arrangement. John Work's tenor is heard floating way above Noah Ryder's bass on the melody, a spacious, almost symphonic use of solo voices. The text, depicting the nostalgia of an old male slave for times gone by, speaks of "the days when my heart was young and gay" and "Where are the hearts once so happy and free?" (Example 7 <www.acdaonline.org/cj/interactive/aug 2004>.)

Foster's songs were a regular and popular part of the Fisk Jubilee Singers' non-spiritual repertoire. America's most famous songwriter of the era, Foster aspired to reform the demeaning aspects of the minstrel repertoire with carefully crafted melodies consciously written in emulation (some would later say appropriation) of the black spirituals. His songs romanti-

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cized the plantation life of the slaves while glossing over the harsh realities of that life, making them easier for white audiences to hear. Foster's songs were perennial favorites of black minstrel groups as well as the Jubilee Singers, were looked upon favorably by no less a black leader of the time than W.E.B Du Bois, and were performed by prominent black recitalists in the twentieth century such as Harry T. Burleigh and Paul Robeson. During the civil rights movement of the 1960s, there was a reaction against the legacy of minstrelsy and Foster's proximity to the genre, but later scholarship saw his contribution in a more positive light for its perceived role in promoting racial reconciliation.⁴¹

At the end of 1916, John Work retired from the quartet and handed over the leadership to the second tenor, Reverend James Myers, whose wife Henrietta (always listed as "Mrs. James A. Myers") also became involved. Though generally unheard while doubling one of the middle parts, she eventually took over leadership of the Fisk Jubilees upon her husband's death in 1928.⁴² Recording sessions continued, with Columbia and smaller labels,⁴³ but these never sold nearly as well as the earlier Victor recordings (which remained in the catalog until 1928⁴⁴). The performances never quite ascend to the level of the sessions led by Work. A comparison between the 1909 (Victor) and 1920 (Columbia) takes of *Roll, Jordan, Roll* shows the earlier recording to be much more vibrant and expressively energized with Work's soaring tenor on top.⁴⁵ (Examples 8 and 9 <www.acdaonline.org/cj/interactive/aug_2004>.) Interestingly, the later recording also raises the famous lowered seventh of the refrain, contrary to the earlier recording and the version later notated by Work's son.⁴⁶ A dramatic difference in dynamic shading occurs with the wider frequency range of the first electronic recordings of the Fisks by Columbia in 1926, here with a quintet led by Reverend and Mrs. Myers.⁴⁷ (Example 10 <www.acdaonline.org/cj/interactive/aug_2004>.)

The music of the spirituals had again reached an international mass audience, this time through the medium of a new technology that would revolutionize the world of music. The spirituals were now presented by four men singing alone in a room, one-on-a-part, through a megaphone. The resulting record albums, with

their formal photograph in white tie and tails on the cover, would reach millions. As different as this was from the picture of a large community of people in bondage singing for their collective survival, the essential musical form of the spirituals remained intact: unaccompanied sing-

formance for the original Fisk Jubilee Singers, the dignity and emotional directness with which the songs were performed coaxed a wide range of listeners to respond to this music seriously and on its own expressive terms.


Foster's songs were a regular and popular part of the Fisk Jubilee Singers' non-spiritual repertoire.

ing, a lead voice carrying the melody with an improvisatory feeling, and characteristic harmonization underneath, albeit with concert hall clarity. The religious and political implications of the texts were probably missed by most of an audience still enthralled by minstrel tunes. However, as was the case in a different mode of per-





Musical and Social Upheaval in the Jazz Age

The social and musical upheaval of the 1920s provided the greatest challenge the spiritual would yet face in maintaining its integrity while avoiding extinction. By the end of this period, it would find itself no longer sharing market space with the

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icons of American pop culture, but in exchange would reach safer and more permanent places to grow, in the concert hall and in the repertory of professional, school, church, and community choirs all over the world.

In the wake of the first World War, in which over 200,000 black men fought and served (including those in a number of outstanding service bands), the secular side of black folk music began to break the shackles of minstrelsy and strike out with an independence of its own. Black artists developed their folk music traditions in a way that caught the attention of the tunesmiths of Tin Pan Alley and the leading modernist composers of Europe. What became known as "jazz" grew out of the emergence of ragtime, brass band music, syncopated dance music, and the blues.⁴⁸ Well suited to the energies of the age, this music was aggressive, sensuous, and the instruments of the band claimed center stage. The influence of the spiritual was not completely obscured by all this high energy,⁴⁹ but it was increasingly viewed by a younger generation as a musical relic of the past.

In the black churches, the spiritual had been almost completely replaced in worship by charismatic gospel music, which had come into its own by adapting the harmonies, rhythms, and instrumental accompaniments of the blues and jazz to the congregational lining-out of hymns that had continued since the Great Revival.⁵⁰ As demonstrated in recording sessions continuing into the 1920s, the Fisk groups firmly held the line against any encroachment by the newly popular styles, maintaining an unaccompanied vocal texture with subtly inflected melodies and straightforward harmonies.⁵¹ However, Tim Brooks noted that even the leading black journals of the day (which usually made a point of celebrating black artistic accomplishment) such as *The Freeman*, the *New York Age*, and *The Crisis* (the journal of the NAACP) made little reference to the Fisk recordings, even in the years of their peak popularity.⁵² By the end of the "roaring 20s," the male quartet had moved on from the spiritual to gospel, with groups such as the Dixie Hum-

mingbirds, the Soul Stirrers, and Swan Silvertones.⁵³

Harry T. Burleigh and the Solo Spiritual

The next form in which the spiritual captured the imagination of the concert-going and record-collecting public was the solo song accompanied by piano. This form was given birth by Harry T. Burleigh (1866-1949), a successful baritone recitalist and composer. As a student at the National Conservatory in New York, Burleigh worked closely with the esteemed Antonin Dvorák (1841-1904). Responding to his teacher's interest in the spiritual, he sang the songs for him for hours on end, inspiring Dvorák to challenge American composers to develop a national style of their own with the spiritual as a foundation.⁵⁴ One biographer reported a story that Dvorák changed the famous spiritual-like solo in the slow movement of his *New World Symphony* to be played by English horn instead of clarinet, in order to match the color of Burleigh's voice.⁵⁵ His 1916 publication of the *Jubi-*

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lee *Songs of the United States of America* was the first published collection of spiritual arrangements for solo voice and piano. By the mid-1920s, outstanding black concert singers such as Roland Hayes (1887-1976), Paul Robeson (1898-1976), and Marian Anderson (1902-93) began to make recordings of the song arrangements of Burleigh and others that met with significant popular success. (Hayes can be heard with the Fisk Jubilee Quartet on second tenor in five tracks recorded by Edison on cylinder in 1911.⁵⁶) The authoritative voices of these great singers gave a much more intensely personal expression to the now familiar spirituals, with the piano giving the harmonization a purely instrumental inflection. (Examples 11, 12 <www.acdaonline.org/cj/interactive/aug2004>.)

Hall Johnson and the Emergence of Larger Mixed Professional Vocal Ensembles

Meanwhile, new professional vocal ensembles devoted to the spiritual with larger numbers of women's and men's voices began to emerge, bringing a more vigorous

sound and musicality to the genre. Violinist, violist, and composer Hall Johnson (1888-1970) formed an ensemble of eight singers in 1925 that grew to twenty by the time the choir made its New York City concert and Victor recording debuts in 1928.⁵⁷ (Example 13 <www.acdaonline.org/cj/interactive/aug2004>.) Johnson was looking for a different kind of compositional style to evoke the sound he heard from the former slaves of his Georgia childhood. In an interview with Eileen Southern, he said that he sought to preserve "[T]he conscious and intentional alterations of pitch often made. . . . The unconscious, but amazing and bewildering counterpoint produced by so many voices in individual improvisation. . . . The absolute insistence upon the pulsing, overall rhythm, combining many varying subordinate rhythms."⁵⁸

Johnson sought to bring the palpable sound of the community singing of the slave songs on the plantations to the concert hall by involving a larger number of voices in more complex counterpoint. Ironically, this led to a more highly-evolved compositional style, where the hand of the composer came to the fore more than in the earlier arrangements,

where for one or two voices on a part, improvisation did not need to be written out. (Figure 1)

Johnson's choir and his fresh arrangements were so well received, he was soon engaged for a Broadway musical, *The Green Pastures* (1930), which then brought him to Hollywood for the movie version in 1936.⁵⁸ This hugely successful landmark production offered Johnson the opportunity to reach a large audience with his new choral arrangements, which are heard almost continuously throughout the show. Opinion among black critics at the time was divided. Some critics, such as Langston Hughes, decried the Pulitzer Prize winning play for its reinforcement of many of the typical stereotypes of black religiosity and social customs. Others, most notably James Weldon Johnson, were so moved by the opportunity it created for black actors to display the highest level of artistry, they were willing to overlook limitations they felt the actors transcended.⁵⁹ As such, the Broadway show, movie, and subsequent touring shows (many of which were closed to black audiences) represented a return of the kind of broad exposure the spiritual received through the tours of

The musical score for 'Elijah Rock' (measures 74-80) is presented in a multi-staff format. It includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and Oboe (Ob. Sop.). The music is in 4/4 time with a key signature of three flats. The lyrics are: 'Rock, E-li-jah! Shout, shout! Rock, E-li-jah! Com-in' up, Lord-y! Oh, E-li-jah, rock! Shout, shout! E-li-jah, rock! Com-in' up, Lord, Oh, Ah! Com-in' up, Lord. Rock, E-li-jah! Shout, shout! Rock, E-li-jah! Com-in' up, Lord. E-li-jah, rock! Shout, shout! E-li-jah, rock! Com-in' up, Lord.'

Figure 1. Hall Johnson, *Elijah Rock*, mm. 74 - 80.

the early Fisk Jubilee Singers and the recordings of the Fisk Quartet.

Another important professional choir to emerge in the late 1920s was conducted by Eva Jessye (1895-1992), who became the first black woman to be internationally recognized as a professional choral conductor.⁶¹ She gained further prominence through her work as chorus director for the operatic premieres of Virgil Thomson's *Four Saints in Three Acts* and George Gershwin's *Porgy and Bess*.⁶² Many of the leading black concert artists of the day passed through Eva Jessye's choirs. Professional black choirs continue to play an important role in the preservation and advancement of the spiritual, ranging from longstanding groups such as the Albert McNeil Jubilee Singers in Los Angeles (beginning in 1968) and the Brazeal Dennard Chorale in Detroit (from 1972) to newer groups such as the Moses Hogan Chorale in New Orleans and the recently formed Nathaniel Dett Chorale in Toronto.

William L. Dawson and the Emergence of Large Mixed Choirs in the Historical Black Colleges

During this same pre-war period, the professional touring ensembles from the

Historical Black Colleges faced more of a struggle, affected not only by changing musical fashions, but also by drastic bud-

came with the leadership of William L. Dawson (1899-1990), who directed the Tuskegee Institute Choir in Alabama

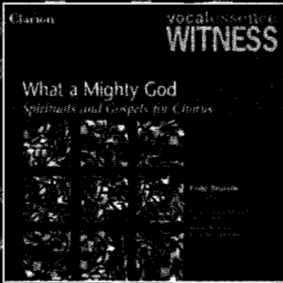
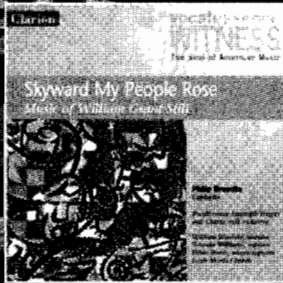
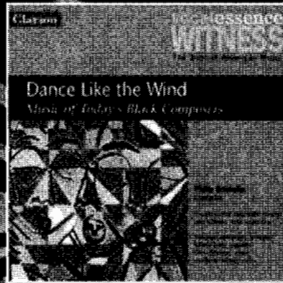

Dawson's arrangements and the sound of his choirs introduced a more vigorous style of singing the spirituals.


get retrenchment in their institutions brought on by the Depression. Fisk University decided to disband the Jubilee Singers in 1932 until their director, Henrietta (Mrs. James) Myers, formed a successful octet touring group and persuaded the university to stay the course.⁶³ Recordings of the octet under Mrs. Myers's direction⁶⁴ show the arrangements moving in a more choral direction. Meanwhile, the college began to develop a larger all-student mixed choir, as was the case at many other schools, such as the Hampton Institute under the Canadian-born composer R. Nathaniel Dett.

A major step forward in the performance of the spirituals by larger college choirs

from 1931-55. Dawson began his tenure at Tuskegee by bringing a 100-voice college choir to perform for an entire week at the opening of Radio City Music Hall in New York City in 1932. Dawson's arrangements and the sound of his choirs introduced a more vigorous style of singing the spirituals. In arrangements such as his *Ezekiel saw de wheel*, *Ev'ry Time I Feel the Spirit*, and *Ain'-a That Good News!* the rhythmic momentum of the song brings to mind the contemporary accounts of the slaves singing in a ring shout, where they "would make the dense old woods, for miles around, reverberate with their wild songs."⁶⁵ His trademark closing phrases

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are full of richly voiced extended harmonies that bring the accumulated rhythmic energy to an ecstatic conclusion. (Example 14 <[www.acdaonline.org/cj/interactive/aug 2004](http://www.acdaonline.org/cj/interactive/aug%2004)>.) Some of his arrangements of the slower songs, especially *Steal Away* explore unexpected harmonic regions and take on the character of an extended tone poem, looking at the same material from different points of view (Figure 2). In this, he was not unlike his contemporaries Hall Johnson and R. Nathaniel Dett, who were unafraid to let their musical training and imagination build highly original arrangements that went well beyond the simple harmonization of the folk melodies. An unusually large number of Dawson's arrangements are still among the most performed of any composer in the choral repertoire, and remain models for many composers who have followed in the tradition.

The Spiritual as Freedom Song

Looking back, we can see how each of the dramatically different manifestations of the concert spiritual managed to preserve some but not all elements of what we think of as how the spirituals originally sounded. The first touring groups of the Fisk Jubilee Singers established the essential dignity of the songs, allowing them to speak to new audiences with simplicity and directness. The male quartets showed how vocal refinement could reveal an intimacy and pure songfulness in the spirituals that might otherwise have been missed. The great soloists displayed the artistry of subtly improvised inflection, in the way that a slave song leader might have put his personal stamp on a song. The extended arrangements for large professional and college choirs revived a sense of the collective power of communal singing. But while all this creativity preserved and re-invigorated the music of the spiritual, it was still a struggle for the

spiritual to penetrate the minds of its listeners with the meaning the songs had in the hearts of those who performed them, who were the descendents of the slaves.

Certainly, once the music had survived the popular exposure of triumphant world tours, hit recordings of quartets or renowned soloists, and the Hollywood fanfare of the movies, there would be more space to present the music for its own sake. In the concert hall, academy, or church, spirituals could be performed alongside affectionate commentary on their origins and meaning. However, it was perhaps only with the recruitment of the spiritual to the service of the Civil Rights Movement in the 1960s that the songs came into their own as music that told a story and inspired action. More often than not, the original words were changed to make the already multi-layered symbolic meanings of the spirituals explicit to the modern ear. However, it was not a far stretch to modify the text of

68 *ff a tempo* *f* *ppp* *p* *pp espr.*

S Steal a-way, steal a-way, steal a-way, steal a-way home.

A Steal a-way, steal a-way, steal a-way, steal a-way.

T Steal a-way, steal a-way, steal a-way, steal a-way.

B Steal a-way, steal a-way, steal a-way, steal a-way.

74 *p* *pp* *pppp* *pppp*

steal a-way home.(hum)

steal a-way, steal a-way home.(hum)

I ain't got long to stay here, steal a-way, steal a-way, steal a-way.

steal a-way, steal a-way, steal a-way.

steal a-way, steal a-way, a-way home.(hum)

Soli for 3 Tenors *p* *pppp*

Figure 2. William L. Dawson, *Steal Away*, Ending, mm. 68 - 80.

the spiritual *Hold On!* from “Keep on climbin’, and don’t you tire, / Ev’ry rung goes high’r and high’r,” to “We’re gonna ride for civil rights, / we’re gonna ride both black and white.”⁶⁶ The revival of the spiritual as freedom song, sung by whole rooms or streets full of people whose only audience was a transfixed world looking on, was not just a by-product of the movement, but an essential expression of its heart and soul. (Example 15 <www.acdaonline.org/cj/interactive/aug2004>.) With a new awareness of the unfinished business of the Emancipation Proclamation, the spiritual was understood again as a powerful vehicle for the expression of human sorrow, active resistance to injustice, and confidence in a just future.

Performing the Spirituals Today

The challenge of building racial justice and understanding in American society is still very much an unfinished business today. Though there were many white

college students joining their black brothers and sisters in singing freedom songs in the 1960s, as a white director of predominantly white choirs, I am frequently approached by my white students with a confession that they don’t feel right about singing the spirituals. On one level this expression of unformed white guilt reflects an admirable recognition that this music grows out of the suffering of a people who were enslaved by the society of their ancestors.

And yet, to assume that people who are not African-American are categorically unable to connect as performers with the underlying meaning of the spiritual risks taking us back to the very basis of racism: the denial of another people’s common humanity because of racial distinctions. Most great works of art have attained universal status because they are able to articulate ideas and emotions coming out of a very particular time and place in a way that other people can readily understand, even in vastly different cultural and historic situations.

Certainly the origins of the African-

American spiritual in the enslavement of one group of people by another make it significant. It is a measure of the achievement of the people who first sang these melodies that their songs not only served to sustain a sense of hope for the slave community through great adversity, but also have gone on to speak powerfully of the desire for hope in the face of despair for people all over the world as America’s most recognizable form of vocal music.


As in the performance of any music not composed in our own contemporary community, interpretation requires a meeting of two different cultures. We must first seek to understand the origins of the spiritual—such things as its religious and political meaning for the slave community who first sang them, its layers of symbolic subtext related to seeking escape from slavery, and the nature of the choir for which the arranger wrote, even the sound of that choir if recordings are available. All this is in an effort to seek to understand the music on its own terms, as close to the full context of its origins as we can. However, the next step is not to try to imitate one of the great Hall Johnson or Tuskegee Institute choirs, but to look honestly at our own choirs, our own experiences, our own cultural perspectives, and try to find lines of connection. Our goal, as with any music, should be to sing the music honoring the integrity of the song and its creators and the innate character and identity of our particular ensemble.

NOTES

¹ John W. Work (III), *American Negro Songs and Spirituals* (New York: Bonanza Books, 1940).

² *Fisk Jubilee Singers Volumes 1 (1909-1911) and 2 (1915-1920)*. Document Records, DOCD-5533,5534; for recent recordings of the current Fisk Jubilee Singers under Paul Kwami, see the college Web site at <www.fisk.edu/index.asp?cat=16&pid=166>.

³ This experience at Fisk also brought to mind that I could not remember having heard one of the many still thriving Historical Black College choirs at an ACDA convention in recent years. If my memory is not mistaken, the wider choral community is missing out on the opportunity to remain connected to the most essential living link to the history of America’s important contribution to



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⁴ For a thorough recent discussion of issues of authenticity related to the understanding of the spiritual (well beyond stylistic performance issues), see Jon Cruz, *Culture on the Margins—The Black Spiritual and the Rise of American Cultural Interpretation*. (Princeton: Princeton U. Press, 1999). Cruz credits educators in the new black colleges for preserving a cultural tradition that was otherwise in danger of being lost (the freed slaves often showed little interest in preserving the songs because they reminded them of their oppression, while white society treated black musical sources with ridicule and appropriation). But at the same time, he feels this wider exposure led to a romanticized approach by northern white liberal abolitionists and a detached scientific approach by emerging academic folklorists, both of which served to distance the observers from the people who originally sang the spirituals and their predicament, and by extension, the predicament they faced in the rapidly industrializing and segregated North alongside the failure of Reconstruction in the South.

⁵ *The Earliest Negro Vocal Quartets—1894-1928*. Document Records: DOCD-5061. For a complete catalogue listing of Document's historic re-issues, see <www.document-records.com> (recordings of spirituals are found in the 5000 series).

⁶ Eileen Southern notes that while the slaves were often forbidden from gathering independently for church services out of fear of fomenting rebellions, their masters usually preferred to hear them singing in the fields as a way to know that they were working, and to track how far along they had progressed. (*The Music of Black Americans—A History*, Third Edition. [New York: W.W.Norton, 1997] 161). She also remarks that many whites chose to interpret the singing of the slaves as a sign of contentment with their condition (Ibid., 177).

⁷ Among the numerous recordings of Sea Island singing are *Southern Journey, Vol. 12—Georgia Sea Islands—Biblical Songs and Spirituals* (Rounder, CD 1712), *The McIntosh County Shouters—Slave Shout Songs from the Coast of Georgia* (Smithsonian/Folkways, CD FE 4344), *Been So Long in the Storm—Spirituals, Folk Tales and Children's Games from John's Island, South Carolina*

(Smithsonian/Folkways SF 40031). More recently, Bernice Johnson Reagon has recorded the congregational singing of current churches who still remain tied to these earlier ways of singing: *Wade in the Water, Volume II, African-American Congregational Singing* (Smithsonian/Folkways, CD SF40073).

⁸ Southern, 181-2.

⁹ Frederick F. Douglass, *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself* (1845; reprint, New York: Penguin Books, 1982), 58 (quoted by Cruz, Culture, 23). For a detailed study of the ante-bellum origins of the black spiritual, see Dena J. Epstein, *Sinful Tunes and Spirituals—Black Folk Music to the Civil War* (Urbana: University of Illinois Press, 1977).

¹⁰ Southern, 201-3.

¹¹ Southern, 198.

¹² Andrew Ward, *Dark Midnight When I Rise* (New York: Farrar, Straus, and Giroux, 2000) 83, 90. Ward's book contains a thorough and detailed account of the origins and first tours of the Fisk Jubilee Singers, and was accompanied by a video documentary produced by WGBH and Nashville Public Television for the PBS *American Experience* series: Llewellyn Smith and Andrew Ward, *Jubilee Singers: Sacrifice and Glory* (60") available through <www.shop.pbs.org>.

¹³ Adam Knight Spence, undated lecture, Mary Elizabeth Spence Collection, Notebooks; quoted in Ward, 110.

¹⁴ Ella Sheppard Moore, "Historical Sketch of the Jubilee Singers," quoted in Ward, 110.

¹⁵ Ward, 114-115.

¹⁶ John Lovell, Jr., *Black Song: The Forge and the Flame* (New York: Paragon House,

1972) 416; Ward, 399-400.

¹⁷ For an introduction to black-face minstrelsy, see Southern *The Music*, 89-96, and Bean, Hatch, McNamara ed., *Inside the Minstrel Mask—Readings in Nineteenth-Century Blackface Minstrelsy* (Hanover, NH: Wesleyan University Press, 1996). For a thorough discussion of the broader cultural ramifications and complexities of the minstrel period, see Eric Lott, *Love and Theft—Blackface Minstrelsy and the American Working Class*. Lott's thesis is that the minstrelsy movement represented a complex love/hate relationship between white society and black culture, a way in which whites deal with their fascination with this culture and their repressed need to overcome racial segregation, not because of the injustice it brought to blacks, but because of the void it left in white culture.

¹⁸ Southern, 237.

¹⁹ It doesn't take much to see the offence intended in some of the texts, like "Ol' Dan Tucker," who "washed his face with a fryin' pan, combed his hair with a wagon wheel," etc., but with other songs whose words on the surface seem more benign (i.e., "Turkey in the Straw"), the fact that their crude texts were applied to black folk music by white entertainers solely for the purpose of enhancing the ridicule intended by their farcically costumed and choreographed dance performances should at least give one pause before singing them.

²⁰ Southern, 96.

²¹ Mary Spence, "A Character Sketch of George L. White," *Fisk University News*, Oct. 1911 (Fisk University Collection), quoted by Ward, 153-4.

²² Joe M. Richardson, *History of Fisk University*



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1865-1946 (University of Alabama: 1980) 49 (cited in Ward, 383).

²³ Ward, 394-5.

²⁴ Southern, 229.

²⁵ Ward, 139.

²⁶ Lott, 235-6.

²⁷ Ward, 373-93.

²⁸ W.E.B. Du Bois, *The Souls of Black Folk* (1903; reprint ed., New York: Signet Classic 1995), 267, quoted in Tim Brooks, "Might Take One Disc of This Trash as a Novelty": Early Recordings by the Fisk Jubilee Singers and the Popularization of "Negro Folk Music," *American Music* 18:3 [Fall 2000] 282 (the phrase at the beginning of the title of Brooks's article refers to a remark made by Thomas Edison before deciding not to issue three test cylinder recordings of the Fisk Jubilee Quartet [Brooks 295]).

²⁹ Brooks (283) suggests that the quartet that made the first Victor recordings was drawn from a larger Fisk chorus, but without citing a reference. Ward (404) says that there was a period from 1916 to 1925 where Fisk supported a professional quartet and a student choir for fund-raising performances, citing Richardson 81.

²⁹ V. Hicks, 'Barbershop', *The New Grove Dictionary of Music Online* ed L. Macy (Accessed 8/15/03), <<http://www.grovemusic.com>>.

³¹ Brooks, 284.

³² Brooks, 283-286.

³³ Document-Records DOCD-5533 cover.

³⁴ Brooks, 289.

³⁵ Brooks, 297-8.

³⁶ The harmonizations on the early recordings are fairly close to those preserved in John W. Work III's later collection *American*

Negro Songs and Spirituals (New York: Bonanza Books, 1940). John Work II and his folklorist brother Frederick published several collections and histories of the spiritual, most notably *Folk Song of the American Negro* (New York: Negro Universities Press, 1915).

³⁷ Document-Records DOCD-5533 track 2 (1909).

³⁸ Document-Records DOCD-5533 track 14 (1911).

³⁹ Document-Records DOCD-5534 track 8 (1915).

⁴⁰ Document-Records DOCD-5533 track 6 (1909).

⁴¹ Deane L. Root: 'Foster, Stephen Collins', *Grove Music Online* ed. L. Macy (Accessed 30 April, 2004), <http://www.grovemusic.com>. For a provocative recent biography of the composer with an overview of the place of Foster's songs in American culture, see Ken Emerson's *Doo-dah!: Stephen Foster and the Rise of American Popular Culture* (NY: Simon & Schuster, 1997). For a detailed study of the sources and interpretations of Foster's song texts, see William W. Austin's *Susanna, Jeanie, and the Old Folks at Home: The Songs of Stephen C. Foster from His Time to Ours*, 2nd edition (Urbana and Chicago: University of Illinois Press, 1987).

⁴² Brooks, 300, 306.

⁴³ Document-Records DOCD-5534, tracks 13-24 and DOCD-5535 (*Fisk University Singers, Vol. 3*). Edison cylinder recordings from 1911, 1916, and 1920 can be found on DOCD-5613 (*The Earliest Negro Vocal Groups, Vol. 5*).

⁴⁴ Brooks, 296.

⁴⁵ Document-Records DOCD-5533 track 5

(1909), DOCD-5534 track 17 (1920).

⁴⁶ Work, *American Negro Songs* 199.

⁴⁷ Document-Records DOCD-5535 tracks 3-8 (1926).

⁴⁸ Southern, 365ff.

⁴⁹ See James H. Cone's penetrating look at the connections between spirituals and the blues, in *The Spirituals and the Blues: An Interpretation* (New York: Seabury Press, 1972).

⁵⁰ For a probing discussion of the relationship between the spiritual and gospel music, see Marvin V. Curtis, "African-American Spirituals and Gospel Music: Historical Similarities and Differences" in the *Choral Journal* 41:8, March 2001, 9-21. One important instance where the black church did not abandon the spiritual was in the "Wings Over Jordan" choir, founded by pastor Glenn T. Settle of Gethsemane Church in Cleveland, which broadcast a popular weekly radio show to the nation on CBS between 1939 and 1949, with breaks during the war to perform for the troops in Europe (Southern, 423).

⁵¹ Some purists of the style are concerned even today by some of the extended jazz harmonies such as those found in Larry Farrow's arrangements and some of the gospel-inflected spirituals such as those of the late Moses Hogan, though others rejoice what they consider to be the renewing variety these and other recent composers have brought to the tradition.

⁵² Brooks, 299.

⁵³ Southern, 483.

⁵⁴ Southern, 267-8.

⁵⁵ H.C. Colles, "Antonin Dvorák in the New World" in *The Musical Times*, vol. 82, no. 1180 (1941), referenced by John Clapham in *Antonin Dvorák: Musician and Craftsman* (New York: St. Martin's Press, 1966), 90.

⁵⁶ Document-Records DOCD-5613, tracks 1-5.

⁵⁷ For re-issued recordings of the Hall Johnson Choir, see Document-Records DOCD-5566, *Negro Choirs - 1926-1931* (tracks 19-24 recorded 1930-31) and Document-Records DOCD-5608, *1940s Vocal Groups Vol. 2 - 1940 - 1945* (tracks 5-15 recorded 1940-41).

⁵⁸ Hall Johnson, "Notes on the Negro Spiritual," in *Readings in Black American Music*, rev. edition ed. Eileen Southern (New York: W.W. Norton, 1983).

⁵⁹ The movie version of *The Green Pastures* (1936) has been transferred to

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⁶⁰ Allen Woll, *Black Musical Theater – From “Coontown” to “Dreamgirls,”* (Baton Rouge; LSU Press, 1989), 137-141.

⁶¹ Southern, 422.

⁶² The 1940 original cast recording of *Porgy and Bess* was re-issued in 1992 by MCA Classics – MCAD 10520.

⁶³ Doug Seroff, “Mrs. James A. Myers, 1989 Gospel Arts Day Honoree: A Life devoted to the Spiritual,” in *Gospel Arts Day-Nashville*, June 18, 1989, cited by Brooks, 307.

⁶⁴ Document-Records DOCD-5535 tracks 9-29 (1935-1940).

⁶⁵ See note 10 above. Dawson can be heard conducting the Tuskegee Institute Choir on the album *Spirituals* originally released on Westminster Gold/MCA. A CD can be obtained from Neil Kjos Music Company.

⁶⁶ For printed versions of spirituals that were adapted as freedom songs, see *Sing for Freedom: The Story of the Civil Rights Movement Through Its Songs!* compiled and edited by Guy and Candie Carawan. (Bethlehem, Pa.: Sing Out Corp., 1990); includes songs originally published in: *We Shall Overcome* (1963) and *Freedom is a Constant Struggle* (1968), by Oak Publications. For recordings of these songs from the period, see Smithsonian Folkways CD(2) SF 40084, *Voices of the Civil Rights Movement—Black American Freedom Songs, 1960-1966* (re-issued 1997). —————>

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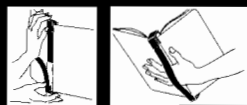
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In his essay in *The Britten Companion* titled "Composer and Poet," Peter Porter makes a case for Benjamin Britten as the embodiment of both these vocations:

Not since the days when musician and poet were the same person has there been a great composer whose art is as profoundly bound up with words as Benjamin Britten's....The whole corpus of Britten's work is informed by a deeply poetical feeling. Vocal compositions predominate in his output, but this is not the whole or even the main part of the case. Instead, it can be said that what poets have prefigured in words, he has reworked in music. This recognition of the fact that even a superb piece of poetry leaves something more to be said is what makes his settings so masterful.¹

The significant line of Porter's statement is his assertion that what poets have prefigured in words, he (i.e., Britten) has reworked in music. But Porter fails to clarify precisely how Britten accomplishes this. This article offers an exemplar for this accomplishment by examining the ways in which words generate music in the fourth of the *Five Flower Songs*, Opus 47, "The Evening Primrose."

Britten composed the *Five Flower Songs* to celebrate the twenty-fifth wedding anniversary of Leonard and Dorothy Elmhirst. Also known as Lord and Lady Harewood, they were the first contributors to the English Opera Group, the enterprise established in 1947 to produce Britten's operas. The essence and genesis of the *Five Flower Songs* are made even clearer when we discover that the Elmhirsts were ardent, amateur, botanists.

This choral cycle contains settings of five poems for SATB choir unaccompanied:

Chester Alwes is associate professor of music at the University of Illinois, in Champaign-Urbana, Illinois. Alwes teaches courses in the history of choral literature, conducts the Concert Choir and advises doctoral dissertations <c-alwes@uiuc.edu>.

Words and Music:



Benjamin Britten's "Evening Primrose"

by
Chester Alwes

Robert Herrick: To Daffodils
The Succession of the Four Sweet Months
George Crabbe: Marsh Flowers
John Clare: Evening Primrose
Anonymous: The Ballad of Green Broom

Three of the five poems (the two by Herrick and the anonymous Ballad of Green Broom) are set without alteration. The text of Marsh Flowers is a conflation of verses selected from a much longer poem. In these, Britten's only activity is compositional. But in "Evening Primrose," interesting liberties are taken with Clare's original poem.

Here is the poem as it appears* in the collected poems by John Clare:²

- | | | |
|-----|---|---|
| 1. | When once the sun sinks in the west, | a |
| 2. | And dew drops pearl the evening's breast, | a |
| 3. | Almost as pale as moonbeams are, | b |
| 4. | Or its companionable star, | b |
| 5. | The evening primrose opes anew | c |
| 6. | Its delicate blossoms to the dew; | c |
| 7. | And shunning, hermit-like, the light, | d |
| 8. | Wastes its fair bloom upon the night; | d |
| 9. | Who, blindfold to its fond caresses, | e |
| 10. | Knows not the beauty he possesses. | e |
| 11. | Thus it blooms on till night is by; | f |
| 12. | When day looks out with open eye, | f |
| 13. | 'Bashed at the gaze it cannot shun, | g |
| 14. | It faints and withers and is done. | g |

* Line numbers and rhyme scheme provided by the author.

Analysis reveals a straightforward poetic form; the fourteen lines are arranged as rhymed couplets. All but three lines (6, 9, and 10) use *iambic tetrameter*. The sixth line adds one syllable, expanding the second foot (“[de]-li-cate -blos-”) to a *dactyl*. Lines nine and ten also contain nine syllables; the enjambment between the end of line 9 and the beginning of line 10 creates an additional *dactylic* foot, as well as an unequal division of the lines ten and eight syllables respectively:

u — u — u — u — u u

(9) Who, blind - fold to its fond ca - resses, Knows(10)

— u — u — u — u

not the beau-ty he po-ses-ses.

In Clare’s poem, only line 5 lacks ending punctuation. The punctuation of choice is clearly the comma, which closes 8 of the 14 lines. Three of the remaining five lines end with semicolons (6, 8, and 11) and two with periods (10 and 14). Of the three semicolons that close lines, only the one at the end of line 6 effects closure. This semicolon, taken with the two periods, confirms that the poem has a ternary design, with breaks at the end of lines 6, 10, and 14. Not surprisingly, the formal structure of Britten’s setting mirrors this design. But the text he sets differs from Clare’s poem in several interesting ways. Discounting some inconsequential differences of punctuation, Britten’s text contains two outright word changes—“till”

Table 3: Texture as Formal Determinant in “Evening Primrose”

Section I				Section II		Section III	
mm. 1 - 11				mm. 12 - 19		mm. 20 - 31	
1-4	5-7	8/9-10/11		12-15	16-19	20-25	26-31
a4	a2	a	(3+1)	a4	a3 (2+1)	a4	a4 (2+2)
a	b	a	c	a	b	a	b

Table 4: Musical/Poetic Form in Section I of “Evening Primrose”

a	b	a	c
mm. 1-4	mm. 5-7	mm. 8-9	mm. 10-11
a4	a2 (S, A)	a4	1(T)+3(S, A, B)
Lines 1-2	Lines 3-4	Line 5	Line 6

(line 11) becomes “while” and the final word is changed from Clare’s “done” to “gone” in the final four lines of the poem. But the most radical change is the rearrangement of line 7. Clare’s original, “And shunning, hermit-like, the light,” becomes “And hermit-like, shunning the light.” Why would Britten have conscientized such a change? The only plausible explanation is that this reordering recreates the word stress of the opening line. Thus realigned, the primary stress of line seven (“shun-”) now falls on the fifth syllable, agreeing with line one (“When once the sun sinks....”). This parallelism suggests that text stress affects musical form. Indeed, as Table 1 illustrates, the overall form of the music quite clearly conforms to that of the poem:

Dictated by the structure of the text, this musical form is effected by deliberate breaks in the continuity of the music (rests in all the voices) after lines 6 and 10. The three musical sections that result divide along textual and musical lines as followings (Table 2).

Even without the rearrangement of Clare’s text, Britten’s musical form might have followed the poetic form. However, this change in the word order of line 7 will be seen as a critical step in realizing the overall shape of his composition.

Texture as Formal Determinant at the Sectional Level

Table 2 also illustrates that, at the simplest level, Britten uses variation in the number of voices to articulate his formal design. Each section opens with four-voice homophony, followed by a reduction or reorganization of the vocal texture. Closer examination of the score reveals that Britten uses two textures—homophony and imitation that correspond (in a more or less direct way) to the vocal scoring, i.e., homophonic texture involves all four parts, while imitative texture uses fewer. Based on these simple observations, it is clear that the form of each section is essentially binary, beginning with four-voiced homophony (a), followed by imitation (b). Table 3 is an enhanced version of Table 2, incorporating this information regarding texture.

Section II offers the clearest example of this formal scheme. It opens with four-voice homophony and closes with imita-

Table 1: Musical Division of “Evening Primrose”

Section I	Section II	Section III
mm. 1 - 11 Lines 1 - 6	mm. 12 - 19 Lines 7 - 10	mm. 20 - 31 Lines 11 - 14

Table 2: Texture as Formal Determinant in “Evening Primrose”

Section I	Section II	Section III
mm. 1 - 11	mm. 12 - 19	mm. 20 - 31
1-4 5-7 8/9-10/11	12-15 16-19	20-25 26-31
a4 a2 a4 (3+1)	a4 a3 (2+1)	a4 a4 (2+2)

tion, using a reduced texture that omits the tenor part completely. Section III does the same, except that it uses all four voices, arranged as paired(S/T; A/B) canonic duos for its b segment. Section I is the most complex because it contains two iterations of the homophony/imitation template (Table 4). The reason for this expanded structure is that Britten sets six lines of the poem in this particular section (compared with only four in sections II and III). The only flaw in this explanation is that the final segment (mm. 10-11) is not imitative (and therefore is labeled c, not b). Britten does, however, use the four voices in a non-homophonic way (T + SAB); the tenor as the primary melodic voice, continues the soprano melody (mm. 8-9), while

the other voices merely prolong the harmonies sung in m. 9.

The use of the same bipartite texture for all three sections of “Evening Primrose” demonstrate a consciously, planned musical structure, clearly aligned with and derived from the form of the poem. This plan also plays out in the types of melodic construction Britten uses for the two textures.

Melodic Types in “Evening Primrose”

Just as he uses texture to create form, Britten carefully assigns a specific type of melody to each of the two constituent textures. This is most clearly seen in the three b (imitative) sections. (Figure 1).

Britten uses the same melodies in sections I and III. Figure 1a gives the F# major-seventh arpeggio sung by the soprano and its inverted answer (c# minor-seventh) in the alto. The same melodic pair returns in mm. 26-31 (Figure 1b). The melody used to set line 9 is similar in that the same voices (S/A) sing arpeggiated, triadic (D Major and b minor) melodies. The same process is repeated (in telescoped fashion) by the bass, who extends the melody first to G#, then c#, and, finally, f# (i.e., the circle of fifths).

The a-section melodies are similarly related (Figure 2).

Once again, the clearest similarity exists between the melodies of sections I and III. Lines 1 and 2 (Figure 2a) use the same soprano melody—f#’-b’-c#”-d#”-

A

Soprano 5 Al - most as pale as moon - beams are

Alto 6 Or its com - pan - ion - a - ble star,

B

Soprano 26 It faints and wi - thers and is gone...

Alto 27 It faints and wi - thers and is gone...

C

S 16 Who, blind - fold to its fond ca - res - ses, ca - res - ses

A Who, blind - fold to its fond ca - res - ses, ca - res - ses

B Knows not the beau - ty he pos - ses - ses.

Figure 1. Benjamin Britten, “Evening Primrose” from *Five Flower Songs*.

A
Soprano: mm. 1 - 2
When once the sun sinks _____ in the west,

B
Soprano: mm. 8 - 9
The eve - ning prim - rose opes a - new

C
Tenor: mm. 10 - 11(a)
Its del - i - cate blos - soms to _____ the dew _____

D
Soprano: mm. 24 - 25
Bashed at the gaze, it can - not _____ shun,

E
Soprano: mm. 12 - 13
And her - mit-like, shun - ning the light,

Diagram A: Notes with fingerings 0, 5, 7, 9, 7. Labels 'b' and 'd' above the notes.

Diagram B: Notes with fingerings 0, 5, 7, 9, 7. Labels 'b' and 'd' above the notes.

Diagram C: Notes with fingerings 5, 7, 5, 0. Labels 'd' and 'b' above the notes.

Diagram D: Notes with fingerings 0, 7, 8, 7. Labels 'd' above the notes.

Diagram E: Notes with fingerings 0, 5, 4, 5. Labels 'b' and 'd' above the notes.

Figure 2. Benjamin Britten, "Evening Primrose" from *Five Flower Songs*.

$\text{d}^{\#}$ (0, 5, 7, 9, 7). The second homophonic segment of section I sets line 5 (soprano) using a melody derived from its predecessor (Figure 2b). The tenor melody

(Figure 2c) serves as consequent to the soprano's antecedent phrase, imparting a different tonal perspective to the unit. The melody of section III-a is nearly identical to that of section I-a (like the correspondence noted above between the b-section melodies of these same sections). The only substantial difference is the chromatic inflection of the original $\text{d}^{\#}$ to a d^{\flat} (creating the cell 0, 5, 7, 8, 7: Figure 2d).

This leaves only the opening melody of the middle section of the composition (Figure 2e) to discuss. Assuming that, like the other two sections, the melody of II-a lies in the soprano, one must conclude that it seems to be somewhat different. If, however, one transposes the $\text{e}^{\#}-\text{f}^{\#}-\text{e}^{\#}$ portion of the melody up an octave, the result is a melodic cell identical to the one found in mm. 24-25 (Figure 2d), which is, in turn, a slightly varied version of the first notes the soprano sings (Figure 2a).

Given that this passage is in homophonic texture, we must also examine the melodic content of the remaining voices. Of the three, only the bass seems similarly melodic. Comparing it to the soprano, we discover that each vertical sonority formed by these voices is the same—a minor second. Furthermore, in keeping with the nature of the text, the bass is a kind of inversion of the soprano



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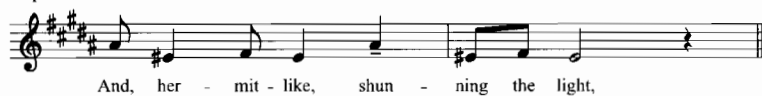
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Soprano: mm. 12 - 13



Bass: mm. 12 - 13



Figure 3. Benjamin Britten, "Evening Primrose" from *Five Flower Songs*.

(Figure 3).

The continuation of this passage provides one of the most extraordinary harmonic events of the entire piece, one that has great significance for both the structural and interpretative aspects of Britten's composition.

Harmony and Tonality in "Evening Primrose"

In mm. 13-15 Britten effects a progression to D major, arriving at that sonority on the word "night." Following the hermetic inversion of the soprano and bass (Figure 3, above), this passage begins on an enharmonically spelled B^b 6/4 chord. The resulting progression is less the result of any harmonic language than a clever manipulation of voice leading. Starting from their initial sonority, the four voices change pitch in a seemingly random way. On closer examination, however, we note that the pitch changes are coordinated, the S/T and A/B moving as pairs (Figure 4).

Once attained, the D major tonality remains in force through the end of this section and the beginning of Section III. This passage's single-minded focus on D major raises serious questions about the role of tonality in this composition. At the beginning of the work, Britten consciously uses a key signature. The presence of five sharps traditionally indicates a piece in either B major or g^{\sharp} minor; of the two, B major seems the more likely option, since the first sonority of the composition features that sonority in first inversion. The very presence of a key signature in twentieth-century composition is something of an event in and of itself. Its presence forces us to raise the general question of whether or not this work is in the key of B major, and, following on that, to question the specific role of D major in such a tonal hierarchy.

For a piece supposedly in B major, the harmonies found in "Evening Primrose" show surprisingly little affinity to that tonic key. Indeed, the few triads on B that do appear are all modified, most typically

by the addition of a flat seventh degree.³ The single V-I cadence to B (m. 9) is tainted both by the soprano's a^{\sharp} and by the return of the opening melodic cell (0, 5, 7) in the tenor on g^{\sharp} .

Even more telling is the failure of this work to pass the most elementary test of a tonal composition. None of the principal structural cadences (not even the cadence that concludes the work) are made to the supposed tonic—B. Table 5 reviews the harmonic progress of each of the sections:

Several interesting facts emerge from a

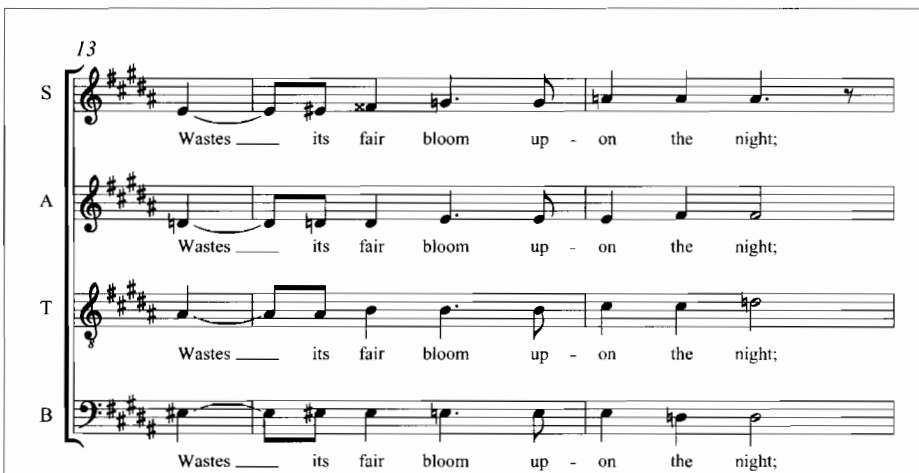


Figure 4. Benjamin Britten, "Evening Primrose" from *Five Flower Songs*, mm. 13 - 15.

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perusal of Table 5:

- There is not a single sectional cadence to B, the “tonic” implied by the key signature.
- Two of the three major formal sections (II and III) end on F# (the “V” of B); the other ends on a g# (the V/V in F#).
- With the exception of the end of Section I (and the beginning of II), the only other cadential harmony cited is D, which concludes IIa, and opens IIb and IIIa.

The appearance of D major as a prominent tonality is unexpected because it negates both the leading tone (a#) and mediant (d#) of B major, the tonic suggested by the key signature. One could argue that D major is a key closely associated with b minor, the parallel mode of B major. That is already a bit of a stretch, especially given the relatively minor role that B plays in the harmonic structure of the work. More reasonable is an interpretation of D as the flat mediant of a central tonality of which B is the tonic and F#

Table 5: Cadence Pitches in “Evening Primrose”

I a m. 4	I b m. 7	I c m. 11	II a m. 15	II b mm. 18–9	III a m. 25	III b mm. 30–31
B6–F# Vii6–I	F#	F#–G#*	G#–D	D–F#	D–F#	F#–F#

the dominant. Regardless of how one accounts for the prominence of D major, its very presence undercuts any analysis that tries to project this as a piece in the key of B major.

How then are we to explain the tonality of this composition, and, more specifically, the role D major plays in it? Clearly, Britten sets up an expectation of B major by using the key signature associated with it. Equally clear is Britten’s careful avoidance of any harmonic gesture that would validate this tonality as tonic. To understand Britten’s accomplishment, requires that we return to the first appearance of the D major. Section II begins in m. 12, with the appearance of the words

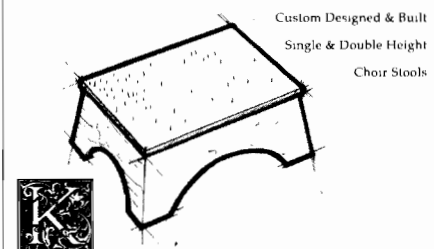
“And hermit-like, shunning the light.” The reader will recall that this is the most dramatically altered line of Clare’s original poem. As noted above, Britten pits the principal melodic cell (0, 7, 8, 7) in the soprano against its inversion in the bass (See Figure 4). This hermetic inversion creates the most dissonant harmony of the entire piece. Then comes that piece of harmonic *léger de main* by which Britten first attains D major on the word “night.” The ensuing text (“Who blindfold to its fond caresses”) is set as a canon between the soprano (D major) and the alto (b minor), the music of which the bass appropriates and extends to set line 10 (“Know not the beauty he possesses.”). Section III begins with homophony that is melodically and harmonically centered on D major (and then B major). We hear the return of the opening phrase of the piece at m. 24 as “recapitulation;” less obviously, we perceive the successive phrases on D major and B major (mm. 20–24) less as the beginning of Section III than as the modulation that makes this recapitulation possible.

The conflict between D major and B major now becomes a musical metaphor. Britten seems to infer that D major is “night” (a subject to which he returns over and over in his music), the time when beauty may safely show itself. Conversely, “day” is represented by the B major that D major destroys (by negating its



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DALE WARLAND



Dale Warland talks to Diana Leland about his career highlights, his legacy, and his plans after he leaves the choir that bears his now famous name.

AN INTERVIEW

by Diana J. Leland

Editor's note: Dale Warland was interviewed by Diana J. Leland on December 17, 2003, in Saint Paul, Minnesota. Diana was the Dale Warland Singers' first full-time General Manager from 1979-83. The College-Conservatory of Music at the University of Cincinnati has been selected as the final repository institution for the Dale Warland Singers' score library and archives. Two more of the ensemble's recordings will be released in the near future.

DALE WARLAND, celebrated American musician, has made an indelible impression on the landscape of contemporary choral music both nationally and internationally. As the founder and music director of the Dale Warland Singers (DWS), he has shaped a vocal ensemble known for its exquisite sound, technical finesse, and stylistic range. Upon Warland's stepping down as music director of the Dale Warland Singers, the famed choral ensemble will no longer exist.

Diana J. Leland was the ACDA National President from 1989-91. Currently, she is choir director at Edina High School in Edina, Minnesota <dland6648@aol.com>.

Founded in 1972, the Dale Warland Singers are recognized as one of the world's foremost unaccompanied choral ensembles. The forty-voice professional choir, based in Minneapolis/St. Paul (Minnesota), presented its final concert titled "I Have Had Singing: A Choral Celebration" on May 30, 2004, at Orchestra Hall in Minneapolis.

Over the past thirty-one years, the DWS have commissioned, performed, and recorded more new American music than any other organization in the classical music field: 270 new works from 150 composers. The Dale Warland Singers have released twenty-seven critically acclaimed professional recordings, including Grammy-nominated "Walden Pond," a recording of three significant choral works by Dominick Argento.

The ensemble represented North America at two World Symposiums on Choral Music, in 1990 (Stockholm and Helsinki) and 2002 (Minneapolis), and presented a keynote concert at the Chorus America conferences in 1990, 1999, and 2003. The Dale Warland Singers have also reached millions of listeners across the United States through Minnesota Public Radio and Public Radio International broadcasts of its annual *Echoes of Christmas* and *Cathedral Classics* concerts.

Leland: Please elaborate on the peak highlight of your career.

Warland: It is very difficult to know what would be the peak

highlight. However, the Dale Warland Singers performance for the 1987 ACDA National Convention in San Antonio was certainly one notable highlight for all of us. There has not been another performance of the DWS to replace the emotional high we all felt after that experience. Receiving the McKnight Distinguished Artist Award for 2001 was a special highlight for me personally. And, most recently, the 2003 Grammy nomination for the "Walden Pond" recording is a wonderful recognition for the entire organization.

Leland: Everyone talks about the "DWS sound." What is it that you seek in choosing voices for the DWS?

Warland: There are many factors that relate to or affect the sound of the DWS. First, I seek an ideal sound, from the very beginning, within my inner ear or imagi-



The Dale Warland Singers during their first concert in 1972.

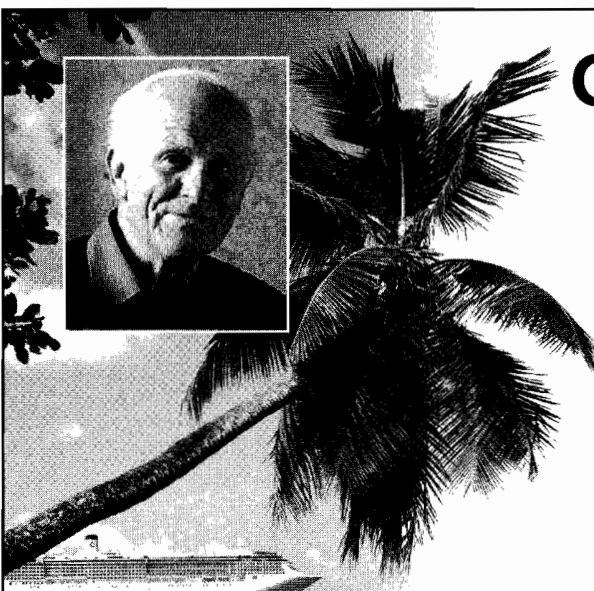
nation as I build the instrument, i.e., the choir, selecting singers that can ultimately produce the choral result I am looking for. Second, as conductor, I try to be very positive with my gestures as well as how I interact and communicate with the Singers. Third, unification of pronunciation, dynamics, and vibrato, and careful attention to phrasing and balance are all very vital. There are three components that I seek in a singer. They must possess: strong

that are innate and acquired. Tonal and atonal reading abilities are also essential for membership in the DWS.

The choice of words and body language that I use to communicate with the Singers during rehearsals and performances will ultimately affect the sound. A subtle example might be asking for a full rather than loud sound. If I ask for a loud dynamic, it might result in a harsh sound that would not be desirable. Ges-

musical skills; a beautiful voice and solid vocal technique; and positive attitudes that will contribute to the overall personality membership of the DWS.

Fabulous individual voices do not necessarily make a fabulous choir. I look for singers that have a good voice, excellent musicianship, and a positive, vibrant personality. I select Singers based on musical skills



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tures that I use with the choir must always be musical and not mechanical. A conductor must consistently feed the choir energy. It is also very important that I use secure, clear, and clean conducting patterns. The choir's sound is also affected positively by the conductor's emphasis on horizontal rather than vertical gestures.

father was an enthusiastic, dedicated church choir member. He rode horse back to attend rehearsals before the days of the automobile and during the early days of the automobile when many roads were impassible. He prided himself in the fact that he never missed a choir rehearsal or church service for over some fifty years!

Warland: I'm not sure that I can name any one person. There have been so many people who have influenced me. Ann Severson was the music conductor at my Badger, Iowa, church; she was very talented, had perfect pitch, and had sung in the choir at St. Olaf College with F. Melius Christiansen. She could sing and play the piano beautifully. She inspired me more than I can ever tell you. During my high school years, my choral conductor, Clayton Hathaway, was a great, positive influence. At St. Olaf College, it was Olaf Christiansen who was my inspiration.

Robert Shaw, Norman Luboff, David Willcocks, and Eric Ericson were all significant in influencing my choral music career. There are also countless orchestral conductors who have been extremely influential. It would be impossible to name only one.

Two or three times each week while I was a student at the University of Minnesota, I would sit in on the Minneapolis Symphony (now Minnesota Orchestra) rehearsals in Northrop Auditorium. I loved that opportunity to observe and to meet the conductors, guest composers, and performers.

Leland: Please elaborate on your college teaching days in New York state and at Macalester College in Saint Paul, Minnesota. Did you teach anywhere else?

Fabulous individual voices do not necessarily make a fabulous choir.

Leland: Please tell me about your family, your home background, and your musical experiences when you were growing up in Iowa.

Warland: I grew up on an average, 160-acre farm in Iowa. There was much musical activity in the community. The village church, to which our family belonged, had a very active choir program. Both marching and concert bands were important in the community. As a child, I experienced the music of famed bandmaster and composer Karl King.

The earliest influence on my musical career came from singing in the church choir and playing trombone in the school bands. During junior high and high school, the woman in charge of our church music program invited me to conduct one of the youth choirs. The people of Badger, Iowa, had an appreciation of the arts. Music and all the arts were very important to my family and to the entire community.

While attending country school during grades 1-8, we sang every day! During junior high and high school I belonged to both band and choir. I was given the opportunity during my high school days to conduct a backstage choir for a play. The ensemble sang a short Palestrina motet. That was an extremely significant event in my life. As far as I was concerned, conducting in Carnegie Hall would have been no more significant; it truly inspired me.

My mother had studied a bit of piano and my father was a self-taught trombone player. They truly believed in the importance of music in all our lives. My grand-

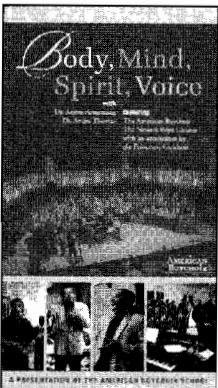
Leland: Your parents always encouraged you to get a real job. Please elaborate.

Warland: I was the first person in my family to attend college. The ultimate goal was that I was to graduate from high school and find a good job. I remember my mother always thought that I would be a good baker which was far from any conceivable truth. My parents did not think of music as a profession for me.

Leland: Who, in your opinion, influenced you most in your career?

Body, Mind, Spirit, Voice

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The Dale Warland Singers 2003-2004.

Warland: I taught one year at Humboldt State College in Arcata, California, in 1963. I then moved to New York in 1965 to become chairman of the music department and conductor of choral music at Keuka College. I returned to the Midwest in 1967 as director of choral activities at Macalester College in St. Paul where I worked for nineteen years. I also taught conducting and twentieth-century music. Macalester College is an outstanding

academic institution. I enjoyed working in such a stimulating setting as well as being located in a major metropolitan area and relatively close to my family in Iowa.

Leland: The DWS soprano sound is very exquisite and exhibits such incredible control. Is this sound due to something you do or expect from the sopranos? Please elaborate.

Warland: I focus more on soprano voices than any other section because their sound colors the entire choir. Secondly, it takes only one soprano to destroy the entire unity of ensemble (blend). What do I do and expect? There are no mezzo sopranos in the DWS soprano section. They are all high lyric

voices. They must all be able to sing freely a high B² or high C. The mezzos are in the alto section.

I must be confident that all the sopranos can sing freely and naturally. They must be able to respond to the demands of the music and to be able to control their vibrato, depending on the style of the music at hand. I expect the sopranos to blend and to be able to sustain long phrases. That expectation requires great breath capacity and breath control.

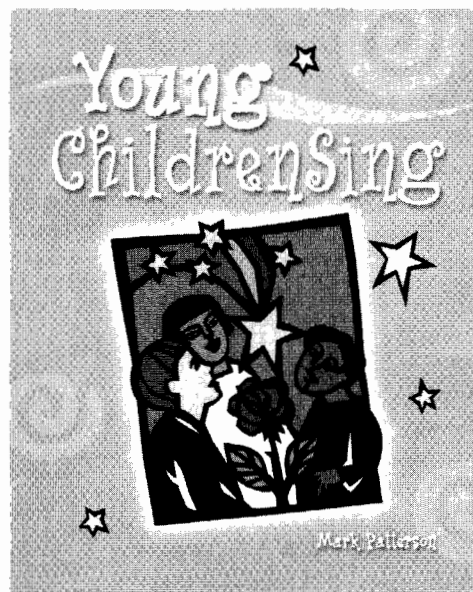
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Leland: You are the ultimate champion in commissioning choral works. How many works have you commissioned and why?

Warland: We have commissioned approximately 270 new choral works over the life of the DWS. Some are extensive and some are short. Most are original compositions; others are arrangements. I have always been fascinated more with the new rather than the old. Secondly, when I see or hear exceptional creative talent in a composer, I like to encourage that person to write for us. It's a natural response for me to invite someone to create a new choral work when I discover untapped potential. We, as conductors, have an obligation to add to the repertoire and to stimulate the production of new works.

Leland: What suggestions would you have for a choral conductor who is commissioning a piece for the very first time?

Warland: It is important that any music director, who is considering commissioning a work, discuss the process with conductors from other choral organizations who have commissioning experience. It is critical to learn what to do and what not to do. Chorus America has published excellent guidelines for commissioning new choral works. I would highly recommend obtaining a copy. It is a very simple process; however, it is important to go about it properly.

Leland: You have also produced many DWS recordings. How many? How have these recordings been funded?

Warland: The last count was twenty-six. In the early days, the recording companies paid for all the expenses. In recent years, the DWS have paid for the basic expenses of each recording project. The fundamental cost is between \$50,000 and \$60,000 to produce one recording. Recording is a major challenge both financially and artistically.

Leland: You graduated from St. Olaf College. Tell me about your singing experience while attending college.

Warland: The greatest gift I received at St. Olaf was inspiration; my experience

there also assisted me with setting my musical goals and aspirations. I sang in the Chapel Choir and the Viking Chorus. I became the assistant conductor of the Viking Chorus during my junior year and became music director and conductor of that ensemble during my senior year. I received some very high level conducting experience through those appointments. It was a great nurturing atmosphere.

us and be the snowman while we were singing "Winter Wonderland."

Leland: Since the DWS will no longer be in existence, what are your future plans?

Warland: I want to make it clear that I am "reinventing" and not "retiring." I will no longer be the prime mover of a professional choir. I want to be available to guest conduct, compose, arrange, and

I want to make it clear that I am "reinventing" and not "retiring."

Leland: Have you had any unusual jobs other than being a conductor?

Warland: I had many jobs growing up on the farm, which of course included milking cows, cultivating corn, and a thousand other tasks. When I was in college I worked as a music copyist and also was employed as a caroler at Disneyland for several seasons. I actually met Walt Disney my first day on the job at Disneyland. When President Dwight D. Eisenhower (then retired) visited Disneyland, I was part of the group that invited him to join

teach. I definitely want to spend more time with my family. I love photography and would like to explore painting (water colors) again. I hope to find time for those two hobbies. I also want to sharpen my French, read a book or two, and maybe even go to a movie!

Leland: You were recently nominated for a Grammy. Tell me a bit more about that honor.

Warland: We were a nominee for "best choral performance" with our recording

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of "Walden Pond," a collection of three major works by Dominick Argento. We've had other recordings in the past that compare in quality with this one, but I think it was the combination of having such great masterpieces sung by singers who "took to them" and did such a magnificent job in performance. It is very rewarding to be recognized for the outstanding music and the high level of performance!

Leland: As you reflect upon the last thirty-one years of conducting the Dale Warland Singers, what is the legacy that you wish to leave choral music in this country?

Warland: I hope that I have: (1) stimulated conductors to strive for excellence in performance and in their selection of repertoire, (2) encouraged the commissioning of new works (both original and arrangements), and (3) heightened the general public's interest and awareness for the significance of choral music and particularly new choral music. I hope that I have also encouraged outstanding com-

posers to write for chorus and not only for orchestra and opera.

Most of all, I will miss having my own "instrument" and not being able to build and mold the ensemble. It is not the same when one is guest conducting another choir.

I hope that in Minnesota and throughout the United States, we will continue to support choral music whole-heartedly but even at a more dramatic level. This country, unlike other countries, does not have a full-time choral ensemble (thirty-forty voices) that makes its sole living from singing. Only opera companies, symphony orchestras, and the military sustain full-time professional ensembles. Choral music has not yet attained that status. It is very important that our choral organizations and choral music leaders, especially in the United States, afford our singers professional outlets to sing and aspire to a high level of excellence. If Green Bay can support the Packers, then the Twin Cities should, by all means, support one full-time professional choir.

I am concerned that very few choral

music students and choral conductors in Minnesota attend professional choir concerts. Professional choral music, in order to thrive, needs everyone's spiritual and financial support as well as regular attendance at concerts. We will never attain the great potential, and I mean great potential, for professional choral music in Minnesota, if we do not actively support it!

Leland: Thank you, Dale, for your beautiful gifts of choral music and the legacy you leave for us to emulate. We wish you the very best as you pursue other musical endeavors, interests, and hobbies to enrich your life. You are one of Minnesota's living legends. —➔

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The John Ness Beck Foundation
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Lloyd Larson's *When You Prayed Beneath the Trees*

published by Hope Publishing Company

and Howard Helvey's *Ding! Dong! Merrily on High*

published by Beckenhorst Press, Inc.

A distinguished panel of composers, retailers and educators selected these three compositions as being worthy of the third annual John Ness Beck Foundation Awards. We would like to congratulate Mr. Shepperd, Mr. Larson and Mr. Helvey on being chosen.

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2005 ACDA NATIONAL HIGH SCHOOL HONOR CHOIR

Los Angeles, California

February 2-5, 2005

Jeffrey Redding, Conductor

Voice Requirements: SATB in grades 10-12

Considerations: Participants must be accompanied by a parent/chaperone.

Please photocopy these pages, and type or print legibly. Send separate application form and audition CD/tape for each applicant. There is no limit on the number of applicants from a single school, institution, or sponsor. A \$25 non-refundable application fee (check or money order payable to ACDA) must be paid for each applicant. Organizations may submit one check for multiple applications. PLEASE DO NOT SEND CASH OR PURCHASE ORDERS. THE ENTRY DEADLINE OF FRIDAY, OCTOBER 1st, WILL BE STRICTLY ADHERED TO, AND NO EXCEPTIONS WILL BE MADE FOR POSTMARKS AFTER THAT DATE! ADDITIONALLY, ALL ACDA MEMBERSHIP NUMBERS WILL BE CHECKED!

Applicant's last name _____ First name _____ Date of birth _____

Address _____
Mailing _____ City _____ State _____ Zip Code _____

Home phone (_____) _____ e-mail address _____

Male _____ Female _____ Height in inches _____ Voice part _____
(Choose one only)

(Sponsoring choir or organization: including school, church, community, etc.)

Name of parent or legal guardian: _____

Singer Statement of Obligation: We have read the guidelines and applications forms and fully understand that selection for the 2005 National High School Honor Choir brings with it significant musical and financial obligations. We understand that as a member of the honor choir, the applicant must pay a \$100 non-refundable participation fee and that ACDA is not responsible for the costs of the applicant's transportation, lodging, or meals. We further understand that the applicant will be staying in a hotel, designated by the convention committee, and must have a parent/chaperone in the hotel room. We also understand that the applicant must attend all honor choir rehearsals February 2, 3, 4, 5, and two convention performances Saturday, afternoon, February 5, 2005, that includes: a concert for the parents, and a concert for the ACDA membership. The applicant will be committed to having the music fully prepared according to the instructions included in the music packet.

Signature of Applicant _____ Date ____/____/____

Signature of Parent/Chaperone: _____ Date ____/____/____

Parent/Chaperone information: Each singer must be accompanied by parent/chaperone. Please do not depend on the student's teacher as the sole chaperone. Since they are members of the organization and pay member registration fees, they attend convention events, which leaves the student un-chaperoned. ACDA **will not** be responsible for patrolling the halls of the hotel at night. Additionally, a meal plan will not be provided by the hotel, therefore students will eat in hotel restaurants or fast food establishments outside the hotel.

Student Name _____

Parent/Chaperone's name _____

Home Address _____

Home phone (_____) _____ Work Phone (_____) _____ e-mail address _____

Relationship to applicant _____

Parent/Chaperone Statement of Obligation: If this applicant is selected for the 2005 National High School Honor Choir in Los Angeles, California, February 2-5, 2005:

I understand that I will be staying in the same room with the participant. I further understand that I will be responsible for ensuring that the applicant attends all Honor Choir rehearsals and performances. I understand that the ACDA is not responsible for the costs of my transportation, lodging, or meals.

Parent/Chaperone's Signature _____

Sponsor Information: Must be a current member of the ACDA (Members will be verified by the ACDA National Office and new and renewable membership must be paid by October 1, 2004).

Name: _____ ACDA Membership # _____

Preferred address: _____ City _____ State ____ Zip _____

Home phone (_____) _____ Work Phone (_____) _____ e-mail address _____

Sponsoring organization _____ school ____ church ____ community ____

Character Recommendation: This student has demonstrated the outstanding musical ability, attention span, and exemplary behavior necessary to represent his/her school, church, community choir, city, state, in the National ACDA High School Honor Choir in Los Angeles, California.

Director's signature _____

Administrator, Private Teacher or Minister's signature _____

Financial Obligations

1. All transportation and expenses will be made and paid for by the honor choir participants. ACDA assumes no financial responsibility to and from the national convention.
2. A **\$100 non-refundable participation fee** with acceptance letter, registration form, code of conduct contract, and medical form postmarked November 15, 2004.

CDs/Tapes

1. The applicant or teacher of the applicant must send in the CD/tape with the application form.
Remember: regardless of who sends in the CD/tape, the postmark deadline will be strictly adhered to!
2. Use CD/high-bias standard cassette tape and the best recording equipment you have available. The use of Dolby noise reduction is highly recommended. **Audio enhanced recordings will be disqualified.**
3. Clearly mark the applicant's name and voice part on the CD/tape. On the CD/tape box, mark the applicant's name, grade, school, city and state, voice part, and title of the prepared solo. **Do not give the name of the student on the CD/tape.**
4. Do not record with ambient noise in the background, such as room noises, TV, etc.
5. Be sure the singer sings his/her song in the same octave they vocalize or sing "My Country. . ." in.
6. Record the items on the CD/tape in the order listed below and rewind the tape before sending it.
7. Audition CDs/tapes will not be returned.

Audition Process

1. **Vocalization:** Sing two unaccompanied major scales on the syllable doo. One, from the middle of your range to your lowest range accurate note, and the other, from the middle of your range to the highest accurate note.
Please state the key of the scale before you sing it!
2. *My Country 'tis of Thee (America):* Starting on the pitches listed below, sing the first verse unaccompanied. Accompanied singers will be disqualified.

Sop I – B above Middle C
Sop II – G above Middle C

Tenor I – Bb below middle C
Tenor II – Ab below middle C

Alto I – F above middle C
Alto II – D above middle C

Bass I – F below middle C
Bass II – D below middle C

3. One to two minutes of an Aria, Art Song, or Folk Song, etc. (with or without accompaniment) that may be suitable for a competition or festival. Limit the piano introduction to no more than 10 seconds. Pop, Gospel, and Contemporary Christian pieces are not suitable and will be disqualified.

Audition/Notification Process Time Line

Friday, October 1, 2004 Audition Material Postmark Deadline

Packet must include:

1. Audition tape/CD
2. Audition Application
3. The \$25 non-refundable fee (checks made payable to ACDA) and send to:

2005 National High School Honor Choir
Sal Ciccirella, National Chair
American Choral Directors Association
Post Office Box 2720
Oklahoma City, OK 73101

*Monday, November 1, 2004

Notification of all singers accepted

Tuesday, November 15, 2004

Postmark deadline for singer acceptance forms and fees due to National Honor Chair

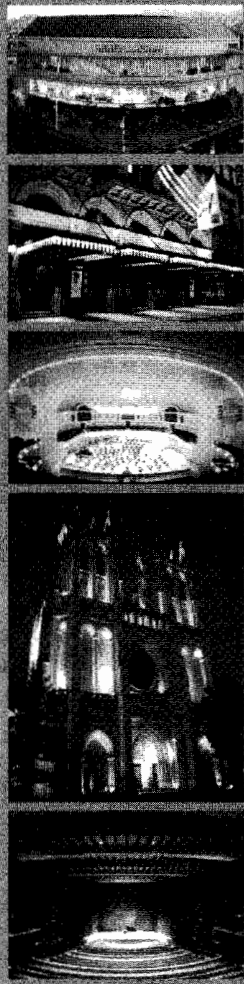
Wednesday, December 1, 2004

Music Packets mailed to choir participants

****When you receive acceptance notification, immediately call the hotel and make a room reservation!!***

There will be two honor choirs housed in the same hotel, so don't delay!!

If you wish to access the list of students, their teachers, and state, please visit the ACDA Web site: <www.acdaonline.org/conventions/national.shtml>. The honor choir participants will be posted approximately five days after acceptance letters have been mailed. A list of honor choir students will not be mailed to individual teachers. Only students will be notified.



UNITED STATES CONCERT DATES & VENUES

NEW YORK CITY
Carnegie Hall
November 26, 2004
December 5, 2004
March 7, 2005
May 31, 2005
June 4, 2005
June 5, 2005
June 26, 2005
Lincoln Center:
February 26, 2005
April 25, 2005
Riverside Church:
June 13, 2005

SAN FRANCISCO
Davies Symphony Hall:
May 17, 2005
Grace Cathedral:
May 18, 2005

CHICAGO
Orchestra Hall
at Symphony Center
May 10, 2005

WASHINGTON DC
National Cathedral
April 16, 2005

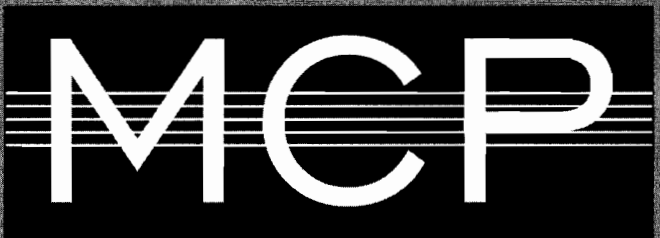
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Rick Bjella	Annette Layman	Rebecca Rotzolk
Simon Carrington	Bradley Logan	Elena Sharkova
William Carroll	Darmon Meader	Z. Randall Stroppe
Rene Clausen	Donald Neuen	Mary Alice Stollak
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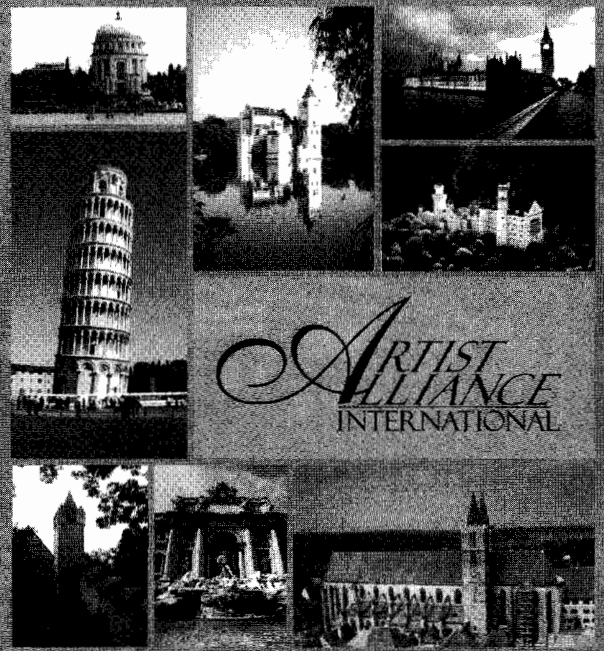
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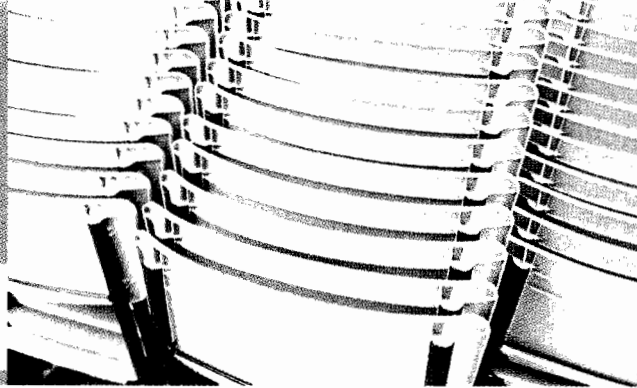
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Simon Carrington, guest festival conductor



Rehearsal Break

Acoustic Issues and the Choral Singer

by Margaret Olson

ACOUSTICAL ISSUES are important to the choral singer. One factor is that in the choral environment, there are several voices singing together, therefore, the acoustical load is much larger and more complex than in solo singing. How much an individual singer will listen to others, while singing in choir, depends on the individual. However, there can be no doubt that the sound of other voices can affect an individual's vocal production. This situation can make it difficult to monitor one's own vocal production.

It's hard to determine how to balance your loudness (intensity) with someone standing right next to you. You're getting your own sound from the side, you don't know what sound is going straight from your mouth and so you have to balance your loudness to persons on either side of you based on what you hear laterally. Sometimes what you get from one ear is different from what you get from the other ear and the quality is different and the vowels are different . . . the whole idea of loudness and pitch is greatly affected by whether you make your vowels the same.¹

The perception of other people's voices and how they match with one's own voice cannot be accurately measured by the individual singer. In a scientific study of choral singing being conducted by Terström and Sundberg, it was noted that the decibel level of the choir centered around 80 decibels:

Here we may mention that the sound the singers heard from the rest of the choir varied around the 80 decibels sound pressure level, according to measurements made in two choirs. However, considerable higher values also occur; in the soprano section, a 115 decibel sound pressure level occurred several times.²

Sundberg continues, explaining how the 80 decibel level is not harmful to the singer because of the ear's ability to protect itself. "Such loud sounds would not be detrimental to hearing, because the

sensitivity of the hearing organ is decreased as soon as one starts to phonate; a muscle in the middle ear reflexively contracts so that the level reaching the inner ear is reduced."³

In order to discuss how singers perceive each other's voice, it is imperative to understand how we hear our own voices. Many factors are at work with regard to aural self-perception:

To summarize, how we perceive our own voice depends on four different factors: (1) the frequency dependent ability of sound to travel backwards from the lip opening to the ears; (2) the frequency dependent ability of the walls, floor, and ceiling of the room to reflect sound, i.e., the room acoustics, (3) the frequency dependent ability of the sound in the vocal tract to transform into vibrations in the vocal tract wall structures, and (4) the frequency dependent ability of the bone

Margaret Olson lives and works in Washington D.C., where she teaches for the Washington Opera's Institute for Young Singers and at the Capitol Hill Arts Workshop.
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structure of the skull to transmit vibrations from the vocal tract walls to the inner ear. From these four points it is quite evident that the timbre of one's own voice is dependent upon the room acoustics, among other things, and this makes the auditory feedback a whimsy judge of the quality of one's own phonation.⁴

In other words, based on the above description, it is impossible to hear oneself as others hear. The shape and size of the room and the structure of a singer's anatomy are two factors that relate to acoustic function and are beyond the control of the individual singer. Therefore, singers are at an acoustical disadvantage when it comes to hearing themselves. This aural loss is precisely why the ability to sing by sensation is so vital for the solo singer in a choral setting. The ability to perceive one's own voice by a sensation rather than sound is a useful and fundamental tool of a singer's vocal technique and can be cultivated while participating in choir.

The necessity and desire of the singer to match the output of other choir members results in acoustic modification. For example,

It is a common observation that singers attempting to blend reduce their dynamic level to avoid being conspicuously loud in the ensemble. The results of this study suggest that choral singers may adjust their

overall intensity not only to effect the perceived loudness of their tones, but also to react to other acoustical changes in their vocal sounds, which the singers perceive as helpful for achieving vocal blend . . . reducing the overall intensity also has shown to produce complementary changes in vowel quality and vocal registration, particularly when detrimental qualities are associated with over singing.⁵

The desire of the singer to achieve vocal blend can be strong in the choral setting. The conflict exists when the singer returns to solo singing. Any vocal modification or lessening of intensity must be reversed in order to produce the vocal energy needed for solo singing.

Feedback and Reference

Although the inability to hear oneself and the idea of modification should be of concern to the solo singer, any knowledge of feedback and reference sounds will promote the singer's vocal health. Sten Ternström defines the "feedback" as the sound of one's own voice. The sound of the rest of the choir is referred to as "reference."⁶ He says that "the level difference between the feedback and the reference is one of the more important acoustic factors in choir singing."⁷

The reference sound is affected equally, as is the feedback sound, by the physical dimensions of the room, yet it also has

unique abilities. The proximity of other singers, reflecting surfaces and absorption area of the room will all influence reference sounds.⁸

Ternström explains that there are things the conductor can do to decrease the volume of the reference sounds and therefore more accurately imitate the solo singer's environment. He observes that: "If the reference is so loud that the singers find it hard to hear their own voices, they could be assisted by increasing the room absorption or by increasing the space between singers."⁹ He continues, "[B]ut it helps to mix the sections of the choir so that section colleagues are not standing next to each other. A singer's section colleagues sing the same notes and the same text, and are therefore the most efficient maskers of his or her feedback."¹⁰

These ideas confirm previously stated notions that the spacing and positioning of choir members is crucial. Ternström adds that inserting one's finger into the ear can help shut out the reference and also suggests a choir member using his music binder to deflect airborne feedback of other choir members.¹¹ While placing the finger into the ear and reflecting feedback with the music binder may prove helpful for the singer in rehearsal; they will most likely distract the audience in performance.

The Lombard Effect

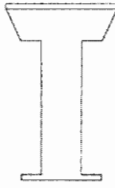
The solo singer who participates regularly in choir should be aware of the "Lombard effect."¹² Steve Tonkinson describes this acoustic event in the following way:

[T] here is masking of an individual voice by the sound of surrounding voices. This masking effect leaves the individual choral singer with less than a desired amount of auditory feedback. I have observed that when the masking effect occurs in the choral environment, there is a tendency for singers to push or force their voices to enhance their feedback. This tendency is known as the 'Lombard effect.'¹³

In conclusion, this choral phenomenon may pose a danger to the solo singer. Any subconscious "pushing" or "forcing" of the note for an extended amount of time can cause fatigue or long-term damage to


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the young voice. Tonkinson's study concludes that "most of the choral singers in his study, regardless of experience, tended to succumb to the Lombard effect when faced with increasing loss of auditory feedback."¹⁴

Based on Tonkinson's observation, one can conclude that the young singer is particularly susceptible to the Lombard effect in choir. Solo singers must continually check their own vocal output while singing in choir and resist the urge to hear better by increasing the volume for increased feedback. Fatigue following a choral rehearsal could be a symptom of the Lombard effect. Therefore, the individual singer should hone his ability to sing by sensation in practice sessions and through experience. Singing in different rooms and other performance spaces, without listening to one's own vocal feedback, will help cultivate healthy choral techniques.

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 The Alabama Boychoir
 Berwick Australia Children's Choir
 Los Angeles Children's Chorus
 Jubilate Children's Choir
 Coro de Niños de la Venezuela
 Berkshire Children's Chorus
 The Central Choir of Ottawa
 Mississippi Girlchoir
 Green Bay Girl Choir
 Torun Poland Children's Choir
 Children's Chorus of Sussex County
 Portland Symphonic Girlchoir
 Alaska Children's Choir
 Jeunes Chanteurs d'Acadie
 Princeton Girlchoir
 International Children's Choir School
 Minnetonka Chamber Choir
 Lochgelly Scotland High School Girls Choir
 Cantabile Children's Chorus
 Miami Children's Chorus
 New Orleans Children's Chorus
 Spokane Area Children's Chorus
 Oberlin Choristers
 Santa Barbara Children's Chorus
 The Oakville Children's Choir
 Jacaranda Children's Choir of South Africa
 Ventura Cty Master Chorale Children's Choir
 Atlanta Young Singers of Callanwoide
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 Chautauqua Children's Chorale
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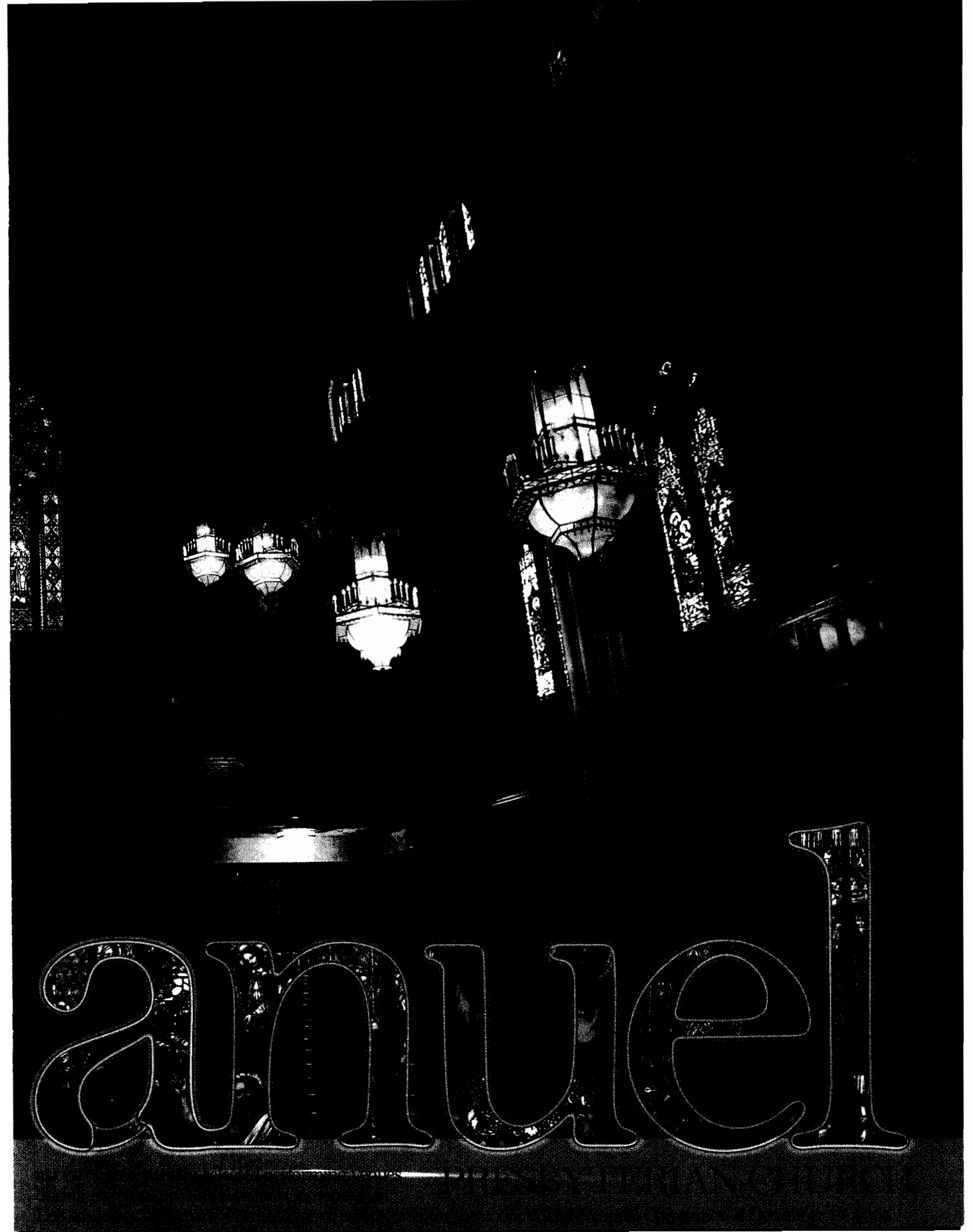
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2005 ACDA NATIONAL JUNIOR HIGH SCHOOL HONOR CHOIR

Los Angeles, California

February 2-5, 2005

Janeal Krehbiel, Conductor

Voice Requirements: SATB in grades 7-9

Considerations: Singers must be accompanied by a parent/chaperone.

Please photocopy these pages, and type or print legibly. Send separate application form and audition CD/tape for each applicant. There is no limit to the number of applicants from a single school, institution, or sponsor. A \$25 non-refundable application fee (check or money order payable to ACDA) must be paid for each applicant. Organizations may submit one check for multiple applications. PLEASE DO NOT SEND CASH OR PURCHASE ORDERS. THE ENTRY DEADLINE OF FRIDAY, OCTOBER 1st WILL BE STRICTLY ADHERED TO, AND NO EXCEPTIONS WILL BE MADE FOR POSTMARKS AFTER THAT DATE! ADDITIONALLY, ALL ACDA MEMBERSHIP NUMBERS WILL BE CHECKED!

Applicant's last name _____ First name _____ Date of birth _____

Address _____
Mailing _____ City _____ State _____ Zip Code _____

Home phone (_____) _____ e-mail address _____

Male _____ Female _____ Height in inches _____ Voice part _____
(Choose only one)

(Sponsoring choir or organization: including school, church, community, etc.)

Name of parent or legal guardian: _____

Singer Statement of Obligation: We have read the guidelines and applications form and fully understand that selection for the 2005 Junior High/Middle School Honor Choir brings with it significant musical and financial obligations. We understand that as a member of the honor choir, the applicant must pay a \$100 non-refundable participation fee and that ACDA is not responsible for the costs of the applicant's transportation, lodging, or meals. We further understand that the applicant will be staying in a hotel designated by the convention committee, and must have a parent/chaperone in the hotel room. We also understand that the applicant must attend all honor choir rehearsals **February 2, 3, 4, 5, and two convention performances Saturday, February 5, 2005, which includes: a concert for the parents, and a concert for the ACDA membership.** The applicant will be committed to having the music fully prepared according to the instructions included in the music packet.

Signature of Applicant _____ Date ____/____/____

Signature of Parent/Chaperone: _____ Date ____/____/____

Parent/Chaperone information: Each singer must be accompanied by a parent/chaperone. Please do not depend on the student's teacher as the sole chaperone. Because they are members of the organization and pay member registration fees, they attend convention events, which leaves the student un-chaperoned. ACDA **will not** be responsible for patrolling the halls of the hotel at night. Additionally, a meal plan will not be provided by the hotel, therefore students will need to eat in hotel restaurants or fast food establishments outside the hotel.

Student Name _____

Parent/Chaperone's name _____

Home Address _____

Home phone (_____) _____ Work Phone (_____) _____ e-mail address _____

Relationship to applicant _____

Parent/Chaperone Statement of Obligation: If this applicant is selected for the 2005 Junior High/Middle School Honor Choir in Los Angeles, California, February 2-5, 2005:

I understand that I will be staying in the same room with the participant. I further understand that I will be responsible for ensuring that the applicant attends all honor choir rehearsals and performances. I understand that the ACDA is not responsible for the costs of my transportation, lodging, or meals.

Parent/Chaperone's Signature _____

Sponsor Information: Must be a current member of the ACDA (Members will be verified by the ACDA National Office and new and renewable membership must be paid by October 1, 2004).

Name: _____ ACDA Membership # _____

Preferred address: _____ City _____ State _____ Zip _____

Home phone (_____) _____ Work Phone (_____) _____ E-mail address _____

Sponsoring organization _____ school _____ church _____ community _____

Character Recommendation: This student has demonstrated the outstanding musical ability, attention span, and exemplary behavior necessary to represent his/her school, church, community choir, city, and state, in the National ACDA Junior High/Middle School Honor Choir in Los Angeles, California.

Director's signature _____

Administrator, Private Teacher or Minister's signature _____

Financial Obligations

1. All transportation and expenses will be made and paid for by the honor choir participants. ACDA assumes no financial responsibility to and from the national convention.
2. A \$100 non-refundable participation fee with acceptance letter, registration form, code of conduct contract, and medical form postmarked November 15, 2004.

CDs/Tapes

1. The applicant or teacher of the applicant must send in the CD/tape with the application form.
Remember: regardless of who sends in the CD/tape, the postmark deadline will be strictly adhered to!
2. Use a CD/high-bias standard cassette tape and the best recording equipment you have available. The use of Dolby noise reduction is highly recommended. **Audio enhanced recordings will be disqualified.**
3. Clearly mark the applicant's name and voice part on the CD/tape. On the CD/tape box, mark the applicant's name, grade, school, city and state, voice part and title of prepared solo. **Do not give the name of the student on the CD/tape.**
4. Do not record with ambient noise in the background, such as room noises, TV, etc.
5. Be sure that the prepared solo is sung in the proper key for voice part auditioning for.
6. Record the items on the CD/tape in the order listed below and rewind the tape before sending it.
7. Audition CDs/tapes will not be returned.

Audition Process

1. **Vocalization:** Sing an unaccompanied major scale on the syllable doo. Select from the starting pitch below according to voice part preference. Starting pitch **MUST** be heard on the tape.

Sop. I – A above middle C
Sop. II – F above middle C

Alto I – D above middle C
Alto II – Middle C

Tenor I – G below middle C
Tenor II – F below middle C

Bass I – C below middle C
Bass II – A below low C

2. *America the Beautiful:* Starting on the pitches listed below, sing the first stanza unaccompanied.
Accompanied singers will be disqualified.

Sop I – Bb above Middle C
Sop II – G above Middle C

Tenor I – A below middle C
Tenor II – G below middle C

Alto I – F above middle C
Alto II – D above middle C

Bass I – E below middle C
Bass II – D below middle C

3. **One to two minutes** of an Art Song or Folk Song, age appropriate, (with or without accompaniment) that may be suitable for a competition or festival. Please be sure that the selected piece is the best representation of your voice. English language is preferred. Limit the piano introduction to no more than ten seconds. **Pop, Gospel, and Contemporary Christian pieces are not suitable and will be disqualified.**

Audition/Notification Process Time Line

Friday, October 1, 2004 Audition Material Postmark Deadline
Packet must include:

1. Audition CD/tape
2. Audition Application
3. The \$25 non-refundable fee (checks made payable to ACDA) sent to:

2005 National Junior High/Middle School Honor Choir
Sandi Gesler, National Chair
American Choral Directors Association
Post Office Box 2720
Oklahoma City, OK 73101

*Monday, November 1, 2004
Tuesday, November 15, 2004
Wednesday, December 1, 2004

Notification of all singers accepted
Postmark deadline for singer acceptance **forms and fees** due to National Honor Chair
Music Packets mailed to choir participants

***When you receive acceptance notification, immediately call the hotel and make a room reservation!**
There will be two honor choirs housed in the same hotel, so don't delay!!

If you wish to access the list of students, their teachers, and state, please visit the ACDA Web site: <www.acdaonline.org/conventions/national.shtml>. The honor choir participants will be posted approximately five days after acceptance letters have been mailed. **A list of honor choir students will not be mailed to individual teachers. Only students will be notified.**

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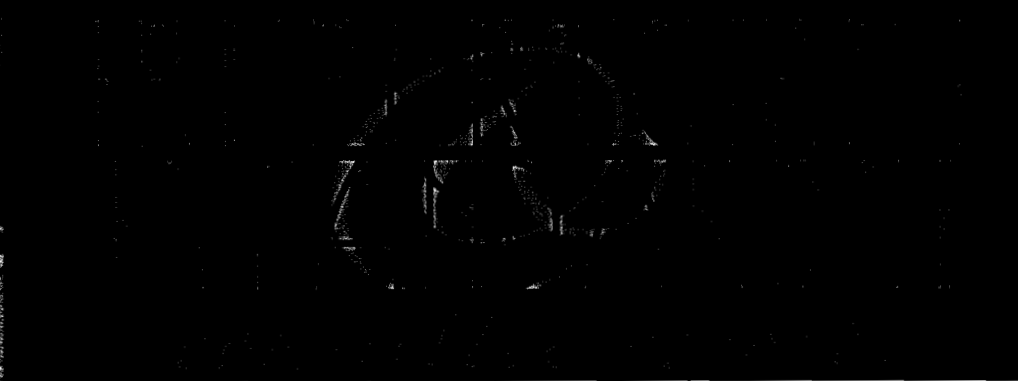


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National Honor Choirs A Practical Guide for an Equitable Audition

SINCE 1985 National Honor Choirs have become an integral part of ACDA national conventions. Whether choral aficionados agree or disagree with the honor choir concept, the choirs are here to stay. Few other facets within the realm of the American Choral Directors Association have enjoyed the growth and popularity that honor choirs have.

From these choral opportunities, singers of all ages have life-changing experiences that include: singing under the tutelage of outstanding clinicians, choral literature that is far above and beyond mediocrity, performing in world-class venues, and sharing the art of good choral singing with new friends.

A tangible negative aspect of a project of this magnitude is the prodigious expense incurred as a member of a national honor choir. When convention sites are considered and the expense incurred to facilitate a first class honor choir at the national level, the cost is relative. However, considering the singer will gain a life-long musically aesthetic experience, cost prohibitive suddenly becomes cost effective. Many schools, cities, states, and divisions have devised creative funding to financially assist those that are accepted into these prestigious choirs. In this day and age, because of ACDA and hotel liability issues, parent/chaperones are required to accompany their singers. This, too, can be problematic, but can be accomplished with creative financing. Where there is a will, there is a way!

The time is at hand to prepare for the Los Angeles Convention, February 2-5, 2005. Three honor choirs will be a vital part of that convention including High School, grades 10-12; Junior High/Middle School, grades 7-9; and Elementary Children, grades 5 & 6.

Proper Procedures for the Submission of Audition CDs/Tapes

When considering submitting audition tapes, one of the most commonly asked questions is, "As a choral director, private voice teacher, or home schooling parent, what can I do for my singer in order to receive the most fair and accurate audition possible?" The following are answers to that query:

Tape Preparation

- Read all instructions carefully and follow them explicitly. If a requirement is not understood, contact the chair for clarification.
- Students will be disqualified if instructions are not followed. There has to be a reward for the teachers and students that do it right!
- Avoid the rush! Submit tapes early, not on the postmark deadline. When *hundreds* of tapes are received per day after the deadline has come and gone, and the audition process is looming, the margin for error increases substantially.

- Do not make a national audition a "ya'll come" event for a choir. Send only the best singers. Sending substandard singers and substandard recordings inevitably confounds an otherwise expeditious process.
- If there are multiple honor choirs and students are entered in one or more of them, it is the responsibility of the director to follow all the instructions correctly even though criteria may differ.
- Do not send tapes to the wrong location and expect the chair to correct the problem. Once again, it is the responsibility of the director to do it right!
- If the judges feel a student's tape has been digitally altered or studio enhanced, the singer will be disqualified.

Singer/Teacher Information Forms

- As the teacher, check the information each student submits. The handwriting must be legible, the information must be correct, and all information requested must be answered.
- When completing director information, the legibility of handwriting is equally as important, the information must be current and correct, and all information requested must be submitted.

- Complete every form even though multiple forms and tapes are sent. Do not assume that honor choir chairs will understand what is intended if the information is not present on the form
- Do not wait until just before or on the postmark deadline to join/rejoin ACDA. Once the decision is made to submit a tape, immediately call the national office to see if membership has expired. Then promptly take measures to become a member in good standing.
- Membership numbers will be checked. If a member number is invalid, expired or omitted from the form, students will be disqualified. **This includes life members.** If a membership number is not known, refer to the back of the *Choral Journal*; the number is located above the name. If for some reason it isn't there, call the national office and they will supply that information.
- Check and recheck that some form of payment (other than cash) is included with every entry submitted. Purchase orders are not sufficient. If sending a school system check with multiple entries, list the names of the students on the check. If sending recordings to multiple honor choirs, ensure that there is a separate check for each honor choir. Do not expect

honor choir chairs to correct monetary issues. All honor choir revenue and expenditures are exclusive and budgeted separately.

- Failure to provide required parent/chaperone information on the form may cause disqualification. Each singer must be accompanied by a parent/chaperone!

Recording the Voice

- If a tape is used, it needs to be of the highest quality; Dolby low noise is preferred.
- Do not record the singer if there is ambient noise: i.e., babies crying or bouncing basketballs in a gym. The singers need all the advantage you can possibly provide which should include quiet surroundings.
- Use the best recording machine and microphones that are available to you
- When judges are listening to hundreds, perhaps thousands of tapes, the first minute and a half of each tape is crucial to the judging process. They expect to hear the following within that time frame:
 - A lovely clear voice (not necessarily a big voice)
 - Exceptional tone quality
 - Accurate tuning and intervals

- A scale sung correctly
- Impeccable diction
- Precise attacks and releases
- Expressive musicality

If repertoire is required for the audition process and clarification is needed to determine whether or not a song is acceptable, contact the chair for guidance. **Remember:** Submitting thirty audition tapes from the same school, with each student singing *Amazing Grace*, isn't going to bode well with national level judges.

As an ACDA member, the choral director has the power to be the vehicle that young singers embrace in order to have an opportunity to experience the pride and privilege of being a member of an elite choir. Attention to detail, the ability to closely follow instructions, and choosing of the finest singers will facilitate a more accurate audition process and produce successful results.

*Nancy Cox, National R&S Chair
Los Angeles Honor Choirs Coordinator*

Jazz Choirs

Creative Vocal Jazz: How to Personalize Your Performance

MANY of the elements of jazz (such as improvisation, spontaneity, creativity, and "what is not on the page") are often lost in stock arrangements available through major publishers. We must, as educators, reinforce these creative qualities if our students are going to be true to the jazz philosophy and ideals.

Listen to definitive resources

- Steal ideas and concepts
- Go to the original source
- Find other recordings or versions of the same tune
- Find other versions of the same or similar groove/style

Teach Improvisation and program at least one improvised tune per concert. Most jazz choirs shy away from jazz improvisation and are terrified of scat singing.

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- SATB- The Bells
- SATB- Late Have I Loved Thee

Realize improvisation is the heart and soul of jazz!

“The ink is never dry”—don’t be a slave to the page!

- Change rhythms to fit a more natural speech pattern
- Let the poetry/lyrics guide your phrasing
- Adapt voice parts as needed (trade melody, re-voice chords)
- Solo versus ensemble
- Use of space of rhythm section “hits” to break up predictable textures, forms, and phrasing
- Add instrumental solos or textures
- Simplify (i.e. use of unisons, 2-parts, and 3-parts)
- Experiment with a different groove—example: a shuffle rather than a swing
- Use a different style—example: a samba rather than swing
- Investigate different tempos
- Try a different key

- Attempt non-traditional instrumentation/accompaniment
- Let the unique qualities of your students shine!
- Do **not** strive to sound like every other jazz group
- Feel free to re-write rhythm section parts (hire jazz musicians to help make the parts more hip in jazz style)
- Blend/mix tunes to create fresh new versions/medleys—example: blues tunes are an easy way to accomplish this.
- Transcribe or “lift” parts of definitive recordings and insert into your chart.

Arrange your own charts

- Start with unison melodies (“head charts”)
- Add simple 2-part (3rds and 6ths)
- Add a few 4-part chords in strategic places. Be knowledgeable about jazz theory and chord structures.
- Transcribe an existing recording, and

use it as a starting point for your interpretation


- Add group scat soli, improvised solos, vocalizes, or “shout chorus” to an existing chart.

Invite jazz musicians to your rehearsals

Cultivate musical dialogues

Be willing to listen to your musical instincts

Hopefully, these ideas will give you permission to try to personalize your vocal jazz performances. Experimentation will lead to opinions; opinions will lead to passion; passion will lead to performance believability and attitude.

*Vijay Singh, National Chair
R&S Committee for Jazz Choirs* 

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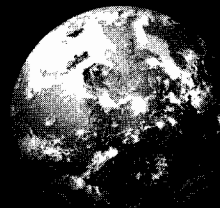
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2005 ACDA NATIONAL ELEMENTARY CHILDREN'S HONOR CHOIR

Los Angeles, California
February 2-5, 2005
Iris Lamanna, Conductor

Voice Requirements: Treble Voices, Grades 5 & 6

Considerations: Participants must be accompanied by a parent/chaperone.

Please photocopy these pages, and type or print legibly. Send separate application form and audition CD/tape for each applicant. There is no limit on the number of applicants from a single school, institution, or sponsor. A \$25 non-refundable application fee (check or money order payable to ACDA) must be paid for each applicant. Organizations may submit one check for multiple applications. **PLEASE DO NOT SEND CASH OR PURCHASE ORDERS. THE ENTRY DEADLINE OF FRIDAY, OCTOBER 1st, WILL BE STRICTLY ADHERED TO, AND NO EXCEPTIONS WILL BE MADE FOR POSTMARKS AFTER THAT DATE! ADDITIONALLY, ALL ACDA MEMBERSHIP NUMBERS WILL BE CHECKED!**

Applicant's last name _____ First name _____ Date of birth _____

Address _____
Mailing _____ City _____ State _____ Zip Code _____

Home phone (_____) _____ e-mail address _____

Male _____ Female _____ Height in inches _____ Voice part _____
(Choose one only – Sop I, Sop II, or Alto)

(Sponsoring choir or organization: including school, church, community, etc.)

Name of parent or legal guardian: _____

Singer Statement of Obligation: We have read the guidelines and applications forms and fully understand that selection for the 2005 National Elementary Children's Honor Choir brings with it significant musical and financial obligations. We understand that as a member of the honor choir, the applicant must pay a \$100 non-refundable participation fee and that ACDA is not responsible for the costs of the applicant's transportation, lodging, or meals. We further understand that the applicant will be staying in a hotel, designated by the convention committee, and must have a parent/chaperone in the hotel room. We also understand that the applicant must attend all honor choir rehearsals February 2, 3, 4, 5, and two convention performances Saturday afternoon, February 5, 2005, that includes a concert for the parents, and a concert for the ACDA membership. The applicant will be committed to having the music fully prepared according to the instructions included in the music packet.

Signature of Applicant _____ Date ____/____/____

Signature of Parent/Chaperone: _____ Date ____/____/____

Parent/Chaperone information: Each singer must be accompanied by parent/chaperone. Please do not depend on the student's teacher as the sole chaperone. Since they are members of the organization and pay member registration fees, they attend convention events, which leaves the student un-chaperoned. ACDA **will not** be responsible for patrolling the halls of the hotel at night. Additionally, a meal plan will not be provided by the hotel, therefore students will eat in hotel restaurants or fast food establishments outside the hotel.

Student Name _____

Parent/Chaperone's name _____

Home Address _____

Home phone (_____) _____ Work Phone (_____) _____ e-mail address _____

Relationship to applicant _____

Parent/Chaperone Statement of Obligation: If this applicant is selected for the 2005 National Elementary Children's Honor Choir in Los Angeles, California, February 2-5, 2005:

I understand that I will be staying in the same room with the participant. I further understand that I will be responsible for ensuring that the applicant attends all honor choir rehearsals and performances. I understand that the ACDA is not responsible for the costs of my transportation, lodging, or meals.

Parent/Chaperone's Signature _____

Sponsor Information: Must be a current member of the ACDA (Members will be verified by the ACDA National Office and new and renewable membership must be paid by October 1, 2004.)

Name: _____ ACDA Membership # _____

Preferred address: _____ City _____ State ____ Zip _____

Home phone (_____) _____ Work Phone (_____) _____ e-mail address _____

Sponsoring organization _____ school ____ church ____ community ____

Character Recommendation: This student has demonstrated the outstanding musical ability, attention span, and exemplary behavior necessary to represent his/her school, church, community choir, city, state, in the National ACDA High School Honor Choir in Los Angeles, California.

Director's signature _____

Administrator, Private Teacher or Minister's signature _____

Financial Obligations

1. All transportation and expenses will be made and paid for by the honor choir participants. ACDA assumes no financial responsibility to and from the national convention.
2. A **\$100 non-refundable participation fee** with acceptance letter, registration form, code of conduct contract, and medical form postmarked November 15, 2004.

CDs/Tapes

1. The applicant or teacher of the applicant must send in the CD/tape with the application form.
Remember: regardless of who sends in the CD/tape, the postmark deadline will be strictly adhered to!
2. Use CD/high-bias standard cassette tape and the best recording equipment you have available. The use of Dolby noise reduction is highly recommended. **Audio enhanced recordings will be disqualified.**
3. Clearly mark the applicant's name and voice part on the CD/tape. On the CD/tape box, mark the applicant's name, grade, school, city and state, voice part, and title of the prepared solo. **Do not give the name of the student on the CD/tape.**
4. Do not record with ambient noise in the background, such as room noises, TV, etc.
5. Be sure the singer sings his/her song in the same octave they vocalize or sing "My Country . . ." in.
6. Record the items on the CD/tape in the order listed below and rewind the tape before sending it.
7. Audition CDs/tapes will not be returned.

Audition Process – ACDA National Elementary Children's Honor Choir

1. **Vocalization:** Sing two unaccompanied major scales on the single syllable "doo." One, from the middle of your range to your lowest comfortable singing pitch, and the other, from the middle of your range to the highest comfortable singing pitch.
Please state the key of the scale before you sing it!
2. *My Country 'tis of Thee (America):* Starting on the pitches listed below, sing the first verse unaccompanied.
Accompanied singers will be disqualified.

Sop I – A above Middle C

Sop II – G above Middle C

Alto – E above Middle C

3. One to two minutes of an Aria, Art Song, or Folk Song, (with or without accompaniment) that may be suitable for a competition or festival. Limit the piano introduction to no more than 10 seconds. **Pop, Gospel, Contemporary, and Contemporary Christian pieces are not suitable and will be disqualified.**

Audition/Notification Process Time Line

Friday, October 1, 2004 Audition Material Postmark Deadline

Packet must include:

1. Audition CD/tape
2. Audition Application
3. The \$25 non-refundable fee (checks made payable to ACDA) and send to:

2005 National Elementary Children's Honor Choir

Lynne Gackle, National Chair

American Choral Directors Association

Post Office Box 2720

Oklahoma City, OK 73101

*Monday, November 1, 2004

Notification of all singers accepted

Tuesday, November 15, 2004

Postmark deadline for singer acceptance forms and fees due to National Honor Choir

Wednesday, December 1, 2004

Music Packets mailed to choir participants

***When you receive acceptance notification, immediately call the hotel and make a room reservation!!**

If you wish to access the list of students, their teachers, and state, please visit the ACDA Web site: <www.acdaonline.org/conventions/national.shtml>. The honor choir participants will be posted approximately five days after acceptance letters have been mailed. **A list of honor choir students will not be mailed to individual teachers. Only students will be notified.**

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The Best First Church Choir Rehearsal

UNLESS you are one of those rare church music choral directors that stays in one place your entire career, some day you are going to find yourself in a new place with a new group of people. Statistics tell us that church musicians change jobs fairly regularly. School directors face a new choir every year, but the difference is that in a school, the conductor is able to stay in the same place while the students are the ones that do the moving. Church musicians, on the other hand, face that new-start and the opportunity to signal the kind of choral environment they want to shape at the prime-time moment of a location change.

The first rehearsal with a new group of singers can be exhilarating as well as a bit intimidating. Expectations are very high on the part of the conductor and the new group of singers. This anxiety is built on high hopes, inevitable comparisons with former conductors, a desire on everyone's part to get to work, and the very real dynamic of the power of the first impression. To help create the best first impression in a new church choir rehearsal setting, the following ideas could be a helpful outline in creating the best first rehearsal.

- Hand out your detailed, complete rehearsal plan at the start of the rehearsal to show the ensemble that you are extremely organized. Show the ensemble that you are organized by duplicating your detailed rehearsal plan and markings sheets. The point of handing out your rehearsal plan is for the ensemble to see what you have thought about, what is important to you, and what details you are going to work on in this rehearsal. Encourage the ensemble to make the markings you have outlined on the rehearsal plan during the times in the rehearsal that you are working with other sections.

No ensemble respects or likes disorganization. In fact, nothing undoes them like an unorganized leader. In your early rehearsals, organize everything in the rehearsal room that can be organized, and insist that this is your style. Communicate organization. As performers begin talking about their new conductor, don't be happy until you hear the comments coming back to you that you are the most organized person they have ever seen. Organization will be your first new friend in this new position.

- At the first rehearsal have one or two preplanned activities

such as a projected outline of the next program, a short demo of a piece of music you intend to program, or a unique way of making announcements, to show the choir that along with your detailed rehearsal plan, you are in control.

Your new ensemble has the need to be certain you are the authority, and that you intend to kindly use that authority for the good of the ensemble. By planning one or two preplanned activities during the rehearsal you will show that you are the architect for the rehearsal hour. Your new ensemble will learn to like you in time, and they will find you interesting at the first rehearsal. But what they really want to know is that you are in charge, and that you are going to bring leadership to the ensemble. Your greatest hope in the first rehearsal is to know the music better than anyone in the room so that you can personify leadership with the music first, and the overall time spent in the rehearsal.

- Do not do anything in the rehearsal that is not written out for the ensemble to see so that they will get the message that you are a communicator. Either hand material out, use an overhead, have lists on the wall, or use whatever written methods are available to you to demonstrate as many layers of written communication as possible. Make the ensemble believe you are the best communicator in the world.

Discover the traditions, the logistic requirements for performances, and any other routines to which the ensemble is accustomed, and have those written out and placed on an announcement board. You can tell the ensemble that you want all newcomers to be familiar with these procedures (while they are really for the veterans and for you to remember as well). Verbal announcements are okay, but be sure that they are also written out on the rehearsal sheet. If you can have the next performance list ready, hand it out for them to see during the rehearsal. All these written out activities will demonstrate to the ensemble how much you care about communication.

- Memorize the music you are working on for the first rehearsal, and rarely look down at the score so that you can look your ensemble members in the eye as you convey your passion for the music. Be prepared, dem-

onstrate that you are prepared, and build their trust in you as someone that is prepared and wants to communicate. By definition, we only look at the music when we are not secure and do not remember what is on the page. Therefore, every time we look at the page, we communicate some degree of insecurity to the choir, no matter how subtle the look is. In contrast, if you never look down, you may never communicate insecurity, and this is your desire for your first rehearsal. Furthermore, if you ever do begin to feel insecure, your passion and knowledge of and for the music will be your friend during the rehearsal process.

- Work through everything on your rehearsal sheet that you handed out to the ensemble to show them that you are calm, ordered, and that this order is something they too can calmly anticipate.

You can remind the ensemble when you are working with a particular section that those not rehearsing can look ahead on your rehearsal sheet to mark and study areas in the music that are coming. Try not to give instructions that you did not analyze

ahead of time and that did not appear on your rehearsal sheet. There is something about having these markings and musical desires written down that will keep anyone from saying “we didn’t do it that way before.” The rehearsal sheet brings another level of authority to the rehearsal for you, and working through all of the items on the list demonstrates careful planning. In time, the ensemble will not worry about the future performances with such careful planning and execution on your part.

- Talk about your conversations with the previous director or the recent past history in an affirming and positive style to show the ensemble that you acknowledge this part of their past, and that you want to participate in it.


Show the ensemble that now you are with them, their history is now a part of your history. Don’t be afraid of it, but rather, talk about it, and celebrate it with the ensemble. They should feel comfortable reliving their history with you, and you can start the process by taking the first step in the first rehearsal.

- Plan for one surprise in the rehearsal as a moment of “planned spon-

taeity” to show the ensemble what they can look forward to each week as a part of your style of leadership. For example, introduce your family to the ensemble; do something comical that no one knows you can do; give away fast-food or ice cream coupons to everyone that was on time; read a note from a former director that introduces you to the ensemble.

One activity I planned for such a first rehearsal was to read a message from the composer of one of the pieces that we were rehearsing. This was a simple process to achieve. I simply faxed a note to the composer asking for a few words about the piece that we were rehearsing. It was no problem for the composer to send a few sentences back to me by fax. During the first rehearsal, I told the ensemble what I had done and then read the meaningful words to the ensemble. In addition, I read the salutation of the fax, which was addressed personally to the members of that particular ensemble. This surprise proved to be a wonderful “planned spontaneity” for the ensemble, which by that point in the rehearsal process had grown to appreciate the piece that we were rehearsing.

- Take either a video camera to the rehearsal to film everyone saying their name, or take a picture that will give you an immediate photograph of the ensemble so that you can memorize the names by the next rehearsal,



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showing the ensemble your desire to get to know them quickly. Then do it. Work with a chart at your first rehearsal and the following rehearsals if necessary to aid your memory. This may be the most important thing that you will do in your first days with your new ensemble. Nothing is more important than knowing the names of the performers. This is work, but it is important work. A video of the individual members saying their names will give you something to review every day in the coming week, and nothing will make a greater impression on your new ensemble than for you to go to the next rehearsal and name every person. This will communicate how serious you are about getting to know them, especially if there are 100 people you are working with. I have made this the top priority of every new setting that I am in. People love nothing more than hearing their own name. You cannot let this come slowly over time. If anything needs a proactive and quick-start approach it is the memorization of everyone's name. To assist you at the first and following rehearsals, have an officer of the ensemble make a seating chart for you with the names in each position. This chart, along with your video (or picture) will take you a long way toward knowing the names of your ensemble members the first week.

- Choose music that you know very well for the first rehearsal, and if at all possible, also choose pieces that the ensemble is familiar with so that you can communicate clearly with the ensemble, and so that they can be confident in their playing or singing. As you bring new insights to music that they are already secure with, everyone's trust level will rise. As you build trust with your new ensemble, the music that you choose will be a part of that trust-building work. If you can plan music in

the early weeks of your arrival that the ensemble is familiar with and that you already know, everyone will feel more confident. In addition, by choosing music that is both appropriate for the coming season and with which everyone is familiar, this will allow you to do all the above activities with more confidence. You will be able to discover the right pieces for these choices by talking to the former director,

other officers in the ensemble, accompanists, or other ensemble members or leaders.

First impressions are very important, and the most important first impression you can give to your new ensemble is that you are a leader, you are knowledgeable, you are prepared, you are organized, you are a communicator, and that you are a caring person. These steps will leave no doubt in the minds of the ensemble that these are your leadership skills and desires. —



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Repertoire & Standards Announcement

The National Male Choirs Repertoire & Standards Chair is being vacated. If you are interested in this position, please send a resume and short "Statement of Intent" to:

Nancy Cox, National R&S Chair

824 E. Elm

Altus, OK 73521

nrcox@swbell.net

Applicant submission deadline is September 15, 2004

STUDENT CONDUCTING AWARDS

APPLICATION GUIDELINES

The ACDA Student Conducting Awards were initiated during the 1993 ACDA National Convention in San Antonio, Texas. This highly successful event will again be offered at the 2005 ACDA National Convention in Los Angeles, California. Originally underwritten by the University Music Service in Hershey, Pennsylvania, the ACDA Student Conducting Awards are now funded through ACDA's Endowment Trust.

The objectives of the ACDA Student Conducting Awards are three-fold: 1) To acknowledge and reward outstanding graduate and undergraduate student conductors; 2) To encourage score preparation and advancement of conducting skills; and 3) To promote student activity at the ACDA National Convention.

The following cash prizes will be awarded to the winners of the semi-final round of the conducting awards: First Prize, Graduate Level: \$1000.00; Second Prize, Graduate Level: \$500.00; First Prize, Undergraduate Level: \$500.00; Second Prize, Undergraduate Level: \$250.00.

In addition, the sixteen semi-finalists (up to eight undergraduate and eight graduate) will each receive a \$200 scholarship funded by corporate sponsors to defray costs to attend the National Convention.

INITIAL SELECTION PROCESS

I. Eligibility Requirements

Applicants must meet the following criteria:

- A. Hold valid ACDA student membership. Membership Forms are available at <www.acdaonline.org>
- B. Be a full-time undergraduate student (junior or senior status) or a full-time graduate student at a college or university in the United States at the time of application
- C. Submit a complete application portfolio including the following materials:
 1. Application form
 2. Verification of taping validity (See II-H below)
 3. Verification by a University official of the student's class standing and full-time status
 4. Audition videotape

II. Video Tape Preparation Guidelines

Applicants will prepare and submit a VHS video-taped audition that meets the following criteria:

- A. Ensemble Preparation
 1. The choir may be selected by the applicant.
 2. The choir is to be fully familiar with the music to be presented on the video audition. The choir should **NOT BE SIGHT-READING** during the audition taping.
 3. The choir is to be prepared by a conductor **other than** the applicant. Applicant is **not** to prepare the choir in advance of the taping, nor will the applicant have first-hand knowledge of the choir's work in rehearsal or performance on the audition literature.

B. Musical Parameters-Undergraduate

1. Undergraduate applicants will conduct two compositions for mixed chorus in the video audition, including:
 - a. a sacred seventeenth- or eighteenth-century accompanied work, **AND**
 - b. a secular *unaccompanied* composition from the nineteenth or twentieth century
2. Excerpts of longer works may be selected
3. Keyboard reductions may be used for orchestral accompaniments

C. Musical Parameters-Graduate

1. Graduate applicants will conduct two compositions for mixed chorus in the video audition, including:
 - a. an accompanied composition from the Romantic period, **AND**
 - b. an *unaccompanied* twentieth- or twenty-first century composition that has mixed meters
2. Excerpts of longer works may be selected
3. Keyboard reductions may be used for orchestral accompaniments

D. Video Conducting and Rehearsal

1. The applicant should rehearse the choir in such a way as to focus on gestural communication, rehearsal technique, and the development of the musical product (in much the same manner as a guest conductor in a festival setting).
2. The video judges will place primary value on gestural language and rehearsal technique.

E. Camera Angle

1. A camera angle will be selected that shows a full frontal view of the applicant and all conducting movements.
2. The choral sound and comments of the applicant must be clearly audible on the tape
3. The applicant will begin each selection by announcing the title and composer of the work to be presented.

F. Personal Identification

1. The applicant will not identify him/herself, nor the institution of higher learning on the recording.

G. Audition Format and Duration

1. The video taping of each selection will be consecutive
2. The video tape will not be edited in any manner
3. The video tape will show the applicant conducting and rehearsing the choir for a **minimum of ten minutes and a maximum of twelve minutes**
4. It is recommended that time be equally divided between the two selections

H. Verification

1. The video taping will be monitored by two FULL, ACTIVE ACDA members (non-students) who will certify on the application form that,
 - a. the applicant has not previously rehearsed the music with the choir nor heard the choir rehearse or perform the music presented on the video tape, **AND**
 - b. the applicant meets all of the criteria specified in these guidelines

NOTE: An incomplete or erroneous application will disqualify the applicant.

III. Video Tape Review Process

- A. The National Student Conducting Awards Committee, hereafter known as the “NSCA Committee,” will appoint a team of video judges who will review all tapes with the goal of selecting a maximum of eight undergraduate and eight graduate students to advance to the semi-final round.
- B. The video judges will place primary value on gestural language and rehearsal technique.
- C. Applicants for the ACDA Student Conducting Awards will be notified on or before December 30, 2004 of the student conductors selected to advance to the semi-final round in Los Angeles, California.

CONVENTION SESSION FORMAT AND EXECUTION

I. Semi-Final Round

The semi-final round for both the undergraduate and graduate levels will be held during the ACDA National Convention for the purpose of selecting a maximum of four undergraduate and four graduate students to advance to the final round. The following guidelines will be followed:

A. Audition Literature

Choral repertoire for the semi-finals rounds will be selected by the NSCA Committee, in consultation with the conductors of the demonstration choirs, and mailed to the semi-finalists by December 30, 2004.

B. Schedule

The undergraduate and graduate semi-final rounds will be held during the ACDA National Convention in Los Angeles, California. The undergraduate semi-final round will occur on Wednesday, February 2, 2005. The graduate semi-final round will take place on Thursday, February 3, 2005. (These two dates may be switched, depending on the requirements of the demonstration choirs selected.)

C. Demonstration Choir

A demonstration choir selected by the NSCA committee will be provided for the semi-final round. The choir will be prepared to sing the selections initially for each student conductor in a straight-forward manner without nuance or extreme interpretation and will follow the directions of each conductor as much as possible.

D. Judges

Judges will be selected by the NSCA committee. The identity of the judges will not be announced until the end of the round. A non-scoring adjudicator will also be provided to offer constructive written comments on each student's conducting. Student conductors will receive these written comments via mail no earlier than four weeks after the event.

E. Conducting Order

The semi-finalists will meet in a separate room to draw for conducting order and will remain there except when they conduct in the performance room.

F. Conductor Identification

Each conductor will be identified before the judges and audience by letter name only (contestant A, etc.).

G. Semi-Final Audition Duration

Each semi-finalist will be given eight minutes to conduct/rehearse the choir. A timer will be present to monitor the conductor's progress.

H. Scoring

Conductors will be evaluated on a numerical scale on items including, but not limited to:

1. Conducting Technique
 - a. Clarity
 - b. Use of left hand
 - c. Cuing
 - d. Releases
2. Interpretation
 - a. Tempo
 - b. Expression/Style
 - c. Dynamics
 - d. Facial expression
 - e. Body language
3. Rehearsal Technique
 - a. Eye contact
 - b. Precision
 - c. Verbal directions
 - d. Control of singing diction
 - e. Confidence
 - f. Effectiveness of verbal directions
 - g. Pacing
 - h. Treatment of rhythmic and tonal acuity

I. Tabulation and Results

After all semi-finalists at each level have finished conducting, the judges, without conferring, will rank the students. The scores will be tabulated by two division chairs of Youth and Student Activities. The four students at each level who are selected by the judges will be announced as the ACDA Conducting Finalists and will advance to the final round.

J. Tie Score

If required, two or more conductors involved in a numerical tie in the voting will be recalled for an additional five-minute period of conducting.

K. Public Access

On-site conducting in the ACDA Student Conducting Awards will be open to all convention attendees.

II. Final Round

The final round for both the undergraduate and graduate levels will be held for the purpose of selecting the winners of the ACDA Student Conducting Awards. The format will be similar to the semi-final round, with the following exceptions:

A. Conducting Participants

Only those selected to advance from the semi-final round will participate.

B. Schedule

The final undergraduate and graduate rounds will be held on Friday, February 4, 2005 in Los Angeles, California.

C. Choir

Conductors will rehearse the same choir they worked with in the semi-final round.

D. Non-Scoring Adjudicator

There will not be a non-scoring adjudicator provided for the final round.

E. Order and Score Tally

The finals will be conducted with the undergraduate finalists conducting first, after which the votes of the judges will be tallied. The graduate finals will immediately follow. After the graduate finals are completed and votes are tallied, the winners of both the undergraduate and graduate ACDA Student Conducting Awards will be announced.

Note: An incomplete or erroneous application will disqualify the applicant.

Mail the completed application form, videotape, and all supporting documentation in a single package to:

Dr. Gene Brooks
ACDA Executive Director
P.O. Box 2720
Oklahoma City, Oklahoma 73101
postmarked no later than October 18, 2004.

All application materials become the property of the American Choral Directors Association and will not be returned to the applicant.

DISCLAIMER

No member of the NSCA committee, nor any judge, teller, or person connected with the selection of semi-finalists or conducting of the semi-final or final rounds shall be involved with any decision involving that person's student (over the past three years) who has applied or been selected as a participant in the ACDA Conducting Awards. The NSCA Committee is under no obligation to award semi-final, final, or winner status if satisfactory candidates cannot be identified. All decisions made by the judges are final.

ACDA STUDENT CONDUCTING AWARD APPLICATION

2005 ACDA National Convention

February 2-5, 2005

Name: _____
Last First M.I.

Home Address: _____
Street Apt. No.

City State Zip

School Address: _____
Street Apt. No.

City State Zip

Telephone: Primary (_____) _____
Secondary (_____) _____
Fax (_____) _____
E-mail _____

College Status: full-time undergraduate junior or senior
 full-time graduate student

ACDA student member: Membership No. _____

College/University: _____

ENDORSEMENT OF MUSIC FACULTY MEMBER

Must be from Applicant's College/University and an active member of ACDA

I hereby endorse the above applicant for the ACDA Student Conducting Awards. I have read and understand the application requirements and certify that this student meets the stated requirements.

Signature: _____ Date: _____

Title and School: _____

Day Phone: (_____) _____

VERIFICATION OF VIDEO-TAPING PROCEDURE

Must be by two full, active non-student members

We certify that the enclosed videotape is an unedited conducting performance by the student applicant and that this student did not rehearse the choir in advance nor hear the choir rehearse/perform the music prior to the production of this video.

Date of taping: _____ Location: _____

Name of Choir: _____

Composition No. 1: Composer: _____

Title: _____

Composition No. 2: Composer: _____

Title: _____

Name of ACDA member: _____ Signature: _____
Print

Name of ACDA member: _____ Signature: _____
Print

SUPPORTING DOCUMENTS TO BE ENCLOSED

1. Statement from a university official verifying class standing and full-time status.
2. Complete résumé of conducting experience.

STATEMENT OF APPLICANT

With my signature below, I certify that I have read, understand fully, and accept the regulations for participation in the ACDA Student Conducting Awards program, and that all statements made on this form are factual.

Signature: _____ Date: _____

Application and videotape must be postmarked by **October 18, 2004**, to

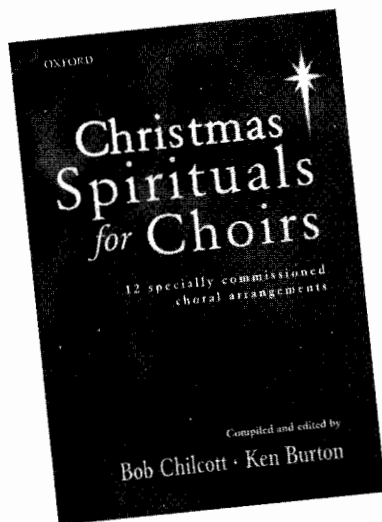
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Bob Chilcott: *Away in a manger; Behold that star; Mighty wonder; Remember, O thou man; Rise up, shepherd, and follow*

Roderick Williams: *Children, go where I send thee; Mary had a baby*

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3867761 \$41.95

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He is Born

For SATB and keyboard
(with optional flute and oboe)

3867656 \$1.60

Masters In This Hall

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3867664 \$2.00
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3867672 \$50.00

Alexander Dmitriev
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Sweet Was the Song**

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3867788 \$1.75

Howard Helvey
The Cherry Tree Carol

For SATB unaccompanied

3867818 \$2.50

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God Rest Ye Merry Gentlemen

For two-part choir and piano

3867591 \$1.60

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Reginald Unterseher
First Snow

For SA and piano

3867605 \$1.60

Jingle Bells

For two-part choir and piano

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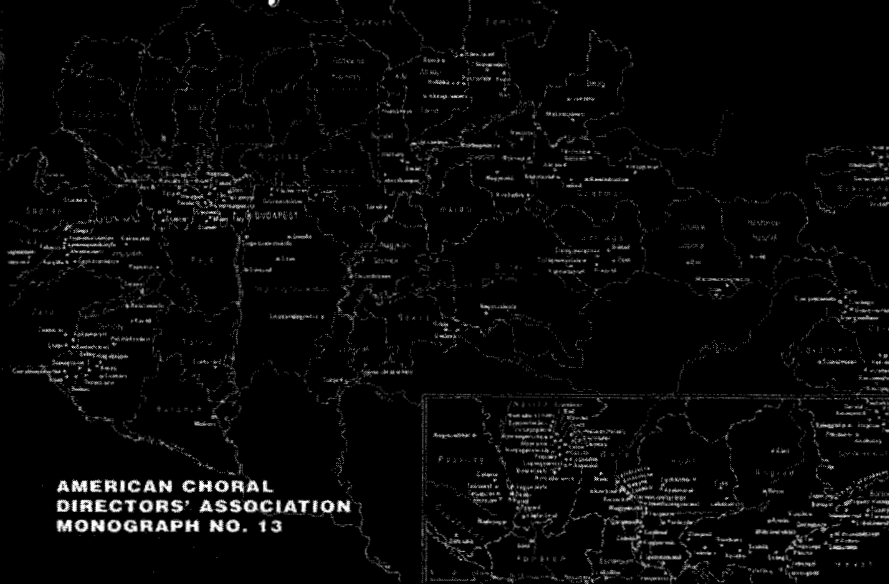
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Guillaume de Machaut Motets
The Hilliard Ensemble
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THE motets of Guillaume de Machaut (1300-1377), though described by one scholar as “conservative and backward-looking” because of their heavy use of French texts, nonetheless provide a rich melodic, rhythmic, and harmonic palette for the extraordinary voices of the Hilliard Ensemble.¹ The ensemble’s recording of eighteen of the twenty-three known works in this genre (a twenty-fourth exists, but its attribution is spurious), is exemplary and should delight both the medieval scholar and the casual listener.

The life of Guillaume de Machaut is synonymous with the spirit of the Ars Nova and the creeping secularism that informed the fourteenth-century Catholic Church. Machaut moved with apparent ease in religious and secular circles, with his name first appearing as secretary to King John of Bohemia, who secured Machaut a canonicate at the Reims Cathedral (1340). Machaut seems to have had a flexible arrangement with the church (canons were to sing at Office and in a minimum number of masses per year),² for he continued to accompany King John on his travels, and after John’s death in 1346, was attached to such royal households as King Charles of Navarre (Charles the Bad) and King Charles V of France, all the while maintaining his relationship with the Cathedral. That Machaut found secular life far more satisfying than religious service is evident from his extensive poetry, which focuses on the pleasures of life outside the church, and his secular compositions far outnumber his sacred works.

Machaut must have regarded his motets as important to his compositional output, because he placed them as the second genre after his revered *lais* and before the now-famous *Messe de Notre Dame* in his compilation of a “complete edition” manuscript.³ His preferred texture in these motets is three voices (tenor, duplum or motetus, and triplum); only four use four voices, adding an untexted contratenor. All the motets are double texted. Only two have a Latin duplum and French triplum. The majority, fifteen, feature two French texts, while the rest are in Latin. Machaut favored plainchant tenors, since only one of the French motets has a secular French tenor (*Tant doucement m’ont attiré - Eins que ma dame - Ruina*, no. 13, performed on this recording at track 10). All the motets make use of the Ars Nova technique of isorhythm, and Machaut’s skill as a structuralist shows through his use of hocket, obvious cadences and sequences that highlight the beginnings and endings of the *talea*.

The brief overview—Machaut’s motets contain far more complexities than can be addressed here—serves simply to key the listener into the brilliance of the performances presented here by the Hilliard Ensemble. The individual voices (counter tenors David James and David Gould; tenors Roger Covey-Crump and Steven Harrold; and baritone Gordon Jones) blend wondrously, yet each strand of texture shines through, even in the thicker four-voice works. Tuning is impeccable, rendering Machaut’s dissonances particularly satisfying. The motets present rhythmic challenges, particularly in making clear the isorhythmic structure. Machaut employs devices that aid the listener, and the ensemble wisely allows Machaut’s compositional skill to guide the performance, rather than highlighting exces-

sively any novelties in texture, rhythm, or melody. The hocket, for example, comes across in the hands of the Hilliard Ensemble as a natural occurrence, yet retains its significance to the work as a whole.

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clude liner notes, it was impossible to evaluate the group's decisions regarding texting of the tenor, or their choice of which motets to exclude (nos. 1, 6, 12, 14, and 17). The scholarly decisions of the Hilliard Ensemble have always been solid in the past, but it was difficult to tell

by ear alone whether the tenor was sung with text or not, because the acoustical considerations of the recording and the long note values of the tenor. As with any motet, text declamation is an issue. The text was hard to follow in this recording, particularly without benefit of a printed text or translations, but this was more the fault of the genre than of the ensemble's work. Individual melodic lines were incredibly clear.

Although the repertoire featured on this recording might be obscure for many listeners, it certainly merits attention and carefully considered performance. The Hilliard Ensemble gives it through performances that are as entrancing as they are hauntingly beautiful. Listeners should pay particular attention to the group's work on motets 2 and 16. This recording is recommended highly to scholars of medieval music or to anyone else who simply receives pleasure from such purity of approach to sound.

Vicki Stroeber
Huntington, WV

NOTES

¹ Richard Hoppin, *Medieval Music* (New York: W. W. Norton, 1978), 411.

² *Ibid.*, 397.

³ Paris, Bibl. Nat., f. fr. 1584. Interestingly, the musical compositions are presented only after all of Machaut's poetry, leaving us to question which he considered his most important. For an overview of the manuscript contents, see Hoppin, p. 400.

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Villancico properly denotes a Spanish poetic genre first cultivated in the fifteenth century; it was “originally derived from a medieval dance lyric and associated with rustic or popular themes.”¹ Certainly the rustic and popular loom large in this high-spirited selection of Renaissance and Baroque music. In their imaginative recreations of historical performance, Hesp rion XXI and its director Jordi Savall have often sampled folk style, and they continue that approach here. The chamber choir *La Capella Reial de Catalunya* and star soprano Montserrat Figueras contribute lusty and characterful vocals. Percussion accompaniment accentuates the dance element; guitars, castanets, and shakers also make discreet but effective appearances. Everything has been recorded in a warmly resonant church acoustic, enhancing the homespun quality of the music.

In his liner notes, professor Rui Vieira Neri describes the Iberian peninsula’s long tradition of mixing high and low culture, Christian, Jewish, and Muslim cultural elements, in its art and music. As if to demonstrate, the CD begins with a vocal *chacóna* (a dance imported “by mail,” as Lope de Vega said, from the Indies) followed by a strongly Arabic *moresca*, “Di Perra Mora,” in 5/2 meter.

Some of the most engaging New World contributions on this CD combine indigenous language with European compositional techniques. The solemn processional hymn “Hancpachap cussicuinin,” written by native composer

Juan Pérez Bocanegra in the Quechua language of Peru, was also the first polyphonic work printed in the Americas. Gaspar Fernandes (1570-1629), chapel master at the Puebla cathedral, wrote a number of villancicos that mingle Castilian with Nahuatl, the Aztec tongue, including “*Tleycantimo choquiliua*.” It is based on a local Indian dance, as is another Christmas villancico, “*Ay que me abraso*,” which moves to a *guaracha* beat (originally Afro-Cuban, here Mexican).

Bantu and Yoruba phrases crop up frequently in the African-influenced pieces, so numerous in their day that they were customarily referred to as *Negro*, *Negrilla*, or *Guineo*. Savall includes three such works, filled with the rhythmic intricacies and call-and-response effects that Europeans already associated with Africa. Among the most infectious is “Antonya, Flasiqiya, Gasipá,” in which the song’s characters—after a long night of drinking and dancing—wake up and set off for Bethlehem and baby Jesus, whose birth calls for even more carousing. The refrain ends with the phrase “*Mucho me pesa la cabeza*” [Oh, my aching head].

Conductors will want to explore this fascinating repertoire’s piquant rhythms and varied textures (one to eight voices plus continuo). Many of these works are available in editions by Robert Stevenson and others.² Six of the same pieces were also part of a 1993 disc from Ensemble Elyma with Maria Christina Kehr.³ But it would be difficult to imagine better

performances than the ones recorded here.

Lawrence Schenbeck
Atlanta, GA

NOTES

- ¹ Norton/Grove Concise Encyclopedia of Music (New York: Norton, 1988), 803.
- ² Unfortunately Savall does not list his sources. But see Malena Kuss, “Robert M. Stevenson: A Selected Bibliography,” <<http://www.dartmouth.edu/~hispanic/stevbib.html>>.
- ³ El Siglo de Oro en el Nuevo Mundo: Villancicos e Oraciones del S.XVII en Latinoamérica. Ensemble Elyma. Symphonia CD 91105. —

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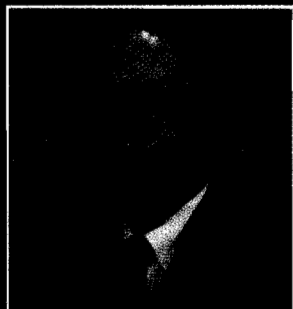
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Charles Edward McGuire, *Elgar's Oratorios: The creation of an epic narrative*.

Aldershot, Hampshire: Ashgate Publishing Limited, 2002.

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FOR most concert goers in the United States, Edward Elgar (1857-1934) has been known as a nationalistic, even imperialistic, composer of superbly-crafted, extraordinarily-beautiful orchestral music—the ravishing and searching *Enigma Variations*, the jingoistic and self-assured *Land of Hope and Glory*, and the extroverted and urban *Cockaigne Overture*. With the recent American performances of *The Dream of Gerontius*, the image of Elgar has changed for casual listeners; they have learned what choral devotees have always known and what recent scholarship has argued: in the United Kingdom and on the Continent, Elgar's oratorios have remained popular and frequently heard from their conception, and Elgar is an international or universal composer and his music is part of the rich history of European composition.

One book that reflects these facts is *Elgar's Oratorios: The creation of an epic narrative* by Charles McGuire. It is comprised of a preface, seven chapters, two appendices, a bibliography, and an index. The preface presents a survey of the literature, i.e., what has and has not been done, and delimits the scholarly problem to be investigated. The informed reader will recognize the authors and titles consulted by McGuire for his study, e.g., genre treatises—Arnold Schering's *Geschichte des Oratoriums* (1911), which

discusses Handel's works primarily, but includes a valuable chapter on the English composers since 1880 (Mackenzie, Parry, Stanford, Cowen, Sullivan, and Elgar, the latter compared to Wagner), and Howard Smither's *A History of the Oratorio* (in three volumes; one and two in 1977/three in 1987), which concludes with the eighteenth-century oratorio (the nineteenth-century version being reserved for the projected but unpublished fourth volume); disquisitions on the so-called *fin-de-siècle* renaissance of English music—Frank Howes's *The English Musical Renaissance* (1966) and Robert Stradling and Meirion Hughes's *The English Musical Renaissance, 1860-1940: Construction and Deconstruction* (1993), which privilege instrumental music over choral music and treat English composition before 1900 as inferior to Austro-German symphonic paradigms; biographies and testimonies—Thomas Dunhill's *Sir Edward Elgar* (1938), Diana McVeagh's *Edward Elgar: His Life and Music* (1955), Jerrold Northrop Moore's *Edward Elgar: a Creative Life* (1984), and Robert Anderson's *Elgar* (1993), which are limited by their

life and works approach; and Elgar oratorio studies—Andreas Friesenhagen's "*The Dream of Gerontius*" von Edward Elgar: *Das englische Oratorium an der Wende zum 20. Jahrhundert* (1994), Percy Young's *Elgar, Newman and The Dream of Gerontius: In the Tradition of English Catholicism* (1995), and Michael Foster's *Elgar's Gigantic Worx [sic]: The Story of the Apostles Trilogy* (1995), which do not discuss the oratorios together or vis-a-vis the oratorio tradition. McGuire's book does; it explores Elgar's four oratorios, *The Light of Life* (1896), *The Dream of Gerontius* (1900), *The Apostles* (1903) and *The Kingdom* (1906), within the British music festival tradition and against the music dramas of Richard Wagner. What it does not do is present a study of the nineteenth-century secular cantatas and secular oratorios (it concentrates on sacred works); it does not present a comparison of the orchestration of the nineteenth-century sacred oratorios (most were published in vocal score only and the author could not access every manuscript full score); it does not present a study of *Leitmotiv* by nineteenth-century oratorio



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composers (such an investigation is needed); it does not present a detailed treatment of the thematic, harmonic, and orchestral construction of the works under question (rather, this is an application of narrative methodology); and it does not present a definitive history of the nineteenth-century British oratorio (an enormous project that has yet to be tackled).

Chapter one, "The Nineteenth-Century British Oratorio," begins with a brief explication of the educational, moral, and social contexts of the oratorio (under the chapter divisions and their subtitles of "Sight-Singing and the rise of the Tonic Sol-Fa method," "The music festival," and "Singing and moral fibre") and concludes with a consideration of the problem of defining the oratorio as a genre and relating Elgar's compositions to it ("Towards a definition of oratorio," "Elgar in relation to the nineteenth-century oratorio tradition," and "A problem of terminology"). To comprehend the typical characteristics of the oratorio in the late nineteenth century and form a reasonable definition, McGuire examined printed editions and manuscripts of 288 works, which he lists in Appendix B under the title of "Narration in British Oratorios and Oratorios Performed in Great Britain, ca. 1730-1944." Much of McGuire's exposition centers on two types of oratorios, which

he labels laudas and histories. "Laudas followed the pattern of Handel's *Messiah*, adopting biblical or biblical-sounding texts in a series of devotional prayers. Such oratorios lacked a real, obvious narrative structure" (p. 31), the author explains. "These compositions might have been based on a specific psalm, but were more often constructed from a selection of texts from various parts of the Bible. Laudas usually did not have named characters" (pp. 31-32). Conversely, histories "were narrative, patterned after Mendelssohn's *Elijah* and the Old Testament oratorios of Handel. Usually, history oratorios set one single discrete 'event', such as a battle, conversion or miracle" (p. 32); but, according to McGuire, there were exceptions—compositions "such as Stainer's *Crucifixion*, that set the passion of Christ" (p. 32). Nonetheless, "histories taught by dramatic example, but still retained a certain amount of moralizing text" (p. 32). It is noted that scholars use other terms, such as "epic and contemplative" (like *Messiah*) and "dramatic" (on the order of *Elijah*), to describe this division, e.g., see Barbara Mohn, "Personifying the Saviour? English oratorio representation of the words of Christ" in *Nineteenth Century British Music Studies*, Vol. I, edited by Bennett Zon (Ashgate, 1999). The problems are: (1) "while a lauda was much

more likely termed a cantata rather than an oratorio, a history could be called either" (p. 40) and (2) Elgar's oratorios were not all so-called by the composer (but were accepted as such by publishers and listeners). For his purposes, McGuire designates "all sacred works with soloists, chorus and (usually) orchestral accompaniment that were meant either for entertainment or aspects of lighter ritual, including both laudas and histories, as simply 'oratorios'" (p. 44).

What makes Elgar's oratorios different from the prevalent English oratorio tradition? Three distinctive attributes, in the considered opinion of the author, are their focus, subjects, and musical materials. First, "Elgar focuses on characterization to grant the audience a close view into the workings of his characters' minds. Elgar presents each of the central characters . . . as fallible and human, . . . and each oratorio's spiritual and philosophical message grows not from the actions and events of the oratorio's plot, but from the characters' reactions to those events" (p. 35). Second, "Elgar's oratorios are all histories. Each of Elgar's compositions concentrate on segments of dramatic action as seen by the characters within the oratorio . . . , and the action scenes contain a more passive, psychological type of drama" (pp. 35-36). Third, "Elgar's oratorios differ from those of his contemporaries because of their scope and the musical materials (especially techniques of unification) used within each composition" (p. 36). To amplify these statements, the author explains that three of

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Elgar's oratorios focus on several events, whereas "most of the history oratorios in Appendix B focus on one event" (p. 36). Three "rely upon a named narrator to frame the work and present it to the audience" (p. 36), whereas few composers of the time "used a narrator in such a clear majority of their oratorios" (p. 36), although the use of narrators was not uncommon.

As we know from other studies, Elgar's oratorios have been compared to Wagner's music dramas. McGuire concurs with this comparison, writing that "such a characterization is certainly valid," for Elgar incorporated something like *Leitmotiv* in all four works, and in three of them, "he moved away from the smaller scene segmentation of the traditional oratorio (very much in the 'opera-by-the-numbers' style), to a technique of using longer, elided movements, clearly reminiscent of Wagner's music dramas" (p. 36). Moreover, two of the works "comprise an epic that is often compared to Wagner's *Ring*" (p. 36). These attributes "of narration, unification, and greater scope of subject

made Elgar's oratorios extremely innovative," which McGuire goes on to prove in the subsequent chapters of his book, showing how the composer "lavished a great deal of compositional and emotional attention upon them" (p. 36). Certainly, Elgar aficionados and scholars will agree with McGuire when he writes: "they contain some of his most profound and sub-

lime music—if not some of the greatest music of the late Romantic era" (p. 36).

Chapter two, "Narrative and the Oratorio," investigates the narrative structures of the typical nineteenth-century English sacred oratorios through musical elements (historical context and musical elements) and narratological definitions (plot, structure, division, and method of

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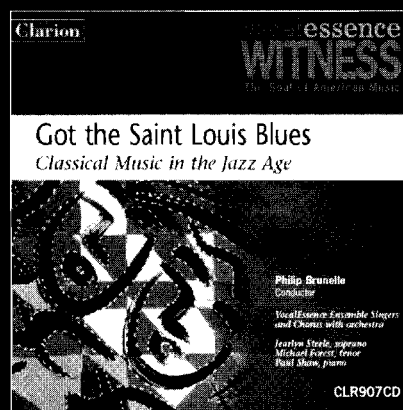
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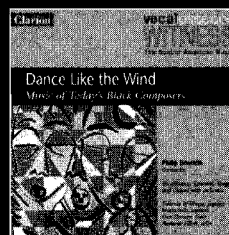
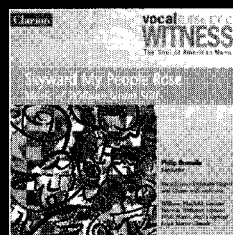
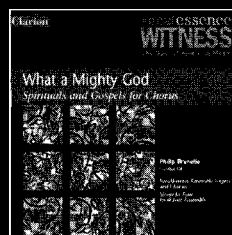
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narrative). McGuire begins with an explanation of the component parts of narrative theory applicable to the oratorio (under the chapter divisions and their subtitles of “The structure of narrative plot in oratorio—Models of narrative structure; Existents and events; Structure and the oratorio’s narrator”); continues with an exploration of the differing strategies employed within an oratorio, including text-based narrative structures, and integrated ones, wherein both text and music act to forward elements of narrative to its dramatic conclusion (under “Narrative structures used in oratorio—General structures of the genre; Vivid description; Framing narration; Character self-narration; Presence of framing narrators in oratorios” and “The dual function of oratorios”); and finishes with a brief consideration of the influence upon Elgar of Wagner and his method of integrated narrative (under “Musical narrative—Wagner and Elgar: a national and personal response” and “*Leitmotifs* and reminiscence themes”).

For those readers unfamiliar with nar-

rative approaches to music discourse, McGuire’s discussion is very clear and helpful; equally helpful is his interpretation of Elgar’s perception of Wagner’s music, and of Elgar’s understanding of Wagnerian *Leitmotiv* and how that varies from the current definition. To aid in his discussion of the latter, McGuire invokes a description of the *Leitmotiv* used by Carl Dahlhaus in his study *Richard Wagner’s Music Dramas* (1992). In McGuire’s opinion, Elgar’s themes differ in each oratorio, but they develop from work to work to become closer to what Dahlhaus considered a real *Leitmotiv*. Most importantly, for the purposes of his study, McGuire discusses Elgar’s *Leitmotiv*-like themes only in relation to the narrative.

Chapters three through six examine in turn each of Elgar’s oratorios, using the methodology introduced in chapter two; and a listing of the chapter divisions and subtitles for chapters three and four should be sufficient to illustrate how McGuire frames his discussion. Chapter three, “*The Light of Life* and the Traditional Oratorio,” includes “Genesis of the composition,” “The libretto—Didacticism, Text construction,” “Use of themes—The ‘Meditation’, The use of themes within the work,” and “Narrative structures—The Contralto Narrator, The Blind Man’s narration”; chapter four, “*The Dream of Gerontius* and Operatic Narrative,” includes “Aspects of text—The idea of ‘dream’, Differences in text construction,” “The Wagnerian influence—The use of the term ‘Prelude’, A comparison of the

Preludes to Parsifal and Gerontius, ‘Sectionalization’ and a different use of themes: ‘Sanctus fortis’”, and “Narrative structures—Two-level narration of the first movement, Two-level narration, second movement, Three-level narration of the second movement.” The chapters are replete with music examples and graphs that supplement the written discourse and assist the reader in comprehending it; however, the former, especially the full score examples, are quite small and, thus, very difficult to decipher. This small complaint serves to introduce a larger and more important one: there are an unusual number of misspellings (e.g. in the bibliography, Meirion Hughes’s forename is spelled Marion) and repeated words or phrases that mar the presentational aspects of the book. This is rather atypical of Ashgate and a subsequent printing should correct this deficiency of the author’s superbly researched and written book.

Chapters five, six, and seven are titled, respectively, “*The Apostles* and the Narrative Construction of an Epic,” “*The Kingdom* and the Epic Continued,” and “Epilogue: Elgar and the Oratorio after *The Kingdom*.” These chapters are replete with engaging discussions, e.g. the difference between “tableaux” (p. 191 passim) in *The Apostles*, as opposed to “tableaux entendus” (pp. 154 and 165 passim) in *Gerontius*, both of which are distinctly different from the French “tableau,” analogous to the English word for an operatic scene. They are more interesting, perhaps, than McGuire’s chapter four on *Gerontius*, to which many readers will turn initially due to its status as Elgar’s most famous oratorio; *n.b.* the comparisons of Newman’s *Gerontius* to Elgar’s *Gerontius*, and of Newman’s text to Elgar’s pruning of it, are excellent (p. 133-138). Clearly, the author was profoundly immersed in

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his subject matter and the book he produced is an exemplary one.

McGuire's concluding paragraph, a portion of which follows, suggests several lines of fruitful research. "The British choral tradition merits additional research, particularly in the arena of compositions not written specifically for festivals, the multitude of genre-names, the dramatic increase of oratorio composition between 1880 and 1900, and a comparison of the oratorio with the similar tradition of the secular cantata. Aesthetic questions also remain: what caused a society devoted to Handel's *Messiah* and Mendelssohn's *Elijah* to embrace three of Elgar's oratorios wholeheartedly in the space of six years, discarding several hundred by other composers? While the study of narrative in Elgar's compositions provides one window on this tradition, oratorios themselves deserve much more light and further contemplation" (p. 301). Let us hope that scholars will build upon the fine work of Charles Edward McGuire's *Elgar's Oratorios: The creation of an epic narrative*.

Stephen Town,
Book Reviews Editor

Michael Allis, *Parry's Creative Process*. Aldershot, Hampshire: Ashgate Publishing Limited, 2003. 262 pp. \$84.95. ISBN: 1-84014-681-8 (Hardcover).

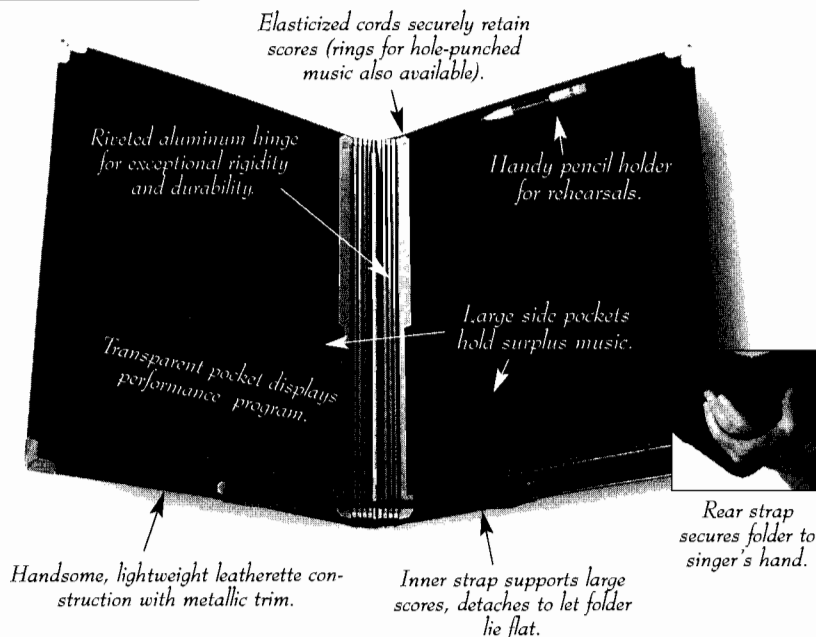
SOME of the books I have chosen to review in this column have reflected a personal research interest, i.e., the English composers and music of the nineteenth- and twentieth-centuries, that has taken me on many occasions to the cities, towns, and villages of the United Kingdom where the composers lived and worked, and to The British Library, the Royal College of Music Library, the Oxford University Bodleian Library, and the Cambridge University Library where their manuscripts are deposited. A 1993 recipient of the Ralph Vaughan Williams Fellowship, created and supported by the Carthusian Trust to examine the composer's voluminous autograph manuscripts bequeathed to The British Library, my archival work has expanded to include Parry and Stanford, Finzi and Rubbra, Bliss and Dyson. Indeed, as I write this review, I

am sitting in the Royal College of Music Library, where I have been re-examining specific manuscripts of Parry and Stanford.

My own interest has been a part of a trend of the last twenty years or so by musicologists to reassess British music, which has resulted in the publication of significant analytical, biographical, and manuscript studies, the last appearing most recently, e.g. Alain Frogley (ed.), *Vaughan Williams Studies* (Cambridge: Cambridge University Press, 1996); Alain Frogley, *Vaughan Williams's Ninth Symphony* (Oxford: Oxford University Press, 2001), part of the series *Studies in Musical Genesis and Structure*; and Byron Adams and Robin Wells (eds.), *Vaughan Williams Essays* (Aldershot: Ashgate Publishing Limited, 2003), in which appears my own monograph, "Full of fresh thoughts': Vaughan Williams, Whitman and the Genesis of *A Sea Symphony*."

Hubert Parry (1848-1918) has not been neglected, as is evident from the works by Jeremy C. Dibble, *C. Hubert H. Parry: His Life and Music* (Oxford: Clarendon Press, 1992), Bernard Bernoliel, *Parry before Jerusalem: Studies*

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of his life and music (Aldershot: Ashgate Publishing Limited, 1998), and Anthony Boden, *The Parrys of the Golden Vale: Background to Genius* (London: Thames Publishing Limited, 1998), and it was only a matter of time before the publication of a book-length work dealing specifically with the compositional procedures of the composer, *Parry's Creative Process* by Michael Allis, Senior Tutor in Postgraduate Studies and Lecturer in Academic Studies at the Royal Academy of Music, London, the subject of this review.

Who was Parry and why is he important? Parry was one of the architects of the English Musical Renaissance. He joined the faculty of the Royal College of Music at its inception in 1883 as professor of music history and of composition. In the former role, already he had written essays of extraordinary insight for George Grove's *Dictionary of Music and Musicians*, but he had only begun the composition of his enormous musical *oeuvre*. His appealing social background and his education at a prestigious public school (Eton) and an ancient university (Oxford) were a significant reason for his appointment.

Ultimately, Parry's indefatigable professional activities led to public accolades. In 1895, he succeeded Grove as director of the Royal College of Music, and in 1898, he was knighted in recognition of

his services to British music. In 1900, he was appointed Heather Professor of Music at Oxford, where in 1884 he had been awarded an honorary doctorate (in 1883 the University of Cambridge had bestowed a similar honor) and made choragus to the university. In 1902, on the occasion of King Edward's coronation, for which he essayed *I was glad*, universally recognized as a masterpiece of ceremonial music, he was made a baronet. Though ill health forced him to relinquish the chair at Oxford in 1908, he remained director of the Royal College of Music until his death (at Rustington) in 1918, when his cremated remains were placed in the crypt of St. Paul's Cathedral. Thus, Parry's place in music history as one of the pivotal figures in the renaissance of English music is based on his brilliant didacticism, composition, and scholarly writing, perhaps his greatest contribution, and his example was a model on which subsequent English composers patterned their lives.

Allis's book is divided into nine chapters: (1) Parry's Reception and the Creative Process, (2) Materials: Manuscripts, Sketchbooks and Papers, (3) The Sketching Process, (4) Drafts, (5) The Scoring Process, (6) Rehearsal, Performance and Publication, (7) Attitudes to Text, (8) Cases Study: *A Birthday*, and (9) Conclu-

sions and Observations. As the title stipulates, Allis's intent is to study the creative process of Parry, and his examination of the composer's manuscript material resolves "problems of chronology, a number of projected works are identified which have not been discussed in any detail elsewhere, and several compositions by Parry are traced from initial sketch or draft through to the completed work" (p. 3).

This process is intriguing in itself, but Allis's investigation has greater significance because it corrects some misperceptions about Parry, which the author outlines in chapter one. According to Allis, there are two accusations made against the composer which are still repeated, and which weaken Parry's reception as a composer and lessen the value of his creations: first, the insinuation that the act of composition was easy for Parry; and second, that he was an upper class amateur who "approached his craft with a lack of criticism" (pp. 4-5). In Allis's opinion, the only way to meet and re-evaluate these accusations is to scrutinize each compositional stage, which he does admirably and methodically. Through his examination of the extant manuscript material, as well as Parry's own writings in letters, diaries and published works, "the picture that emerges is that of a composer who often found composition difficult, and who ap-

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proached all the stages of his craft with criticism and professionalism” (p. 5).

In chapter two, Allis provides an overview of Parry’s manuscripts—most of which were dispersed to several institutions after his death—that are now housed in three magisterial collections. In 1921, a large number were deposited in the Royal College of Music Library, and complemented by additional manuscripts from Novello, Parry’s main publisher, in 1925-30, and, 1964. Thus, the RCM possesses the full scores of most of the choral and orchestral works, full scores of the incidental music and some orchestrations of selected songs, the piano score of *Guinevere*, and parts for the Wind Nonet and String Quintet. In 1952-53, at the request of Dorothea Ponsonby, Parry’s eldest daughter, Gerald Finzi gathered together more manuscript material, which was given to the Bodleian Library in Oxford. In 1959, this, too, was increased by material found at Parry’s London address, 17 Kensington Square, and, as a result, the Bodleian collection includes most of the chamber music, church music, organ works, songs, and drafts of choral and piano music. The last repository of manuscript material is Shulbrede Priory in Lynchmere, on the Surrey/Sussex border, owned since 1905 by Parry’s daughter and son-in-law, and presently occupied by Parry’s great-granddaughters and their family. The manuscripts include sketches and drafts of songs, piano, organ, chamber and orchestral music, along with the autograph full score of *De Profundis*; also contained in this collection are Parry’s diaries, notebooks and sketchbooks.

The bulk of the second chapter centers on the identification and description of the sketchbooks and their contents housed at Shulbrede Priory; these date from the composer’s studies with George Elvey at Eton to a small number of works from the 1880s. Thereafter, Allis discusses the paper (Carbonel; Dantier; Lard-Esnault with its three types of embossed stamp; J & JA; Monckton; Impervious; A.L.; B.C.; Acme; C.A. Klemm; B.F. Wood; Lermetz; and Breitkopf & Haertel) and the ink and pencil colors (black and red ink; pencil; blue, green, purple, and red pencil) used by Parry.

Here, the author supplies a great deal of interesting and important information, but it is useful only in a general way. Let us take a specific composition, *The Vision of Life* (1907/rev. 1914), as an example.

Because it is a choral-orchestra work, one notes in the pertinent table (see Table 2.5, pp. 40-41) that there are three extant scores: the autograph vocal score used by the printers for publication and the autograph full scores. Allis indicates that the former, completed on twenty-six-stave Bellamy paper (in 1907), is deposited in the Bodleian Library as Mus.c.117; while the latter, completed on twenty-six-stave Bellamy paper (in 1907) and twenty-four-stave Bellamy paper (when rev. in 1914), respectively, are housed in the Royal College of Music Library as Add.4213 and Add.4213 [sic]. However, the identical shelf marks require clarification that Allis does not provide, for the two full scores are actually bound together in one volume.

The first score features the original ending from f.209 (recto) to f.217 (recto) with each folio being crossed-out. Inserted thereafter is the incomplete second score, in fact the revised ending of the last part of the work. It begins with f. 209 and is 29 folios in length, i.e., from f.209 to f. 238 (an overleaf), though the only folio numbered is f. 209. Allis’s information on the ink and pencil colors is not specific to *The Vision of Life* either, and one would need to examine the autographs *in situ* to corroborate his general remarks on Parry’s writing materials and on other aspects of the autograph’s visual appearance that he does not mention. Indeed, to accurately describe and document the manuscripts, one would need to scrutinize the autograph vocal score vis-a-vis the autograph full scores, as I have done, and any sketch or draft material, if it existed, utilizing a methodology similar to that outlined in the subsequent chapters of Allis’s book.

As the author indicates in chapter three, there are two distinct types of

Parry’s sketches—(1) the formulation of initial thoughts and (2) subsequent re-workings of compositional problems—which he clarifies for the reader. There are pre-draft sketches, “the initial stage in the compositional process for the majority of the songs” (p. 50); draft sketches, “which intersperse the succession of drafts in the solo songs (and in the instrumental and choral works)” (pp. 52-53); concept sketches, the “first notated ideas for the orchestral, chamber, instrumental and choral works, which were usually written on two staves” (p. 57); and developed sketches, initial ideas expanded “into larger sections, ranging from paragraphs to entire movements” (p. 59). To illustrate each of these sketch types, Allis compares discrete sketch material to the published versions of several selected compositions.

Before describing some of the details of Parry’s drafting process in chapter four, Allis defines the difference between a rough draft and a draft proper. Briefly, “a rough draft contains material . . . between sketch and draft” (p. 79); it usually begins “in the same fashion as a draft [proper]” but the notation soon deteriorates and often ceases suddenly (pp. 79-80), or “the notation is extremely difficult to read due to the speed at which it was written and a higher level of deletion than usual” (p. 81). A draft proper displays “a full texture and [is] continuous, containing material which is in a relatively fixed state, although subsequent revision was often necessary” (p. 79). The difference between the types of drafts is significant with regard to questions of chronology. Having examined almost all

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Library, I had noticed that the format of the composer's drafting procedure exhibits a significant change around the years 1892-93, but I did not know why until I read Allis's book. Before the date in question, "all drafts were notated on both rectos and versos, but from late 1892 onwards, drafts proper of solo songs, unison songs, part-songs, keyboard works, choral works, small-scale chamber compositions and works for the theatre appeared on rectos only, with versos being reserved for draft sketches; only the separate group of rough drafts appeared on both rectors and versos after 1892/93" (pp. 81-82). Allis discovered a note in one of Parry's diaries supporting his premise "that in 1892, Parry read a detailed study of Beethoven's working processes"—Gustav Nottebohm's account of the 1803 sketchbook, the *Beethoveniana* of 1872, and the *Zweite Beethoveniana* of 1887—"which increased

his awareness of his own craft of composition, resulting in the change of format in the drafts from 1892/93 onwards" (pp. 82-83).

The remainder of chapter four focuses on the extant drafts of Parry's *Songs of Farewell*, six valedictory motets created by the composer at the height of his compositional powers, and several instrumental works. The drafts reveal Parry's revising practices regarding texture, structural definition and clarity, thematic and harmonic alterations (small- and large-scale), and a preoccupation with beginnings, endings, and especially areas that were worked upon more than others, i.e., areas of exceptional harmonic, melodic, textural, or rhythmic complexity, which for practical purposes Allis terms the crux.

In chapters five and six, Allis continues to illustrate how Parry used the scoring process, and the rehearsal,

performance, and publication stages, as further opportunities to refine his musical material. Concerning the former, Parry's habit was to create (1) a draft full score, written in pencil, which was then developed into (2) a full score proper, penned in black ink. "Not only do the sources illustrate a distinct methodology, with the successive stages of draft full score and full score proper, and the deliberate documenting of later revisions in earlier manuscripts, but the majority of alterations were concerned with texture, sonority and individual tone color, . . . challenging traditional assumptions that Parry had little interest in such matters" (p. 153). The latter is one of the most fascinating chapters in the book, and Allis shows how Parry continued to revise his musical texts—after the stages of sketching, drafting, and scoring—during the stages of rehearsal, performance, proofing, and publication. He concludes with the following: "any attempt to discuss definitive versions of Parry's works is somewhat problematic, as it is likely that any subsequent rehearsals, performances or editions would have produced further alterations" (p. 169).

Choral conductors will find chapter seven particularly *apropos*, as it deals with Parry's choice of texts, his editorial decisions when setting them, and his role as collaborator and author. There are superlative discussions of the secular cantatas with texts fashioned from great literature by Parry (*Prometheus Unbound*, *L'Allegro ed Il Penseroso*, *The Pied Piper of Hamelin*); of the sacred cantatas and oratorios with texts constructed by Parry out of Biblical sources and with or without additional lines of his own inspiration (*Voces Clamantium*, *The Soul's Ransom*, *Judith*, *Job*, *King Saul*, *The Vision of Life*); and of the choral odes and cantatas with texts provided by contemporary poets (*Ode to Music*, *Invocation to Music*). I shall list what I believe to be the more salient of Allis's observations, as follows. First, although Parry's textual choices reflected his classical education and his desire to set them, it is important to understand that the Festival committees who commissioned the choral works had considerable power over their subject matter; in other words, Parry had little success in moving the committees beyond the compositional/textual paradigms of the day.

The implication is clear: if the works were noble failures, the cause may be

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lines of his own inspiration (*Voces Clamantium, The Soul's Ransom, Judith, Job, King Saul, The Vision of Life*); and of the choral odes and cantatas with texts provided by contemporary poets (*Ode to Music, Invocation to Music*). I shall list what I believe to be the more salient of Allis's observations, as follows. First, although Parry's textual choices reflected his classical education and his desire to set them, it is important to understand that the Festival committees who commissioned the choral works had considerable power over their subject matter; in other words, Parry had little success in moving the committees beyond the compositional/textual paradigms of the day.

The implication is clear: if the works were noble failures, the cause may be traced to the conservative requirements of the British music festival culture. Second, concerning *Prometheus Unbound*, Parry's selection of Shelley's poem was of the utmost significance at the time, because "it is a study in political revolution and moral regeneration—an anti-establishment, dangerous text, which is a far cry from [the] association of Parry with the image of Miltonic safety" (p. 179); and, in Allis's opinion, the choice of text has more to do with the work's status as marking the beginning of the English Musical Renaissance than Parry's declamatory method and use of *Leitmotiv*. Third, Parry's setting of *L'Allegro ed Il Penseroso* situates him at the center of the development of English preoccupations with the pastoral theme. Fourth, Allis refutes the perspective that there is a preponderance of cantatas and oratorios with a biblical source in Parry's enormous output and that the composer lacked textual criticism; he writes: "what is impressive about this particular sub-genre is the range of biblical quotation, the effective way in which these writings are used to convey specific ideas, and consequently, the structural variety which is produced" (p. 182). Lastly, Parry's use of his own texts in his choral works has been generally underestimated; hence, there are several pages that analyze this topic. The remainder of the chapter considers Parry's collaboration with Arthur Benson, Robert Bridges, and Una Taylor.

In chapter eight, Allis selects one composition as a case study, *A Birthday*, also known as *My heart is like a singing bird* (1909), to show how Parry combined sketches and drafts in the genesis of a

specific work. The explication is exemplary but I would have preferred its application to one of the cantatas or oratorios. The last chapter is replete with Allis's excellent conclusions and observations, and I particularly appreciated the author's inclusion of Parry's attempts to define "the elusive, unwritten element of the creative act which the source material is unable to convey, and which sets the whole compositional process in motion—the initial inspiration" (p. 238) and the penetrating quotations from Parry's books, *Instinct and Character* and *Style in Musical Art*. They underscore that Parry was an intellectual and intensely interested in the act of composition.

A stereotypical Victorian polymath with incredible industry and stamina, Parry pursued a multiplicity of professional and recreational activities (e.g., as an administrator, author, composer, conductor, and pedagogue; and as an athlete and yachtsman); yet, as a member of the establishment, he was atypical in his unorthodox spiritual beliefs and radical political views (e.g., he was an agnostic, labeled "reverent" by Graves his first biographer and "reluctant" by Dibble his second; and he very often attempted to distance himself from the privileged classes into which he was born by adopting a very strong bias against Conservatism). With the exception of some elements of Parry's reception history, Allis's book does not consider the fascinating biography of Parry—that was not the author's intent. More to the point, his book is the first publication to deal specifically with Parry's creative process. Based upon my own archival examinations of Parry's autographs, I must say that Allis has described precisely the composer's manuscript material and compositional stages, and he has done it in a manner that can be followed without too much difficulty by the uninformed but interested reader. However, I do not believe this is a book for the layperson; rather, it will have relevance for the Parry aficionado or the scholar who studies manuscripts and pursues archival investigations. It is to the latter that I recommend highly Allis's admirable text on the great English composer, Hubert Parry.

Stephen Town,
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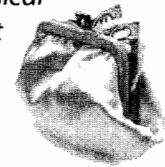
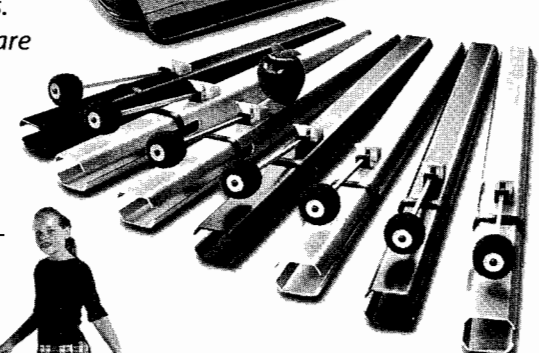
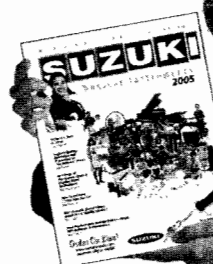
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"Agnus Dei" from *Missa secunda*
Hans Leo Hassler (1564-1612)
Ed. John Leavitt
SATB
Hal Leonard Corporation
#08596736, \$1.50

JOHN LEAVITT'S practical edition of the final movement of Hassler's *Missa secunda* is a clean, attractive score that will be useful for the church choir, community chorus, or college mixed choir. This version provides editorial dynamics in brackets over Hassler's conjunct, inverted-rainbow vocal lines. Most of Leavitt's dynamic suggestions are reasonable, usually indicating a new dynamic for each point of imitation or homorhythmic portion. Changes within sections, such as the sudden *crescendo* from *piano* to *mezzo forte* in the tenth measure, might seem abrupt for some tastes given the era of the composition. A poetic translation is given on the inside cover sheet, although no singing translation is offered. The piano reduction is clearly labeled "for rehearsal only."

Unfortunately, this edition does not conform to ACDA's recommended editorial standards for choral publications. An initial *incipit*, and notes regarding the editor's source materials would improve this edition significantly. Information about the original key/mode of the *Agnus Dei* is crucial. The three sharps in the key signature hint at a transposition; however, a conductor without ready access to the *Denkmäler Deutscher Tonkunst* is left to guess at the original. Without that documentation, any edition lacks credibility.

Jon Thompson
 Langley, BC

"Distant Land: A Prayer for Freedom"
John Rutter
SATB with keyboard
Hinshaw Music #1908, \$1.60

NO DOUBT most choral conductors are acquainted with John Rutter's best-selling settings of familiar Latin sacred texts in addition to well-known blessings and poems in English. In "Distant Land" Rutter's compositional craft extends to the text as well as the music. Subtitled "A Prayer for Freedom," this piece was composed in 1990 and inspired by the fall of the Berlin Wall and the release of Nelson Mandela from the prisons of the South Africa of apartheid. Despite the broad significance of these world-changing events, Rutter's text approaches the longing for peace from a Judeo-Christian perspective. The call for unity in God and the allusion to the second chapter of Isaiah make this octavo as textually suitable for a church choir as a community or college ensemble.

As an exercise in note reading, "Distant Land" would not be difficult for most choirs despite surveying three separate keys. Most of the writing is homorhythmic and the majority of the melodies can be found in the soprano voice (sometimes reinforced by alto). The division of the tenor and bass parts into two parts each means that a strong men's complement is required in the choir that would tackle this offering. In addition, the basses descend down to their lowest \flat and \flat and have many repeated f's. The richness that Rutter clearly requires is not achievable without a number of strong second basses.

Conductors fortunate enough to have access to an orchestra of roughly Classical proportions (the score also calls for harp and tuba) might consider performing the

version with orchestra. There is an instrumental prelude, which adds a little to the length of the work. However, the parts are available for rental from Hinshaw for those who choose the version Rutter used at the Carnegie Hall premiere.

Jon Thompson
 Langley, BC

Ave verum corpus
David N. Childs
SATB
Santa Barbara Music Publishing
#462, \$1.55

WITH his *Ave verum corpus* David N. Childs has provided an attractive addition to the repertory of works for the Lenten season. This setting of the standard Latin text displays some of the rhythmic flexibility and metric variety that characterizes Imant Raminsh's well-known setting of the same text. The piece begins with a chant-like solo for tenor and then

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For more information, contact Karen Martin-Schramm, Assistant to the President, Luther College, Decorah, IA 52101; telephone 563-387-1001, e-mail marschka@luther.edu. Review of applications begins in late September 2004 and continues until the position is filled. EOE

proceeds homorhythmically, aside from a brief soprano solo that is reminiscent of the opening notes. The harmony is enriched by many seventh chords but also includes the spare sound of the open fifth.

Although the chant-like portions are eminently singable, some of the writing in the central section is rather disjunct. In measure 64, the composer not only spans an eleventh in the soprano voice but also shows a penchant for setting the soprano's top notes on unfriendly vowels (E, G and A^b on an [i] vowel).

In all, this is another strong effort from the New Zealand-born Vanderbilt professor whose choral compositions already number a dozen in the Santa Barbara catalog. The music would pose a challenge to most church choirs but would repay the effort spent in learning it. There are several *divisi* in the lower three voices and a strong group of second basses is a requisite for choirs attempting this work.

Jon Thompson
Langley, BC

Star-Spangled Banner

John Stafford Smith

Craig Courtney (arr.)

SATB

Beckenhorst Press #BP1640,
\$1.40

THE *Star-Spangled Banner* is performed in many settings ranging from sporting events to memorial services. Finding a single appropriate arrangement can be problematic. Arranger Craig Courtney has solved this problem by providing two distinct

arrangements in this publication, which may be performed together or separately.

The first arrangement begins quietly with men's voices later joined by sopranos and altos. The harmonies remain fairly traditional, with a few secondary dominants and the occasional suggestion of Coplandesque fanfares. The tempo is marked "very freely," and *fermati* separate the major phrases, giving a sense of expressiveness and solemnity that leads to the climactic, *forte* ending.

Choirs electing to continue to the full anthem enter a different sonic world at the word "brave," which cadences deceptively the flatted sixth chord in 4/2 position, leading to a half-step modulation upward. The dynamic level begins at *forte*, the tempo increases, and the texture becomes six parts, SSATBB. The harmonies increasingly turn to *appoggiaturi* and other non-harmonic tones. The musical style becomes more theatrical, with the final cadence, featuring parallel triads moving chromatically upward against upper and lower pedal notes.

This arrangement would be appropriate in a number of different settings. The first half works well for a smaller, more solemn occasion, while the second half, especially if combined with the optional parts for concert band (published separately), lends itself to an outdoor performance with massed choirs. Although this piece may be learned quickly, the ranges of the individual vocal parts are, like the *Star-Spangled Banner* itself, quite wide. Basses, for example, are asked to sing in a range from *f* to *db*¹.

Explanatory notes give the story of the *Star-Spangled Banner's* origin in the War of 1812 and provide all four stanzas of

the text. The underlaid text to both halves of the full anthem is the first stanza, but an adventuresome conductor could choose to attempt a different text the second time through.

Felix Cox
Whitewater, WI

Tapestry of Thanks

Anna Laura Page and Jean Anne Shafferman

SATB, accompanied, opt. narrator, congregation,

Brass, timpani, solo trumpet

Alfred Publishing Co., 21552

<www.alfred.com>

BEGINNING with *Aurelia* (*The Church's One Foundation*), transitioning into *Materna* (*America, The Beautiful*) and ending with *Lancashire* (*The Day of Resurrection, Lead On, O King Eternal*), this medley of topical hymns has many advantages. Appropriate biblical references are included in the preface to the music, and the narrator's interjections are taken from *Psalms* and *Isaiah*. The optional trumpet part is composed of relatively short phrases and can be performed by a talented high school player, so churches with a limited budget will be able to draw on student talent. A reproducible bulletin insert is included on the back of the octavo to allow the congregation to follow along and join in singing on the last stanza. The first stanza of the more familiar *America, the Beautiful* has been printed with the B section so that the whole piece might be used for a patriotic service.

Page and Shafferman have brought together three traditional hymn tunes not usually associated with Harvest or Thanksgiving and imbued them with new thanks-oriented texts, creating a suite eminently suited to evangelical protestant churches or even community Thanksgiving services. The range of the soprano line never breaches the top-line *ff* (written *gb*). The choral parts are simple, but the keyboard accompaniment could be considered advanced for some church accompanists.

S. Timothy Glasscock
Louisville, KY

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God's Son to Whom the Heavens Bow

Linda Cable Shute

SATB, piano, optional C instrument
Concordia Publishing House,
98-3716, \$1.75
<www.cph.org>

THIS joyful anthem takes about three minutes and is suitable for the intermediate choir. It is attractive for its use of 6/8 and varied textures. The barcarolle-like melody begins the standard stanza/chorus structure with unison women but quickly changes to a melody doubled in the soprano and tenor. The second stanza is an elegant *fugato* using all four voices. The third stanza begins unaccompanied. The soprano descant (going up to a²) added to the final statement could be omitted, if the choir lacks sopranos. This piece is appealing for its skillfully used compositional devices and may be performed by a modest-size choir.

The optional C instrument is recommended as an oboe, but may easily be played by flute or violin. An intermediate pianist will quickly learn the accompaniment. *God's Son to Whom the Heavens Bow* will make a light, swift, and joyful addition to your church's Christmas literature.

Peter Hill
Edison, NJ

Yih'yu l'ratson

[May the Words of My Mouth]

Stanley M. Hoffman

SATB unaccompanied

Ione Press, a division of E. C. S.
Publishing Company

STANLEY M. HOFFMAN'S setting of this traditional Sabbath prayer is a beautiful and accessible addition to the Jewish choral repertory. The text is in Hebrew, and the edition offers a singing translation in English: "May the words of my mouth and the thoughts of my heart be pleasing to you, O Lord, my rock and my redeemer."

The piece is written in the style of a hymn or chorale, featuring homophonic texture throughout. Melodic lines consist of primarily stepwise motion, and the eas-

ily approachable range of these melodies gradually expands to allow for a moving climax. The harmony, based in triads and an f-minor tonal center, contains beautiful suspensions at each cadence. Hoffman utilizes a variety of rhythmic patterns featuring simple and compound divisions of the beat, and changes meter fluidly to allow for proper text stress.

The moderate difficulty of this piece makes it accessible to a wide variety of performing groups at all levels, yet does not detract at all from the piece's inherent beauty. In fact, *Yih'yu l'ratson* allows an excellent opportunity for less advanced choirs to approach unaccompanied singing and basic musical issues such as phrasing and listening across the ensemble.

Two other versions of *Yih'yu l'ratson* are available from the publisher, for cantor (high or low voice), and keyboard.

R. Daniel Hughes, Jr.
Astoria, New York

Advent Canticle

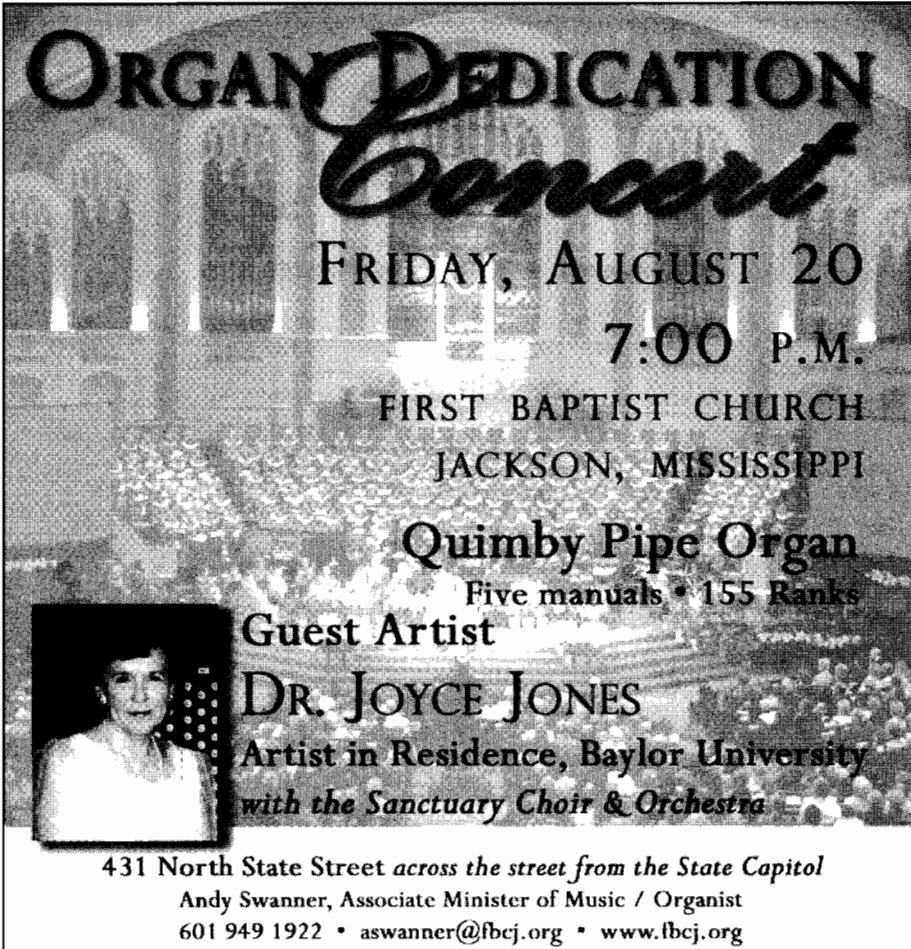
Lloyd Larson

SATB, piano

Hal Leonard 08743552 \$1.50

LLOYD LARSON has set a wonderful arrangement based on the words from Isaiah 40: 3-5. This joyously setting permits the text to dictate the form, allowing for unison, canonic, and brief moments of four-part singing. The piece is ideal for beginning senior high SATB choirs, middle school SATB choirs, or average church choirs.

The choir begins in unison with a melodic theme that reappears several times throughout the composition. Although the key signature is F major, the choir sings e^b and the piano plays e^b consistently through the first twelve measures. The choir continues unison singing through m. 16, at which point a brief two-measure, four-part section begins. During the unison singing the pianist plays *ostinato* patterns, but, at the four-part section, doubles the choir for added support. Stanza two begins in unison, but



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quickly ventures to two-part (Women/Men). Two-part polyphonic singing and the addition of e^b , a^b , and d^b further expand the piece's harmony. The singing at m. 33 again moves into four-part harmony and the piano accompaniment returns to doubling the choir. The last stanza is 14 measures of strict canon. Beginning with the women's voices and followed shortly by the men's voices, the original melodic theme returns until the last measure. Here the voices double each other (soprano/tenor and alto/bass) all ending on unison fs.

Lloyd Larson has done a beautiful job of providing enough dynamic contrast and harmonic variety to each stanza, which in turn, keeps this piece interesting and delightful. This piece would work well for the Advent season, as a spring concert opener, or for festival evaluation.

Gary D. Packwood
Montevallo, AL

Bells Ring for Peace
Neil Ginsberg
Three-part mixed with piano
Heritage Music Press 15/1785H
\$1.60

BELLS RING FOR PEACE is an accessible, yet worthwhile piece for three-part mixed chorus and piano. The piece is built upon a traditional German round, and a simple statement of this round begins the piece, with a light, lyrical accompaniment. The round is then filled out in the three voice parts, and original material ends the piece. Interpolated within the thematic material is a short, syncopated rhythmic phrase, which recalls the ringing of bells. This occurs several times, to nice effect.

The piece flows along in 3/4 time, but the primary pulse is on the downbeat, almost in one. Ranges are moderate, and could be handled by developing voices without much difficulty; there is a brief *divisi* in the baritone part. Enough harmonic interest underscores the traditional melody to keep both the performer's and

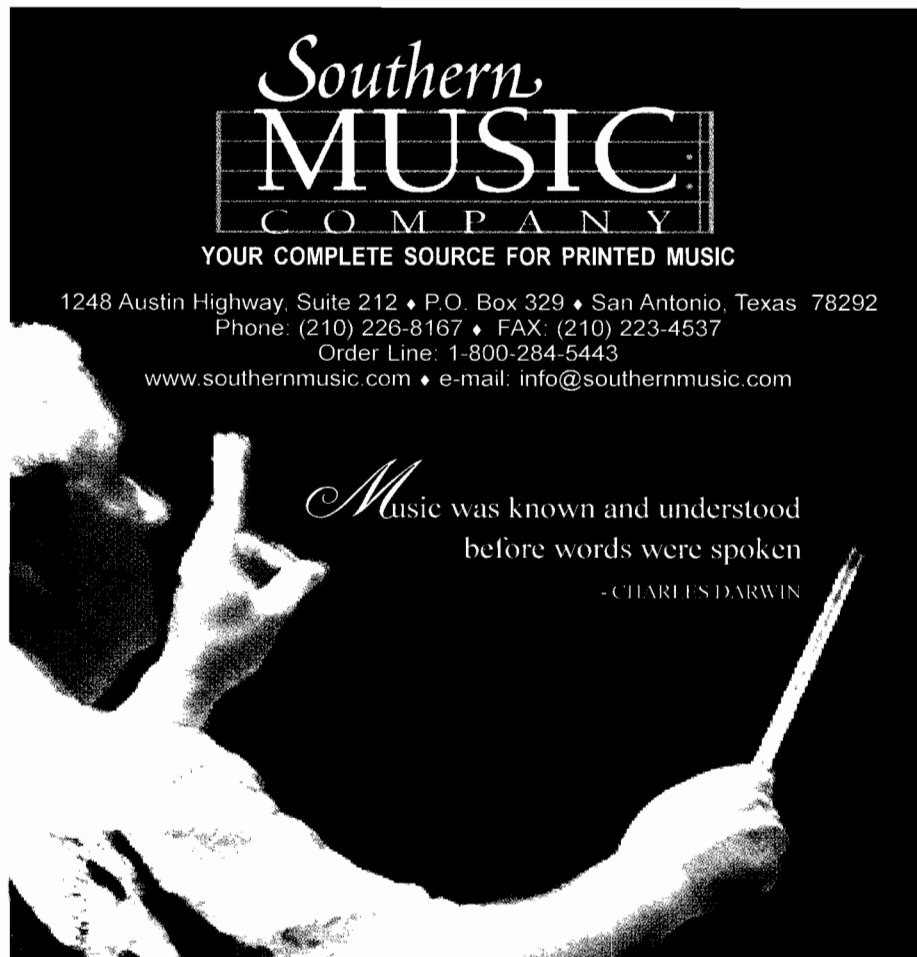
listener's interest. Editorial markings are clear, easy to read and understand, and they compliment the natural shape of the melody. The English text is a simple ode to peace, and *Bells Ring for Peace* ends with a simple statement, "Peace," sung by various voices in English, Latin, German, Hebrew, Turkish, Japanese, Arabic, Korean, and Chinese.

Bells Ring for Peace would be a nice vehicle for practicing basics of tone and phrasing, since the piece has a simple sense of rise and fall. Developing, or even advanced, middle school choirs would find *Bells Ring for Peace* a good piece to use for a fall concert, or to start the year, although this piece would work well for mid-year concert or festival settings, as well.

Mark Rohwer
Flower Mound, TX

Lord Emmanuel, Come
Peter McGrail
SATB, assembly, keyboard,
guitar
OCP Publications 11949
\$1.20

THIS original advent text is largely a paraphrase from *Isaiah* 40. It is a simple, straight forward setting in strophic form: three verses with nary a key change in sight. The stanzas are unison, and set primarily in e minor, with the treble voices ranging from $d^{\sharp 1}$ to d^2 . A soloist, or vari-



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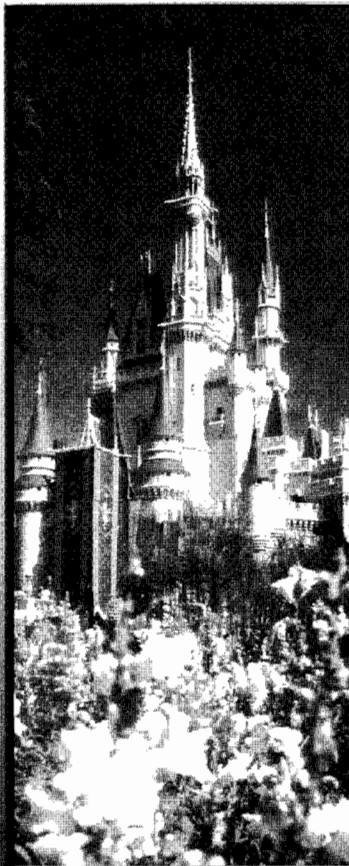
ous vocal combinations could sing the verses. The refrain shifts to E major, and employs four-part harmony. The part writing is strong, and works effectively to communicate the greater intensity of the text at that point.

The anthem is written in a celebratory fashion, conveying eager anticipation for the coming Messiah. The changing tonality gives the piece energy and shape, and makes it reminiscent of a Hebrew folk melody. The feeling of a folk song is further enhanced by the use of guitar, and the edition includes a two-page guitar part, complete with melody line and chord chart. The keyboard accompaniment is quite supportive, usually doubling the melody and most of the harmonies, as well. Also included in this edition is a page for the assembly to use. Permission to photocopy is granted, and the entire melody line and text are included. This would allow the congregation to join in at the discretion of the director.

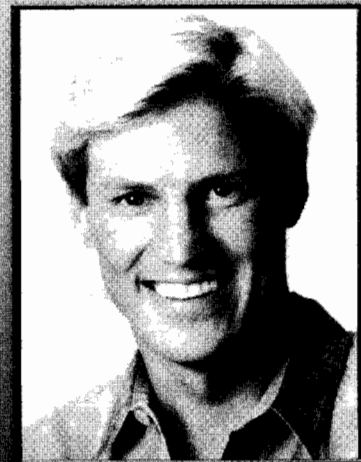
I would suggest using this piece with a youth choir, since the ranges are appropriate and the part writing is strong and accessible, but an adult choir might also enjoy singing it. Its accessibility might make it a welcome addition during a busy Advent/Christmas season.

Alicia W. Walker
Atlanta, GA 

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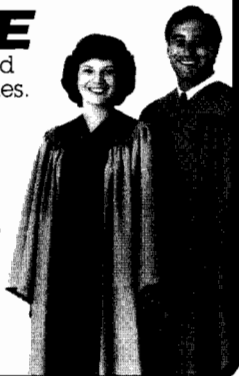
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