

THE
CHORAL JOURNAL

Official Publication of the AMERICAN CHORAL DIRECTORS ASSOCIATION

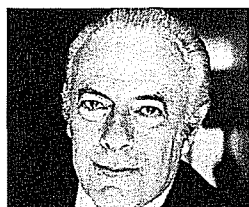
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DECEMBER 1982

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ABOUT THE COVER

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STATEMENT OF MEMBERSHIP

The American Choral Directors Association is a non-profit professional organization of choral directors with active membership composed of directors from schools, colleges, universities, community and industrial organizations, churches and professional choral groups. Circulation: 10,500. Dues: Active \$25.00, Industry \$75.00, Institutional \$50.00, Retired \$7.50 and Student \$7.50. Membership Year: One year from date of acceptance of dues.

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PRESIDENT'S COMMENTS



Have you contemplated recently the interrelatedness of the countless aspects of our art? For example, there are the relationships *within* music which invite artistic performance. There are also relationships in the growth process which can insure maximal understanding and artistically satisfying performance. When these are neglected, the result may be stunting of musical growth and performances which are less than exciting.

A third area important to ACDA members embraces those relationships of thought and sensitivity which can promote or advance our professional organization's goals and objectives. When relationships are considered in perspective and when a balance is achieved, progress can be exhilarating. For this to occur, we as humans must strive to understand the interrelatedness of our *special* interests and the needs and interests of other ACDA members.

From time to time ACDA members experience frustrations. The choral director at the university level may feel that ACDA is placing too much emphasis on children's choirs, the changing voice, or the solving of problems faced by choral directors in secondary schools. The high school choral director often feels that ACDA maintains a relationship of interests which favors the college/university level. The choral director who works entirely within the music program of a church may question the significance of ACDA's concern for musical scholarship. And so it goes. This list is not in any way inclusive; it is mentioned for purposes of illustration.

We all wish that every convention program could contain more sessions focused upon our *special* interests. Everyone is entitled to *wish*, and everyone should strive to support and improve aspects of the so-called *special* interests. At the same time, each of us must be rational and considerate. There are thirteen national committees representing that number of *special* concerns. It is impractical to think of one convention's being extended over a period of time long enough to satisfy *all* of our special interests and desires.

It is indeed a pleasure to take this opportunity to commend the Steering Committee for ACDA's Seventh Independent National Convention which will take place in Nashville on March 10-12, 1983. Our appreciation must be extended to Maurice Casey (Convention Chair), Robert Baar, Charles Thomley, and Jerry Warren. They are preparing for all of us a truly stunning Convention; they have worked tirelessly and have tried diligently to include in the Convention program unusual features which will be of interest to *all* of us. There are as many special interest sessions as time will allow. The Steering Committee deserves our praise and support.

This National Convention promises to be outstanding in every respect. We will be breaking the unhappy tradition of scheduling concerts in hotel ballrooms — we will hear all performances under acoustical conditions which are favorable to the highest degree of musical nuance achieved through the industry and artistry of the performing groups.

If you have not yet made travel and housing arrangements, may I urge you to do so immediately. This is a Convention you will surely want to attend!

Colleen J. Kirk

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The 1983 national convention committee have planned an outstanding convention for the ACDA membership. The three days are filled with performances by some of the outstanding choirs from the United States, Canada, and Europe. Very informative interest sessions are included throughout the convention. Many of the music industry members will have outstanding exhibits for the membership. It will be a very full three days for the choral directors in attendance.

ZDF television, West Germany, will once again be filming the convention and will televise it at a later date in 1983 in West Germany. ZDF filmed the 1977 national convention in Dallas, Texas and the 1979 national convention in Kansas City, Missouri.

Maurice Casey, Charles Thomley, Robert Baar, and Jerry Warren have devoted many days planning this convention for the ACDA membership. If you have never attended an ACDA national convention, do plan to attend the 1983 national convention in Nashville, Tennessee. It is your convention, planned for you — don't miss it.

Beginning January 1, 1983, all articles should be mailed to Ronnie Shaw, Managing Editor, P.O. Box 5310, Lawton, OK 73504. Other inquiries and letters to the editor should still be sent to James McCray, Department of Music, Colorado State University, Fort Collins, CO 80523.

THE IMMUTABLE SEASON

Whatever your musical interests and occupation, church or school, for us in the choral field, December has to be the most exhausting month. There usually are more preparations and more performances than at any other time of the year. We find ourselves overcommitted, our singers overtired, and our home life overtested as we scurry from one musical event to another. The joy of the season is drowned in a maelstrom of increased activity.

Have you ever thought about what your life would be like if you were not a choral musician? As a college professor I am astounded to visit the buildings of other campus departments and view with dismay the individual schedules posted on their office doors. Some of them seem to spend less time with the students in class and in conference, than we do in merely preparing one group for one concert. Yet, at least on our campus, there is a distinct difference in available funds and salaries for those in the arts when compared to those in the sciences. Musicians continue to do more *with* and *for* less financial consideration. The marvels of science have made science seem less marvelous!

But, O Hearken Ye, there *is* another side to this matter which needs discussion. How do we equate the absolute pleasure which is gained from having our choirs perform well? The satisfaction we receive in helping our choir members discover the beauty found in music new to them simply can not be understood by those outside the field. This is not to suggest that we should not earn more money than we do, but we need to

focus in on our purpose. Good musical performance at any level from pre-school to professional brings a sense of balance which may justify the frustration encountered in other phases of our art. It may be extremely difficult traveling through December, but would we really want to enter the new year without being involved in the musical madness of the holidays? I doubt it. We moan and groan about everything we have to do during this time, and most of our complaints are based on fact; yet, doing is far better than not doing. It is sort of like life, we may get tired of it and feel thwarted by it, but the alternative of death is definitely not a better choice.

George Bernard Shaw once said, "This is the true joy in life, the being used for a purpose recognized by yourself as a mighty one; the being thoroughly worn out before you are thrown on a scrap heap; the being a force of nature instead of a feverish, selfish little clod of ailments and grievances complaining that the world will not devote itself to make you happy. And also the only real tragedy in life is being used by personally minded men for purposes which you recognize to be base." That may be an unusual twist on Christmas and Hanukkah messages, but for us it may be the one we need to hear this year.

I join the Editorial Board and other ACDA staff members in wishing you the happiest of holidays. Enjoy whatever rest you can and begin the new year with that same enthusiastic spirit that you had last Fall. It is all too frequent that students, colleagues and audience members neglect to say thank you for what you have done to brighten their lives. I am confident that your work is greatly appreciated and say to each of you, Merry Christmas, Happy New Year and thanks for all you do for our wonderful art.



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I do not remember the first time I met Irvin Cooper. I wish I could. It must have been during the fall of 1967. I am surprised that I do not remember. He is not the type one would easily forget. Physically, he was striking — strikingly peculiar. He was rather short, stocky, and broad. He had a marvelously rotund stomach and at his age (he was around 67 when I first encountered him) his walk, or better still, his gait was reminiscent of that of an overweight banty rooster who had stuffed his craw so full he was about to tip over. All he needed was a red suit and white beard to make the perfect midget Santa Claus. And he smoked a pipe — that infernal pipe! As a graduate student I had a briefcase that I have carried almost ten years since I left Florida State University. I opened it so many times in his presence that when I open it today, I can still smell the odor of stale, stagnant, burned tobacco!

Around the turn of the century England gave birth to a man destined to become one of America's leading music educators — one who was to develop an idea that would influence music education throughout the world. Secretly Irvin Cooper wanted to be a composer, but he was foreordained otherwise. He came to America as a zealot of musical drama, but someone else was destined to that contribution. He also wanted to be a concert pianist, but because of his small hands, the ability to reach barely an octave, his generation saw someone else fulfill that destiny. He was destined to be a music educator.

He received his degree from the University of Manchester and came to Montreal assured of a position as a high school choral and instrumental director where he spent fifteen years maturing toward his appointed time. During his fourth decade he became Supervisor of Music for the Montreal system and director of the McGill University Orchestra and the University Choral and Operatic Society. In his capacity as supervisor he often visited public school music teachers to encourage them in their work and to share his expertise in making them better teachers. It was in the junior high schools that his kismet became apparent.

In the 1940's vocal teachers did not believe a male adolescent could sing during vocal mutation. The practice of "giving the voice a vacation" during puberty still prevails in many countries today. When Cooper visited junior high school vocal music classes he would always find a group of boys sitting in the back of the room enduring a study period while the girls "melodized away". Cooper realized that their voices were changing and supposedly it was not vocally healthy for them to "partake in the sensuous sounds of song" during those fragile years. He accepted the fact that they were not supposed to sing.

He was also a scoutmaster during those years, and one of his responsibilities was to take the boys on camping trips. It was after a series of such occasions when the boys had been engaging in "ambrosial harmony" around the campfire that a revelation came to Cooper. Those adolescent boys who had been relegated to silence during music class were far from silent in their campfire sing-a-longs, and with no detriment to the voice. Unable to control himself any longer, he invited the boys to come to his house where they could gather around the piano and sing. Sharing with this writer some years later, he said, "I thought I would show out a bit" as he played an elaborate introduction to the song he wanted the boys to sing. Well, the boys sang, if that is what it should be called. A few of the boys were near the melody, but most of them were singing a "quasi-organum" about a fourth below the established melody.

Why then, Cooper mused, could they sing so beautifully around the campfire and so horribly around the piano? A simple principle — the boys could sing quite comfortably, and even beautifully, if they were able to pitch the song in the medium tessitura of their voices. When they sang around the campfire, they simply sang where it was naturally comfortable. When they sang around the piano, the pitch was dictated to them. This thought begot the basic tenet of the

The Cambiata Concept— More Than Just About Changing Voices

By *Don L. Collins*

Cambiata Vocal Music Institute of America, Inc.
Conway, AR

"Cambiata Concept", even though it was not called such at the beginning, and that is: Boys can sing completely throughout vocal mutation without any detriment to the vocal instrument as long as they sing music written in accordance with the range and tessitura limitations of the adolescent voice. The voice should not be made to fit the music, the music should be made to fit the voice.

With this thought in mind, Cooper embarked on an educational voyage of almost thirty years. He began with an intense study of the adolescent changing voice and ended with his ideas spread over thirty states, Canada, England, France, and Hungary. His publications include Twenty-two books of song collections arranged for changing voices; *Letters to Pat*, a professional book for junior high school music teachers; *Teaching Junior High School Music*, a college textbook; *The Reading Singer*, a sightreading method for adolescents and a sound, color movie, *The Changing Voice*. At his death in 1971, he was Chairman of the International Research Committee for Study of Changing Voice Phenomena with the International Society of Music Education, and was establishing laboratory studies in England, Russia, and Japan. His tenure of twenty years as Professor of Music at Florida State University was such that he has students and disciples spread all over the United States, Europe, and South America.

I had the genuine privilege and awesome responsibility to study with Irvin Cooper while doing graduate work at Florida State. Near the end of his tenure another graduate student and I were chatting informally with him in his studio. The subject came up about the future of the Cambiata Concept and Cooper somberly stated, "If the Concept is to remain alive over the next several decades, it very well may be left up to one of you". Being burdened with such an overwhelming responsibility was terrorizing to me. Mysteriously door after door has opened over the last ten years which has not only kept the Concept alive, but has allowed it to be proliferated to thousands of music educators worldwide.

In 1972, Cambiata Press began producing music written specifically for young adolescents with changing voices. By employing leading American arrangers and composers to write music which accommodates the vocal limitations of these youngsters, the company has made the Concept one of practical application for music educators who are looking for music which can be sung by their students. Since the emergence of Cambiata Press, over a dozen major publishers are producing music written specifically for the Concept. Several others are producing music with comparable scoring though the term "cambiata" is not used. Most recent is the founding of The Cambiata Vocal Music Institute of America, Inc., a non-profit educational institution which trains teachers in the tenets of the Concept while providing special choral opportunities for young singers. The Concept is no longer viewed as just a means of dealing with the changing voice. It has grown into a comprehensive philosophy and methodology of teaching vocal music to all adolescents.

Cooper took the term "cambiata" from the theoretical

term "cambiata note" (changing note) and adapted it to "cambiata voce" (changing voice). The Concept began by serving those who were experiencing vocal mutation. Over the years a greater purpose has emerged: To serve those who *teach* vocal/choral music to these students. The Concept, taught in college and university classrooms, becomes most helpful when the young teacher discovers that success comes with learning to deal with the adolescent changing voice and all its related problems. Mostly discipline oriented, these problems occur when the students do not feel a sense of achievement in their singing. When the teacher realizes the limitations of the young singer, classifies the voices correctly, and selects appropriate literature, many of those problems disappear.

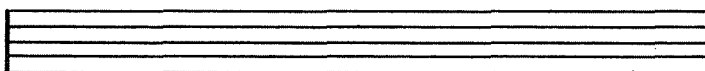
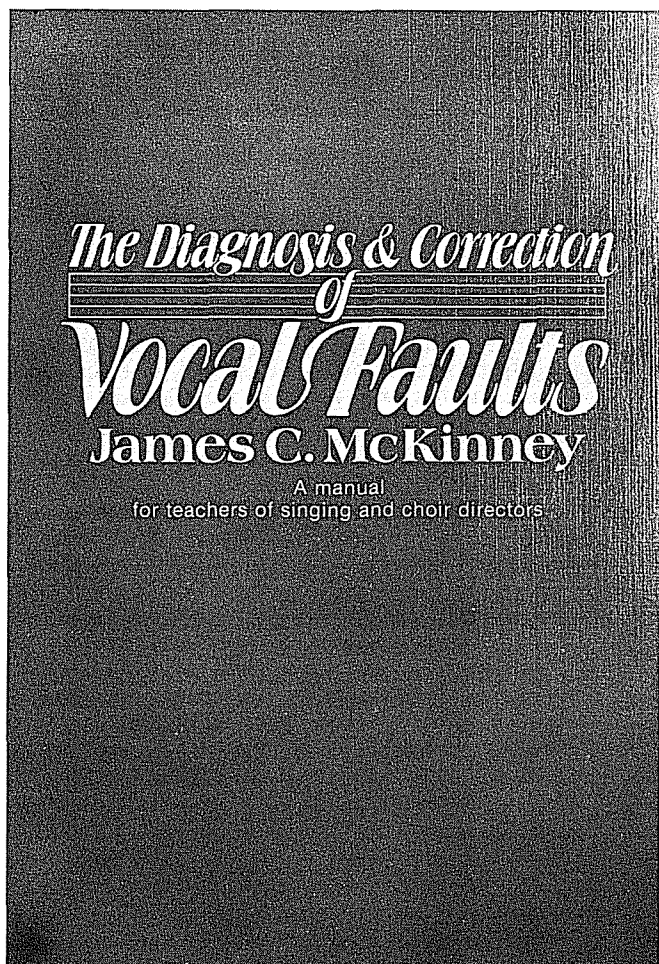
What are the ages of these singers and what grades do they encompass? Adolescence is defined as that period of time in life between childhood and adulthood. Psychologically and emotionally that may be a period of several years, while pubescence for some last less than a year. Other questions further complicate the issue. Are middle and junior high school part of the elementary years or part of the secondary years? Should the intermediate school, even high school, be included in one's definition of the years of adolescence? There is a different answer to each of these questions depending upon where one is and with which school he is involved. Into this maze of inconsistency in the American school system comes one thread of continuity. No matter what grade a youngster is in, if he/she physically and emotionally has left childhood, there is a common bond: change! Therefore, adolescence must be defined as the *changing* years and must encompass those grades as early as the fifth and as late as the twelfth. The misconception is in thinking that the Cambiata Concept is designed for grades seven and eight only. The Cambiata Concept will improve any singing organization which involves adolescents.

The foremost consideration of the Concept is that SINGING IS THE CORE ACTIVITY in teaching music to adolescents. This is often thought to be impossible because of the changing voice. Cooper was successful in persuading most American music educators otherwise. They must, however, sing music written with consideration of their unique vocal limitations. The most specific limitation is the range of each of the voice types (half notes indicate the overall range; quarter notes indicate the comfortable singing tessitura):



Cooper worked with and classified 114,000 adolescent voices in his lifetime. Through research and a wealth of practical experience, several tenets pertaining to the adolescent voice have emerged.

Adolescent girls are neither true sopranos nor altos in the adult sense of the word. With few exceptions, most girls have about the same range and quality as indicated above. The quality can be described as thin, breathy and colorless in its natural state. Generally, girls require greater stimulation than boys to realize their full vocal dynamic potential. With proper vocal technique, the voices will lose the breathy quality and will become more flexible and colorful. Age, however, is the key factor in their proper adult classification as true sopranos or altos. A few girls who enter pubescence in the fourth or fifth grade begin to take on the quality and range of true sopranos and altos by the eighth or ninth grade, but even then they are quite comfortable singing music within the above range and tessitura. Music written specifically for the Cambiata Concept usually includes two equal parts for girls (Soprano I & II). Often the original melody will be found in the Soprano II part with a counter melody written above



The Diagnosis and Correction of Vocal Faults is an instructional guide for identifying characteristics or symptoms, possible causes, and corrective procedures of vocal problems. Chapters deal with breathing, posture, phonation, registration, voice classification, resonance, articulation, and coordination. Includes teaching illustrations and an audition evaluation sheet.

To complement this book, Dr. McKinney, dean of Southwestern Baptist Theological Seminary School of Church Music and professor of voice, also authors an optional audiocassette (\$6.95) with "audio explanations."

Paperback, \$8.95



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for Soprano I or vice versa. One also finds two equal parts in which crossed voicing is used to allow both parts to develop the full extent of the adolescent female range.

One often finds more mature singers (college age or adults) who have a marked division between the chest and head vocal areas. These female singers have a hefty chest tone which is often forced as high as C above middle C. When they "break over" into head voice, the tone is extremely thin and colorless. Occasionally one finds a singer of this type who, without special help, is unable to use the head voice at all. She does not realize she can sing above A, second space in the treble clef. These girls, in most cases, were designated to the alto part in SATB music as an adolescent and never developed the upper areas of the voice (head voice). This overdeveloped chest voice is reinforced if they become cheerleaders and are taught to yell in the lower area (chest voice).

One also finds mature female singers (college age or adults) who never have sung any part except melody (usually soprano) and are completely lost when asked to sing another part because they have never developed an ear for harmony. Since music written for the Cambiata Concept has two equal female parts, these problems do not occur. The girls use the full extent of the vocal range while learning to sing both melody and harmony.

Cooper discovered four types of boys' voices which exist during grades four through twelve: (1) unchanged — Treble, (2) first phase of change — Cambiata, (3) second phase of change — Baritone, and (4) changed — Bass. True tenors in the adult sense of the word do not exist during these years. The mature tenor voice, as well as mature baritone and bass voices, do not emerge until the middle or latter twenties. The term "tenor" is used by many music educators to connote any of types two through four above. The classification is often assigned to these young men because SATB music contains a part which lies around middle C and can be attempted by most of these boys no matter what their phase of vocal change. When the Cambiata Concept is effectuated one will find that referring to the boys as Trebles, Cambiatas (the plural of the word is Cambiate but common usage has brought about an Anglicized pronunciation), or Baritones results in a better understanding of the voice by both students and teachers.

Trebles have a strong, masculine sound after they have been vocally trained. When the full voice has been developed (head and chest), the range is quite wide:



All boys cannot sing this full vocal compass, however, particularly without extensive training. They will be more comfortable singing the tessitura (quarter notes above) which is comparable to the adolescent female vocal range.

If there is a need to divide Trebles into two parts it is better to place boys who move easily from chest to head resonance on the upper part. Boys who show a definite division between the areas of the voice will be happier singing the lower part where he can use more chest resonance. It is not detrimental for him to sing primarily in the chest area as it is for the female, because he will continue to use the chest area as his full singing instrument after vocal mutation. The head area will become his falsetto which will not be used except for special effects and on extremely high literature. Conversely, the female head voice is that part of the instrument which receives principal usage as an adult and she moves into the chest resonance only for special dramatic effects.

When a Treble sings literature written for the Cambiata Concept, most of the time he will sing a part which moves to both upper and lower areas of the comfortable singing range using both head and chest resonances. One will find the nomenclature "treble" more satisfactory than "soprano" or "alto" with these young men because it does not carry a fe-

male connotation and stigma. Also, when the Treble moves into the first phase of change he will be more likely to accept the term "cambiata" than "alto" or "alto/tenor" because of their female connotations. Use of the term "tenor" for the Cambiata is simply incorrect classification.

If the Cambiata has been trained as a Treble or has experienced using the head area of the voice, he can easily negotiate the following range (half notes):



Cambiatas with little singing experience, particularly those who have difficulty discovering their head voices, will be much more comfortable singing the tessitura indicated above (quarter notes).

The primary difference between Treble and Cambiata is that the Cambiata is more limited in range and flexibility. When a Treble enters the first phase of change, the clear, ringing, flexible head voice begins to sound thick and takes on the "false" sensation of the adult falsetto. He begins to experience more strength in the lower tones even though he still sounds more like the unchanged voice than a changed one. The length of time a voice remains in the first phase of change is unpredictable. For some boys it may be a month or so, for others it may be several years.

Often it is advantageous to ask a boy to sing the Cambiata part even though one is not completely sure he has entered the first phase of change. Boys who have difficulty using the head voice or have little singing experience and whose voices will soon begin to change probably will be happier singing Cambiata than Treble.

The second phase of change, Baritone, is the most difficult to deal with because moving from Cambiata to Baritone is an individual matter. Some boys move gradually downward by adding lower tones to the chest voice while the head voice becomes more falsetto-like. These boys experience very few "cracking" problems. Some boys move into the second phase rapidly and, because of fast growth, have difficulty controlling the voice, particularly when asked to sing above middle C. Even when he talks, he loses control and the voice will "crack" suddenly into the falsetto area. Still others lose the ability to produce any sound at all above A, top line in the bass clef (other than falsetto). It may take several months after the rapid growth period for a boy to be able to produce these tones. Usually this adolescent has a very strong low range and often can sing down as far as two octaves below middle C. He may experience remarkable freedom when singing falsetto, but there is a wide gap between the two voices and he is unable to produce tones directly above and below middle C. As his voice settles, it usually moves upward several tones before maturing. Finally, with some boys there is a period when the vocal range is limited from middle C down to F, fourth line bass clef (often called the "Light Baritones"). These are the most common ways boys voices enter the second phase of change, but again, changes are unique to each individual.

Literature written for the Concept should include a Baritone part with the following range and tessitura:



When the part moves above middle C it is helpful to provide optional notes for those boys who are unable to produce those pitches. Conversely, when the part moves below F, fourth line bass clef, there should be optional notes for the "Light Baritone" who has not yet added the lower tones. It is a misconception to think that the "Light Baritone" is a Cambiata because of his narrow range of about middle C down to F, fourth line of the bass clef. He is definitely in the second phase of change and should be designated a Baritone.

Classifying him as a Cambiata is detrimental, particularly if he does not know how to use his head voice (emerging falsetto). Attempting to produce the upper tones of the Cambiata part will create tension and the tone will be strident and under duress. It is wiser to put him on the Baritone part to encourage the voice to continue to change. He will add new lower tones quickly with usage, and in a short time be able to sing the full compass of the Baritone part. True adolescent Basses (fully changed) are very rare. When they do exist they should be designated to the Baritone part and allowed to choose the lower octave, particularly at cadences.

One general rule is: *Always encourage the change.* When one senses a male singer is having difficulty with the part he is singing, move him down to the next part even though he might not be able to produce all the tones of that part immediately. There are occasions when this policy is difficult. When the majority of the Cambiata section begins to experience difficulty with the upper notes of the part, one should move each of them to the Baritone part immediately unless a concert is imminent. Obviously, for the sake of balance, the boys should continue singing Cambiata until they can make the change without disrupting the entire choral process. Keeping the boys on the Cambiata part beyond that time when they are emerging Baritones is not detrimental provided the voice is handled properly during those days. It is important to have them use the head voice (falsetto) when production of the upper pitches creates tension. Careful attention should be given to each boy daily. The director should be adamant about the use of the head voice. The boy might complain because his volume output is limited. Probably he will want to "belt" the tones even though it demands great effort. Improper tone production habits are acquired at this stage and will haunt him for years to come. Again, if possible, move him to the lower part and encourage the change. This will insure singing which is freer and more comfortable in later years.

Unison singing with early adolescents is, to use Cooper's term, "unfruitful". The invitation, on the first day of seventh grade general music class, to sing favorite songs from last year is a big mistake. As sixth graders, many of the boys were still Trebles and enjoyed singing in perfect unison with the girls. Over the summer they entered the first phase of change. A few of them might have passed even into the second phase, and singing the favorite unison songs of the sixth grade will be impossible. It might seem there is a tremendous number of uncertain singers in the class. In reality the boys are no less tuneful than they were last year, it is simply that their new voices are emerging. Re-examine the composite ranges delineated earlier. If the group is to sing in unison/octaves the overall range of the song can only encompass the perfect fifth of D to A for comfortable singing. Few songs can be found with that specific narrow range. Result: quasi-organum. One must learn that unison singing in early adolescence is virtually impossible. Each voice must have a part to sing which is compatible to his/her particular phase of change.

Although variations in facilities make a standard seating plan unrealistic, there are several considerations which will facilitate maximum teaching results. It is advantageous to place the boys in front of the girls because they will need constant attention, and because placing the boys in front makes them more accessible. Experience has taught that the necessary amount of attention given to boys at this age is greater than that given to girls.

If the girls have developed definite soprano and alto quality at this age (these are rare), they should be placed between the two soprano sections. Since these are two equal voices with all the girls having about the same range and tessitura, often the higher part in the music may be sung by one group of girls on one song and the lower part by the same girls on another song. Definite sopranos may always sing the upper part and definite altos may always sing the lower part.

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Male Trebles often resent having to sit with the girls. Since the boys are sitting in front of the girls, one should place the male Trebles between the Cambiatas and the girls. By doing so, they are allowed to sing a soprano part while sitting with the Cambiatas. It is important not to isolate them from the other boys.

Another tenet of the Concept is PROPER VOICE CLASSIFICATION. The question is: How does one determine which classification of voice a young singer possesses? In developing a method of voice classification, Cooper returned to the initial discovery he made with the boys singing around the campfire: the boy naturally chooses his most comfortable singing area if given the opportunity. It was important to Cooper to find a way to classify the voices quickly. If a youngster enters a classroom and encounters a laborious means of testing the voice, he may become disenchanted with music altogether. Cooper wanted to be able to classify the voices and sing a three or four-part song during the first time together.

Since singing is the core of the Concept, it is important that PROPER VOCAL TECHNIQUE be taught constantly. Vocal technique is probably the most controversial subject discussed by singers. There are as many opinions as there are teachers and singers. A teacher should not feel good about his/her teaching ability if he/she works with adolescent singers and ignores proper tone production. The teacher should take the responsibility to make his/her students the best singers possible.

Most singers and teachers agree that whatever method is used to achieve the sound desired it should be one which is not harmful to the vocal instrument. It should be one which helps the singer to produce sound over an extended period of time without causing hoarseness or vocal fatigue. The reason most adolescents become hoarse after several hours of rehearsal is because they have not been taught any vocal technique at all. The teacher may give some tips on forming correct vowels and adding crisp consonants, and there may be some tutoring on blend and phrasing, but when it comes to vocal technique, very little is said.

The USE OF ROTE TEACHING for students who cannot read music is another tenet of the Concept. After the voices were properly classified, Cooper would teach them a three- or four-part song by rote during that first time together and every day thereafter until the students were taught to read music. Many of the simple arrangements in his twenty-two collections can be taught by rote. The reason for this is a style of arranging he called "melody-part style writing". Instead of conceiving the parts in a traditional harmonic fashion, he used the basic rules of counterpoint to write the individual parts even though the piece may have been homophonic in texture. He felt the students could be singing three- or four-part music the first time together if each part was a melody. After all, they had been singing unison and two-part melodies in elementary school, why not enlarge that melodic experience into four parts? He also determined that the melodic character of the parts made them more interesting and easier to remember.

No music was placed in the student's hands during this rote teaching process. He used homemade charts or the blackboard to indicate line notation for them to follow. Growth in body and personality of adolescents often results in an inability to remain still for a long period of time. The

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presence of printed music in their hands eventualizes it being rolled-up and planted squarely on top of another's head, particularly if they are not capable of reading it in the first place. Rote teaching in those beginning days of class assists in keeping their attention focused on the teacher.

Instructor-centered teaching brings us to another tenet of the Concept. An organized method of TEACHING MUSIC LITERACY or sight-reading should be constituted immediately. Teaching the basic rudiments of music must grow out of a need to read music. The specific study of the fundamentals of music is not recommended with adolescents because if they find no purpose in the study it is difficult to motivate them. On the other hand, if rudiments are taught based on the students' need to read music, they show interest and display more motivation toward learning. No more than fifteen or twenty minutes a rehearsal should be spent in teaching them to read. A method should be chosen which is structured, moving from the unknown to the known in a cumulative fashion. It is important that the singers deal with the complexities of rhythm and melody in small doses. Asking them to read music which has several rhythmic figures and uses every pitch of the diatonic scale (without proper training) is discouraging. One cannot expect the body (or voice) to react to that much physical and mental response at one time without dividing the components and then combining to arrive at the whole. The *Adolescent Reading Singer* published by Cambiata Press is recommended because it uses this method and is written with adolescent vocal limitations in mind. It also has accompanying choral literature in booklet and octavo form which can be sight read and performed as each phase of the method unfolds. It uses solfege, Curwen hand signs, the pentatonic scale (at the beginning), and the Kodaly rhythm syllables. It is a natural continuation of any Kodaly method of teaching musicianship studied in elementary school. No matter what method is chosen, it is essential that it be written for adolescents and that it be structured in a "divide and conquer" fashion.


The Cambiata Concept is definitely more than just changing voices, even though understanding and dealing with the adolescent voice is the secret to success. After four fruitful years of erudition with Cooper, I received both Masters and Doctorate degrees in Music Education from Florida State. Immediately, I accepted a music education position at the University of Central Arkansas and have spent twelve exciting years validating and promulgating the many wise ways of working with adolescent youngsters I learned from the Master himself.

EDITOR'S NOTE: For further detailed information please consult the book by the author entitled *The Cambiata Concept, A Comprehensive Philosophy and Methodology of Teaching Vocal Music to Adolescents* published by Cambiata Press, P.O. Box 1151, Conway, Arkansas 72032 (1-800-643-9967). ●

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Many successful composers who happen to be women resist the label "women composers." All musicians want to be judged on merit, not on gender. Nadia Boulanger's famous reply to the reporter who, in the 1930's, asked her how it felt to be the first woman ever to conduct the Boston Symphony Orchestra, is an illustration: "My dear sir, I have been a woman for some forty-odd years now. I have gotten over my original astonishment."

Nevertheless, this may be a time of compensation — an opportunity to make up for the years of neglect that women's music has faced. One of the ironies of choral music is that women greatly outnumber men in its performance. There is hardly a director of a mixed choir who is not looking for more men to balance the women's sections, and women's choruses outnumber men's. Yet the amount of choral music performed that is by women composers probably comprises less than half of one percent. This, despite the fact that there is much accessible choral music being written today by women.

To discover how much twentieth-century choral music by women was being performed in the Northern California area, I sent questionnaires to 350 grade school, high school and college choir directors within a fifty-mile radius of San Francisco. While the responses represent only the activity in that area, they may reflect the situation elsewhere in the country. I considered the 30% response high, since pollsters anticipate about a 10% return on any mailed survey.

Most of the respondents, slightly more men than women, directed mixed choirs. One fourth directed women's choirs also, and another 25% conducted children's choruses. An almost equal number of women and men, two-thirds of those replying, had programmed some contemporary music by women in the past three years. Directors were asked to name composers and compositions featured. Certain names appeared more frequently than others (six times or more): Natalie Sleeth, Emma Lou Diemer, Williametta Spencer, Joyce Eilers, Jane Marshall, Alice Parker, Mary Caldwell and Kathryn Davis. Some selections were named more than once, such as Spencer's *At the Round Earth's Imagined Corners* and Diemer's *Three Madrigals*, both for mixed choir. All names and works mentioned were compiled and are available from the author to anyone interested.¹

The popularity of certain works and composers may reflect the way people discovered the music. The largest number, 25%, learned of it at a choral directors' reading session. The next largest group, one fifth, heard another choir perform it, while one sixth received a recommendation from a colleague. A smaller but significant group had heard a re-

Programming Contemporary Choral Music By Women Composers

By Linda Mankin
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cording, most often a promotional record sent by the publisher. Other ways of discovery mentioned were publishers' sample copies and music-store browsing.

Of those who did not program women's music in the last three years, most claimed unfamiliarity with any; fewer found none to their liking. Asked how they could best be informed of the availability of such music, the overwhelming majority, 75%, cited sample copies. Next in decreasing order were choral reading sessions, reviews of women's works in professional publications, catalogues specifically listing women's works, and promotional records. Interest in programming more of this music seemed high. Two thirds of the respondents would do more of it, one fourth might do more; only a few were not interested.

The question that elicited the most comments was, "Do you feel that any special effort should be made to publicize choral music specifically by women composers?" Comments ran the gamut from "Special effort should be made to publicize women's music to make known its existence. Then, decisions can be made to perform it or not based on the usual considerations of quality," to "... anyone really looking will find lots of good material by women ..." to "Women's Music or Women's Truckdriving Associations ... or any other such separatist sexist and, belittling organizations are not needed ..." One respondent went so far as to write "A good composer is sexless," a statement sure to be disputed by those in question! While there were vehement reactions on both sides, most people felt that although it wouldn't hurt to publicize women's music, all music must ultimately survive on its own merit, regardless of the gender of its composer. An interesting sidelight was that, while giving one's name was optional, twice as many women as men withheld their names. Is there some subtle psychology at work that still inhibits women from exposing themselves publicly?

Assuming you as a choral director wish to program more music by twentieth century women composers, how do you locate the repertoire? Standard catalogues and books such as "Choral Music in Print" are useless without a specific name in mind. Some women go by pseudonyms, initials, and names not readily identifiable as women's, such as Wen-Ying Hsu, Glad Robinson Youse, Vally Weigl. Conversely, some names that appear to be feminine are not. A publisher contacted for names of women composers mentioned Lynn Shurtleff, who happens to teach at a university near me, so I know he is a "he." A recently compiled discography of women's music contained works by Gail Kubik. When I sang Kubik's folk song arrangements with the Robert Shaw Chorale, the composer's picture on the cover was definitely that of a man.

However, more and better sources for women's music are appearing. The most comprehensive listing of women's choral works, with which all choral directors should become familiar, is the Block and Neuls-Bates bibliography, *Women in American Music*, published in 1979. It is divided into thirty-year periods through 1978, and lists composers with six or more published works to their credit. References to choral music include names of works, voicings, instrumentation, duration, publishers, and recordings if available. Almost 500 choral works are named in the 1950-1978 section. For sheer magnitude of output, Alice Parker and Natalie Sleeth head the list, with close to 50 works apiece. Other prolific composers are Bitgood, Cooper, Diemer, Hoover, Hruby, Jordan, Kettering, Lorenz, Stewart, Warren, Weaver and Youse.

Partial listings exist, such as "Selected Music for Senior and Junior Clubs" compiled by Julia Smith in her *Directory of American Women Composers*. Fifty-four choral works are named in the 1970 edition. Mu Phi Epsilon publishes a list of choral music by members and works entered in its competi-

tions. Publishers' names and addresses are included. Sigma Alpha Iota also has a catalogue of women's works.

Another source for choral music by women is the publishers themselves. Sixteen of the leading publishers of choral music were contacted by the author. Three questions were posed:

1. Do you have a separate listing of 20th-century choral music by women composers?
2. If not, do you have plans for such a listing?
3. Do you print any promotional material about women composers?

Responses varied from an apologetic salesperson regretting there was no separate listing, to an abrupt "We put it all together — whoever is good — men and women," to a representative of one of the largest publishing houses who said, "In looking through the catalogue, I've never noticed anything by a woman composer." (His publishing house accounts for the largest number of works in the *Smith Directory of Women Composers*.)

All major publishers' choral catalogues include some original works by women. Most do not list them separately. However, several of those contacted are compiling such a list. Other publishers were very cooperative and willing to send marked catalogues

and sample or "on approval" copies. Promotional materials on specific composers are helpful. They often list all works by that composer currently in print. The best source appears to be the composer herself.

It is not necessary to go to the publishers if you have a sympathetic music dealer. The one to whom I went for help supplied me with names of women composers frequently requested, publishers' phone numbers and assorted catalogues. Some college and university libraries now have considerable holdings of scores and recordings of works by women. Some have or are developing separate listings of these works, making access easier. A call to your local college librarian would produce this information, and would indicate an interest in having such material available.

Recordings of contemporary women's choral works are not as prevalent as those of instrumental music, but some fine discs do exist. Several good sources are *CRI* (Composers Recordings, Inc.), listing among others Elinor Remick Warren, Louise Talma, and Judith Dvorkin; *Golden Crest* choruses by Judith Lang Zaimont and Emma Lou Diemer; *Argo* — music of Phyllis Tate and Elisabeth Lutyens; *Everest* — Lili Boulanger; *Westminster* — Miriam Gideon; *Odyssey* — Pauline Oliveros. (A discography with addresses can be obtained from the author.)

The task of learning about the composers themselves becomes easier as more books are published on the subject. Christine Ammer's *Unsung, A History of Women in American Music* gives fascinating details of composers' lives. Another 1980 publication, Jane Weiner LePage's *Women Composers, Conductors and Musicians of the Twentieth Century* contains biographies of seventeen musicians. Specific works and techniques by composers such as Emma Lou Diemer, Thea Musgrave and Nancy Van de Vate are described. A number of bibliographies of sources of information about women composers now exist. Susan Stern's *Women Composers: A Handbook*, published in 1978, is useful. Another is Hixon and Hennessee's *Women in Music: A Bibliography*, 1975. JoAnn Skowronski's *Women in American Music: A Bibliography*, 1978, includes listings of articles in periodicals.

What of the music itself — is today's choral music by women different from that of their male counterparts? A detailed analysis would require another article. However, a brief survey of choral titles reveals no appreciable difference in subjects chosen by women and men. In both groups, sacred titles have the edge over secular works.

It is no longer fashionable to even hint that women's music might be more "delicate," "lighthearted," perhaps



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more "frivolous" than men's. One need only listen to the opening of Lili Boulanger's Psalm XXIV to realize that the music has nothing to do with her gender, or even her frail physical condition. (She was sickly during most of her brief 24-year life span.) In a recent review for the Washington Post (May 18, 1982), music critic Joseph McLellan wrote:

"What kind of music do women compose? On the evidence of last night's concert at the Library of Congress (the first in the library's history devoted entirely to compositions by women), they write pretty music, intricately structured music, music with a lot of dramatic tension, melodic music, music that of-

fers interesting contrasts of texture, music that demands great performing skill. In other words, essentially the same kind of music you get from the other half of the human race." Composer Barbara Kolb put it this way: "... composing a piece of music is very feminine. It is sensitive, emotional, contemplative. By comparison, doing housework is positively masculine."²

Those of us who would like to see more contemporary music by women on choral programs can promote it in a number of ways:

1. As choral directors we should acquaint ourselves more thoroughly

- with the fine music available by women.
2. When reading clinics are announced, request that a representative number of works by women be included.
3. Request listings of choral works by women from publishers. This may encourage more of them to print such listings, making researching such works easier.
4. We who direct choirs can plan programs containing a better balance of music by women as well as men.
5. We who teach composition can encourage our female as well as male students to write choral music. (The International League of Women Composers annually sponsors a Search for New Music by Women Students of Any Age.)³
6. We can encourage our institutions to commission works by women.
7. Although exclusivity should not be overdone, concerts of music entirely by women help inform audiences that such music exists. The publicity attending such concerts is also a valuable public informant.
8. Finally, we can continually seek ways to promote music by women, in the hope that one day such special efforts will no longer be necessary.

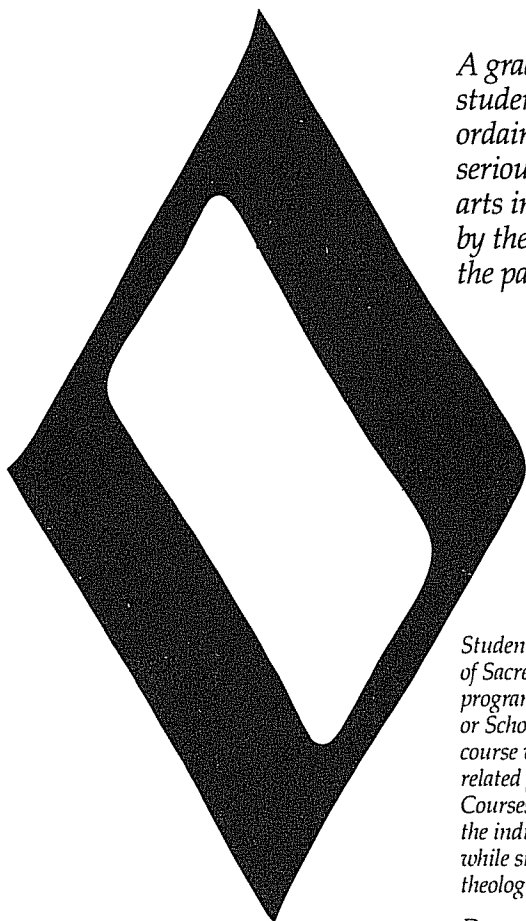
FOOTNOTES

¹Please send a stamped, self-addressed envelope to: Linda Mankin, Fine Arts Division, Foothill College, 12345 El Monte Road, Los Altos Hills, California 94022.

²"A matter of Art, Not Sex." *Time*, November 10, 1975.

³For further information, contact Elizabeth Vercoe, 381 Garfield Rd., Concord, MA 01742. ●

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Due to oversight, *The Choral Journal* wishes to acknowledge publication permission of the music excerpt used in the Robert McBain article: *The Music of John Rutter: Style and Performance Considerations*, published in the November, 1982 issue of *The Choral Journal*.

Rutter, *O Praise The Lord of Heaven*, Hinshaw Music, pages 22-24, published with permission of Hinshaw Music.

... it is clear that in Greek and Roman times, in the writings of Hippocrates, Aristotle, Quintilian and others, the basic tenets of vocal hygiene were already outlined: "regular physical exercise, careful eating habits, avoidance of vocal strain, and simple living."¹

Anyone who has taught in a high school is aware that vocal hygiene, as defined above, is not practiced by the average high school student. The student at an interscholastic football game usually breaks all four rules: sitting watching the game instead of participating; munching on hot dogs, popcorn, and soft drinks; cheering, yelling, and screaming at frequent intervals. How could anyone characterize this as "simple living"?

As a vocal music teacher, one might be tempted to throw arms up in despair at this situation, and this is just the beginning. Other abuses are smoking, drug use, polluted air, lack of sufficient sleep, alcoholism, failure to dress adequately in foul weather, cheerleading, and musicals.

In short, not only is vocal hygiene neglected by high school students, but vocal abuse is the norm. Any teacher with a sense of responsibility to the student knows that vocal abuse in student singers must be eliminated if possible, and counterbalanced with sound vocal education; it positively must not be ignored.

Recognizing Vocal Abuse

The first thing a vocal music teacher must be able to do to counteract vocal abuse is to recognize signs that a high school student is abusing his or her voice. This comes from two perspectives: (1) observation of the abusive activity itself, or (2) observation of the symptoms.

No choral music teacher should be so immersed in teaching as to fail to notice such things as inadequate dress or diet, smoking, or drug abuse, particularly if it is severe enough to affect the voice. But many activities in which students engage out of school (or even in school) may not be observable. For this reason, the teacher should talk privately to individual students at the beginning of the school year. Auditions are an ideal time to find out about other interests and activities. Expect vocal problems for cheerleaders, actors, debaters, and singers in rock groups, gospel choirs, and show choirs.

The speaking voice can be a good clue to improper singing. As Morton Cooper points out,

The singing and speaking voices should have basically the same pitch level and range and tone focus. A marked difference between the singing and speaking voices should alert the individual to the fact that one of the two voices is not being used properly.²

Avoiding Vocal Abuse In High School Students

By Lane Galloway

65 Lower Harrison Street
Princeton, New Jersey

Many choral directors fail to realize that, probably, there is vocal abuse in the rehearsal. It may be easily detected; look for signs of tension in the face, neck, shoulders, and upper torso. Watch the larynx on boys as they sing up a scale. If it moves upward or in too far, they are probably straining. Listen to the tone of the group. It should sound light, free, and clear. Many directors abuse young voices intentionally but unwittingly by expecting a sound of maturity that is uncharacteristic of the voice at high school age. When the choir stops singing, listen for undue coughing and throat clearing. Both are signs of problems.

Even a careful, observant teacher may miss some clues, and for this reason, individual or small group voice classes are essential. At least once a month, every student should be heard. Both the speaking and singing voices should be evaluated and checked for the following signs of abuse:

1. Hoarseness or huskiness
2. Chronic breathiness
3. Loss or reduction in intensity of high notes of range
4. Soreness after singing
5. Blatant, excessive change between head and chest registers

Once the student's voice is established to be in good health, one still needs to ensure that his or her singing technique is not likely to cause damage in the future. To this end, there is no substitute for a proper vocal method which is the basis of every conducting gesture and every verbal instruction. In the earliest rehearsals of the year, instruct your students in proper techniques of posture, breathing, phonation, resonance, and articulation. Continue to stress good vocal habits in rehearsals; not only will it pay off in terms of the choral sound, but each student will benefit from reduced strain and abuse.

One very obvious but often overlooked, signal of vocal abuse may be detected by asking the student, "How does it feel?" If it hurts, then the student is certainly doing something wrong; if it feels comfortable, then most likely it is not causing harm. If ever a

conductor wishes to alter the tonal qualities of an individual or choir, ask again, "How does it feel?" This should also be the student's way of identifying a proper singing technique, because it is much easier to remember how something feels than how it sounds, especially since the singer cannot properly hear the sound of his or her own voice.

In your choir, then, develop a strong understanding of good vocal habits, and be absolutely certain that you convey your vocal concepts to every student. Constantly be aware of your students' vocal activities: look and listen.

Counteracting Vocal Abuse

All well and good, right? Sure, until your strongest soprano gets the lead in the school musical, or half your alto section goes out for cheerleader, or just before choir rehearsal a group of students are smoking in the lavatory.

There is little you can do about the last of these situations. Any abuse of the body stems from personal factors which are usually beyond a teacher's control and jurisdiction. The best one can do is establish rapport with the students and communicate with them about the value of mental and physical well-being as it relates to choral singing. Let all of your students know that they are important members of an organization which functions less well as a whole when each and every member is not functioning at his or her fullest potential. Make it clear to each student that he or she makes a difference! If you have created a good relationship with your students, you should be able to be sincere without condescension.

With cheerleaders, you have a difficult task on your hands. I have never been pleasantly surprised when I have auditioned cheerleaders as potential choir members. They all have a hoarse, husky voice quality which lasts well past football season, and in some cases it never disappears entirely. Many cheerleaders speak in a low pitched voice. Their vocal folds become roughened, reddened, or swollen, and they may develop nodules, polyps, or contact ulcers.

If the damage is not too severe, cheerleaders may be able to sing successfully,

but your role as a singing teacher goes beyond helping them sing. A few lessons in proper breathing and posture; a stern admonition not to yell so much that it hurts, and if it does hurt, not to continue, can avoid some of the harm that may be done to these voices. Meet with the staff member who is in charge of the cheerleaders at the beginning of the year. Perhaps you can arrange to hold a brief session with the girls to show them how they can make a big sound more efficiently and less harmfully. Of course, if you have a student with a strong potential as a singer, discourage her from becoming a cheerleader.

This brings us to one of the most debated topics for high school choral directors — the musical. "Singing in musicals is harmful to young voices," you may say, and you are not wrong. But to use this as a reason not to work with students on their singing in the musical would be as foolish as not working with them on their singing in choir! If there is to be a musical in your school, and there are many good reasons why there should be, part of our responsibility to the students' vocal education is to help them through the experience with a minimum of vocal abuse and a maximum benefit to their overall musical education.

As Robert C. White points out,

The first consideration made by a music director when contemplating a school musical production must be the limitation of adolescent voices; students cannot and should not be expected to do the same things major Broadway performers do.³

Can you imagine that the drama teacher is going to make this consideration? Or the dance teacher? To take things a few steps further, consider the following:

1. The roles are cast based on acting, singing, and dancing ability; but who will ensure that the range of the student is suitable for the role in which he or she is cast?
2. A competent dance instructor or student is involved in the choreography; but who will check that the dancing and stage movements do not interfere with the singing?
3. The students are constantly encouraged in rehearsals to sing loudly; but when the full pit band is used, who will help them sing and be heard without straining?

It actually becomes clear that the involvement of the choir director in the school musical is a necessity if the stu-

dents' voices are to be given any consideration at all.

Ultimately, choral directors must decide just how much time and effort they are willing to expend. The following suggestions are recommended:

1. Be involved in the selection of the musical to be produced. Choose with students in mind who are capable of meeting the vocal demands of the roles.
2. Do not be afraid to cut, modify, and transpose as necessary to suit the voices you have available. Do this before rehearsals begin and troubles arise. (Be sure to get special publisher permission to make any such changes.)
3. Take full charge of teaching the songs, and stress sound vocal practice. Unless specifically rehearsing for purposes of balance or projection, there is no need for students to sing with full voice. Remember that many cast members may not be involved in the choral music program, and they will need basic instruction in singing principles.
4. Belting is not requisite to being heard. Develop a bright, focused sound and emphasize diction. Strongly articulated consonants backed by supported breath can carry to the back of the auditorium.
5. If at all possible, get a good amplification system; rent it if necessary. Be sure that it amplifies only the voices, not the movements and footsteps of the actors, and not the instruments in the band. If a good sound system is not financially feasible (a mediocre one can be more hindrance than help), reduce the size of the pit band as much as possible.
6. Be present during blocking and choreography rehearsals, or meet with director and choreographer during planning, and be sure that the stage movements do not interfere with the singing.
7. Do not allow the well-being of your students to be sacrificed for the sake of a professional-level production. Excessive rehearsals extending over a long period of time and lasting to late hours at night are very taxing on young people and their voices. It may not be wise to do a musical every year.

Your Vocal Method

It should be clear that, on all levels, the key to counteracting vocal abuse is a sound vocal method. You must determine what approach works for your students. Here are some basics:

1. Always warm up, beginning with less strenuous exercises and moving through more strenuous ones.
2. Avoid singing high pitch or loud

volume for extended periods of time.

3. Avoid literature with extreme vocal difficulties for newly changed voices.
4. Do not let girls sing tenor full-time.
5. Do not give permanent classifications to newly changed voices.
6. Continually stress good posture and breath support.
7. Educate and re-educate students about the way the voice works.

There are many excellent books and articles available on the subject of high school vocal method. Also, remember that you cannot expect students to "do as you say, not as you do." You must practice the same techniques of vocal hygiene that you expect your students to practice!

Finally, never forget that your vocal method is reflected in everything you do. You have the power, without saying a word, to avoid harmful singing just by your physical presentation. Take advantage of that power, it can be a great asset.

FOOTNOTES

¹John Large, "Vocal Abuse and Misuse," *The NATS Bulletin* 34 (February 1978): 23. Quotation from Philip A. Duey, *Bel Canto in Its Golden Age* (New York: King's Crown Press, 1951), p. 21.

²Morton Cooper, "Vocal Suicide in Singers," *Music Educators Journal* 57 (September 1970): 53.

³Robert C. White, "High School Musicals — Accentuate the Musical and Eliminate the Voice Abuse," *Music Educators Journal* 64 (May 1978): 28. ●

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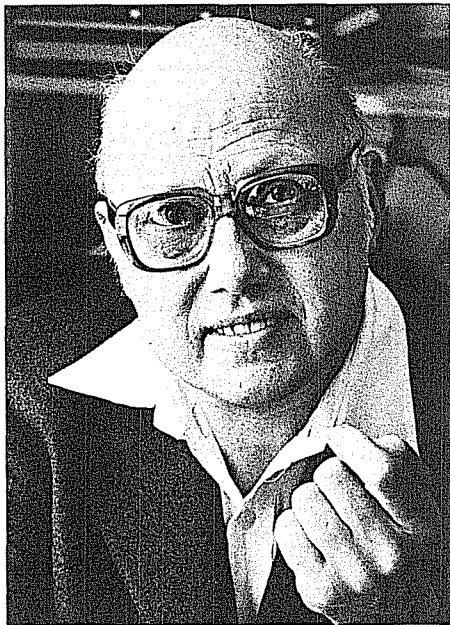
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This issue of *The Choral Journal* contains housing and pre-registration information for the 1983 National ACDA Convention, to be held in Nashville next March 10-12, and includes photos and bios of the principals involved in the special performances, interest sessions, and children's choral music at the convention.

The January issue will carry material on all the performing choirs and their directors, and the February issue will list a complete convention timetable and focus on the unique *Worship and the Arts* session to be led by Robert Shaw and Howard Swan.



Eric Ericson

Eric Ericson was trained as a church musician at the Royal College of Music in Stockholm and studied abroad in Basel, Germany, England, and the United States. His professional career began in 1945 with the formation of The Stockholm Chamberchoir, and in 1951 he became conductor of The Swedish Radio Choir (Stockholm) and the Orphei Drängar, a now-famous male chorus based in Uppsala, Sweden. The following year he was appointed lecturer in Choral Conducting at the Royal College of Music, obtaining his professorship there in 1968. Ericson has since fostered an entire generation of choral conductors, and Scandinavian choral music has borne his stamp for over a quarter of a century.

Eric Ericson's choirs have appeared in prestigious concert halls throughout the world, and have recorded on EMI, RCA, and Telefunken with many famous artists. A noted teacher and clinician throughout the world, Ericson has had a profound impact on the craft of choral conducting, and his work has brought to the choral medium a stature and measure of respect equal to that of the greatest orchestras in the world today.

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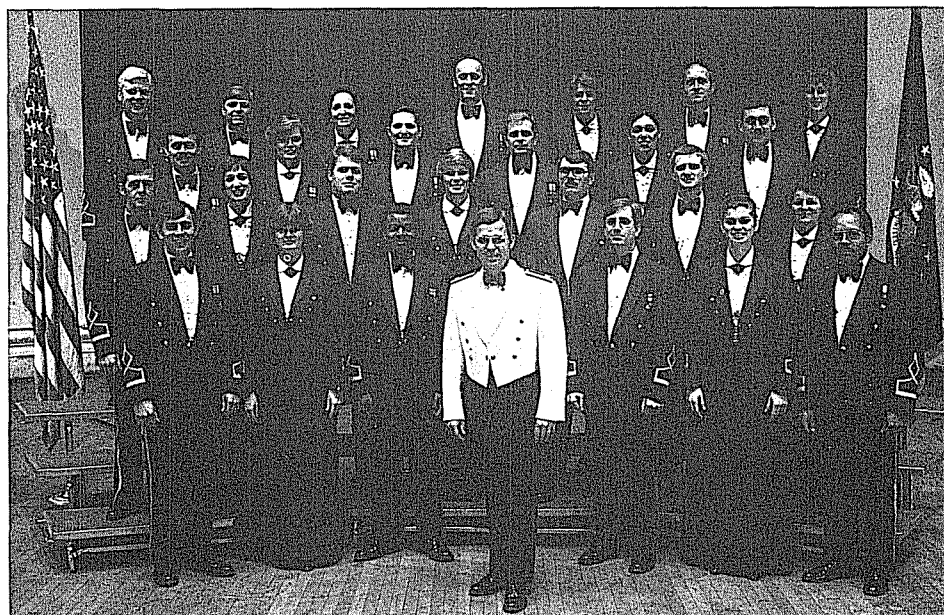


THE SWEDISH RADIO CHOIR

The Swedish Radio Choir, one of the most prominent vocal ensembles in the world, will make its second tour of the United States March 1-20, 1983, and one of its most significant performances will be a special appearance at the ACDA National Convention in Nashville. The ensemble has made 15 international tours since 1965.

The Swedish Radio Choir performs a broad spectrum of choral repertoire, but

the remarkable skill and extraordinary training of its singers, has resulted in a certain emphasis on contemporary choral music. Most of the 32 choristers are highly-trained soloists with many years of vocal and musical studies to their credit, and all are superlative musicians capable of meeting Ericson's expectations. They rehearse an average of 30 hours per month and their contracts are renewed annually.



THE SINGING SERGEANTS

The Singing Sergeants, the official chorus of the United States Air Force, is one of America's most versatile and traveled choral organizations. They have appeared before seven Presidents, per-

formed at many White House functions, Carnegie Hall, Kennedy Center, and in hundreds of communities across the nation. In bringing the music of America to the people of the world, The Singing

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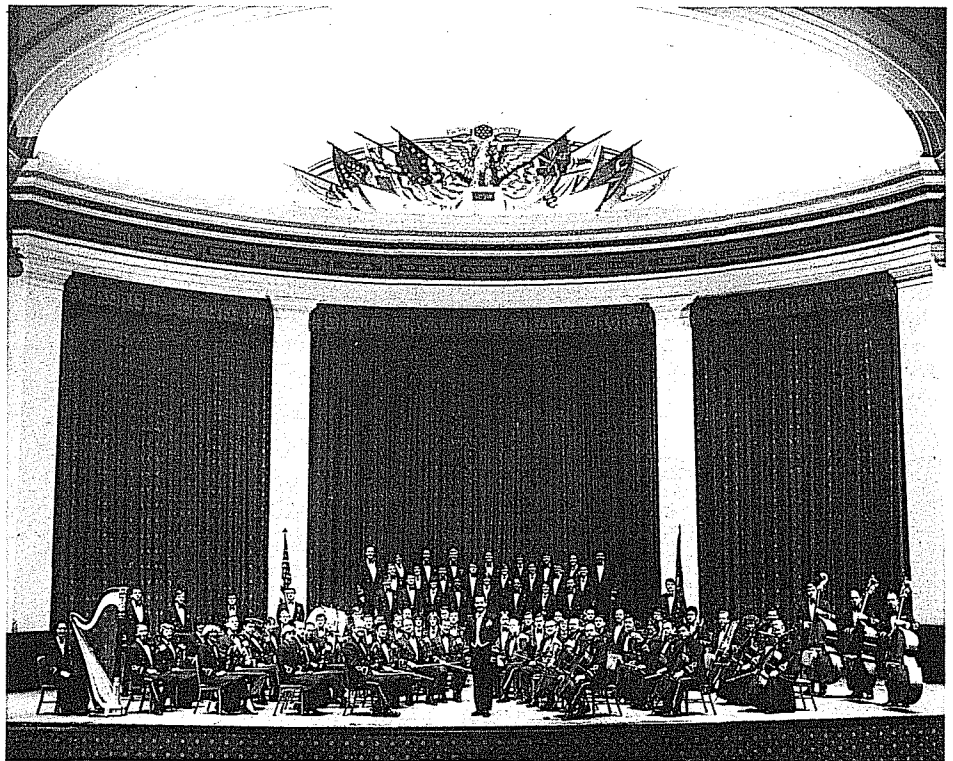
The repertoire of The Singing Sergeants ranges from opera and oratorio to folk songs, pop standards, jazz, and even comedy. Originally formed from within the ranks of The United States Air Force Band, the chorus is now composed of professional vocalists who attended colleges, universities, and music conservatories throughout the United States prior to joining the Air Force. Included in its membership have been singers formerly with the choruses of Robert Shaw, Fred Waring, Roger Wagner, and Norman Luboff.



Captain Craig D. Jessop

A native of Millville, Utah, Captain Craig Jessop has received degrees from Utah State and Brigham Young Universities and was recently awarded a Doctor of Musical Arts degree from Stanford University. In 1976 he was voted the most outstanding new music educator in the State of Utah by his peers in the Utah MEA, and in 1980 he left his position as a member of the music faculty at Stanford University to become the seventh conductor of the Singing Sergeants.

Craig Jessop has distinguished himself as a baritone soloist, winning first place in the Metropolitan and San Francisco Opera state auditions. He has appeared as guest artist at the Aspen and Carmel Bach Festivals and has been the featured soloist with the Utah Symphony, Phoenix Symphony, San Jose Symphony, and Mormon Tabernacle Choir. Captain Jessop is also Assistant Conductor of the Air Force Symphony Orchestra.



THE AIR FORCE SYMPHONY ORCHESTRA

The United States Air Force Symphony Orchestra is the only symphony orchestra in the U.S. Armed Forces. It has performed at official functions given by all American Presidents since Truman, and was one of the first American orchestras to make an overseas concert tour. It has premiered many compositions by contemporary American composers and given numerous concerts for the National Association for American Composers and Conductors.

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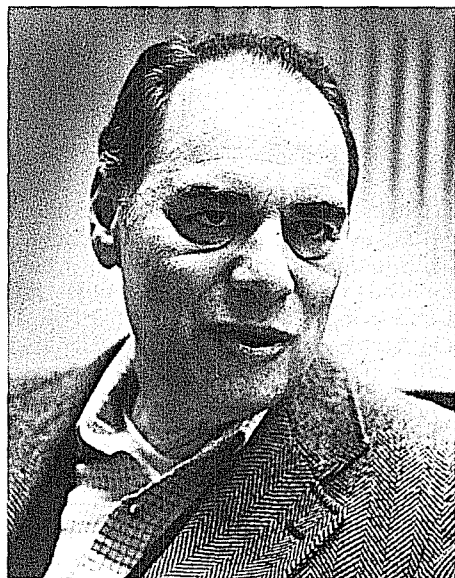
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Thursday's session will be presented by Alfred Mann and Donald Neuen. Friday's session will be presented by Phillip Crabtree and Elmer Thomas.



Alfred Mann

Alfred Mann is Professor of Musicology at the Eastman School of Music, University of Rochester, and is also Professor Emeritus at Rutgers University. He is the author and editor of numerous publications devoted to Baroque music, and is the former conductor of the Cantata Singers (New York) and the Bach Choir of Bethlehem, Pennsylvania.

A member of the board of directors of the International Haydn Society, Alfred Mann is also the secretary for the American chapter of the International Bach Society. Known for his recordings of Bach's and Handel's works here and abroad, he is presently completing a new critical edition of Handel's *Messiah*.

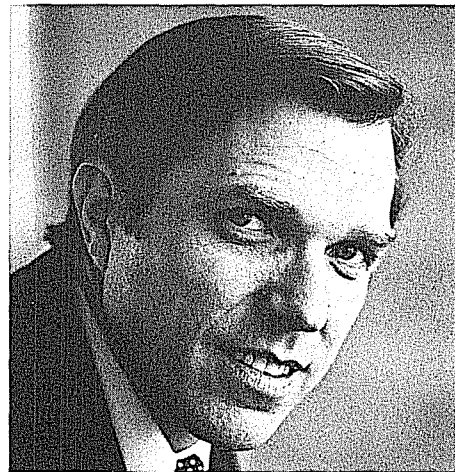
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Donald Neuen

Donald Neuen is Professor of Conducting and Director of Choral Activities for the Eastman School of Music. During 1970-1972 he held the joint appointment of Director of Choral Activities and Assistant Conductor for Robert Shaw and the Atlanta Symphony Orchestra, and Director of Choral and Orchestral Activities at Georgia State University.

Donald Neuen's choral experience includes teaching at all age levels, church music, and singing professionally with the Robert Shaw Chorale. He has conducted all-state choruses and a variety of clinics and workshops in 30 states and Canada, is a national patron of Delta Omicron International Music Fraternity, and was president-elect of the Tennessee Chapter of ACDA prior to joining the Eastman School faculty in 1981. His editions and compositions are published by Lawson-Gould and Hinshaw Music, Inc.



Phillip D. Crabtree

Musicologist, editor, and conductor, Phillip D. Crabtree holds a Ph.D. from the University of Cincinnati, M.A. from the University of Iowa, and A.B. from Cornell College. He is Professor of Musicology at the University of Cincinnati and directs the large music program at Hyde Park Community United Methodist Church in Cincinnati, having previously taught in the secondary schools in Iowa and Illinois and the University of Hawaii.

As a scholar/performer active in unearthing early music for modern performance, Phillip Crabtree has published editions of early music as well as articles for various journals and *The New Grove Dictionary of Music*. He has presented lectures and demonstrations for the American Musicological Society, the American Choral Directors Association, Music Educators National Conference, and American Guild of Organists. As a researcher in the areas of the psychology of music, music and healing, and the metaphysics of sound, he has participated in numerous conferences. While remaining active as a conductor, Dr. Crabtree has also edited a regular research column in *The Choral Journal* and is a member of the standing committee on editorial standards for the American Choral Directors Association.

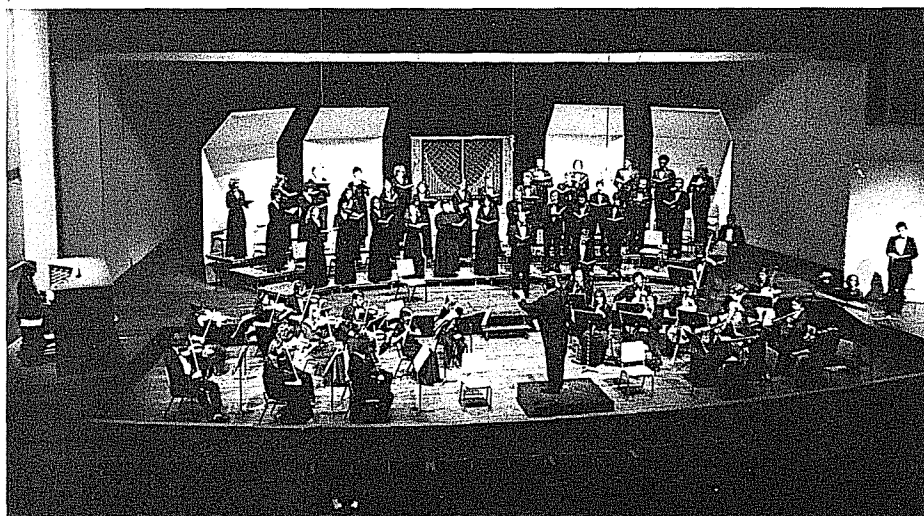
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in works for chorus and orchestra.

The Chamber Choir has performed with the Atlanta Symphony Orchestra under Robert Shaw, and the Cincinnati Symphony Orchestra under the leadership of Max Rudolf, Thomas Schippers, Leonard Bernstein, James Levine, Julius Rudel, James Conlon, and Michael Gielen.



Elmer Thomas

Elmer Thomas is Professor of Choral Music at the University of Cincinnati, College-Conservatory of Music, where he heads the Division of Ensembles and Conducting. He received his M.M. degree from the University of Michigan and a Doctor of Musical Arts degree from the University of Illinois. In 1973-1974 he was the first to be selected as an Affiliate Artist of the Atlanta Symphony Orchestra under Music Director Robert Shaw.

Elmer Thomas has guest-conducted and prepared choruses for numerous performances with the Cincinnati Symphony Orchestra. As Conductor of Choruses for the Cincinnati May Festival from 1971-1975, he prepared over 30 major works for performances conducted by Bernstein, Rudel, Levine, Schippers, and Rudolf. He is Co-Founder, Conductor, and Music Director of the Vocal Arts Ensemble of Cincinnati, a professional chorus in its second season.

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The singers participating in the seminar choir represent and are selected from some of the finest graduate level conducting training programs in the country, with selection based on a combination of conducting proficiency and vocal skill. The seminar choir will assemble for pre-convention rehearsals prior to the opening of the 1983 National ACDA Convention.

Twelve singers from the seminar choir will be designated as active conductors for this seminar. Each of the two sessions will be structured to allow six of these student conductors to work with the seminar choir and be critiqued by Eric Ericson.

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After a discussion of the concept of choral theatre, four contemporary works will be performed: 1) Jacob Avshalomov's *Tom O'Bedlam*, with the Tri-City Singers of Binghamton, NY, under the direction of David Buttolph; 2) Gregg Smith's *Excerpts from Aesop's Fables*, with the choir of SUNY from Geneseo, NY, under the direction of Robert Isgro; 3) a new work to be announced, to be performed by the Hartwick Choral Theatre Ensemble of Oneonta, NY, under the direction of Thurston Dox; and 4) Thea Musgrave's *The Last Twilight*, with the Schola Cantorum of New York City under the direction of Hugh Ross, who will be the clinician for this session.



Hugh Ross

Hugh Ross has been the Conductor of the Schola Cantorum, founded in 1906 for Gustav Mahler and one of the oldest and most famous choruses in New York since 1929. Born in England, Ross was a student of Ralph Vaughan Williams and began his career in Winnipeg, Manitoba, founding the orchestra there in 1923. He worked with Toscanini through the 1930s, almost all conductors of the New York Philharmonic from Furtwangler to Bernstein, and was head of the choral department at Tanglewood from 1941-1962 with Charles Munch and Serge Koussevitzky.

Hugh Ross has been a pioneer in the

staging of choral works, receiving extensive international recognition. Villa-Lobos had him elected to the Brazilian Academy, Rio de Janeiro, in 1951. From 1971-1978, he was Eleazar de Carvalho's associate in the Festival at Campos do Jordao in Sao Paulo State. Since 1970 Hugh Ross has been the Executive Director of The Sullivan Musical Foundation and is currently the American President for the Voci Verdiane Contest in Busseto, Italy.

TAMPERING: A 20th-CENTURY APPROACH TO 19th-CENTURY CHORAL MUSIC

This session, led by Margaret Hawkins, will focus on choral music of the Romantic period and include a discussion of its special problems and specific practices. Particular attention will be paid to the following concerns: 1) the choral conductor's response to an era of music history that produced largely orchestral works and solo vocal literature; 2) treating vocal styles that were greatly influenced by the age of vibrato; 3) programming; 4) how to "be romantic" with music; 5) the art of rubato; 6) how to present the musical treasures of this era with minimal forces; 7) the composer's viewpoint concerning the uses of translations and reduced forces; and 8) how to live with *not* being a purist.



Margaret Hawkins

Margaret Hawkins is Choral Director of the Milwaukee Symphony Orchestra and Director of Performance Activities at the Wisconsin Conservatory of Music, where she regularly conducts the Vocal Arts Consort, the Conservatory Chamber Singers, and the Conservatory Singers. A regular guest conductor of the Milwaukee Symphony Orchestra, she is also known for her work as a speaker, clinician, and guest conductor of choral festivals. Ms. Hawkins has prepared choruses for such prominent con-

ductors as Robert Shaw and Lukas Foss.

During her 12 years as a high school choral conductor she served as ACDA Chairman of the High School Standards and Repertoire Committee that produced Monograph #2, *An Annotated Inventory of Distinctive Choral Literature for the High School Level*. Her ensembles have performed at many national, regional, and state ACDA conventions, and Ms. Hawkins is currently serving as co-chairman of the Choral Panel of the National Endowment for the Arts.

DEVELOPING THE VOCAL AND INTERPRETATIVE POTENTIAL OF YOUR CHOIR

The format of this interest session will include a discussion identifying and demonstrating specific techniques that will achieve improved results in interpretation through strengthening vocal technique, color, and diction. In addition, an analysis of the choral rehearsal and how it relates to instructing in singing will be presented. The University of Texas Chamber Singers, Morris Beachy, Conductor, and the Richland High School Rebel Choir, Patricia Neighbors, Conductor, will serve as demonstration groups for Dr. Beachy to illustrate the specific techniques discussed.



Morris J. Beachy

Morris Beachy is Director of Choral Activities at the University of Texas, where he is Coordinator of the Conducting Division and the graduate program in Choral Music. Recognized on an international level, he has concertized extensively throughout Europe, the Middle East, Latin and South America. He has toured under the sponsorship of the U.S. State Department, participated as faculty/conductor for the Cambridge

Chamber Music Symposium, the Schutz Festival in Germany, and the Schubert Festival and Seminar in Austria. Dr. Beachy has been guest conductor with the Welsh National Opera Company and holds the position of Honorary Professorial Fellow at the University of Cardiff, Wales, where he serves as conductor and lecturer.

Morris Beachy is founder/conductor of the Austin Choral Union, the Coro

D'Amici, and the Texas Capital Chorale, which have appeared with the Dallas and San Antonio orchestras and perform regularly with the Austin Symphony Orchestra. An active soloist in opera, oratorio, and recital, Morris Beachy is also active as a clinician and guest lecturer. He has authored many articles on choral technique, repertoire, conducting, and has served on the Editorial Board of *The Choral Journal*.



THE UNIVERSITY OF TEXAS CHAMBER SINGERS

The University of Texas Chamber Singers has held a prestigious position within the choral field for many years, having received many special invitations and awards as well as recognition on an international level for its outstanding performances. It has toured Europe and the Middle East under the auspices of the U.S. State Department, served as host ensemble in the Cambridge Vocal Chamber Music Seminar, was the official music ensemble representative for Texas in the Bicentennial Series of State Concerts at Kennedy Center, performed a series of 16 concerts in the Hawaiian Islands, and was selected to participate in the International Villa-Lobos Choral Festival and

Contest in Rio de Janeiro, at which the Chamber Singers was awarded the first prize gold medal and \$6,000.

The Chamber Singers has performed at regional and national conventions of ACDA, NASM, MENC, NATS, MTNA, and the state convention of TMEA. It has also been active in presenting premiere performances that were recorded for Golden Crest Records and Book-of-the-Month Club Record Division. The Chamber Singers' recording of works by Donald Grantham will be released by CRI Records in 1983, and the ensemble has received an invitation from the Chinese Government to perform in that country in April 1983.

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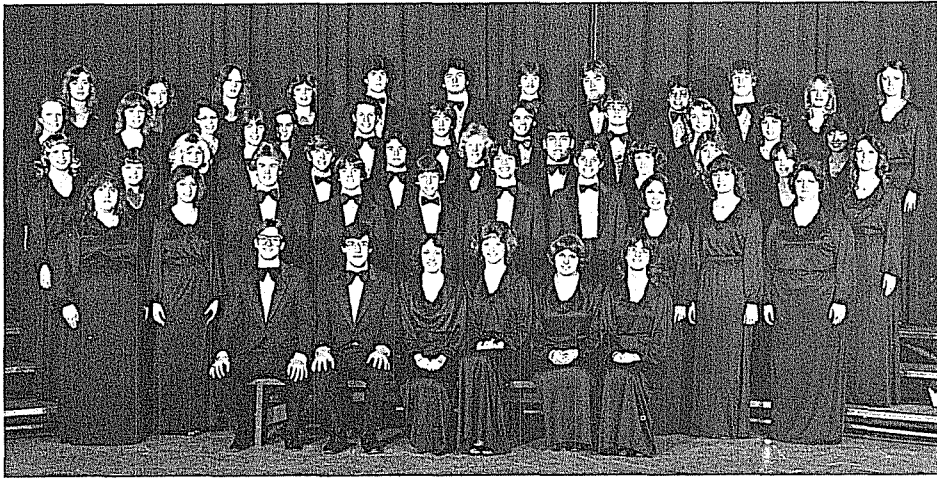
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**THE RICHARD HIGH SCHOOL
REBEL CHOIR**

Comprised of 51 juniors and seniors, the Richland High School Rebel Choir performs four major concerts annually. The choir's repertoire includes the Vivaldi *Gloria* and the Faure *Requiem*, and they also participate in state and invitational choral contests. The Rebel

Choir has received superior ratings in concerts and sight-reading contests and has been named Best in Class at both the Astroworld Choral Festival (Houston) and the Worlds of Fun Choral Festival (Kansas City).



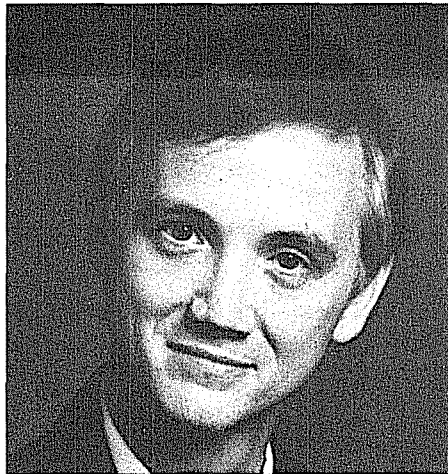
Patricia Neighbors

The Richland High School Rebel Choir has been under the direction of Patricia Neighbors for the past five years. A graduate of Central State University in Edmond, Oklahoma, she received a M.M.E. degree from the University of Oklahoma, where she was a member of the Oklahoma Chorale under the direction of B. R. Henson. Patricia Neighbors currently sings with the Schola Cantorum of Texas and is a member of ACDA, TCDA, TMEA, Sigma Alpha Iota, and Delta Kappa Gamma.

**TECHNICS FOR CHANGE: THE
MATURING TREBLE VOICE**

Using a high school treble chorus and a university women's chorus, two directors — William McIver and Wayne Anderson — will demonstrate the variety of techniques that can be used in safely and successfully training the maturing young woman's voice.

McIver received his early musical training at the Columbus Boychoir School, where he was selected by Gian-Carlo Menotti to sing the title role in Menotti's *Amahl and the Night Visitors* for NBC television from 1952-1955. He has coached with Menotti, Stravinsky, Lukas Foss, and Paul Ulanowsky. In Addition, he appears frequently as a soloist, adjudicator, and guest conductor throughout the Southeast and is the author of numerous articles on vocal literature and vocal technique.



William W. McIver

William McIver is a professor of music and chairman of the voice division in the School of Music at the University of North Carolina, where he teaches voice, vocal pedagogy, and conducts choral groups. He received A.B. and B.M. degrees from Oberlin College, including one year's study at the Mozarteum in Salzburg, Austria, earned an M.M. degree in applied voice from the University of Illinois, and was awarded a D.M.A. degree from West Virginia University.



**THE UNIVERSITY WOMEN'S
CHOIR**

The University Women's Choir is the oldest established choral group at the University of North Carolina at Greensboro. Composed of approximately 40 under-graduate women, the choir presents four concerts annually on campus. In addition, the choir has sung with

the men's glee clubs from North Carolina State University and the University of North Carolina at Chapel Hill, several ACDA and MENC conventions, and has also sung in such cities as Atlanta, Daytona Beach, Kansas City, and Knoxville.



**THE CLOVIS HIGH SCHOOL
WOMEN'S CHOIR**

The Clovis High School Women's Choir has received superior ratings in both Sightreading and Concert at the district level for the past several years. The choir has further distinguished itself by receiving superior ratings at the Greater Southwest Music Festival,

Durango Fine Arts Festival, Rocky Mountain Fine Arts Festival, and Six Flags Over Texas. In 1981, the Clovis High School Women's Choir was selected as the Outstanding Women's Choir at the Six Flags Over Texas Festival.



Wayne Anderson

Wayne Anderson received his B.M. degree from North Texas State University and M.M. degree from West Texas State University. He is currently in his ninth year as Choral Director for Clovis High School in Clovis, New Mexico, where his program has grown considerably and his choirs have received many awards and earned an outstanding reputation — including receiving numerous superior honors from all major festivals in the Southwest.

A life member of ACDA and a member of the review board of *The Choral Journal*, Wayne conducted the Clovis High School Chorale at last year's Southwestern Division ACDA Convention. He is also active in MENC, currently serving as State Vice President in charge of Choral Activities for New Mexico. Wayne is the founder and director of the Clovis Community Chorus and is in demand as a guest soloist, vocal/choral clinician, and adjudicator.

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**MUSIC LEARNING THROUGH THE CHORAL EXPERIENCE:
APPLICATIONS OF THE KODALY CONCEPT TO THE YOUNG CHOIR, I AND II**

Members of the University Children's Choir will demonstrate skill building techniques for teaching choral literature. These two interest sessions will utilize techniques and pedagogical ideas of Zoltan Kodaly as they are applied to the choral rehearsal. Mary Goetze will lead the choir through activities and exercises based on the literature to be performed, all of which are selected and designed to prepare and motivate successful sight-singing, musical understanding, and artistic performance. Other topics to be covered in these sessions include movable-do solfege, vocal independence, song analysis, memorization, and intonation.



Mary Goetze

Mary Goetze received a Bachelor of Music degree in voice from the Oberlin Conservatory of Music, the pursuit of which included one year of vocal study at the Mozarteum in Salzburg, Austria, and she also holds a Master of Music Education degree from Indiana University. She is certified in both Kodaly and Orff techniques. Mrs. Goetze teaches music in the public schools of Bloomington, Indiana, and also at the Indiana University School of Music — where she directs the music program for elementary education majors and conducts the University Children's Choir. She has conducted many workshops on children's singing voices, children's choirs, Kodaly and Orff methods, including regular offerings at the University of Colorado and Indiana University.

Mary Goetze is a member of the Orff Certification program at the University of Illinois, where she serves as choral director and recorder instructor. She is also the 1982-1983 ACDA State Children's Choir Chairperson for Indiana and a member-at-large of the Organization of American Kodaly Educators national board.



UNIVERSITY CHILDREN'S CHOIR

Members of the University Children's choir range in age from 8-14 and come from the metropolitan area of Bloomington, Indiana, and surrounding communities. Founded in the fall of 1980, the choir is associated with the Indiana University School of Music, where it rehearses and presents two concerts annually. The choir performs with School of Music vocal and instrumental ensembles and with the Opera Theatre, and this year will perform Mahler's Third Symphony and chorus parts in *Hansel and Gretel* under university conductors. The choir performed for the Indiana Music Educators Conference in 1981,

and presents concerts frequently throughout Indiana.

The University Children's Choir performs a wide variety of challenging repertoire. Children entering the program spend an equal amount of time in rehearsals and musicianship classes, the latter of which are based on the techniques of Zoltan Kodaly and are geared to the development of vocal technique, music reading, and overall understanding. The choir is divided into three groups based on age and ability, and the most advanced group will serve as the demonstration choir for Mary Goetze's interest session.

Children And Choral Music At The 1983 National ACDA Convention

The 1983 National ACDA Convention will be the most historically and musically significant opportunity for children and choral music in America to date. Please note the following special performances and sessions that have been scheduled:

- One of the seven interest sessions will focus on Kodaly pedagogy in the children's choral rehearsal, and will be led by Mary Goetze with the assistance of the Indiana University Children's Chorus.
- The Cincinnati Boy Choir and Winnipeg Children's Chorus have been selected by taped auditions to perform for the full convention.
- An Honors Children's Chorus of 100 select children's voices will work in open rehearsal under the direction of Jean Ashworth-Gam and perform a commissioned work by Michael Hennagin in memory of Wayne R. Hugoboom, a founding father of ACDA whose vision included a strong commitment to young voices.
- A reading session including 25 titles of distinctive choral music for children's voices will be held for the full convention.

All convention-goers — especially state chairpersons — are encouraged to attend a special Children's Choir Luncheon with guests Michael Hennagin and Jean Ashworth-Gam. Luncheon registrations may be purchased at registration on Friday afternoon, March 11.

Wayne Hugoboom Commission: 1983 ACDA National Honors Children's Chorus

The 1983 ACDA National Honors Children's Chorus will be comprised of 100 treble-voiced children from throughout the United States, selected on the basis of recommendations of their directors. The children will convene in Nashville to rehearse and perform works by di Lasso, Schubert, Kodaly, Faure, and other composers. The closing selection of their performance will be a commissioned work by Michael Hennagin in honor of Wayne R. Hugoboom, ACDA's first and long-time Executive Secretary. Mr. Hennagin's composition will be the first commissioned by the Hugoboom Memorial Fund, which was created by donations in his honor. Commissions from the Fund will be made periodically to reflect Mr. Hugoboom's frequently-expressed enthusiasm for choral compositions in a contemporary vein that are practical for performance by young singers and choirs of average ability. Supervision of the Hugoboom Memorial Fund and the awarding of such commissions is the responsibility of the Past Presidents Advisory Council of ACDA.

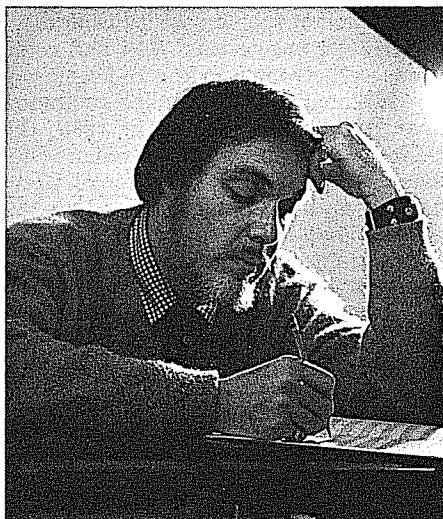


Jean Ashworth-Gam, Guest Conductor

Jean Ashworth-Gam is an honor graduate of the University of Toronto and the Royal Conservatory of Music and Founder/Music Director of the award-winning Toronto Children's Chorus, which won first place this past July in the International Eisteddfod Competition in Llangollen, North Wales, over 35 other children's choirs from around the world. She also conducted the Toronto Children's Choir in performances that included Westminster Abbey, Brecon Cathedral, Holy Trinity Church at Stratford-upon-Avon, and the Opening Ceremonies of the Biennial Conference of the International Society for Music Education in Bristol.

Ms. Ashworth-Gam has studied with David Willcocks, Elmer Iseler, and Jon Washburn in the course of developing outstanding choral programs at Howard

Public Schools and Kingsway-Lambton United Church in Toronto. Internationally known as a clinician, lecturer, and guest conductor, visitors come from around the world to visit her programs and observe rehearsals.



Michael Hennagin

Michael Hennagin is a noted American composer who graduated from the Curtis Institute of Music in Philadelphia, and has studied with Aaron Copland at the Berkshire Music Center, Darius Milhaud at the Aspen Music School, and Leonard Stein in Los Angeles. The recipient of numerous awards and commissions, Mr. Hennagin's music is performed throughout the United States and abroad.

Michael Hennagin has composed in virtually all media, including music for television, motion pictures, as well as incidental music for legitimate stage productions in New York City and Los Angeles. He appears frequently throughout the United States as a guest composer, conductor, and speaker.

This special session will deal with the history and performance of Afro-American folk songs and will be led by the inimitable Jester Hairston, assisted by the University of Mississippi Concert Singers under the direction of Jerry Jordan and the Kentucky State University Concert Choir under the direction of Carl H. Smith.



Jester Hairston

In 1936 Jester Hairston left the world of show business in New York and came to Hollywood as the assistant conductor of the famous Hall Johnson Negro Choir. Hall Johnson was ill during the filming of *Lost Horizons*, and Hairston took over the responsibilities of training the choir and arranging the choral music, which had been composed by the late Dimitri Tiomkin. The result was a success, and Hairston became Tiomkin's choral arranger in films for the next twenty years, collaborating on *Land of the Pharaohs*, *Duel in the Sun*, *The Long Night*, *Red River*, and many others.

In 1949 Hairston became one of the arrangers for the late Walter Schumann Choir of Hollywood, and it was during his work with that organization that his Afro-American folk song arrangements began to attract the attention of choirs from all over the United States. In 1961 the State Department began to send Hairston abroad annually as a good-will ambassador. He holds honorary doctorates from the University of the Pacific (Stockton, CA), Tufts University (Boston, MA), the University of Massachusetts (Amherst, MA), and Luther College (Decorah, IA). At 81, Jester Hairston is still in constant demand as a conductor, clinician, and lecturer.

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A Session Of Afro-American Folk Songs

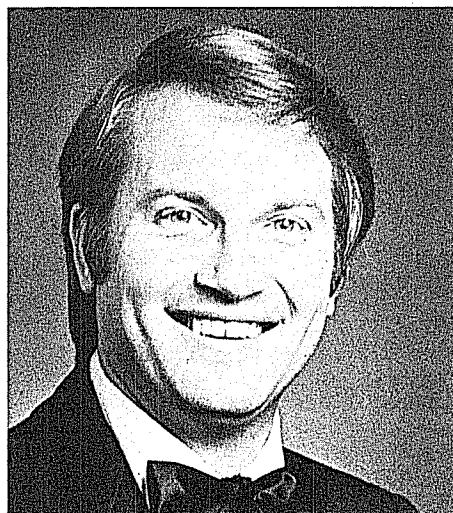


**UNIVERSITY OF MISSISSIPPI
CONCERT SINGERS**

The University of Mississippi Concert Singers is a select group of students drawn from all major schools of study at Ole Miss, and a majority of them are non-music majors. The choir has toured New York City, Canada, and twice traveled to Europe, last year serving as host choir for the Music of the French Masters International Choral Symposium in Paris. During its 17-day European tour the ensemble rehearsed and

performed the Durufle *Requiem* under the direction of Paul Salamunovich.

The choir also performed at the ACDA Southern Division Convention in Birmingham, Alabama, and sang two major choral works with the Tupelo Symphony. Last April it appeared with Leontyne Price and the Jackson Symphony, and was invited to perform during opening weekend festivities at the World's Fair in Knoxville, Tennessee.



Jerry Jordan

Jerry Jordan is Director of Choral Activities at the University of Mississippi.

He received a Bachelor of Music Education degree with honors from Florida State University, and has received Master of Science and Ed.D. degrees from the University of Illinois, with further studies at Indiana University, Westminster Choir College, and the Juilliard School. Prior to coming to the University of Mississippi, he served as Coordinator of Choral Music Education and conducted the Repertory Choir and the University Chamber Ensemble at the University of Illinois.

Jerry Jordan has conducted clinics, festivals, and summer music camps throughout the South and Midwest. The choral program more than doubled in his first year at Ole Miss, and he is now responsible for a program that includes seven choirs. During the summer of 1982 Jordan served as guest conductor of the Greater Memphis (TN) Chorale and conducted them during a tour of Europe.



**KENTUCKY STATE UNIVERSITY
CONCERT CHOIR**

One of the most active organizations on the KSU campus, the Concert Choir has made several radio and television appearances and has performed with the Lexington and Cincinnati Orchestras. The choir has appeared in Montreal several times, the first being in 1973 when they appeared at the famous Salle Wildrid-Pelletier Auditorium there. In 1976 the choir gave three performances in Nassau-in-the-Bahamas, and the ensemble also performed for the Kentucky Music Educators Conference in 1975 and 1976.

In 1978 the KSU Concert Choir was selected to perform at the Southern Division ACDA Convention in Atlanta. This season the choir will give concerts in Kentucky and tour the cities of Detroit, Montreal, Toronto, Columbus, Indianapolis, Dayton, Cleveland, and New York City.

Carl H. Smith

Carl Smith, conductor of the KSU Concert Choir, is Chairman of the Music Department at Kentucky State University and is an Associate Professor in the department of music. A graduate of Lincoln and Tulsa Universities, he has also studied at the University of Kentucky and Ohio State University.

He has conducted several performances in the Kentucky State Capitol, including the Annual Prayer Breakfast as well as the inaugural ceremonies for several governors. Currently a candidate for the Ph.D. degree in Ethnomusicology at the University of Pittsburgh, Carl Smith recently organized the KSU Boys Choir and frequently serves as a clinician, guest conductor, and adjudicator at various music festivals and workshops.

President's Address

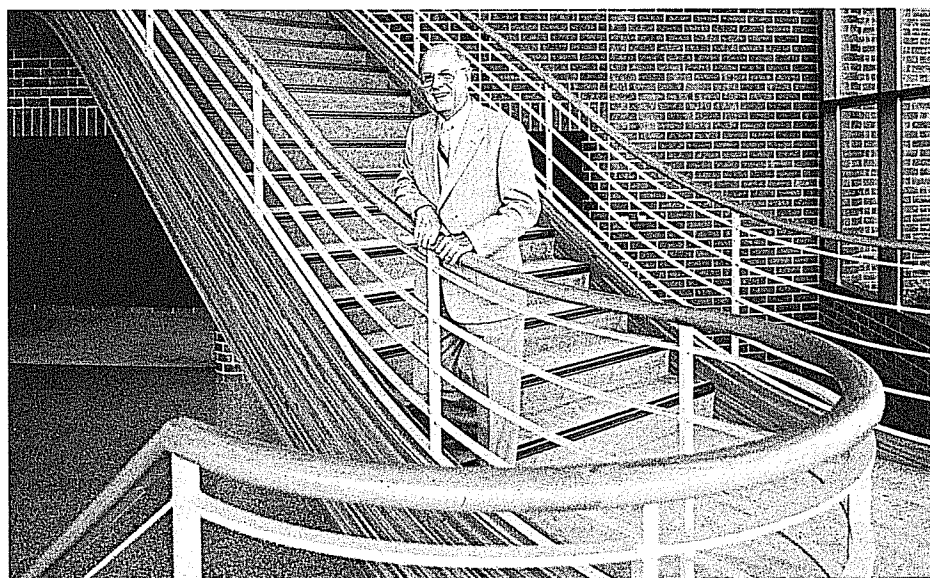
Phillip H. Mark Memorial



NORTH DAKOTA STATE
UNIVERSITY CONCERT CHOIR

The NDSU Concert Choir is an undergraduate ensemble comprised of 50 singers. In the past 13 years it has performed at two national ACDA conventions, a divisional MENC convention, and a national MENC convention. Since 1978 the NDSU Concert Choir has been one of

the featured choral groups on the Cavalcade of Christmas Music, a nationally-aired CBS radio presentation. The ensemble has also contributed to seven albums issued by Jenson Publications, Inc.



Edwin Fissinger

Edwin Fissinger received his Bachelor's and Master's degrees in composition from the American Conservatory in Chicago, and his doctorate in conducting and literature from the University of Illinois. Department chairman and director of the Concert Choir at

North Dakota State University since 1967, Edwin Fissinger's compositions and arrangements are published exclusively by Jenson Publications, Inc. He is included in *Who's Who in America* and the *International Who's Who of Musicians*.

In the September 1982 issue of *The Choral Journal*, President Colleen Kirk announced the establishment of the Phillip H. Mark Memorial Fund. The North Dakota State University Concert Choir, conducted by Edwin Fissinger, will perform at this special convention session devoted to Phil's memory.

book. REVIEW

Book Reviews for the *Choral Journal* are coordinated by the Committee on Research and Publications, Walter S. Collins, Chairman, (College of Music, University of Colorado-Boulder, CB 301; Boulder, Colorado 80309). Reviews to be considered by the committee are welcome.

Publishers of books of interest to choral directors should submit two review copies directly to the Chairman.

Denis Arnold, *Giovanni Gabrieli and the Music of the Venetian High Renaissance*. London: Oxford University Press, 1979. 322 pp. \$65.00.

The eminent English musicologist Denis Arnold has provided in his new book on Giovanni Gabrieli a very model of what such a single-composer study can be. Biographical details, painstakingly drawn from Venetian documents of the period, are coordinated with their implications in terms of the musical output itself and of the Venetian musical culture of the late sixteenth and early seventeenth centuries. Giovanni Gabrieli's music is properly placed in its historical and cultural contexts. Arnold carefully examines the influences from such diverse figures as Giovanni's uncle, Andrea Gabrieli, his (presumed) teacher Lassus, and the cornett player Bassano in order to determine the roots of the composer's style. Thus, for example, we are clearly shown why Arnold considers Giovanni Croce (who was *maestro di cappella* at St. Mark's while G. Gabrieli was organist) to have been a truer successor of Andrea Gabrieli than was his nephew.

On the other side, the music of Gabrieli's pupils is examined for evidence of the teacher's own influence and of the kinds of contemporary Italian music Gabrieli must have been showing them as models. An interesting conclusion along these lines, supported by historical documents as well as musical styles, is that his influence seems to have been more pervasive in Germany through his greatest pupil Heinrich Schütz than it was in Italy, where other styles were cultivated after Gabrieli's death.

At the same time, Arnold provides extremely perceptive analyses of almost every known work, along with well-chosen and beautifully-reproduced musical examples. In sum, to read this book is to reap the benefits of painstaking research and sharp insights into the functions of music in Venetian society and ceremony, the music that Giovanni Gabrieli knew and studied, his stylistic development as a composer, and his place in the historical continuum of instrumental and of sacred choral music.

Richard Cox
University of North Carolina
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children's CHORAL CORNER

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Prepared by Doreen Rao and members of the ACDA National Committee on Children's Choirs for the *Choral Journal*.

EXTENDED CHORAL WORKS FOR TREBLE VOICES (Appropriate for Performance by Children's Chorus)

Compiled and Annotated by

Doreen Rao, Music Director
The Glen Ellyn Children's Chorus

BRITTEN, BENJAMIN; *A Ceremony of Carols, Op. 28*; Boosey & Hawkes.

With the exception of the processional and recessional texts in Latin ("Hodie Christus natus est") this work is a contemporary adaptation of old English carols for treble voice with harp accompaniment. Authors include William Cornish and Robert Southwell. Although the first and last movements are in unison plainsong, the vocal writing is primarily three-part. Eleven titles, some of which are published separately, contain music ranging from slow, homophonic, introspective character ("There is No Rose") to fast, rhythmic, contrapuntal material. This work will provide substantial challenge for young singers. Due to its clarity and fine construction, it is accessible and may be performed by children's choir.

BRITTEN, BENJAMIN; *Children's Crusade, Op. 82*; G. Schirmer.

Set to a poem, *Kinderkreuzzug*, by Bertold Brecht, this profound work is scored for a children's choir of unchanged voices, two pianos, small organ (chamber or electronic), and a large band of percussion instruments. Two conductors are necessary for performance: the principle conductor, whose special responsibility is the singers, and a sub-conductor for the percussion band. There are nine soloists who must come from the chorus. The story is of children, war and starvation as the children themselves experience wandering through Poland, lost in 1939 during World War II. It is predominantly dissonant with wandering glimpses of tonality. There is a recurrent two-part theme on the text "where there was peace" which unifies the score textually and musically. The instruments respond to the voices which are generally narrative in function. The work itself has overtones of Britten's *War Requiem*. It is gripping and stunning both to performer and listener.

DECEMBER 1982

BRITTEN, BENJAMIN; *Missa Brevis in D, Op. 63*; Boosey & Hawkes.

A mass setting for boy's voices and organ, the *Missa Brevis in D* is a work of substance and exquisite beauty. Written in a tessitura complimentary to young singers, the effect is enhanced by organ scoring idiomatic to that part of the instrument most reinforcing to the vocal parts. The music is organized around melodic motives in each section which are repeated in imitation or in modified form by one or more voice parts. Some passages are homophonic. Although the writing in each movement is varied harmonically and rhythmically the piece is unified in general by the key relationship of 'D' to its relative major (F#) and minor.

BRITTEN, BENJAMIN; *Psalms 150, Op. 67*; Boosey & Hawkes.

A simply structured composition, *Psalms 150* is performed in approximately five minutes. The text is from the Psalter using the King James version in English; one of the exuberant songs of praise to God. The instrumentation is left to the choice of the conductor, according to the availability of the instruments. The only requirement is a treble instrument, some percussion and a keyboard. Basically in two-parts, there are only occasional divisi to three and four parts, and one four-part canon. There are contrasting relationships rhythmically between duple and triple. Harmonically it is very tonal with simple, repetitious statements of praise climaxing on a fortissimo tone cluster. The second section in unison changes into a dancing 7/8 meter.

GALUPPI, BALDASSARE; *Dixit Dominus, Psalm 110*; Roger Dean.

For four-part treble voices, piano or strings this setting is one of many treble choral works written by Baldassarre Galuppi for the girls at the Conservatory of the Ospedale degli Incurabili in Venice. The work is divided into four movements and is performed in approximately ten minutes. Conceived in the Venetian classical period, the score is predominantly homophonic in nature with regular two to four bar phrases. It is repetitious but has the potential for interest with the careful use of dynamic contrast. Edited by David Larson.

GOEMANNE, NOEL; *Missa Hosanna*; Mark Foster.

This a cappella work for treble voices was commissioned by the Texas Boys Choir in 1972. It is a mass presenting

the Kyrie, Gloria, Sanctus and Agnus Dei for performance in approximately eleven minutes. Contemporary in nature, the dissonances are usually heard within a tonal framework. Developed motivically, the piece is challenging but singable by children. Two to four-part writing dominates this carefully structured sonority.

LE FLEMING, CHRISTOPHER; *The Echoing Green*; Alexander Broude.

Conceived as a children's cantata for treble and alto voices, the scope of this work is not limited to children. It may be performed suitably by adult female voices. As the composer notes, *The Echoing Green* is a cantata as much about children as for them. The work is divided into two parts of approximately twenty-five minutes each which may be performed separately, if desired. The cantata may be accompanied by strings or piano. Each movement is available in separate publication. The work is predominantly unison and two-part texture with three-part divisi in the final movement. Its complexity is not in its harmonic or rhythmic construction, but in its transparent simplicity of line and text. Games and dances may be used in its performance.

PEETERS, FLOR; *To Bethlehem, Op. 32*; World Library of Sacred Music.

Scored for two equal voices, solo and organ, this lovely work is a predominantly simple, straight-forward and sensitive setting describing the birth of Christ. Recitative solo connects the unison and two-part choral portions. Organ interludes develop the primary melodic material through embellished variation. In the character of celebration, the work climaxes at its conclusion with the unison hymn tune, "Venite adoremus." It is melodic in character and tonally simple. Most unfortunately, this piece is out of print.

PERGOLESİ, GIOVANNI B.; *Stabat Mater*; Peters Edition.

With thirteen movements which include choral, solo and duet for treble voices and string orchestra, the work maintains interest by the careful tempo relationships between movements as well as the very exquisite writing in individual movements. Although the strings maintain a relatively thick texture, the tension created by the harmonic formula and tessitura of the voices gives the piece credible performance potential — a moving setting of the introspective, prayerful *Stabat Mater* text.

PERSICETTI, VINCENT; *Winter Cantata, Op. 97*; Elkan-Vogel.

Set to a Japanese Haiku text, this composition is set for unison to four-part women's voices, flute and marimba. It is performed in approximately eighteen minutes and is divided into twelve

Page 27

movements with picturesque texts of winter scenes. Word painting occurs frequently both melodically and harmonically. Dissonance becomes quite dominant. The third section begins with a canon, returns to the original material and cadences on a rousing "Amen" in 'C' Major.

SCHUBERT, FRANZ; *Nature's Harmony*; Oxford University.

A choral suite for soprano and alto voices, *Nature's Harmony* has six movements. The texts are by John Clare. The work was commissioned for the Choir of Wirral County Grammar School for Girls. The three-part texture is set in a German, folk-style with texts of love, springtime and music. Most tonalities are major and simple; open harmonies move in repetitious rhythmic patterns.

SCHUBERT, FRANZ; *Serenade*, Op. 135; Mercury Music.

In four parts for alto solo, women's chorus and piano, this very beautiful work moves homophonically. The choral parts interact with the alto solo in an almost antiphonal manner. Although the phrases are linear and legato, the rhythmic precision in this composition must be exact. The piano accompaniment is strictly supportive, chordal and reflective of the melodic contour.

SMITH, GREGG; *Songs of Innocence*; G. Schirmer.

This work is part of a larger work, *Beware of the Soldier*. It is, however, published separately and may be performed by itself. It is scored for treble choir, one piano, four hands, optional flute and clarinet. The piece was originally conceived for boys' choir. Most of the writing is in unison and relatively simple. There are five movements with a very sensitive text by William Blake. The tessitura is complimentary to young voices.

SPITTA, HEINRICH; *From Heaven Above, Ye Angels All*; Concordia.

A work based on the chorale tune "von Himmel hoch" is divided into short, repetitious sections. Scored for treble voices and strings, it modulates with the instrumental riternelli between each movement around the bright key of 'A' major. Three-part vocal texture dominates. One movement is in two-part with a connecting solo. The same melodic and harmonic material dominates this eight minute work, the variation of which presides in the harmonic modulation and slight rhythmic changes. Preceded by a brief sinfonia in 4/4, the remainder of the composition is in 6/8.

THOMPSON, RANDALL; *The Place of the Blest*; E. C. Schirmer.

First performed in 1969 by the Boys' Choir of Saint Thomas Church, New York, this very lovely work is in four movements with a performance time of

approximately twenty-five minutes. The texture ranges from unison to four-part writing. The medieval poetry lends itself to the very linear writing of Mr. Thompson and can be appreciated by adult and child alike. The work vaguely reflects a sonata-allegro form although each movement can easily stand independently. The instrumentation, including strings and woodwinds, is highly complimentary to the voices. It is a lyrical and moving work which climaxes with a final four-part Alleluia.

CSONKA, PAUL; *Concierto de Navidad*; Peer International.

Composed in 1958, the *Concierto de Navidad* is a setting of three traditional Spanish religious poems for four-part treble voices and harp. The writing reflects the melodic and rhythmic patterns of Spanish music. The narrow range, chromaticism and triplet flourishes of the melodies evoke the spirit of the Flamenco singers. Frequent alternating between duple and triple meters and the use of hemiola are reminiscent of the *Polo* and other traditional dances of Spain. The use of the harp suggests the guitar, the instrument of the Spanish soul. Parallel harmonic movement and the occasional use of canonic imitation recall the early traditions of Spanish sacred music. Divided into three sections, the work is performed without pause.

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DOUG ANDERSON

This department is an active extension of the Standing Committee on Vocal Jazz and Show Choirs. We will attempt to review new music for vocal jazz and show choirs, evaluate other materials suited to our purpose, such as films, books and recordings, and in general provide information pertinent to the development and betterment of vocal jazz and show choir programs throughout the United States. Contributions, suggestions and letters from members of the teaching profession and music industry will be gladly received by the editor. All correspondence should be sent to: Doug Anderson, P.O. Box 95, McMinnville, OR 97128. Phone (503) 472-6971.

SUPPLEMENT #15 TO A SELECTED LIST OF SATB CHORAL ARRANGEMENTS: BALLADS/GOSPEL/JAZZ/POP
by Dan Schwartz, Department of Music, Jersey City State College, Jersey City, NJ 07305

TITLE	ARRANGER	PUBLISHER	GRADE	RHY	JHS	LG	REC	COMMENTS
BALLADS								
ALL THE THINGS YOU ARE	Ringwald	Shawnee Press	iv				*	
AS TIME GOES BY	Strommen	Warner Bro.	iii	*				
ENDLESS LOVE	Kerr	Hal Leonard	iii	*			11	also published SAB
HOW LONG HAS THIS BEEN GOING ON?	Strommen	Warner Bro.	iii				*	by the Gershwins
I AM BUT A SMALL VOICE	Coates	Shawnee Press	iii				*	
IF EVER I WOULD LEAVE YOU	Kunz	Hal Leonard	v	*			1,6	from CAMELOT
I GET ALONG WITHOUT YOU VERY WELL	Mattson	Hal Leonard	v	*			1,5	
IMAGINE (by John Lennon)	Esposito	Cherry Lane	ii	*	*		*	
I MADE IT THROUGH THE RAIN	Lojeski	Hal Leonard	ii	*			1,7	
IT'S MY TURN	Nowak	Columbia	ii					also published SAB
LADY	Kerr	Hal Leonard	ii	*			* 12	
LET'S BEGIN AGAIN	Rutter	Hinshaw	ii				*	
LIVING INSIDE MYSELF	Nowak	Columbia	ii					also published SAB
ONE IN A MILLION YOU	Nowak	Columbia	iii					also published SAB
ONE THAT YOU LOVE, THE	Nowak	Columbia	ii					also published SAB
TAKE ANOTHER CHANCE ON LOVE	Kunz	Jenson	iv	*			* 1	
TELL ME THAT YOU LOVE ME	Eilers	Jenson	ii		*		* 1	published SAB only
THEME from "ICE CASTLES"	Marzuki	Columbia	ii					
TIME GONE (a cappella)	Emerson	Jenson	ii					pub. SAB only (3 pages: 75c)
WAY YOU LOOK TONIGHT, THE (by J. Kern)	Knowles	Jenson	iii				* 1	a cappella
WEE SMALL HOURS (IN THE) (a cappella)	Barduhn	Hal Leonard	v					
WE STILL HAVE TIME	Strommen	Warner Bro.	ii				* 7	
WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE	Emerson	Jenson	iii		*		* 1	
WHAT'S NEW? (a cappella)	Strommen	Warner Bro.	iv					
YOU ARE TOO BEAUTIFUL (by Rodgers/Hart)	Strommen	Warner Bro.	iii					
YOUR BOOK OF LIFE	Sandberg	Plymouth	ii					slow waltz
CHRISTMAS								
CHILD IS BORN, A	Kunz	Jenson	iii				* 1	
CHRISTMAS IS COMING	Ades	Shawnee Press	ii		*		*	
POPULAR CAROLING BOOK	Grier-Ev.	Heritage Mu Pr	ii/iii					14 carols for 75c
STAR NIGHT	Strommen	Alfred	ii					
MARY SANG ALLELUIA	Grier-Ev.	Heritage	ii				*	
HAPPIEST TIME OF THE YEAR, THE	Grier-Ev.	Heritage	iii		*		*	
DANCING WITH ST. NICK	Grier-Ev.	Heritage	ii		*		*	
GOSPEL/GOSPEL ROCK								
CARRY THE LIGHT	Eilers	Jenson	iii		*		* 1	published SAB only
EV'RYTIME I FEEL THE SPIRIT	Tveit	Jenson	v				* 1	SATB divisi
GOSPEL MASS (extended work)	Ray	Jenson	iv	*			* 1	
LET ME RIDE	Emerson	Jenson	ii	*	*		* 1	
MY COUNTRY 'TIS OF THEE	Shaw	Hal Leonard	iii	*			* 1	
PEACE IN THE VALLEY	Buchholz	Jenson	iii		*		* 1	
PEACE IN THE VALLEY	Lojeski	Hal Leonard	iii	*			*	also published SAB
JAZZ								
JAZZMAN	Sandberg	Jenson	iii				1	
JUMPIN' WITH SYMPHONY SID	King	Studio PR	ii	*				
ROUTE 66	Bard	Hal Leonard	iv	*			1	
SATIN DOLL	Shaw	Hal Leonard	ii	*			1	
THAT OLD BLACK MAGIC	Shaw	Hal Leonard	v	*				Latin style
JAZZ (NOSTALGIA)								
BASIN STREET BLUES	Shaw	Hal Leonard	iii	*			1	
BIRTH OF THE BLUES	Strommen	Warner Bro.	ii	*	*	*		
FUGUE FOR TINHORN	Lojeski	Hal Leonard	iii	*			4	also published SAB
KANSAS CITY	Parker	Hal Leonard	iii					full stage band needed
ON THE SUNNY SIDE OF THE STREET	Johnson	Jenson	ii				1	
TAKE THE "A" TRAIN	Kerr	Hal Leonard	iii	*				pub. with 4 horn parts

POP/ROCK/SHOW

AQUARIUS/LET THE SUNSHINE IN	Emerson	Jenson	iii	*	*	*	1	
BILL BAILEY'S COMIN' HOME	Large	Plymouth	iii					Dixieland style
BIRDLAND	Mattson	Hal Leonard	v	*			1,2	jazz-rock fusion style
BLOW, GABRIEL BLOW	Ringwald	Shawnee Press	iii					
BLUE MOON	Emerson	Jenson	ii	*			1	published SAB only
BOOGIE WONDERLAND	Shaw	Hal Leonard	iii	*			13	pub. with 3 opt. horn parts
BOY FROM NEW YORK CITY, THE	Lapin	Columbia	ii				2	
I'M IN THE MOOD FOR LOVE	Mattson	Hal Leonard	v	*			1	
IMMIGRANT, THE	Strommen	Cherry Lane	ii	*	*	*		
LET'S START A CELEBRATION	Brymer	Jenson	ii	*			1	
NEW SEASON, A (extended work)	Muro	J.D. Wall	v	*				includes a synthesizer part
RIDE LIKE THE WIND	Metis	Warner Bro.	iii	*	*	*	4	
SAILING	Averre	Warner Bro.	iii		*	*	8	
SHOWER THE PEOPLE...	Strommen	Warner Bro.	ii	*			3	
SING OUT AMERICA	Grier-Ever.	Heritage	ii		*	*		
SWINGIN' WITH THE SAINTS	Hayes	Shawnee Press	iii				*	

VOCALISE

VOICES EAST	Lapin	G. Schirmer	v	*				
VOICES WEST	Lapin	G. Schirmer	vi	*				

SUPPLEMENT #2 TO A COMPREHENSIVE LIST OF MEDLEYS PUBLISHED FOR SATB, TWO-PART, SSA, AND SAB CHOIR

TITLE	ARRANGER	PUBLISHER	GRADE	RHY	SATB	SSA	TWO-PART	SAB
AMERICAN FOLK COLLAGE	Grier-Everson	Heritage	ii		*		*	
AMERICAN TRILOGY	Grier-Everson	Heritage	ii		*			
BEST OF WALT DISNEY	Averre	Hal Leonard	ii				*	
BIG COUNTRY HITS	Nowak	Columbia	ii		*	*		*
BROADWAY SHOWSTOPPERS	Kerr	Hal Leonard	ii	*	*	*		*
CHRISTMAS GARLAND, A	Emerson	Jenson	ii	*		*	*	*
DANCING WITH GEORGE M	Grier-Everson	Heritage	ii		*		*	*
DANCING WITH UNCLE SAM	Grier-Everson	Heritage	ii		*			*
FAME (selections)	Lojeski	Hal Leonard	ii	*	*			*
50'S ROCK AND ROLL MEDLEY	Shaw	Hal Leonard	ii	*	*			*

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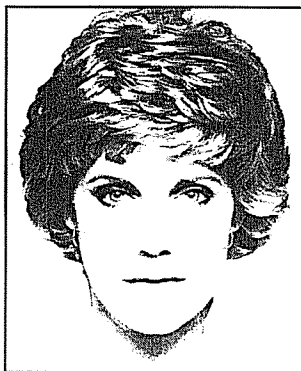
42ND STREET MEDLEY	Averre	Warner Bro.	ii	*	*				
HIGHLIGHTS FROM THE WIZ	Brymer	Jenson	iii	*	*				
HOAGY CARMICHAEL: A CHORAL PORTRAIT	Sterling	Shawnee Press	iii	*	*				
JOHN LENNON: IN MEMORIAM	Konowitz/ Esposito	Cherry Lane	II	*	*				
ON BROADWAY	Emerson	Jenson	iii	*	*	*	*	*	*
SELECTIONS FROM THE WIZ	Nowak	Warner Bro.	ii			*			
SONGS OF THE SAINTS	Mitchell	Jenson	ii			*			
THAT GOOD OLD COUNTRY MUSIC	Althouse	Shawnee Press	ii	*	*				
TRIBUTE TO THE DUKE, A	Shaw	Hal Leonard	v	*	*				
WINTER MEDLEY, A	Fry	Columbia	ii	*	*				

CODE: RHY: rhythm section parts are included in the choral score or are available separately
 JHS: the music and lyrics fit the vocal ranges and emotional maturity of junior high school students
 LG: the arrangement will sound acceptable with a large group of singers (30-90)
 GRADE: i-ii easy, iii-iv medium, v-vi difficult, vii professional
 REC: recordings or cassettes are available: 1. from the publisher 2. recorded by the Manhattan Transfer 3. recorded by James Taylor 4. from GUYS AND DOLLS 5. recorded by the SOUNDSATIONS, Frank Demiero, Director 6. recorded by Lake Washington HS (Kirkland, WA) 7. recorded by Barry Manilow 8. recorded by Christopher Cross 9. 10. rec. by College of the Siskiyous Jazz Choir 11. recorded by Diana Ross 12. recorded by Kenny Rogers 13. Recorded by Earth, Wind and Fire

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EULONDA D. ALKIM
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1703 Elm
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October 28, 1982

American Choral Directors Association
c/o Dr Gene Brooks
Lawton, Oklahoma

I have examined the statement of assets, liabilities and fund balance of American Choral Directors Association as of June 30, 1982, and the related statements of revenue and expenses and statement of changes in financial position for the year then ended. My examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records, as well as other auditing procedures, which I considered necessary in the circumstances.

In my opinion the financial statements referred to above present fairly the financial position of the American Choral Directors Association as of June 30, 1982, the results of its operations, and the changes in its financial position in accordance with generally accepted accounting principles which have been applied on a basis consistent with that of a previous year.

Eulonda D. Alkim
Eulonda D. Alkim
Certified Public Accountant

AMERICAN CHORAL DIRECTORS ASSOCIATION

STATEMENT OF ASSETS, LIABILITIES AND FUND BALANCE

FOR YEAR ENDED JUNE 30, 1982

ASSETS

Current Assets:			
Petty cash		\$	65.00
Cash in bank - Cache Road National Bank			7,120.97
Cash in bank - Time Deposits			103,691.27
Other investments			6,706.76
Accounts receivable			8,087.23
Interest receivable			3,476.08
Prepaid insurance			<u>673.04</u>
Total current assets			\$129,820.35
Fixed Assets:			
Land improvement		\$	2,730.00
Office building	\$224,242.47		
Less accumulated depreciation	<u>16,454.55</u>		207,787.92
Furniture & fixtures	\$ 35,897.68		
Less accumulated depreciation	<u>13,524.02</u>		<u>22,373.66</u>
Total assets			<u>\$362,711.93</u>

LIABILITIES AND FUND BALANCE

Liabilities:			
Notes payable		\$	16,000.00
Payroll taxes payable			1,657.34
Deferred income			<u>3,962.00</u>
Total current liabilities			\$ 21,619.34
Fund balance June 30, 1982			<u>341,092.59</u>
Total liabilities and fund balance			<u>\$362,711.93</u>

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AGAPE

Psalma and Hymns, Alan Luff, Unison, Accompanied, #AG 7251, 80¢.

These pieces are ideal for the church with limited resources. The texts emphasize the conviction that the words of Scripture can and should be the chief source of our praises. Individual titles are: *Prologue to a Christmas Service*, *Harvest Psalm*, *The Canticle of the Rock*, *Benedicite*, *Psalm 43*, *Psalm 16*, *Easter Flowering*, and *Psalm 104*. They are highly recommended for any church situation.

Edward Deckard

ALEXANDER BROUDE, INC.

Tantum Ergo, Op. 65, No. 2, Gabriel Faure, William Sisson, ed., SSA, Organ or Piano, AB 950, 65¢.

A restrained and fluid piece, Faure's *Tantum Ergo* epitomizes the serenity so often associated with his work. The supple lines sing easily and the harmonic modulations will appeal to both the singers and the listeners. Very well suited for high school treble voices, this piece would be a nice selection for contest and festival use. Highly recommended.

Gregory K. Lyne

ASSOCIATED MUSIC PUBLISHERS

Trinity: Three Anthems on Three Notes, Tom Johnson, 4-part, a cappella, #A-803; \$3.95.

This is a curious set of anthems on three pitches (G, A, B-flat) for four antiphonal unison choirs of women's or men's or mixed voices. The choirs may be of any size but should be balanced in strength and color. Although the anthems may be performed individually or as a group, they are very closely

related, suggesting that performance of the complete work might be more satisfactory. Each anthem makes use of the same "thematic" pattern of repetitions of the three allotted pitches. The first anthem presents this pattern (which constitutes a section of 36 measures in triple meter) four times in succession, each time beginning in a different choir. The second anthem follows the same procedure, though the sustained tones of the first anthem are consistently shortened to a single beat, resulting in numerous short silences; the pattern occurs five times instead of four; and the short pauses previously placed at the conclusion of each iteration of the pattern are introduced instead within the pattern. The third anthem is the most distinctive by virtue of its quadruple meter and slower tempo, a freer presentation of the pattern (once only) in much longer notes, and the occasional use of all three pitches simultaneously. The title derives from the work's four-word text: "Creator, Son, Holy Ghost." Pitch is obviously not the only repetitive aspect of the work. Its challenges, then, lie in

intonation, and expressive communication. It is difficult to infer the potential aural effect of the work from its notation. In any case, an impressive or pleasing effect will surely derive from spatial and coloristic elements.

William J. Bullock

AUGSBURG

Honor! Honor! Arr. James H. Laster, SSAA with keyboard, #11-0582, 70¢.

Spiritual that calls for crisp rhythmic concepts and occasional tough four-part harmony. Sudden key change up a half step after introduction. Considerable unison or two-part singing, with a fair amount of repetition. Could be a very effective piece if performed with freedom in the spiritual style.

Jake Rittenhouse

Four Hymns for Male Voices, William Heyne, TTBB, #11-1841, 50¢.

Abide, O Dearest Jesus — Vulpius, #1560-1615; *All Ye Who Here on Earth Do*

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Joaquin Nin-Culmell: La Virgen lava pañales. SATB, tamb. Sp-Eng. 0.65

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William Billings: An Anthem for Thanksgiving. SATB. Eng. 0.85

Seth Calvisius: Joseph, lieber Joseph mein. SATB. Ger-Eng. 0.85

Guillaume Costeley: Allons, gai gai. SATB. Fr-Eng. 0.60

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and Chorus)

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Dwell — Cruger, #1598-1662; *Awake, Thou Spirit, Who Didst Fire* — Kirkengesangbuch, #1541; *A Mighty Fortress is Our God* — Luther, #1483-1546.

Four well-known, often-sung hymns arranged in a conservative manner, and tastefully designed for use within a service format. The voicings allow for the "Germanic" formula of rich male singing. There are optional endings for final stanzas. Suitable for high school or church choirs.

George Bragg

Spirit of Mercy, Sam Batt Owens, SATB with organ and handbells, #11-2022, 65¢.

This stately anthem reminds one of the English hymn tradition with its poetic text set to long, sweeping phrases. It has three stanzas, the first repeated at the end, and the third departing from the others melodically. Although it is scored for STB, altos may double the soprano part. The third stanza is TTB and requires some maturity in the tenor part which soars to an A^D. The organ and handbell accompaniment is interwoven quite skillfully. The vocal arrangement provides ultimate performance flexibility including adults and children, men's chorus, and women's chorus.

James A. Brown, Jr.

BECKENHORST PRESS, INC.

Victory; setting by John Ness Beck; SSATB; Keyboard; #BP1100; 50¢.

This setting by John Ness Beck is based on the hymn *Victory* by G. P. Sante da Palestina (1588) and adapted with *Alleluias* by William H. Monk (1861). This composition would be ideal for the good church choir to prepare for a festive celebration or other event needing a dynamic anthem. The range for male voices is not demanding; however, the tessitura for the first sopranos is fairly high, even though the top note is only a high A-flat. Frequent and effective modulations create added excitement throughout the entire score. There is an opportunity for congregational participation in singing the unison melody with the choir. This is followed by a melismatic treatment of the "Alleluia, Amen," leading up to a strong, chordal ending. Although the accompaniment is specified only as keyboard, the voicing of an organ would greatly magnify and strengthen the superb setting of this well-known hymn.

Rose Mary Owens

BELWIN MILLS

Confitemini Domino, Costantini/ed. Theron Kirk, three-part treble (or two trebles and cambiata) a cappella, Pro Ch 3002, 50¢.

A simpler piece in the seventeenth-century *stilo antico* of the Roman school that is quite suitable for young voices. Vocal ranges are limited, and the vocal lines are grateful. Unfortunately, editorial adjustments are unmarked and incipits, text source, and translation for the Latin are absent. The dupe "stanza" is followed by an alleluia in triple meter. A useful addition to the concert repertoire of young choirs.

Dr. Dwight Gustafson

BOURNE

What is your will? Floyd E. Werle, 2-part, Organ, #B214312-352, 75¢.

The vocal lines are rather simple, much of the time in unison or in canon. The driving

triplets in the accompaniment create a bluesy effect. It should be very useful in a youth choir situation.

Edward Deckard

BROADMAN PRESS

Collection: Songs for Children's Voices: *Sometimes I Feel Like Singing A Song*, Terry Kirkland, Unison with keyboard, #4526-23 (no price given).

Excellent short numbers for small children in a church school or young children's church choir. Songs of different moods and different seasons. Modern sound with easy accompaniment.

Jane Dilling Griffith

CAMBIATA PRESS

I Got Shoes; arr. Wm. E. Melton, Jr.; SACB; a capella; #S981156; 60¢.

This is an excellent arrangement of a well-known spiritual. The fresh approach to the harmonies will appeal to both singers and the audience as the piece is experienced together. Ranges are excellent in each of the voices. The syncopations associated with the rhythm of this spiritual remain vibrant and compelling. Young choirs will thrive musically through singing music carefully notated in the areas of style and dynamics. Junior High choirs and less advanced or mature high school choirs will want to consider programming this captivating arrangement especially designed for changing voices.

Rose Mary Owens

CHORISTERS GUILD

Miracle of Grace, Betty Ann Ramseth, two equal voices and keyboard (or unison voices and flute), A-241, 50¢.

A lightly moving ⁶/₈ setting of an appealing, well-written poem. The ABA form presents a fine, arching melody on stanza one, a movement to relative minor and a new but related melody on stanza two, and a canon on the principal tune for the voices (or unison singers and flute) on the final stanza. The piece moves gracefully through its octave range (e to e) and should be most effective, though not difficult.

Dr. Dwight Gustafson

CONCORDIA

Our Soul Hath Patiently Tarried for the Lord, Maurice Greene, John V. Mochnick, arr. and ed., SA with two violins and continuo, #98-2532, \$1.90.

The editor states that, "this composition is a duet from an extended orchestral anthem . . ." The original accompaniment included viola which in this version has been incorporated into a more compressed version for two violins and continuo. The editor suggests that other woodwind or string instruments may be employed in place of or in addition to the violins. The spirited setting of Psalm 33: 20, 21 is suitable for any general occasion. The stringed instruments frequently reinforce the vocal lines and at other times stand in antiphonal juxtaposition to them. Neither the voice nor the instrumental parts should prove overly difficult in this charming Baroque piece.

FOR CHANGE OF ADDRESS

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Surely He Hath Borne Our Griefs, Healey Willan, Dale Wood, arr., SATB with Keyboard, #98-2520, 45¢.

This short composition should prove interesting to choral directors of small church choirs. Originally for two-part choir and organ, Dale Wood has transformed this piece into an appealing work for mixed choir. The ranges are very modest, and the length of the work would suggest its use as an auxiliary to the main anthem. The chromatics are not difficult, nor is the rhythmic treatment.

Dr. Dennis K. Cox

CORONET PRESS

The Heavens Are Telling, Joseph Haydn, arr. Wagner, SATB chorus with keyboard, #CP124, 65¢.

If you are a musical purist concerning the arranging and adapting of classics, this selection is probably not for you; however, if you are looking for a tastefully edited, arranged, and simplified rendition of *The Heavens Are Telling* from Haydn's *The Creation*, this piece may be of use to you.

The vocal parts and keyboard accompaniment have been simplified to make this work accessible to smaller church choirs and younger choirs with an average accompanist.

This arrangement has incorporated the original trio sections into their respective choral parts. Also, the customary number of measures have been reduced from 186-82 through deleting repetitive phrases and keyboard interludes. An organization with limited capabilities could be exposed to a choral masterpiece through this edition.

John V. Sinclair

Look To The Lord, Ronald Kauffman, SATB with Keyboard, CP 104, 65¢.

The strophic form of this homophonic anthem will present no problems to even small church choirs. A contemporary text by Wilson Zaring and limited vocal ranges make this anthem suitable for Youth or Adult Choirs. Careful voice leading by the composer will make this anthem sing well immediately.

Dale Peterson

CURTIS MUSIC PRESS

Under the Stars, Ralph Strom, arr. Curt Hansen, SSA, accompanied, No. 8220, 65¢.

In the right setting for performance, this could be an effective piece for a treble group. This arrangement does little with the second sopranos and altos vocally to make the parts interesting, beyond the usual supporting roles. We've all seen this kind of writing before. However, the melody is lovely and combined with the accompaniment in 6/8 rhythm one gets the floating feeling of a barcarolle rather than a lullaby. The chromaticism, reminiscent of the Thirties, adds to the impression. However, for those who still enjoy the less academic approach to choral usage, this might be an interesting piece to attempt, especially a girls trio or small group.

George Bragg

EDITIO MUSICA BUDAPEST

Requiem in C Minor, Michael Haydn, SATB Chorus and Soloists, Piano or Orchestra (full score and parts on rental), #3224; \$12.50.

Michael Haydn's *Requiem* is in a conventional six movement lay out: Requiem &

Kyrie, Dies irae, Offertorium, Sanctus, Benedictus, and Agnus Dei & Requiem. In fact, much about the work is conventional, from the violin filigree work and the numerous sequences and diminished seventh chords to the use of homophonic or polyphonic textures in setting particular texts and the obligatory application of fugal technique in the "Quam olim Abrahae" and "Cum sanctis tuis" (both of which, incidentally, are repeated *in toto*). On the other hand, some sections approach profundity; for example, the opening "Requiem," which is a precursor of Mozart's setting of the same text twenty years later, and the "Domine Jesu Christe," the chromaticism of which recalls Bach. The soloists are used as a quartet, though they often are assigned the same melodic material one at a time. Both choral parts and solo parts present no particular problems. Selected movements might be performed separately with keyboard accompaniment (not the Dies irae, though, which is too long and repetitive), but a performance of the complete *Requiem* would suffer critically without the orchestral accompaniment. A sympathetic, insightful interpretation of the work could make it rewarding for singers and audience alike.

William J. Bullock

FRED BOCK MUSIC COMPANY

Shepherd Carol, John Hess, SATB with piano, B-G0235, 60¢.

An easy-flowing piece in a modified contemporary ballad style. The rhythmic patterns of the melody and the abundance of seventh and ninth chords reinforce the ballad style. Unison stanzas contrast with six-part,

planing harmonies in the refrain. The stanzas should sing quite easily. The high tessitura of the divisi refrain will be more difficult. An effective, useful piece for those who enjoy this style of writing.

Dr. Dwight Gustafson

G.I.A. PUBLICATIONS

Mass of the Divine Word, Howard Hughes, S.M. Unison/SATB, organ, 2 trumpets, flute & bells, \$2.50.

This is a joyful setting of the Mass that uses the I.C.E.T. text. All the meters through the "Holy, holy," (Sanctus) are 6/8. Practically all the rest are 2/4. Other liturgical action may cover this sameness in the meters. Intonations for the cantor or deacon/priest and celebrant are in medium ranges. The setting would be appropriate for any liturgical church or others wanting a new communion service.

Robert E. Snyder

G. SCHIRMER

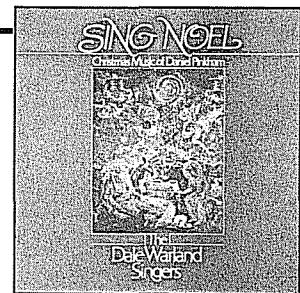
Fahr Wohl (Farewell) op. 62 no. 4, J. Brahms, Ed. Maynard Klein, Eng. Text M. Klein SATB acc. 12385.70.

This is a relatively easy four part Brahms song bidding farewell to summer. Set in a graceful 6/8, the moderate ranges and strophic treatment (three verses) will make teaching easy. A director of a high school choir will find this a good song to introduce his/her choir to lovely Brahms writing. The song would also work well with a madrigal choir of any level. No. 12384 is another Brahms song also Ed. by Mr. Klein.

Tom Council

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Augsburg
PUBLISHING HOUSE

I Never Saw Another Butterfly, Joel M. Hardyk, Four-Part Chorus with Oboe Acc., #3242, \$3.95.

Joel Hardyk has written this work for four-part chorus of young voices. All four parts are in the treble clef and the harmonies are very dissonant and penetrating, demanding *solid* knowledge of parts. Hardyk's music is set to five poems written by children who lived in a concentration camp during Hitler's reign. When singers and audience alike understand what they are singing about, this work is compelling and begs intolerance of all human suffering.

Beth Kossuth

HAL LEONARD

Happiness is When You Sing, Dick Averre, two equal parts, Keyboard 08599155.70.

A singable song for two equal parts from *Youth Sings Out* series. Song could be used with almost any combination of voices, but would be appealing to young girls or boys in elementary or middle school. The series includes a page of teaching and performance suggestions including a section of staging ideas. This song also has an optional audience participation. A teacher looking for material for this age group would do well to look at this song as well as songs in this series.

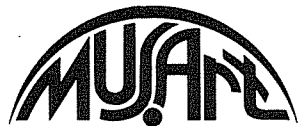
Tom Council

HAROLD-FLAMMER

Risen with Christ, Arr. Eric Routley, SATB, A-5934, 60¢.

Eric Routley's arrangement of the hymn

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tune *Cotswold* by Brent Smith is a straight forward, predictable hymn-anthem. Although easy, the strong tune coupled with Routley's vigorous setting makes this anthem effective for large or small church choirs. The text by Charles Wesley is especially suited for Eastertide or funerals.

Dale Peterson

They Shall Come, Maxine W. Posegate, SATB, Piano (organ), A-5954, 60¢.

The text is taken from St. Luke 13 and Revelations 4, 5 and 7. Eventhough it is SATB, there are passages in unison and two-part much of the time. It should be a good selection for the smaller or less advanced choir. It is approximately 2½ minutes in duration.

Edward Deckard

HINSHAW MUSIC INC.

Come As A Child, Mark Wilson, two-part choir with keyboard, HMC-427, 55¢.

A very accessible piece for young voices with unison stanzas and two-part refrain. Ranges and tessitura are moderate. The writing is simple and predictable. The poem, based on the "forbid them not" incident from Christ's ministry, is appealing in the children's choir context.

Thou Wilt Keep Him in Perfect Peace, Samuel Wesley, ed. Hinshaw, SATTB with organ, HMC-506, 65¢.

Wesley's beautiful five-voice motet is presented in a clear, well-printed format; albeit, without editorial notes, recognition of sources and identification of editorial changes, a fault not present in some other Hinshaw printings of repertoire pieces. The editorial dynamic markings are perhaps too profuse but are logical, given that the director understands the basic style. A worthy concert piece with long flowing lines and beautifully rising phrases that climax well and fall gracefully away. The style is grateful for the individual voices, and choirs will enjoy the expressive possibilities of Wesley's modified *stilo antico*.

Dr. Dwight Gustafson

HOPE PUBLISHING COMPANY

This Is the Day/Think on These Things, John F. Wilson; SATB divisi; a capella; #A 523; 40¢.

Two separate titles are included in this octavo. Directors of good church choirs will welcome these two short selections as possible call to worship or introit material. *This Is the Day* is a setting of Psalm 118:24 with chordal building and modulations stronger than the melodic treatment throughout the vocal parts. Mezzo-soprano and baritone parts are present throughout so that a total of six separate choral parts are consistently sung. The chordal modulations are effectively written and should sound quite difficult to the listener while remaining relatively easy for the choir to master. *Think on These Things* is based upon the scripture Phillipians 4:8. Much of this piece is written for four parts although there is some divisi singing indicated. Mr. Wilson retains his effective writing of chordal changes, yet in this composition presents the changes within a melodic framework. Church choir directors will find several possibilities for performance in these two short sacred compositions.

Rose Mary Owens

Let God Be Praised and Glorified, John F. Wilson, SATB (div.) with keyboard, #A 542, 65¢. Also available in TTBB, #A 543, 65¢.

Big full-sounding (particularly at the beginning and the ending), exciting number, with interesting and moving accompaniment. Some unison and contrasting quiet sections. Modern sounding harmonies — moderately easy for a good average choir. The TTBB arrangement is excellent for a moderately good men's choir.

Jane Dilling Griffith

H. W. GRAY PUBLICATIONS

The Stars Declare His Glory, Hal H. Hopson; SATB; Organ; #GCMR 3450; 50¢.

This anthem features beginning and closing sections based upon polymetric compositional techniques. This rhythmic treatment allows the music to have meaningful textual emphasis. Although the harmonic treatment is basically chordal, and at times mildly dissonant, there is one of two middle sections in the composition that is a simple two-part vocal fugue. Ranges are comfortable for all voices and the organ part could be easily played by someone possessing slightly above average skills. The text is not of a seasonal nature. A choir with a limited number of singers might have difficulty in achieving the louder dynamic levels frequently required in this selection. Church choir directors will find this anthem versatile and readily usable throughout the church year.

Rose Mary Owens

Come, Labor on, T. Tertius Noble, Roderick Pierce Thompson (arr.), SAB, organ, #GCMR-3457; 60¢.

Rev. Thompson has supplied vocal parts to Dr. Noble's free organ accompaniment to the hymn tune *Ora Labora*. The arrangement consists of four verses, the first and fourth in unison. The second verse is in two parts (melody in the women, counterpoint in the men) and the third verse in three parts (melody in the men, counterpoint of sixths and thirds in the sopranos and altos). The tertian harmony is rich (parallel diatonic seventh chords, altered chords, transient modulations) and the texture full. Except for one unnecessarily high alto measure and an awkward diminished fifth in the bass, the vocal parts are not difficult. The substance of the work is always in the organ part, however. Church choir directors with enough men for only one part should consider this arrangement, if they are in need of a work whose text exalts the virtues of work.

William J. Bullock

JENSON

I Really Like Being a Girl, Doug Nichol, Two-part with piano, #443-09012, 65¢.

A cute, sassy, peppy piece that is a winner for any young girl. It is a good song to help teach diction, being a patter song. It is the type of fun song that will soon appear on programs in most schools very shortly. (Doug will enjoy his Rolls-Royce). You'll enjoy the piece. It is half unison and half two-part. "Boop Boop-i-doo."

Spring Song, Linda Spevacek, SSA with piano and flute, #437-19013, 75¢.

This is an attractive setting for three-part women's chorus of an anonymous text that is

occasionally found on plaques in gardens. It speaks of "The kiss of the sun for pardon and the songs of the birds for mirth. For one is nearer God's heart in a garden, than anywhere else on earth." The flute part is an integral part of the piece, but another instrument could be substituted. A gentle, rather romantic piece. Good for teaching 8ve jumps (E^b-E^b) to your girls.

Robert E. Snyder

Let's Start A Celebration, Mark Brymer, SATB, #445-12014, 95¢.

A show choir piece which is well written with a balance of unison and four parts to keep it interesting for performer and listener alike. The addition of drums, bass, guitar and keyboard will add sparkle. Unlike other pieces from the same idiom, the words have substance which reflect thought on the composers part. This might be a good introductory piece for a director who is considering programming show choir tunes. Duration: 3 minutes.

A Child Is Born, Alec Wilder/Thad Jones arr. by Jack Kunz, SATB, #407-03014, 75¢.

Excepting the last period, this piece is basically unison and has several embellished four part chords. The ranges are good and the phrases are so divided as to avoid the problems of extended breathing. Ideally suited for the choir embarking is imminent. The text is secular. Also, there is an extended solo for the first 30 measures (Tenor or Soprano). A Child Is Born deserves a closer look by you. Duration: 2 minutes.

Gerald J. Luongo

Go for It!, Joyce Eilers; 3-part mixed; keyboard; 402-07040; 75¢.

I suppose someone, somewhere needs, or is looking for, another one of those "message" songs for their junior high youngsters. Well here is one that should fill the bill. It's snappy, with simple harmonies, an occasional four note chord and syncopation, and it reinforces the good old "American" way — work and you'll achieve. If this is your meat, Joyce Eilers does it as well as anyone.

Music, I Like a Lot!; Theron Kirk, Frank Pooler edition; 3-part equal voices; Piano; 427-13070; 75¢.

A cute canon-like piece for 3 equal voices from the pen of Theron Kirk is a nice way to introduce harmonies to a young group and a nice program piece as well. Each part has its own little melody which is then sung in different combinations till all combine for a nice bright homophonic ending. Ranges generally from C to C with extension up to E for the ending make it within the young folks' capabilities.

John P. Ribble

KENDOR MUSIC, INC.

Three English Madrigals; ed. James Hudson, SAB, a cappella, #4054, 65¢.

Fa La, Now Weep Now Sing written by Thomas Weelkes, *In Health And Ease Am I* composed by John Ward, and the Henry Youll madrigal *Whiles Joyful Springtime Lasteth* are the three madrigals in this collection.

The Weelkes and Youll madrigals are

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rather strophic in form and contain jovial "fa-la-la" sections which accentuate typically satirical lyrics while the Ward number is basically through composed and has an allegorical text.

These well edited pieces are designed for a mixed chorus with a male section of limited range. All of the voice parts lie well within their respective ranges. (Sop. C¹-E^{b2}; Alto G-C²; Bari. B^b-D¹) The performance notes and suggested interpretive markings are helpful and in accordance with performance practices of the musical era.

This collection of madrigals provides an excellent way to acquaint a choir of limited resources to quality musical literature.

John V. Sinclair

LAWSON-GOULD

Deposit Potentes (from *Magnificat*); Gian Battista Pergolesi, Dolores Ambrister, arr; SSA; piano; #52175; 60¢.

This arrangement is adapted from the corresponding movement from the SATB *Magnificat* whose authorship is attributed by some to Pergolesi's teacher, Durante (*Choral Journal*, March, 1979, p. 18). The contrapuntal movement works well for women's voices; all parts have a balanced amount of melismatic movement and there is some voice crossing. Ranges are a bit extreme with a low f for the altos and a high a in the first soprano part. The piece could be performed by either high school or college groups.

Mary C. Breden

Agnus Dei (from *Petite Messe Pour Notre Dame*); Daniel Goss; SATB; a cappella; #52178; 60¢.

In the beginning some of the sounds are impressionistic. The composer uses contrapuntal movement which produces certain dissonances that are eventually resolved. Some of the contrapuntal movement is related to chromaticism. A rising motive notated as a diminished seventh appears in the structure at the second appearance of the *Agnus Dei*. At *miserere* there is slightly bi-tonal sound which eventually resolves as before. *Dona nobis* is less dissonant, the technique is added tones, 6ths, 9ths and 7ths. The composer has set the text with a sincere awareness of the meaning. Difficult but probably worth the work.

Wesley S. Coffman

LUDWIG MUSIC PUBLISHING CO.

The Star Spangled Banner, John Stafford Smith, Arthur Frackenpohl (arr.), SATB (div), Brass (3trp, 3trb) and keyboard (piano or organ), or Band and/or Orchestra, #L-1194 (Brass), #QSM-34B (Band), #QSM-340 (Orchestra); choral score - \$1.00 (#L-1194).

This arrangement of our National Anthem was written for and first performed at the 1980 Olympic Winter Games in Lake Placid, New York. In B-flat major, the tune is traditionally harmonized. The work's impressive effect is generated primarily by a full bodied texture, especially at the close, rhythmic brass fanfares, and sturdy choral voicing (octave doubling of melodic lines, placement of the melodic lines of some phrases in inner voices, wide spacings, and unisons). With the flexibility of multiple accompaniments, this is a welcome new alternative to more familiar settings of the National Anthem.

William J. Bullock

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MAJETEK — CESKEHO HUDEBNIHO FONDU — Prague

MUDROSLOVI, Petr Eben, composer, SSAA, a cappella, #S-99; (words of wisdom).

While this work has a 1975 publication date, the fact that 7 years have elapsed reaching America does nothing to diminish the delightful quality of Eben's five-movement work. Each movement bears the title of a dance: Preludio, Allemande, Sarabande, etc. and contains both Czechoslovakian and Latin texts (the latter making this work very performable for those unfamiliar with eastern European languages). Eben has combined driving rhythmic patterns with lilting melodies to achieve striking musical effects. Precision is required to allow choral lines to interact, yet a finesse found in experienced choirs is also needed to achieve a satisfying performance. All movements contain light dissonances which enrich the harmonic texture and challenge the proficient womens chorus. Ranges are quite managable and unusual phrasings are marked by the composer. This work is recommended as an interesting and challenging addition to repertoire for advanced high school and college womens choirs. The work has no published price and will likely take some time to obtain once ordered.

TRI PISNICKY POD PANTOFLEM, Jiri Teml, composer, SSATB, a cappella, #S-374; (3 Ballads about henpecking).

Three movements whose styles vary dramatically form the basis for this work. The first, Komu je najlepsi, uses a combination of triplet figures and multiple time signatures to produce a driving, resolute, and dynamically explosive introduction. Solid harmonies coupled with homophonic writing and fortissimo endings require a large choir with unforced power. The second movement, Dyz jsen sel z hospody, emulates a popular dance in 3/4. Male voices provide an underlying rhythmic pattern for the dance tune, found first in the soprano, then passed among the other voices while the rhythmic flow of the dance continues. Extremes in dynamics are again present as the movement concludes. The final *rubato* movement, Kdes byl, Tanko allows the conductor to 'play' with the choral textures. A contrasting central theme marked *Maestoso* and *Drammatico* is followed by a return to opening material. An *accelerando* leading to a triple forte shout concludes the work. This piece is excellent for a competent high school or college mixed choir seeking to show variety and power. The work is entirely in Czechoslovakian and will pose problems until pronunciation is mastered. The score is in manuscript but very readable and should cause no difficulties. No price is listed on the review score.

Dr. Herbert A. Goodrich

MARK FOSTER

Mark Foster Anthems, Book I, compiled by James McKelvy, mixed voices # MF 211, \$3.00.

Here is an excellent collection of anthems for the SATB church choir representing virtually every style from Baroque (Henry Purcell) to recent contemporary church music (Melody Schlittenhard). The ten selections are available separately and have been released separately during the past twenty

years. Characterized by solid texts and tasteful, practical arrangements, these works are applicable to situations with modest to ample choral resources. While two numbers, both folk tunes, are acappella, the others have organ, piano, or keyboard accompaniment. This book will provide through teaching and performance opportunities for a better understanding of choral styles.

James A. Brown, Jr.

McAFEE MUSIC CORPORATION

When in our music God is glorified, Don McAfee, SATB, with handbells (4 octaves), DMC 1204, 45¢.

Don McAfee, who has a way of creating attractive works that do not require expansive, difficult parts, has crafted a lovely unison composition for use with handbells. Four octaves are required for performance or a keyboard instrument may be substituted. The work loses something for this reviewer without the handbells however. McAfee uses text by F. Pratt Green which makes the piece usable as an anthem or an introit. The unison melody is imitated between high and low voices to create the sound of a carillon change. A rhythmic alleluia chorus serves to bring the anthem to a close. The closing chord opens into six parts for an exciting contrast. This anthem is recommended for an average choir of either adults or teenage youth. It is highly recommended that young choirs have some baritone voices to provide contrast when required in the score.

Herbert A. Goodrich

NEIL A. KJOS MUSIC COMPANY

Psalm 150; Dale E. Ramsey; SATB; Accompanied (Organ); #ED. 5994; 70¢.

This inspiring anthem utilizes as its text the Revised Standard Version of the Bible and would be an excellent selection for directors of fine church choirs or colleges seeking literature of a religious nature. The accompaniment is full of running sixteenth notes, and the composer interweaves the choral parts effectively with the accompaniment. The lush harmonies found in the first section of choral singing are followed by sectional solo lines in the middle portion of the music. Unison singing dominates the final section. Many composers treat this text in such a way that a musical climax is achieved through increasing dynamic levels. Mr. Ramsey uses an opposite approach for a most effective ending. A skilled organist is required of this fine setting of a very popular Psalm.

Rose Mary Owens

NOVELLO

Requiem, Herbert Howells, SATB unaccompanied, #29 0491 08, (no price given.)

This work written in 1936 by Herbert Howells (b. 1892), an English composer, organist, and teacher, was not released for performance until 1980. Although the composer preferred the work to be performed unaccompanied, Howells provided a limited organ part for rehearsal usage which could be used in performance if absolutely necessary.

Salvator mundi, the first of six anthems in this work, has an English text. The D Phrygian opening moves through a G tonality before modulating to the concluding D Major tonality. A slow and deliberate tempo combined with soft and intense dynamics ef-

fectively express the text. The primarily four-part choral texture contains some divisi and double chorus sections.

Anthem number two, *Psalm 23*, contains quartal and quintal harmonies. The tempo in this section is predominantly determined by speech values. Four-part choral writing exists throughout this setting with the exception of the opening phrases being sung by soprano, alto, and tenor soloists.

The *Requiem aeternam (1)* section uses the traditional Latin text. This slow and soft piece for double choir has full, beautiful chords which freely move from major to minor tonalities.

Item number four, *Psalm 121* contains the most dynamic and rhythmic contrasts of the six movements. The piece begins with a fluid phrase sung by a baritone voice, then suddenly changes to a rhythmically exciting homophonic scheme only to conclude with a flowing tenor solo.

The fifth selection, *Requiem aeternam (2)*, is similar yet not as predictable as the first Requiem aeternam setting. A mixture of modes (phrygian, dorian, and aeolian) evolves to a final D dominant key center. The powerful middle section dramatically accentuates the subdued opening and closing sections.

The last anthem, *I heard a voice from heaven*, features baritone, tenor, and soprano solo phrases inter-weaving with homophonic choral parts containing some divisi. A stately aura is created through a slow and steady tempo combined with a strong and somber text. The soft and solemn final statement, "Blessed are they which die in the Lord; they rest for their labours.", has a great impact after the tumultuous preceding section.

The voice parts and their respective ranges are very singable for mature voices. The composer specifies that items, I, II, III, and VI may be performed separately as anthems or introits. This work is destined to become a standard in choral music literature.

John V. Sinclair

ROBERTON PUBLICATIONS

Sing Nowell and The Babe in Bethlem's Manger Laid, Kenneth Gange, TBB unaccompanied, #53064, 60¢.

Both numbers are charming. Can be used individually or together in either order. The first is written in 7/8 meter, with a moving accompaniment, in two stanzas with a nice melody line. While the baritone and bass ranges are limited, the tenor goes to high A.

The second number is written in four stanzas, 12/8 meter, in a-minor, moves along in hymn-like style and is moderately easy with few altered chords.

Jane Dilling Griffith

THE ROYAL SCHOOL OF CHURCH MUSIC

Seasonal Sentences; Richard Shephard; SAT/B; Organ; #A252; No price listed.

Church musicians will want to give careful consideration to this series of short selections found under the title of *Seasonal Sentences*. The separate titles are as follows: *Advent, Christmas, Lent, Easter, Pentecost and Trinity*. Tenor and bass parts are combined into one male vocal line, and the ranges by both male and female parts are easily within the grasp of even the average church

choir. The words are from the Revised Standard Version of the Bible, and the composer has been rhythmically sensitive to textual meanings in each of the selections. The organ accompaniment is not technically demanding, yet harmonically enhances the three-part scoring.

Rose Mary Owens

THE SACRED MUSIC PRESS

Praise the Lord! O Heavens, Adore Him, arr. Hal Hopson, two-part choir with keyboard.

Unison voices sing the early American hymn tune *Holy Manna* to a quasi-Baroque accompaniment. Stanza two, also unison, is obviously a counter-melody, not as sturdy as the well-known first stanza tune. Stanza three combines the hymn tune, counter-

melody, and quasi-Baroque accompaniment. Clever and interesting, but not difficult. Simple style and one-octave range make it suitable for young voices or church choirs of limited resources.

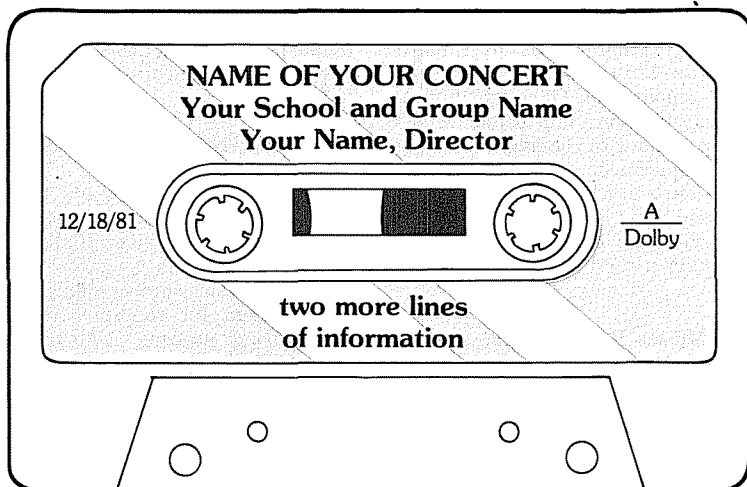
Dr. Dwight Gustafson

SHAWNEE PRESS

Ave Verum by Luigi Zannelli; SATB chorus with orchestra bells and gong; piano accompaniment; A-1572; 55¢.

This is a delightfully unusual setting of this traditional text on a thirteenth-century Gregorian Chant melody. The work has many fine moments and is usually tonal. It is performable by an upper-level high school choir as well as all college choirs. There are occasional divisi in the voice parts and all of the ranges within comfortable singing range.

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What I find unique about this work is how each voice line maintains its independent gregorian-like style — the whole mixture of which is quite intriguing. Recommended to everyone.

Dr. Peter E. Tiboris

The Army of Two; Book, music and lyrics by Hank Beebe, a one-act musical about two young girls in War of 1812. Score U-36, Choral Part U-37, (Accept. Track Tape Cassette N.C. 15, \$15.) 65 pp., 8½ x 11 format, stiff cover. Score, \$5.95, Choral Part, \$1.00. For "live" performances for which no admission is charged the purchase of 7 director's scores and one choral part for every two singers is required. For performances for profit or T.V. or radio apply to publisher for fees. The score contains stage directions, costume suggestions, props list, dance suggestions and casting information for five principals and chorus.

The story line is of two young girls who ward off an incipient British attack by pretending to be leaders in a band practicing in a garrison prior to marching out with a defending battalion. Two instruments plus cacophonous percussion supposedly cause a British withdrawal in the face of being thus outnumbered. Impossible? Of course, but all musical comedy plots are impossible. Music is about 44 pp., 4 lines to the page; speaking parts, 15 pp., triple spacing, perhaps 16 lines to the page — but short lines. Couple of male singers, but emphasis is on girls. Music unadorned melody and forceful. A middle school could have a good time with this new musical.

Good Time Music; Bob Mitchell, arr. by Hawley Ades, for two equal voices, keyboard acpt., format 8½ x 11, large type, 19 pp., \$2.00. Title page calls it a montage of different styles of music which can be performed by a unison, two or three-part chorus.

The music is expertly set and the soprano parts are backed up by the accompaniment. Alto part is not difficult. Six short songs follow one another with occasional piano interludes to cover bits of brief informative material. A march is the opener, followed by a waltz, a "Latin Beat," Blues, Country Music, and closes with a disco. It is a nonsense set with both feet on the ground, but hard to keep them still. Rhythmic, tuneful.

Carl J. Jensen

You Can Count on Me, Sheila Davis, arr. Jerry Nowak, two-part, piano, #EA-23, 65¢.

This piece has a singable melody, a wholesome text, and is a good arrangement for beginning choirs for a variety of reasons. The voice leading is smooth for the lower part, presenting no difficult intervallic leaps and contouring to a singable melodic shape. There is enough variety to make it interesting but there is enough identical material in the return sections to make the learning process easier. The piano accompaniment gives a nice combination of supporting the melody within a background pianistic texture. It would be fun to use this arrangement as a duet in a high school variety show.

Paul K. Cappers

THEODORE PRESSER

Cradle Song (from "Vespers"), Iain Hamilton, SATB with piano, #312-41342, 55¢.

The poem by William Blake is set most sympathetically as a gentle lullaby. The three lower voices hum a mildly dissonant accompaniment for sopranos in the opening and closing stanzas. Unison tenors and basses are given the tune on the middle stanza, with a quiet SSA accompaniment above. The piano introduction and postlude underscore the mood of the piece, and the accompaniment gently propels the quasi-siciliano

rhythm throughout. Suitable for concert by advanced high school or college choirs.

Dr. Dwight Gustafson

TRIUNE MUSIC

All My Heart This Night Rejoices; William Brown, SATB, unaccompanied, TUM 191, 60¢.

This is an appealing chorale-like setting of a text by Paul Gerhardt. The nuances found in the text are amplified by the music and the combination is a winning one. The A B A form of the poetry is perfect for the lingering, near-nostalgic quality of the text and music. William Brown has given the chorale hymn a warm and personal statement which is very satisfying in its feeling of completeness. Fundamental in structure: easy in difficulty.

George Bragg

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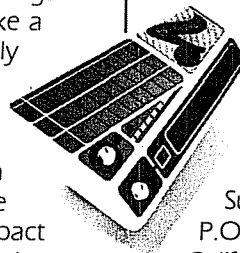
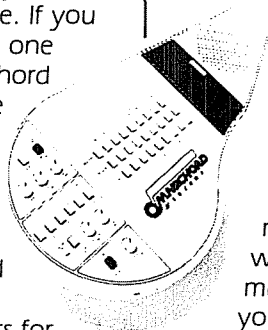
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