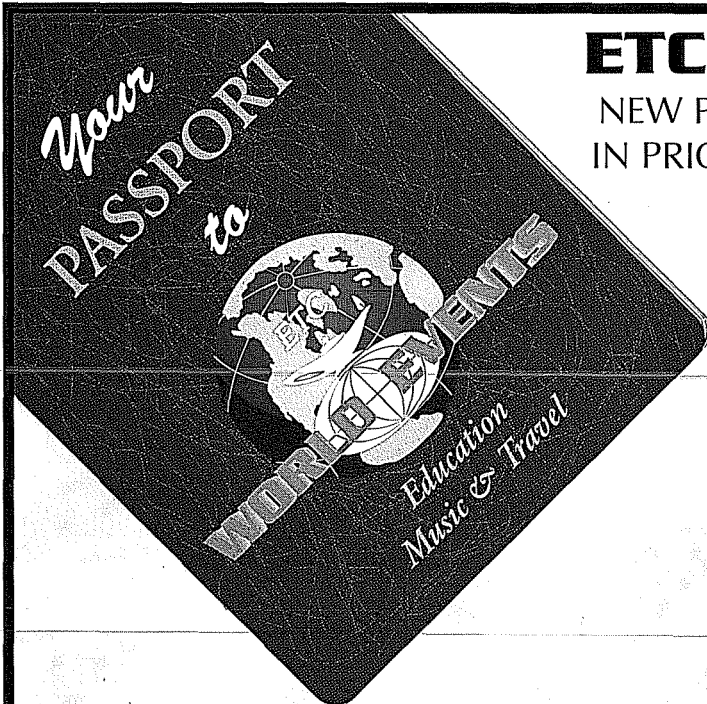


DECEMBER 1992

# CHORAL JOURNAL





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DECEMBER 1992

# CHORAL JOURNAL

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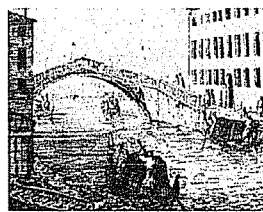
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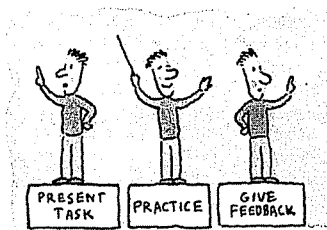
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# FROM THE EXECUTIVE DIRECTOR

THE 1993 National Convention in San Antonio, Texas, promises to be one of the most exciting conventions ever in the illustrious history of the American Choral Directors Association. Included in the convention will be the Festival Singers of the Robert Shaw Choral Institute, the Los Angeles Master Chorale, the Netherlands Chamber Choir, the University of the Philippines Madrigal Singers, and Jitro Children's Chorus from Czechoslovakia. The Westminster Choir will sing the world premiere of a choral work by Carlisle Floyd, commissioned in memory of Raymond Brock, while the San Antonio Symphony and Mastersingers will perform the Verdi *Requiem*. The convention will also feature three honor choirs—Children's, Junior High, and Women's—in the Festival of Honor Choirs. The Ecumenical Worship Service will be held at Travis Park United Methodist Church with three performing choirs. In addition, a total of twenty-two national and international, invited and auditioned, choirs will perform, with an added twelve auditioned choirs performing in interest sessions. This convention truly promises to be one of ACDA's finest.

The packet containing preregistration and housing forms was mailed to all members on November 1, 1992. The forms also appear in this issue of the *Choral Journal*. It is very important for ACDA members to complete and return these forms very early in order to secure the best housing and to assist the national office in processing registration. The first 2700 people to preregister will receive blue badges; the next group, red; and performers, green. Preregistration is strongly encouraged.

ACDA national conventions have experienced phenomenal growth in recent years, making it necessary for all concert sessions of the 1993 Convention to be repeated. All ACDA members attending the convention will hear and see the same performances. Concerts will be performed in the Lila Cockrell Theatre, the beautiful Beethoven Hall (both in the San Antonio Convention Center), and in the nearby Majestic Theatre. Whether wearing a red or blue badge, each registrant will be able to attend the performances in these three outstanding concert halls.

We urge exhibitors to be a part of this national convention. If you have not made arrangements to exhibit, please contact Robert Davis, North Iowa Community College, 500 College Drive, Mason City, Iowa 50401, 515/421-4241, or contact Gene Brooks, Executive Director, ACDA, Post Office Box 6310, Lawton, Oklahoma 73506, 405/355-8161, Fax 405/248-1465.

Anyone wishing to host a reception should immediately contact Maxine Asselin, 3 Holly Road, Taunton, Massachusetts 02780, 508/822-2820.

We look forward to seeing you in San Antonio, Texas, one of America's great convention cities.

*Gene Brooks*



#### STATEMENT OF MEMBERSHIP

The American Choral Directors Association is a nonprofit professional organization of choral directors whose active membership is composed of directors from schools, colleges, and universities; community, church, and professional choral groups; and industry and institutional organizations. *Choral Journal* circulation: 16,000. Dues: Active \$45, Industry \$100, Institutional \$75, Retired \$10, and Student \$10. One-year membership begins on date of dues acceptance.

ACDA is a founding member of the International Federation for Choral Music.  
ACDA supports the goals and purposes of Chorus America and endorses them in promoting the excellence of choral music throughout the world.

ACDA reserves the right to approve any applications for appearance and to edit all materials proposed for distribution. Permission is granted to all ACDA members to reprint articles from the *Choral Journal* for non-commercial, educational purposes only. Non-members wishing to reprint articles may request permission by writing to ACDA.

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# FROM THE PRESIDENT

IT HAS BEEN my goal and the goal of all ACDA leaders to foster and encourage continued study of the choral art. You may remember that my column last month mentioned several successful efforts by the Youth and Student Activities committee. Now, on behalf of the ADCA National Board of Directors, I am happy to announce the continuation of two competitive grants for study of the choral art. The Graduate Fellowship Program and the Research Grant Program will fund study between June 1, 1993, and May 31, 1994.

Here are the guidelines for each program:

## Graduate Fellowship Program

- Applicant must have been a student, active, or life member of ADCA for at least three years preceding the application dead line of February 15, 1993; that is, since February 15, 1990.
- Study must be toward a graduate degree.
- Applicant must be a full-time graduate student during the funding period (June 1, 1993 through May 31, 1994).
- Fellowship can range from \$500 to \$1500 but will not exceed the cost of tuition.

## Research Grant Program

- Applicant must have been a student, active, or life member of ADCA for at least three years preceding the application deadline of February 15, 1993, that is, since February 15, 1990.
- Applicant must pursue a research project involving an in-depth study of some aspect of the choral art.
- A monograph based on the candidate's study must be sent to the ACDA national office within six months following the funding period.
- Applicant must provide a breakdown of projected costs of the research.
- Research Grant will not exceed \$1500.

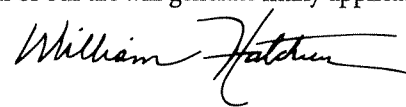
Application materials should include:

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

Applications must be postmarked by February 15, 1993, and mailed to:

Fellowship/Research Grant Program, ACDA, P. O. Box 6310, Lawton, OK 73506

Applicants will be notified by April 1, 1993, of the decision by the selection committee. I hope that interest in the study and research of our art will generate many applications!



## Change in Dues for Student and Retired Members

At their meeting in Dallas on September 18-19, 1992, the National Board of Directors passed the motion to change the dues of both student and retired members to \$20, an increase from the current \$10.

Members will have the opportunity to vote on the proposed dues change during the General Business Meeting at the national convention, to be held at 1:00-1:30 p.m., Friday, March 5.

# FROM THE EDITOR

May *Choral Journal* to Focus on "World Music"

AS I ANNOUNCED in October, a special issue of the *Choral Journal* will be devoted to "World Music." This will be published in May 1993, and any writers who may be working in the area of ethnic music should submit materials for review as soon as possible, and no later than January 1, 1993. We have already accepted several fine articles on Latin American, Asian, and Eastern European choral music, and more are currently under review. I would welcome submissions dealing with Jewish, African, or other non-Western music. Articles that address performance practice issues would be of particular interest, since bringing the music of unfamiliar cultures to life in an authentic style requires an awareness of the special traditions of each culture.

Due to events such as the fall of communism, the destruction of the Berlin wall, the potential economic unification of the European Common Market countries, and the free-trade agreement in North America, the world has begun to feel very small and drawn together. Vast new markets for the exchange of choral goods are now opening up as well. We must try to keep informed about the exciting new musical opportunities available in the worldwide market. In the future, the *Choral Journal* will attempt to publish articles dealing with this important topic on a regular basis.

*John Silantien*

Letters to the Editor should be sent with the writer's name and address to: The Editor, *Choral Journal*, Post Office Box 6310, Lawton, Oklahoma 73506. Letters may be edited for length and clarity.

### Correction:

In the October issue of the *Choral Journal*, the rental fee of \$175 quoted for Daniel Pinkham's *Advent Cantata* was incorrect (p. 55). C. F. Peters has notified us that the rental fee for the work is negotiated according to the number of choral scores needed for the performance.

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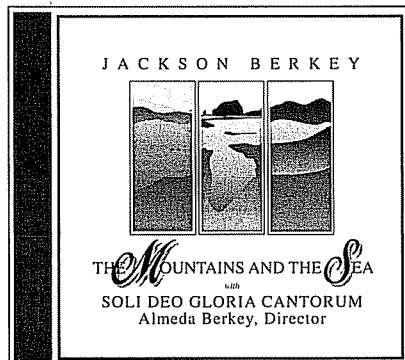
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#### February 24 - OSU CHOIRS, WIND ENSEMBLE-Robert Shaw, Conducting

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### Jesus Christ Arose from Death on Easter Day - John Bertalot

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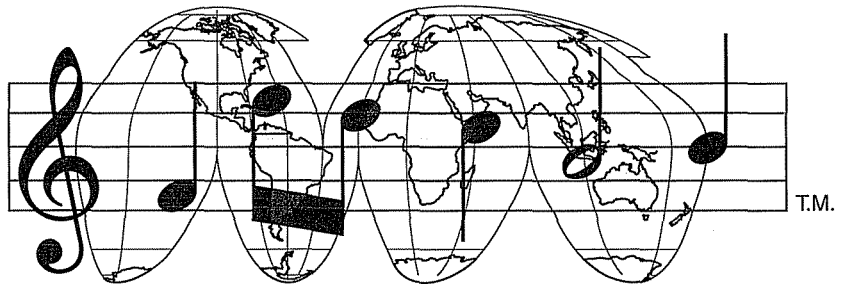
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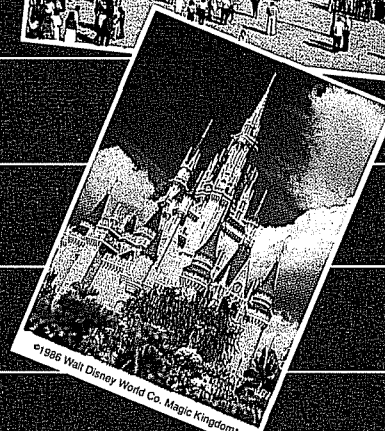
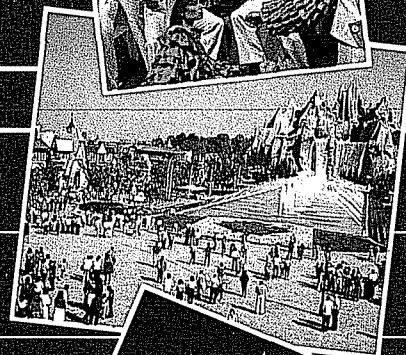
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# For Christmas With Love: The Alfred Burt Carols

by Ruth M. Buenting

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*Editor's Note:* Christmas of 1992 marks the fiftieth anniversary of the first Alfred Burt carol, *Christmas Cometh Caroling*. When I asked Anne Burt the reason for the growth in popularity of her late husband's carols, she wrote, "It is the choral directors who in their search for a new approach to the Christmas celebration have 'discovered' the Burt Carols and have given them life. As John Williams, conductor of the Boston Pops, has stated, "They are mini-masterpieces."

---

Since the *Alfred Burt Christmas Carols* were first recorded and published in the 1950s, they have resounded through a score of countries in many languages. This music is one of the twentieth century's great contributions to the celebration of Christmas.

Alfred Burt was the son of Emily May Bailey and the Reverend Bates Burt, an Episcopalian minister. Al grew up in a home full of love in Pontiac, Michigan.

Christmas at the home of the Bates Burt family was a time of special church services, a time for renewing cherished family traditions, a time for games and merriment, a time for singing carols old and new, and a time to celebrate a season of love.

Each year the Burt family had a unique custom of mailing a musical Christmas card early in December. Beginning in the early fall, Bates sat at the family piano late at night composing both the melody and lyrics. The newest carol reached the Burt family's friends and loved ones in time for them to learn and sing it for Christmas. Burt probably had no idea of the tradition he had begun when he started writing the carols in the mid-1920s.

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Ruth Buenting is a free-lance writer living in Calgary, Alberta, Canada.

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Alfred Burt

Burt's youngest son, Al, was a gifted musician. He played trumpet, drums, and piano, sang, and composed and arranged music. He graduated from the University of Michigan in 1942 with a music degree. That same year, Al took over the custom of composing music for the annual family Christmas card.

Anne Shortt, later to become his wife, vividly recalls being in the Pontiac rectory one November day when Bates reminded Al that the deadline for the next carol was approaching. Using the text from *Christmas Cometh Caroling* found in a Christmas carol book by an English Roman Catholic priest, Father Andrew, Al went over to the piano. Fifteen minutes later, the first Alfred Burt carol was born.<sup>1</sup>

For the next several years father and son worked together on the carols; Bates wrote the lyrics, and Al composed the melodies. The next several carols, *Jesu Parvule* (Poor Little Jesus), *What Are the Signs*, and *Ah, Bleak and Chill the Wintry Wind*, were written during the Second World War years. The words of these carols reflect a yearning for peace as they echo what the angels said that first Christmas night, "Peace on earth, good will to men."

The year 1945 brought both sorrow and joy to the family; Bates Burt's wife died of cancer, but he gained a daughter-in-law—Anne. For that year's card—*Ah, Bleak and Chill the Wintry Wind*—Al's father penned these words, "The secret of joy out of sorrow and gain out of loss is all there in the message of Christmas."

With World War II over, Al surprised his father with music for the 1946 card earlier than usual. His father liked *All on a Christmas Morning* so much that, upon hearing it, he played the song over and over and invited the family to join in singing it. He marveled at his son's ability to compose and was one of Al's most devoted fans. The 1947 carol, *Nigh Bethlehem*, was the last one the Burt family would sing with

their father. Bates Burt died the following year.

The text for the 1948 Christmas card came from an old English verse of hospitality, *Christ in the Stranger's Guise*. The original now hangs in Anne Burt's home.

Around this time Al was discharged from the Army Air Force Band and started his professional career. Al and Anne both were musical and traveled the country with jazz orchestras. Not only was he playing jazz, but Al also expanded his musical scope by composing concert waltzes. Al taught sight-singing, theory, and musicianship at the American Theatre Wing School while in New York City. By 1949, Al had secured a permanent position as jazz trumpeter and arranger with the Alvino Rey Orchestra.

After several years on the road, Al and Anne's life together began to take root; not only was Al's career becoming established, but he and Anne were also expect-

ing their first child. In anticipation of the event, Al wrote a lullaby for the 1949 Christmas card. A long-time friend of the Burt family, Wihla Hutson—once the organist at All Saints' Episcopal Church in Pontiac, Michigan, where his father had served—took the place of Bates Burt as lyricist. The result of this collaboration was *Carol of the Mother*. Three months later, Diane Bates Burt arrived. Her birth announcement was an excerpt from the carol.

Wherever the Burts went as they traveled, Wihla Hutson mailed her lyrics to Al. After that, it was Anne Burt's task to find an artist who would design a card appropriate for the song and its message. Many of the ideas for the cards were Anne's.

The Christmas card list grew to 450 cards from the original 50. Anne tried to save postage by eliminating some of the names, only to receive notes and cards from the people she had removed won-

dering if their card had been lost in the mail, and would she please mail them another?

The next three carols, *This Is Christmas*, *Some Children See Him*, and *Come, Dear Children*, reflect the Burts' desire to embrace both the sacred and secular sides of Christmas in their carols. *This is Christmas* tells of wreaths, happy faces, snowy meadows, and children's voices, while *Some Children See Him* portrays the universality of Christ. The lyrics to *Come, Dear Children* describe everything that children and families do at Christmas time—the excitement and bustle of the season.

The family settled in California's San Fernando Valley. One of Al's carols was first introduced to a wider audience at a King Sisters' Christmas party in 1952. The Blue Reys, the choral group of the Alvino Rey Orchestra, sang *Come, Dear Children*, and the Hollywood guests instantly loved it.

The world seemed bright for the Burt family—roots in both home and church and a family and a musical career that was just beginning to blossom; however, by Christmas 1953, their lives changed completely. Because Al had had a lingering cough for some time, his wife persuaded him to enter the hospital for tests. The diagnosis was lung cancer. They traveled to New York to see a specialist and learned Al had only six months to live.

Al did not want his illness to interfere with the life of their three-year-old daughter, so he decided it was best to go back to California where he would work on his music. Anne's medical training and ability to care for Al made it possible for him to stay at home. Anne recalls that each day was lived to its fullest, filled with compassion, warmth, and Al's humor and uncomplaining spirit.<sup>2</sup>

The president of Columbia Records, James Conkling, learned of Al's prognosis. He had heard about the carols sung at the Christmas party and wanted to record them. Wihla Hutson was asked to write lyrics for four new carols. This gave Al a goal.

The Burts were racing with death. Wihla Hutson says that the words flowed so speedily for these last carols that she could hardly keep her pen moving fast enough.<sup>3</sup> Al's job was to set *We'll Dress the*

## O Hearken Ye

Wihla Hutson

A.S. Burt  
1953

O hearken, ye who would be-lieve, The gracious ti-dings now re-ceive:

Glo - ri - a, Glo - ri - a, In ex - cel - sis De - o! The

might-y Lord of heav'n and earth, To - day is come to hu-man birth.

Glo - ri - a, Glo - ri - a, In ex - cel - sis De - o!

House, O Hearken Ye, The Star Carol, and Caroling, Caroling to music.

Finally came the day when a volunteer choir made a demonstration tape of the carols at a local church. Al directed the choir from his wheelchair and later confided to his wife that it had been the happiest day of his life.

The joyous carol, *O Hearken Ye*, was selected for their 1953 musical Christmas card. The harmonies and the words give this Christmas hymn an unusually triumphant air.

By Christmas, Al had lost his voice. Nevertheless, Anne Burt says, "We kept this occasion in all its meaning that year with our daughter, Diane. Disease did little to lessen its luster, for Al loved living. When his voice left him, he fastened a musical horn to his wheelchair. Our days were bright, not gloomy."<sup>4</sup>

On the fifth of February, Al Burt finished his last composition, *The Star Carol*. This piece has a simplicity and clarity not found in the others.

## The Alfred Burt Carols

*Christmas Cometh Caroling*, 1942

*What Are the Signs*, 1943

*Jesu Parvule*, 1944

*Ah, Bleak and Chill the Wintry Wind*, 1945

*All on a Christmas Morning*, 1946

*Nigh Bethlehem*, 1947

*Christ in the Stranger's Guise*, 1948

*Carol of the Mother*, 1949

*This Is Christmas*, 1950

*Some Children See Him*, 1951

*Come, Dear Children*, 1952

*O Hearken Ye*, 1953

*The Star Carol*, 1954

*Caroling, Caroling*, 1953\*

*We'll Dress the House*, 1953\*

\*Not sent as Burt Christmas cards.

Choral arrangements are published by Shawnee Press.

Two days later, Burt lost his battle with cancer at the age of thirty-three. An hour after his death, a special courier arrived at the Burt doorstep with the signed contract from Columbia Records to record all fifteen carols. The end of his earthly life was the beginning of his musical legacy.

The Alfred Burt carols gleam with faith, hope, and love. They are a light in an often dark and dreary world. Mrs. Burt says, "How happy he would be to know the joy and inspiration his music has brought to so many people all over the world."<sup>5</sup>

### The Star Carol



words by  
Wihla Hutson

THE STAR CAROL

music by  
Alfred Burt  
1954

Long years a - go on a deep win - ter night  
Je - sus the Lord was that ba - by so small,  
Dear ba - by Je - sus how ti - ny Thou art;



While in a man - ger a wa - ba - by lay,  
Then came the star and it stood ov - ver head,  
And when the stars in the hea - vens I see,

High in the heav'n's a star shone bright,  
Laid down to sleep in a hum - ble stall,  
I'll make a place for Thee in my heart,

Sweet - ly a - sleep on a bed of hay,  
Shed - ding its light 'round His lit - tle bed,  
Ev - er and al - ways I'll think of Thee.







A 1936 photo of Alfred Burt leading the junior choir at All Saints' Church in Pontiac, Michigan.

*The Star Carol*: Lyric by Wihla Hutson; Music by Alfred Burt. TRO—Copyright ©1954 (renewed) and 1957 (renewed) Hollis Music, Inc., New York, NY. Used by permission. *O Harken Ye*: Lyric by Wihla Hutson; music by Alfred Burt. TRO—Copyright ©1954 (renewed) and 1957 (renewed) Hollis Music, Inc., New York, NY. Used by permission.

NOTES

- <sup>1</sup> Anne S. Burt, "A Legacy of Love," *American Lutheran Magazine* 54 (December 1984): 30.
- <sup>2</sup> *Ibid.*, 32.
- <sup>3</sup> *Ibid.*, 33.
- <sup>4</sup> *Ibid.*
- <sup>5</sup> *Ibid.*

—CJ—

Editor's Note: Wihla Hutson, lyricist for many of the later Alfred Burt Carols, wrote the following letter in response to our request for some personal remembrances of her work with Burt.

THE Alfred Burt Carols have been a very important part of my life, just as their predecessors, the Bates Burt Carols, were. As organist in the Reverend Mr. Burt's parish of All Saints', Pontiac, Michigan, for twenty-five years, I had the enormous privilege of coming to know this remarkable family well. As I lived in Detroit, some twenty miles from the church, I often stayed over between morning and afternoon services on Sundays and thus shared in many of the family activities—even including staying overnight after the Christmas Eve midnight service to be on hand for the Christmas morning service! When I went to the parish, Alfred was nine or ten years old, so I watched him grow up.

I shall never forget when Al, after his father's death, asked me to write words for further carols so that the fam-

ily custom might be continued. I was deeply touched and could hardly believe that this great honor was mine.

After Al requested words to which to write the music, his genius in composition invariably produced the music in a short time. The distance between us never seemed to matter. If a slight alteration in the text was needed to fit Al's music, he always felt free to make it. I never suggested an alteration in the music—I loved everything he wrote!

As to subject matter, a few times the themes were jointly agreed upon beforehand; when Diane was on the way, we wrote *The Carol of the Mother*; when Al said, "The world is in a mess: let's try to tell them that we are *all one*," *Some Children See Him* became our text. One or two of the texts had personal overtones: *Come, Dear Children* and *We'll Dress the House* were the happy and busy Burt household at Christmas time. To know that Al asked me for the words was all the urging I needed. I still wonder if I really wrote the texts myself, or whether an angel was pushing the pen!

You ask what might be the reason for the worldwide acceptance of the Alfred Burt Carols during these fifty years.



Wihla Hutson

Perhaps it is simply love reaching out to touch others at Christmas and for all time. Do I have a favorite Alfred Burt carol? Yes, whichever carol is being performed at the time.

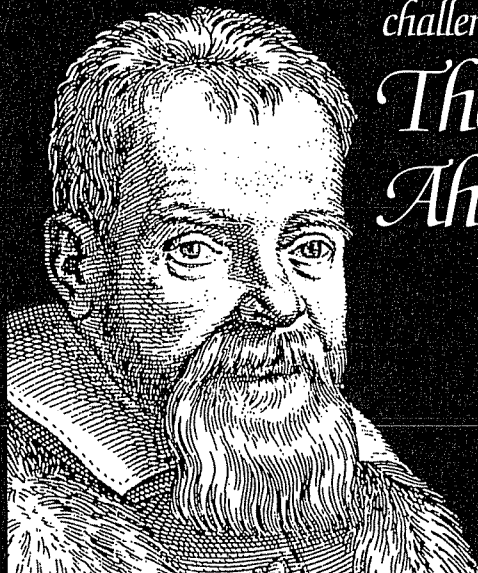
Every good wish and many blessings,

Wihla Hutson  
August 1, 1992



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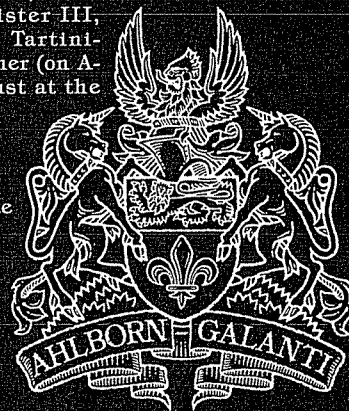
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**Northwestern: Redefining Music**

# A New Look at Gregorian Chant

by Robert M. Fowells



Pope Gregory I

**Editor's Note:** This article is the third of a series of festschrift articles commissioned in honor of the late Roger Wagner by the Roger Wagner Center for Choral Studies. The first two festschrift articles appeared in the August and September 1991 issues of the *Choral Journal*—William Belan, "An Interview with Roger Wagner," and Kerry Barnett, "A Choral Conductor's Preparation for Choral/Orchestral Concerts." General Editor of the series is William Belan, Director of the Roger Wagner Center and Director of Choral Studies at California State University, Los Angeles. These and additional articles will be published as a festschrift by Thomas House Publications in the fall of 1994.

Gregorian chant was the original music of the Christian Church in western Europe. Over one thousand years before the Reformation, it emerged from various undocumented sources and continued in the Roman Catholic church since that time despite occasional lapses. From the purely scholarly aspect, it constitutes the largest extant body of early medieval music, and it was solely responsible for the development of musical notation, freeing musicians from dependence upon oral transmission. From a purely musical viewpoint, chant is mesmerizing with its floating, wandering melodies devoid of any familiar major/minor orientation or recurrent rhythmic pattern. Chant is really prayer which is sung in order to be heard in a large space. Over the centuries the intonations became ornate just as the buildings and windows did, and many of the chants became miniature masterpieces equal to the architectural masterpieces for which they were written.

Robert M. Fowells is Emeritus Professor of Music, California State University, Los Angeles, and is the founder-director of the Gregorian Schola of Los Angeles.

## Nineteenth-Century Restoration

During the last half of the nineteenth century, the monks at the Abbey of Saint-Pierre de Solesmes in France restored the chant melodies to their original, medieval state. That restoration was made necessary by the wear and tear of about seven centuries, along with the inevitable change of musical styles (the invention of counterpoint and harmony) that occurred over that time. In a monumental and painstaking project, the monks gathered manuscripts or copies from all over Europe and deciphered the early melodies by historical research, using chants they could read in order to decipher the notation that they could not. This resulted in huge charts which showed the notes used for each syllable of each chant for the entire church year as transcribed from up to twenty-five different manuscripts. The final version of each chant was determined from these charts, usually taking the most frequently occurring variant, but sometimes the one that seemed most aesthetic. These were the chants that the Vatican prescribed after Pius X's *Motu proprio* of 1903.

With the restoration of original chant melodies, their continued use was assured. Nevertheless, a huge problem remained unsolved—the rhythm. Medieval theorists all but ignored the subject of rhythm despite voluminous discussions of every other facet of music. The original theory of Solesmes Abbey, under the direction of the late-nineteenth-century scholar Dom Joseph Pothier, was that the chant flowed with the rhythm of the spoken language. However, Pothier's successor at Solesmes, Dom André Mocquereau (chantmaster 1893–1930), devised a rhythmic system based on the concept that each note of the chant moved in a series of indivisible and equal pulses. Although the concept that each note received one beat had no historical proof, this method raised the singing of chant to an art form and was widely practiced until about 1970.

Dom Eugène Cardine, one of Mocquereau's students at Solesmes, became interested in the historical evidence contained in the manuscripts. He and his paleography students at the Pontifical Institute in Rome discovered that the earliest, staffless neumes contained in manuscripts from St. Gall and Laon actually gave indications regarding rhythm and expression. These indications were, for the most part, eliminated with the invention of staff notation. So, Cardine argued for a different rhythmic and expressive interpretation of chant—one that was more in keeping with the chant's original notation. The new chant is contained in the *Graduale Triplex* that uses the early notation, from Laon and St. Gall, above and below the square notation on the staff. Pitch is read from the square notes and expression from the older neumes (Figure 1).

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## Interpreting the Chant

Chant moves basically in a conversational rhythm—as if it were simply a sentence being intoned. The earlier system, which was exquisite when done by an expert, tended to create a very mechanical delivery in less talented hands. On the other hand, in Cardine's system, the chant is delivered as if it were being spoken with only one note per syllable. That provides the movement it should have to be easily understood. When there are multiple notes to a syllable, they are ornaments and are sung faster.

Some of the early signs are letters which serve to lengthen or shorten certain notes. The most common is a *t* for *tenete*, which

means "hold." Although many of these holds appear in the *Liber Usualis* as lines drawn over the notes, that rhythmic system left out the other letter completely, the *c* for *celeriter*, which meant to hurry. So, where the *Liber* may have only a square note to indicate a single pitch, the new *Graduale Triplex* shows various signs: the [ / ] and the [ — ] are simple signs for single notes and often indicate a rise or fall in pitch. However, a single note could be indicated by  $\nearrow$  which meant to hold it a bit longer, or by  $\swarrow$  which meant to hurry it a bit. If there were two or more notes at the same pitch, they could be noted as ))) for "regular speed" or ... for "faster," or ))) for "hold the last one a little."

RBCKS Antiphona ad introitum IV

*Cf. Gal. 6, 14; Ps. 66*

OS au-tem \* glo-ri-á-ri o-pór-tet,  
in cru-ce Dó-mi-ni nostri Ie-su Chri-sti: in quo est

Figure 1

RBCKS Antiphona ad introitum II

*Ps. 2, 7.  $\Psi$ . 1. 2. 8*

Ó- MI- NUS \* dí- xit \* ad me:  
Fi- li- us mé- us es tú, e-

Figure 2

CO. VI  
RBCKS

*Ps. 109, 3*

N splendó-ri-bus sanctó-rum,\* ex ú-te-ro

Figure 3

When there is more than one pitch to a neume, there are several notations possible, each with its own subtle meaning. The neumes were originally meant to represent hand signs that would outline the chant's melodic shape and serve as a reminder to the chantmaster and the monks. An up-down pattern was shown as  $\cap$  and the reverse was  $\jmath$ . But if a specific emphasis was expected, down-up could be shown as  $\jmath$  which requires a more deliberate motion on both notes, or only the last note could be lengthened by writing  $\jmath$ . The simple design for up-down-up  $\cup$  has twelve possible variations, none of which appear in the square notation.

Cardine's most exciting discovery solved the mystery of the neumatic break, or caesura. The mystery involved the question of why a scribe would write such a pattern as  $\cap$  when this  $\cup$  would have indicated the same directions and would have been quicker to write. Cardine realized that whenever the copyist stopped or raised his pen, he was indicating an emphasis or lengthening of the note on which the stop occurred. The neumatic break not only altered the character of the small neumes, but, more importantly, it divided the long, seemingly endless melismas on some syllables into easily recognized and remembered patterns.

### Neumes Paint the Text

In many instances the old neumes were used by the chant writer to underline or emphasize the significance of the texts. The most famous examples appear in the Mass for Christmas Midnight. The text of the opening Introit translates: "The Lord said to me, you are my son. This day have I begotten you." The old neumes, shown directly above the text in Figure 2, subtly convey the meaning of the words:

$\cup$   $\cup$   $\cup$  -  $\cup$   $\cup$   $\cup$  -  
 "Do - mi - nus di - xit ad me."

The light signs indicate that a baby is speaking from the manger. This is followed by what God said—"you are my son"—and over the word "my" are signs to lengthen, " $\overline{m}e - \overline{u}s$ ". We must not be theatrical, but, to the medieval mind, God was bragging. In the final Communion of the same Mass (Figure 3), God says, "In the splendor of the saints . . . have I begotten you." The signs used are quite

RBAKS Antiphona ad introitum VIII Ps. 24, 1-4

Figure 4

OF. VIII BCKS Luc. 1, 28

Figure 5

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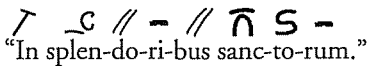


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opposite from those given for the baby's quotation:


  
 "In splen-do-ri-bus sanc-to-rum."

Here every note is emphasized except the unimportant syllables in the long word "splendoribus." The *c* written on the neume above "splen" is a reminder that the word is not "spléndoribus" with the accent on the first syllable, but that the accent is moved over because of the suffix "-ibus."

The repertoire is filled with such examples. In the Introit for the first Sunday

of Advent, *Ad te levavi* (To Thee I have lifted up my soul) (Figure 4), not only does the melody rise to agree with the text, but the word "animam" (soul) opens with an upward leap of a fourth and a neume split with a caesura—*J/*—to emphasize the gift of the soul.

In the Easter Introit, *Resurrexi*, at the text "you have laid your hand upon me," not only are there constant repeated notes to show the hand being held in place, but many of the notes have *tenetes* to underline the importance of the statement.

In the *Ave Maria* (Figure 5) for the

fourth Sunday of Advent, the opening "Ave" is set to twenty-two notes in a wandering melisma that would be difficult to interpret musically if it were not broken into four groups by caesuras which convert it into a very logical melody. The accented syllable of "Maria" is set to fourteen light notes which one author describes as "trembling with joy."<sup>1</sup> The square notes alone would show none of this.

In the Communion *Dicit Dominus* (Figure 6), which tells the story of the wedding at Cana, we find an example in which the chant can be seen as a dramatic precursor to early oratorio. The storyteller begins by singing in midstaff, "Dicit Dominus." Christ intones most of his message in the lower part of the staff in a tradition that lasted at least to Bach's *Sz. Matthew Passion*, "Implete hydrias aqua et ferte architriclino." The steward who tasted the water that became wine obviously tasted too much because his melody staggers around over the interval of a third ("Cum gustasset architriclinus aquam vinum factam, dicit sponso"). In the next phrase, he tells the bridegroom to "serve the good wine first" (Servasti vinum bonum usque adhuc), and his voice shoots up to the top of the staff to sing a melody that Johann Strauss would have adored!

This is but a taste of the joyful discoveries to be made in the study and singing of chant. It is like the music of Bach in that it is beautiful, even if you know nothing about it; but, the more you know, the more fascinating it becomes. Complete descriptions of the neumes and their meanings are available in the sources listed in the bibliography, and good recordings are available by Dom Jean Claire from Saint-Pierre de Solesmes and Godehard Joppich from Münsterschwarzach. However, chants can be learned initially the way the first monks did—by rote. Choirs can then use the melodies for vocal warmups and, later, for sight-reading exercises. But most of all, chant represents the greatest musical art of the early Middle Ages; today, they are still addictive, and they deserve to live.

**Dom. anno C :**

*Io. 2, 7. 8. 9 et 10-11*

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I-cit Dó-mi-nus : \* Implé-te hýdri-as a-  
 qua et ferte architri-clí-no. Cum gu-stás-set archi-  
 tri-clí-nus aquam vi-num fa-ctam, di-cit sponso :  
 Servá-sti vi-num bo-num us-que adhuc. Hoc signum fe-  
 cit Ie-sus primum co-ram discí-pu-lis su-is.

Figure 6

*Recent Issues and Old Favorites for Lent and Easter*

- |  |      |
|--|------|
| <b>Felice Anerio:</b> Alleluia! Christus surrexit. SATB. Lat-Eng. 3:15.              | 1.30 |
| <b>John Blow:</b> The Lord Hear Thee in the Day of Trouble. SATB, organ. Eng. 1:45.  | 1.20 |
| <b>John Blow:</b> Save Me, O God. SATB, organ. Eng. 3:00.                            | 1.20 |
| <b>Heinrich Isaac:</b> Christ ist erstanden. SATB. Ger-Eng. 1:15.                    | 1.00 |
| <b>Heinrich Isaac:</b> Judica me, Deus. <i>T solo</i> , SATB. Lat-Eng. 4:30.         | 1.30 |
| <b>Orlando di Lasso:</b> Christus resurgens. SAM. Lat-Eng. 1:45.                     | 1.40 |
| <b>Johann Hermann Schein:</b> Maria Magdalene et altera Maria. SSATB. Lat-Eng. 2:30. | 1.50 |
| <b>Tomás Luis de Victoria:</b> O crux ave. SATB. Lat-Eng. 2:00.                      | 1.10 |



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## NOTES

<sup>1</sup>M. Clément Morin, "Gregorian Semiology," lectures presented at California State University at Los Angeles, June 23 to July 3, 1980.

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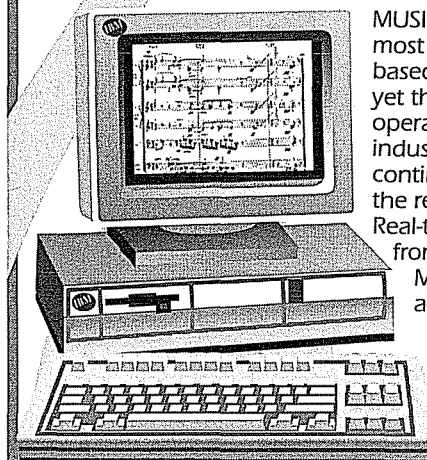
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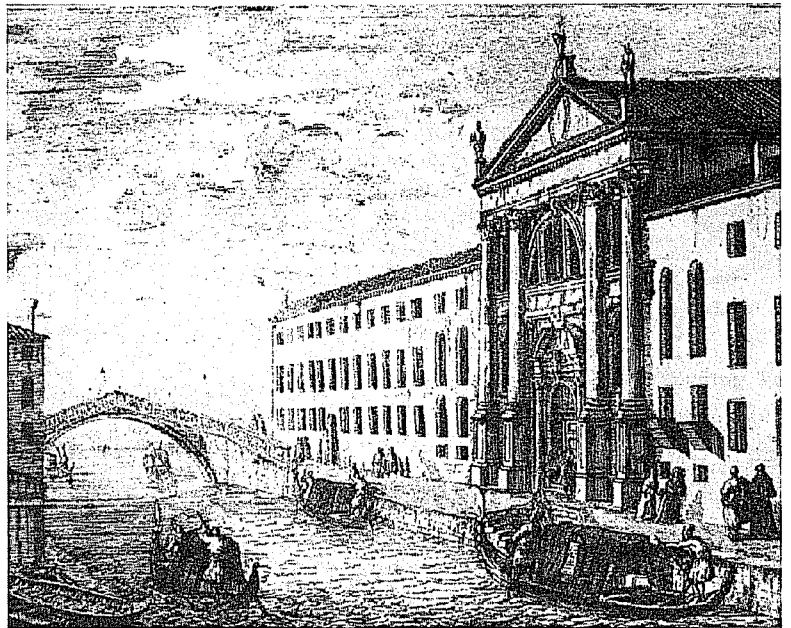
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# The Magnificats of Baldassare Galuppi

by Patricia J. Cahalan



*Church and hospital of the Mendicanti on the rio del Mendicanti.*

Baldassare Galuppi was a Venetian composer whose life (1706–1785) bridged the Baroque and Classical periods. He is most often remembered for his contributions to the development of opera buffa; but, in his day, he was also famous for sacred choral compositions and keyboard works. This article is presented with the hope of stimulating interest in his sacred works, particularly the four Magnificat settings.

## Life and Works

The compositional genres in which Galuppi wrote reflected the needs of the primary musical establishments in Venice: the great opera houses, the Basilica of St. Mark, and the four conservatories attached to the *ospedali*—homes for orphaned girls. The young Galuppi studied with Antonio Lotti, whose disciplined, contrapuntal style is evident in many of his sacred works.

Galuppi's sacred music career began in earnest with his appointment in 1740 to the directorship of the *Mendicanti*, one of the *ospedali*, for which he composed masses, cantatas, and oratorios. It continued even during the years of his collaboration with Carlo Goldoni in composing opere buffe (1749–1756). Eventually he became organist, then assistant *maestro*, and, in 1762, *maestro di cappella* at St. Mark's. In that year he also assumed the directorship of the *Incurabili*, another hospital school. For the remainder of his life, he held the post at St. Mark's, revitalizing its ancient musical establishment and composing numerous works for the services there.

A measure of Galuppi's fame may be gained from Charles Burney's account of his 1770 musical tour to Venice. It abounds

with references to "Il Buranello." (Galuppi was from the island of Burano in the Venetian lagoon and, therefore, was called "Il Buranello" by his friends and colleagues.) Burney extolled the man, his skills as a composer and performer, and the abilities of his students. He wrote: "This ingenious, entertaining, and elegant composer abounds in novelty, in spirit, and in delicacy."<sup>1</sup>

Galuppi's overall output was quite large: sixty-two serious and thirty-five comic operas, sixteen cantatas (sacred and secular), twenty oratorios, about ninety harpsichord sonatas, several instrumental chamber works, and nearly two hundred liturgical works, including masses (for four and five voices, with and without orchestra), motets, and psalm settings. Most of the choral works remain in manuscript and are scattered throughout the libraries of Europe. The largest collection is in Genoa, at the Biblioteca dell'Istituto Musicale "Nicolo Paganini."

Galuppi's sacred music was described by a recent writer as "the worthiest of its kind" in eighteenth-century Italy.<sup>2</sup> It contains stylistic elements from both the seventeenth and eighteenth centuries, as well as examples of the archaic style known as *stile antico*. For the most part, his music for the conservatories is in the eighteenth-century operatic style, while that for the Basilica of St. Mark is more conservative.<sup>3</sup> His choice of style reflects a difference in the traditions of those institutions and in the intended uses of the works. At the conservatories, music was performed in concert, often with virtuosic soloists. These works were nearly all written in the concerted style. Music for St. Mark's, written for liturgical use, ranged from *a cappella* (or *colla parte*) works to concerted works with orchestra and large polychoral forms.

## Galuppi's Magnificat Settings

The four Magnificats of Galuppi might be viewed as a microcosm of eighteenth-century styles. The learned

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Patricia J. Cahalan is Director of Choral Activities at The College of St. Catherine located in St. Paul, Minnesota.

counterpoint of the *stile antico*; the vital rhythms; the harmonic "drive to the cadence"<sup>4</sup>; the multimovement format of the concerted style (*stile moderno*); and the simple, refined phrases of the pre-Classical or galant style are all found in his Magnificats. The four works are listed below in a progression from the most archaic to the most modern styles.

1. *Magnificat a 4, da cappella*, C Major. Library source: Genoa, Biblioteca dell'Istituto musicale "Nicolo Paganini," MS N.L.5.11 (Sc. 38) Autograph?
2. *Magnificat a 4 voci con strumenti*, G Major (1752). Library sources: a) Dresden, Sächsische Landesbibliothek, MS 2973/D27 (probably a copy) and b) Berlin, Preussische Staatsbibliothek, MS 169 (Eitner: MS 170).
3. *Magnificat a 4 con strumenti*, C Minor (1778). Library source: Genoa, Biblioteca dell'Istituto musicale "Nicolo Paganini," MSPB.4.18 (Sc. 38) Probably autograph.
4. *Magnificat*, C Major. Library source: The Allen Brown Collection of the Boston Public Library.

The first is *da cappella* (for the chapel) and archaic in nearly every aspect, from the use of the chant formula to its learned counterpoint. The next, in G major, is the most expansive of the settings, a multimovement work in the form of a cantata. The two remaining are shorter, single-movement works which demonstrate primarily pre-Classical characteristics. While the C Minor setting of 1778

retains several elements associated with the late seventeenth century—use of the compositional process of continuous expansion, harmonic formulas which produce a drive to the cadence, and a proportional tempo/meter change—the last in C Major displays the clearly regulated harmonies and phrase structures which typify the new Classical taste.

Although the four differ in style, they

## Brief Overview: the Four Magnificats

### *Magnificat a 4, da cappella*, C Major

- Trumpet, 2 violins, viola, basso continuo, SATB
- *Stile antico* polyphony
- 8 minutes
- Moderately difficult (recommended for college ensembles)
- Manuscript, Patricia Cahalan, D.M.A. essay, University of Iowa, 1987

### *Magnificat a 4 voci con strumenti*, G Major

- 2 horns, 2 violins, viola, basso continuo, S, SATB
- Cantata form—6 movements (4 choral, 2 solo)
- 20 minutes
- Difficulty level: solo—difficult, choir—moderate, orchestra—moderately difficult, (recommended for college or community choirs)
- Published by Eulenburg, Hermann Mueller, ed. 1977

### *Magnificat a 4 con strumenti*, C Minor

- 2 oboes, 2 trumpets, 2 violins, viola, basso continuo, SATB
- Two-part form (slow/fast)
- 4 minutes
- Difficulty level: choir—moderate, orchestra—easy, (recommended for college or high school ensembles)
- Manuscript, Patricia Cahalan, D.M.A. essay, University of Iowa, 1987

### *Magnificat*, C Major

- 2 oboes, 2 horns, 2 violins, viola, basso continuo, S, A, T, SATB
- Modified sonata allegro form
- 7 minutes
- Difficulty level: all voices—moderately easy, orchestra—moderate, (recommended for high school, college, and church ensembles)
- Published by Walton Music, Mason Martens, ed. 1966

do share a number of similar traits. They all make use of text verses as structural units. They all are scored for four-part chorus and an orchestra of strings, oboes, brass, and continuo. They are all made up of contrasting sections, although the sections range from large-scale separate movements to short segments within a single movement. All illustrate, to varying degrees, Galuppi's particular approach to the principle of unity and variety: a tendency to contrast not only thematic material, but also unstable harmonic passages with stable ones. All but the last contain examples of text painting, such as musical depictions of the word "dispersit" ("scattered") and expressive melodies or harmonies for the "mercy" texts. The G Major and the last C Major Magnificats both provide opportunities for vocal solos, the former in complete arias, the latter with solo phrases. The other settings feature the chorus throughout.

### The *Da Capella* Magnificat

The C Major Magnificat is the only one of the four written entirely in the old church style and the only one to use plain-song. Recurring statements of a theme based

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on Magnificat Tone V serve as a unifying device (Figure 1). The chorus is doubled throughout by the strings and woodwinds. Of the instruments, only the trumpet has a few brief, independent passages.

Typical of the *stile antico*, the work is written in long note values in  $\frac{4}{2}$  meter and consists almost entirely of polyphony unfolding in numerous points of imitation.

Cadences are often obscured by overlapping vocal phrases and/or immediate changes of harmony.

Relatively long for a single movement work (240 measures), this Magnificat is structured by two principal elements: the twelve verses of text, which provide the framework for each new point of imitation, and the recurring Magnificat theme.

The structure broadly groups the main body of text into two sections: those verses pertaining to Mary herself and those describing God's great works. Constant modulations (nearly always by fifths) and Galuppi's masterful system of overlapping points of imitation with the Magnificat theme result in a continuously flowing whole.

The doxology is set apart from the main body of the work by a fermata. Its final text phrase is also preceded by a fermata and constitutes a large concluding section, a triple fugue which uses the Magnificat theme as a principal subject (Figure 2).

### The G Major Magnificat

The Magnificat in G Major is a concerted work of six movements for soprano soloist, SATB chorus, and an orchestra of two horns, strings, and continuo. (The Berlin manuscript also contains parts for two oboes, which appear to have been added by a copyist.) The work is a mixture of old and new styles. Its cantata form, with separate movements for solo and chorus, and the presence of imitative, *a cappella* counterpoint show that seventeenth-century traditions had not yet yielded to the new styles. However, also evident are an abundance of short, paired phrases with a great deal of regularity in length and rhythm; cantabile melodies over simple accompaniments; slow harmonic rhythms underlying figural activity in the instruments; and a harmonic rather than melodic use of the horns—all those features reflect pre-Classical traits.

The verses of text, while certainly a factor in the design, are not used to generate the form in this setting. The first seven verses are included in the opening movement, while the remaining verses are each set in individual movements. The movements are approximately equal in length, regardless of the number of verses they contain. The first, with seven verses, is actually shorter than the second, which contains only one verse.

The outer movements are the only two that are primarily for chorus; all of the intervening movements make extensive use of the soprano soloist. These choral movements are also the most conservative in style: major sections of imitative counterpoint in the old style contrast with sections of choral homophony and

Figure 1

Figure 2. Triple fugue subjects, *da cappella* Magnificat.

virtuosic string writing—features of the concerted style.

The solo movements, for the most part, contain cantabile melodies over simple instrumental accompaniments. Despite some rather difficult melodic leaps and florid figures for the soprano, the effect is simple and elegant—in a word, *galant*.

Only Movement V stands in contrast to this description of solo movements. Set in a minor key and slow tempo, it is an expressive aria. The harmonic language, sudden dynamic changes, and florid melodic line give the piece a dra-

matic character more commonly found in operatic writing than in music for the church. Short segments for tutti chorus and orchestra function as punctuations between the solo phrases. This movement is also unique in its setting of the Gloria text (Figure 3). The adagio setting for solo soprano is an exception to the customary use of homophony in joyous major keys. Like the *da cappella* Magnificat, this work concludes with a triple fugue on the text of “et in saecula saeculorum, amen” (Figure 4).

## The C Minor Magnificat

The C Minor Magnificat is scored for two trumpets, two oboes (which double the violins), strings, continuo, and chorus. The work is a brief, single-movement work (ninety-two measures) consisting of two sections: an opening Maestoso and an Allegro. The Maestoso opening (mm. 1–18) is a fugal exposition for the voices, accompanied by divided triads in the instruments. The subject is a four-note chromatic setting of the word “Magnificat,” in long note values (Figure 5). The somberness produced by a dramatic upward leap of a minor sixth, followed by a falling diminished seventh, is tempered by crisp quarter-note chords in the strings. A countersubject in quarter notes forms a rhythmic answer and provides the basis of the instrumental accompaniment for the Allegro.

The Allegro section of the work is through-composed with no real sense of periodic phrasing. Nevertheless, this is a tightly unified work with a structure clearly based on the verses of text. The compositional procedure that seems to be at work here is best described by Bukofzer’s term “continuous expansion.” By this process a single musical idea becomes the germ for the entire work. It appears again and again, each time beginning in the same manner but developing differently.

As might be expected with this sort of constant variation, the harmonic structure of this work is also in a constant state of change. Each new section involves transposition into at least one other key. Tonal areas explored are always closely related by fifth or relative mode.

This Magnificat, then, also exhibits both *moderno* and *antico* style traits. On the modern side, it is a single movement consisting of a slow introduction and Allegro. It contains small sections of contrasting character and a regular harmonic rhythm of two chords per measure. Orchestral parts are mostly independent of the voices, with trumpets functioning as part of the harmonic structure, rather than soloistically.

At the same time, older stylistic features occur. There is no real sense of periodicity or phrase symmetry. The design grows out of the process of continuous expansion. The modulatory scheme gives all related keys approximately equal status.

Figure 3. Movement V, G Major Magnificat, mm. 1–16. Reprinted by permission of Foreign Music Distributors, sole U.S. agent for Edition Kunzelmann.

Although voices are often paired, the texture is predominantly polyphonic, and there is the ubiquitous continuo. All of these are traits retained from the seventeenth century.

### The C Major Magnificat

The fourth Magnificat, in C major, is Galuppi's most exuberant and most forward-looking. Scored for two oboes, two

horns, strings, continuo, and chorus, the work contains brief solo passages for soprano, alto, and tenor. Rather than being assigned separate aria movements (a Baroque practice), the solo voices are used here in the manner of the Viennese Classicists to provide timbral contrast within a single movement.

Thematically as well, this work most closely resembles the style of the Viennese

Classicists. The text verses are not the primary structural elements. Instead, melodic themes, which contrast in character and mood, return throughout the work in a quasi sonata allegro form. Although the verse structure does correlate with the musical design, thematic recapitulation takes precedence over text expression. In other words, it was a purely musical consideration which led Galuppi to set verses 1, 4, 10, 12a, and the final "Amen" to the same music, not some notion of significant relationships among those verses. Although Galuppi had used this compositional technique in individual movements of the earlier G Major Magnificat, the work at hand is the only Magnificat to be entirely conceived in such a way.

A coda contains the expected fugal finale on "et in saecula saeculorum, amen." This time a single theme and its inversion work together as subjects (Figure 6).

Galuppi's four Magnificats are worth investigating for present-day choral performance. They are representative examples of sacred choral music from eighteenth-century Italy, a repertory somewhat overshadowed by the works of

Figure 4. Triple fugue subjects, Movement VI, G Major Magnificat. Reprinted by permission of Foreign Music Distributors, sole U.S. agent for Edition Kunzelmann.

Figure 5. Fugal opening, C Minor Magnificat.

Figure 6. Fugal finale subjects, C Major Magnificat. Reprinted by permission of Walton Music Corporation.

Germanic composers of the Baroque and Classical eras. Their modest scoring makes them readily accessible to college or church choirs with limited orchestral and vocal resources. Yet, they are challenging enough to satisfy both performers and audience.

The works are not without potential pitfalls, however. One is the challenge of

finding musical goals or a sense of direction within the somewhat meandering structures. The conductor needs not only an awareness of the structural aspects but also a sensitivity to appropriate contrasts of dynamics and articulation.

Another potential problem lies in the instrumentation of these works. Due to the frequent doubling of parts (oboe with

violin, all strings with voices, etc.), especially in the *da cappella* and C Minor Magnificats, the conductor may find that the texture and timbre seem too unvaried, especially with less experienced players. I would recommend using concertists and ripienists or omitting some doublings for the sake of textural variety.

Finally, care should be taken in each of the works with regard to text. There are a number of instances of unusual or unclear text syllabification, as for instance, when the word "brachio" is set as two syllables rather than three. Galuppi would probably have pronounced the word in an Italian manner, "bra-chio," eliding the final two vowels, rather than in the manner most often used in ecclesiastical Latin pronunciation today, "bra-chi-o." There are also occasions when text accents do not correspond to metric accents, such as when the word "omnes" is set with its unstressed second syllable on a strong pulse. With a bit of forethought, these problems need not be detrimental to the flow of the piece.

With careful consideration of the challenges mentioned above, the conductor should find in the Magnificats, as in other sacred works by Galuppi, a fresh and musically satisfying body of choral literature.

#### NOTES

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<sup>2</sup>Anthony Chiuminato, "The Liturgical Works of Baldassare Galuppi" (Ph.D. thesis, Northwestern University, 1959), 33.

<sup>3</sup>Denis Arnold, "Orphans and Ladies," *Proceedings of the Royal Music Academy* 89 (1962); and *The New Grove Dictionary of Music and Musicians*, s.v. "Venice."

<sup>4</sup>Manfred Bukofzer, *Music in the Baroque Era* (New York: W.W. Norton and Company, 1947), 220.

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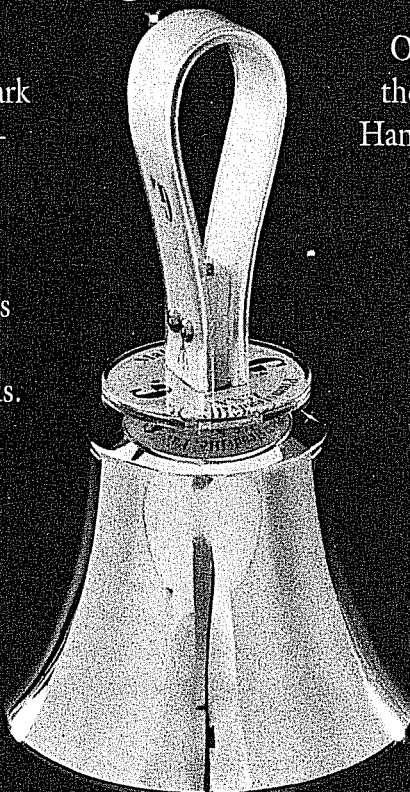
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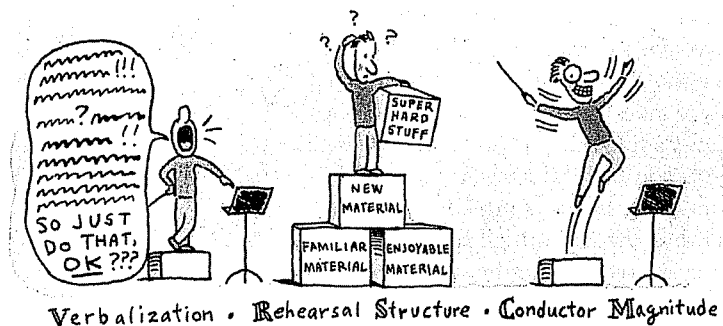
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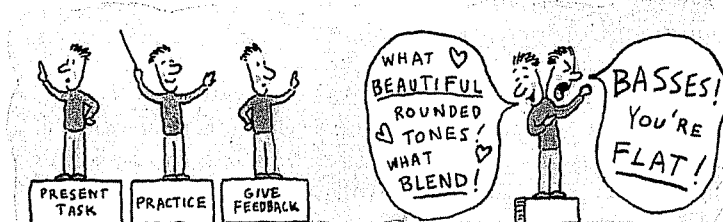
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# Education Research: Practical Implications for the Rehearsal

by Patrick K. Freer



Verbalization • Rehearsal Structure • Conductor Magnitude



Sequential Teaching Unit • Approval/Disapproval Comments

Directors of choral ensembles may often see effective rehearsals as simply the byproduct of a conductor's personality or organizational skills rather than the result of detailed planning with specific academic and musical goals plotted for every second of rehearsal time. Recent research has begun to define which rehearsal structures, director behaviors, and academic presentations contribute to a conductor's success. The research studies mentioned in this article are a representative sampling of the reports which have appeared in major music education research journals during the past two decades.

## The Rehearsal Process

Since the topic of education reform once again became prominent during the early 1980s, educators have been held to new degrees of accountability when structuring classroom experiences. Such recently popular concepts as "Whole Language," "Brain-Based Learning,"<sup>1</sup> and the teaching models associated with Madeline Hunter<sup>2</sup> represent efforts to enhance classroom success. Although much of the research has focused on effective teaching in the academic classroom, some results also apply to the rehearsal hall.

### Sequential Teaching Units

In 1971, Becker, Englemann, and Thomas described a teacher/student interaction model which followed a three-part cyclical pattern consisting of a task presentation by the teacher,

student interaction with the task and teacher, and teacher feedback related to the task. Numerous studies in the fields of English and mathematics education verified the effectiveness of this approach before extensive research into applications for the performance classroom was initiated by Cornelia Yarbrough and Harry E. Price.<sup>3</sup> They, along with other researchers, have since published numerous studies on this sequential pattern of instruction in the music ensemble rehearsal.

The teaching unit is a three-step sequence beginning with the teacher's presentation of a task. As described by Price, this task presentation may take any of five forms: 1) academic musical task presentation (talking about musical or performance aspects, transmitting musical information, modeling); 2) directions (giving directions regarding who will sing or where to sing, preparing people to begin performing); 3) social task presentation (presenting rules of behavior, telling students how to act, or discussing necessary but nonmusical activities); 4) questioning (asking questions about performing the music, whether students know where to begin, or soliciting a response from the students); or 5) off-task statements (not related to rehearsal, or not included in the above categories).

The second part of the sequential process involves student interaction with the task. This student response can be either through performance, nonsinging verbal, or nonverbal responses. The third part of the student/teacher interaction model has received most research attention and concerns teacher feedback regarding the student response. This feedback may be either approving or disapproving, verbal or nonverbal, academic or social. It is important that the feedback be directly related to the task which was presented.

The cycle of interaction is usually considered complete only when all three steps have been successively presented. In a complete teaching cycle, the teacher tells the students what to

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Patrick K. Freer is the New Jersey R&S Chair for Junior High School Choirs, the founder and principal conductor of the Raritan Valley Chorus & Youth Chorale, and the junior high choral columnist for the NJMEA journal.

do, lets them try it, and then tells them how well they did.

Two types of incomplete teaching units occur more frequently than others. One of these takes this form: students are presented with a musical or academic task, they respond, and the teacher stops them for incorrect performance of something other than the task initially presented. In the second type, a lengthy series of directions completely interrupts the teaching cycle. When auxiliary directions or information are inserted into the process, the flow of the class may be interrupted, possibly resulting in the choir forgetting the task which was presented.<sup>4</sup> This process of interaction may seem obvious to most music teachers, but research shows that choruses often spend less than thirty-five percent of rehearsal time in complete teaching cycles.<sup>5</sup>

By focusing attention on a task of the teacher's choice, the teacher is directing the learning of ensemble members. When a conductor waits until an ensemble is rehearsing to decide on the task, the chorus members have become the determiners of class content. Instead of reacting to students' incorrect behaviors, music teachers need to lead students to correct responses through a well-planned rehearsal presentation which includes appropriate feedback.

Research has shown that music teachers who employ this sequential pattern in their teaching are able to produce high performance quality while maintaining high student attentiveness and positive attitude.<sup>6</sup> This study also found that elementary students recalled more specific information when complete teaching patterns were used.

## Organization of the Rehearsal

Choral conducting textbooks disagree as to the most effective type of organizational structure for rehearsals. A study of rehearsal formats proposed by leading authors, however, found significant relationships between those formats and classroom effectiveness. James Cox identified three major types of rehearsal design and then conducted a survey of successful high school choral conductors, their students, and their administrators to identify strengths and weaknesses within each design.<sup>7</sup> Throughout the study, the re-

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*Choruses often spend less than thirty-five percent of rehearsal time in complete teaching cycles.*

---

sponses of the students and their administrators were identical.

Rehearsal design A was defined as that described by Paul F. Roe in which the rehearsal begins and ends with familiar, enjoyable music.<sup>8</sup> The middle portion of the rehearsal contains slower-paced, detailed activities and the presentation of new material. Fifty-two percent of the surveyed conductors preferred this type of rehearsal design. Students of these conductors generally had positive attitudes toward both the conductor and the rehearsal process. Among the conductors included in the study, those favoring rehearsal design A were perceived by their students as being the most stimulating and enthusiastic about music. Other studies have shown that this design's middle portion of extended analytical work requires a dynamic conductor to stimulate interest while rehearsing tedious material.<sup>9</sup>

Clive B. Pascoe recommended that rehearsal format follow the ideals of the golden proportion (rehearsal design B).<sup>10</sup> This rehearsal design is similar to design A except that it is structured around a climax of intensity occurring approximately two-thirds of the way through the rehearsal. Twenty-two percent of the surveyed conductors preferred this design. These conductors were seen by their students as the most patient, perhaps resulting from the intricate planning necessary to achieve this climax in each rehearsal. Although the conductors were generally viewed favorably by their students, these same students received the lowest scores in the area of overall positive attitude.

Lloyd Pfautsch proposed a third design in which music is alternated according to familiarity and difficulty.<sup>11</sup> This structure,

rehearsal design C, results in frequent changes of pace within the rehearsal. Twenty-five percent of the directors in this study preferred this rehearsal design. Like students in group A, these students rated their directors and overall experiences more positively than did students in group B.

The results of this study highlighted several items which are immediately useful to the practicing choral conductor:

1. Although the majority of surveyed conductors preferred rehearsal design A, it is perhaps more significant that each conductor believed in structuring a rehearsal at all. This implies that successful conductors need to be aware of their own teaching styles and structures instead of falling into the pattern of, "let's sing it through and see what happens." This result corresponds with those of the investigations into complete sequential teaching units discussed earlier in this section.
2. Each director stated the necessity of including a run-through of a musical composition before moving on to the next area of study in a rehearsal. This is similar to the concept of "closure" espoused by the Instructional Theory Into Practice (ITIP) program, the instructional framework associated with teacher-educators Ernest Stachowski and Madeline Hunter.<sup>12</sup>
3. Students were asked many questions about their directors and rehearsal structure but found it difficult to respond to some of the categories, perhaps because of unfamiliarity with concepts such as personality types and rehearsal organization. However, students were better able to rate their directors on the basis of enthusiasm or apathy toward music and teaching, regardless of which rehearsal structure was used.
4. Although the study did not find any appreciable differences in musical performance outcomes relative to the various rehearsal structures, significant differences were noted in students' emotional impressions of the conductor and the rehearsal process. It may be that the essential factors in success are the conductor's personality and organizational abilities, regardless of the rehearsal format used.

# Effects of Conductor Behavior

Choral music educators routinely have class sizes which vastly exceed those found in other types of classrooms. Assuring that each student is on-task for the entire rehearsal requires that conductors be aware of those procedures which generate focused learning. Several studies have been conducted to determine the effects of teacher behaviors in the areas of classroom/rehearsal environment, student attitudes toward choral music, and student on-task behaviors.

## Verbalization Time

Many different types of events occur in a choral rehearsal: modeling, logistical instructions, academic task presentations, reinforcement, student responses, and evaluation. All of these events consume precious seconds of the rehearsal, yet most of these do not require singing. Various studies have indicated that choral conductors typically spend between 35 percent and 50 percent of total rehearsal time engaged in nonsinging verbalizations.<sup>13</sup> There is some disagreement as to whether the amount of an individual's teaching experience produces any appreciable difference in the amount of teacher verbalization time.<sup>14</sup> It is certain, however, that excessive teacher verbalization causes a decrease in student attentiveness. A study of secondary instrumental conductors confirmed that necessary but routine non-musical verbalizations usually have a negative effect on student attitudes. On the other hand, when conductors address challenging expressive and pedagogical elements within the rehearsal, verbalizations help to foster positive student attitude.<sup>15</sup>

## Classroom Environment

Donald Hamann was instrumental in developing a study to correlate classroom environments with contest ratings among successful high school performing ensembles.<sup>16</sup> Using the Classroom Environment Scale, Form R (CESR), Hamann found significant differences in classroom scores relative to contest ratings, teacher/student status, and gender.

The CESR is a widely used tool for evaluation of classroom environment.

Ninety true/false items provide a balanced evaluation of nine areas: student involvement, affiliation (student friendships), teacher support, task orientation (the emphasis placed on accomplishing planned activities), student in-class competitiveness, order and organization of assignments and activities, clarity and consistency of rules, active teacher control over the environment (especially discipline), and innovation (teacher/student creativity).

The results of Hamann's study clearly indicate that students need to feel a part of the learning process rather than functioning as passive recipients of teacher knowledge. Ensembles which achieved high contest ratings had significantly higher CESR scores in the areas of teacher support, order and organization, involvement, and affiliation. Ensembles which were awarded lower contest ratings scored significantly higher CESR scores in task orientation. Like nonmusic classrooms,

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rehearsal halls appear to be most successful when there are many opportunities for student input, maximum levels of teacher support, and a variety of well-structured lessons and activities. Classroom environments are less successful when the teacher provides a task-oriented atmosphere.

Hamann reports that female students in several studies felt significantly more teacher support than did males. Until further research offers specific suggestions, choral conductors should attempt to examine and adjust their classroom environments to lessen this perception among male students.

### Conductor Magnitude

Several studies have sought to identify those conductor characteristics which contribute to positive student attitudes and behaviors. One of these was a study to determine the effect of conductor physical activity (magnitude) on student behavior in choral ensembles.<sup>17</sup> Four high school and university choruses were

rehearsed by three conductors: their usual conductor, a high magnitude conductor, and a low magnitude conductor. High magnitude conductors were characterized as those employing a wide array of behaviors in the following areas: eye contact, closeness (proximity), gestures, facial expressions, rehearsal pace, and vocal volume and modulation. Low magnitude conductors were identified as those who lacked a variety of behaviors in the same categories.

The results of this study indicated that the magnitude of conductor behavior had no significant effect on the musical performance or attentiveness of students in choruses; however, there was a significant increase in overall positive attitude of students toward the high magnitude conductor.

The finding that all the choirs studied received similar ratings for student attentiveness is supported by research indicating that, in the case of performance groups, the music, rather than the teacher, serves as the source of reinforcement.<sup>18</sup>

Off-task behaviors did occur somewhat less frequently in this study when students were rehearsed by the high magnitude conductor. An interesting finding for any teachers who have wished for "eyes in the back of their heads"—eye contact produces more immediate on-task behavior than any other single conductor behavior. Conversely, a lack of teacher eye contact results in the highest level of off-task student behaviors.<sup>19</sup>

Although the difference in performance ratings was minimal, the lowest ratings for three of the four participating ensembles were achieved under the low magnitude conductor. This study indicates that successful conductors need to develop a varied physical repertoire of rehearsal behaviors which can be applied interchangeably and with ease to achieve maximum student interest.

### Conductor Approval/Disapproval Comments

Perhaps no single aspect of teacher behavior influences student attitude more than the ratio of teacher approval comments to teacher disapproval comments. An observation reported by Kenneth Murray showed that only 7.4 percent of all comments made by high school conductors he observed during a one-week period were positive. It was also found that a ratio of fifty percent approvals to fifty percent disapprovals was more effective than one hundred percent approvals or one hundred percent disapproval responses.<sup>20</sup>

Murray's study revealed that students rated the music and rehearsal most favorably when eighty percent of the conductor comments were approvals. This study also identified the results of conductor reinforcement comments on performance quality. The highest performance scores followed experiences with eighty percent approval responses, regardless of the difficulty of the music. Conversely, the lowest performance scores were achieved using the easiest music with only twenty percent approvals.<sup>21</sup> Price also found, predictably, that a conductor reinforcement ratio of eighty percent approvals and twenty percent disapprovals resulted in significantly greater gains in performance level and student attitude ratings than did a strategy employing no feedback at all.<sup>22</sup>

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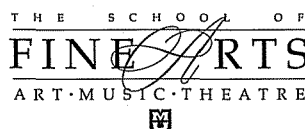
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## Relationships Between Magnitude, Attitude, and On-Task Behaviors

The Syracuse University Symphonic Band participated in a study formulated to consider the impact of much of the research presented in this article.<sup>23</sup> The band was rehearsed under a variety of conditions to measure the combined effects of conductor verbalizations, conductor magnitude, sequential teaching units, approval/disapproval comments, and, to a lesser degree, rehearsal design.

The results of the study showed the correlation among all of the teacher behaviors presented. It was clear that the most consistently efficient rehearsals occurred when recent research recommendations were implemented, resulting in the highest musical performance gains and the highest student attitude ratings. Simply stated, active student participation, complete teaching units, and a high conductor magnitude result in higher performance gains and lower incidence of off-task behaviors.

## Conclusion

A review of the research into use of rehearsal time suggests that choral educators must first determine their preferred rehearsal design and how that design will be implemented in the classroom environment. Regardless of rehearsal structure, conductors need to become aware of the impact of conductor magnitude and verbalization on student attitude and attentiveness. The conductor needs to utilize complete teaching units which present, practice, and reinforce student skills or knowledge. An implementation of these elements into the choral rehearsal is essential to developing an ensemble which is enthusiastic and focused on the literature at hand.

Granted, all of this may seem impractical for the public school music teacher who spends half of the day wheeling a cart and a keyboard from classroom to classroom, or for the college instructor with courses in theory, voice, history, and general music methods. Why spend the

time trying to interpret the "number-crunching" contained in these studies? The investment of time and energy necessary to implement these findings will enable ensemble conductors at any level to develop and realize more consistently successful rehearsals and to become better teachers.

### NOTES

<sup>1</sup>Renate Nummela Caine and Geoffrey Caine, "Understanding a Brain-Based Approach to Learning and Teaching," *Educational Leadership* 48 (October 1990): 66-70.

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<sup>18</sup>Kenneth Carl Murray, "The Effect of Teacher Approval/Disapproval on Musical Performance, Attentiveness, and Attitude of High School Choruses," in *Research in Music Behavior: Modifying Music Behavior in the Classroom*, ed. Clifford K. Madsen, R. Douglas Greer, and Charles H. Madsen, Jr. (New York: Teachers College Press, 1975), 178.

<sup>19</sup>Cornelia Yarbrough and Harry E. Price, "Prediction of Performer Attentiveness Based on Rehearsal Activity and Teacher Behavior," *JRME* 29 (Fall 1981): 216.

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<sup>21</sup>Ibid., 177-78.

<sup>22</sup>Price, "Conductor Academic Task Presentation," 253.

<sup>23</sup>Ibid., 245-57.

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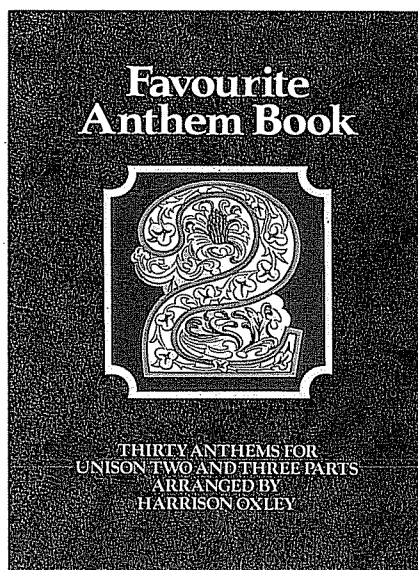
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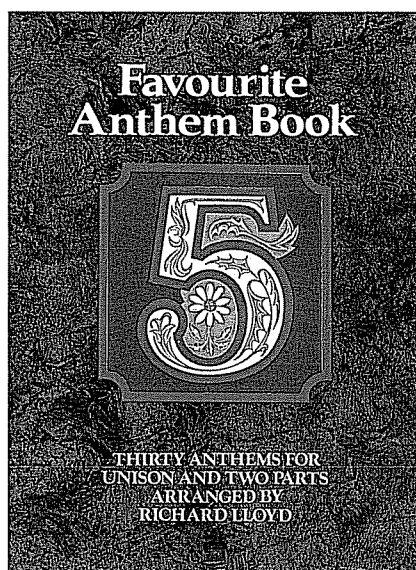


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I waited for the Lord	F. Mendelssohn
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Lead me, Lord	S. S. Wesley
Lord, how gracious	Harrison Oxley
Loving shepherd	E. Humperdinck
My gracious master	Timothy Miller
O for the wings of a dove	F. Mendelssohn
O gladsome light	Harrison Oxley
O God, our help in ages past	Walford Davies
O sweet and blessed country	Gustav Holst
O worship the Lord	John Travers
Panis angelicus	César Franck
Pie Jesu	Gabriel Fauré
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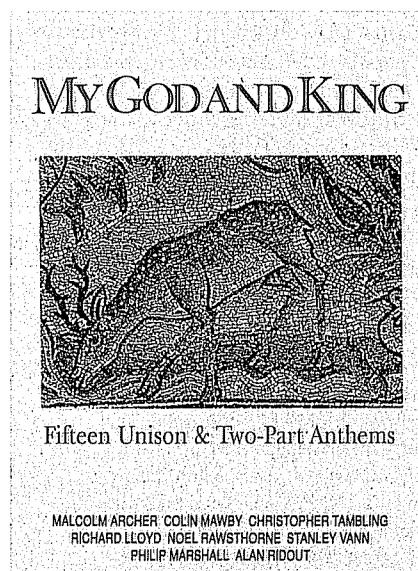


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Bist du bei mir	J. S. Bach
Come, let us this day	J. S. Bach
Drop, drop, slow tears	Frank Bridge
God grant us peace	Bernard Wickham
Hear my prayer, O God	Thomas Norris
I lie down with God	Donald Swann
It is a thing most wonderful	John Ireland
I will lay me down in peace	Maurice Greene
I will magnify thee, O Lord	Joseph Corfe
Jesus Christ the apple tree	Derek Holman
Jesu, the very thought	C. S. Lang
Let all the world	C. S. Lang
Litany	Franz Schubert
Lowly, laid in a manger	John Ireland
My Jesus, O what weight of woe	J. S. Bach
O leave me not, my everlasting God	J. S. Bach
O turn away mine eyes	William Boyce
Panis angelicus	M. A. Charpentier
Quid retribuam Domino	Guy de Lioncourt
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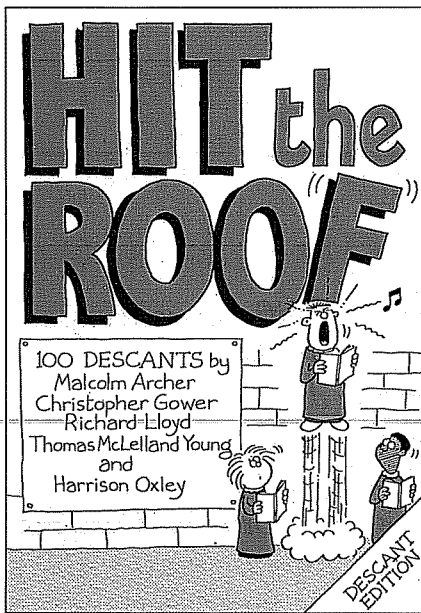


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O how glorious	Alan Ridout
As the deer that thirsts	Colin Mawby
Come down, O love	Richard Lloyd
O sing a new song	Colin Mawby
King of glory	Richard Lloyd
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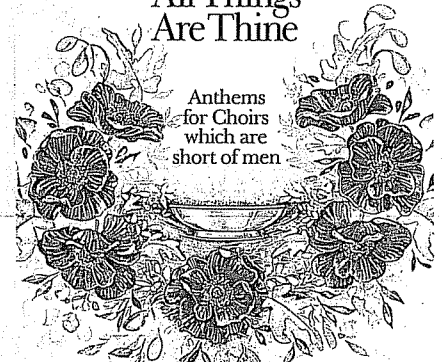
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Come, thou fount	Stanley Vann
Go, worship at Immanuel's feet	Simon Mold
I am the bread of life	Noel Rawsthorne
O Lord, you are my God	Alan Ridout
O Jesus Christ, grow thou in me	Richard Lloyd
I lift my eyes	Norman Warren
On this mountain	Alan Ridout
Praise to God	Stanley Vann
Speak Lord, your servant is listening	Colin Mawby
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Malcolm Archer, Richard Lloyd, John Marsh,  
 Philip Marshall, Colin Mawby, Simon Mold,  
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Cry out with joy	Colin Mawby
God is Love	Stanley Vann
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Love of the Father	Richard Lloyd
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Fear not, O Land	Edward Elgar
God be in my head	Walford Davies
God is a Spirit	William S. Bennett
God so loved the world	John Stainer
How beauteous are their feet	C. V. Stanford
How beautiful upon the mountains	John Stainer
Jesu, joy of man's desiring	J. S. Bach
Lead me, Lord	S. S. Wesley
O for a closer walk	C. V. Stanford
O salutaris hostia	Edward Elgar
O Saviour of the world	John Goss
O thou the central orb	Charles Wood
Panis angelicus	César Franck
Pie Jesu	Gabriel Fauré
Teach me, O Lord	Tomas Attwood
The heavens are telling	F. J. Haydn
The Lord's Prayer	Robert Stone
Thou visitest the earth	Maurice Green
Thou wilt keep him in perfect peace	S. S. Wesley
Turn thy face from my sins	Thomas Attwood

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Ave verum corpus	Edward Elgar
Ave verum corpus	W.A. Mozart
Blessed be the God	S.S. Wesley
Come, Holy Ghost	Thomas Attwood
From all that dwell	T.A. Walmisley
God so loved the world	John Stainer
Hide not thou thy face	Richard Farrant
How beautiful upon the mountains	John Stainer
If ye love me	Thomas Tallis
Jesu, joy of man's desiring	J. S. Bach
Lead me, Lord	S.S. Wesley
Lord, for thy tender mercy's sake	Unknown (16c)
O come, ye servants	Christopher Tye
O Saviour of the world	John Goss
O thou the Central Orb	Charles Wood
Rejoice in the Lord	Unknown (16c)
Seek ye the Lord	J. V. Roberts
The heavens are telling	F. J. Haydn
Thou knowest, Lord	Henry Purcell
Thou visitest the earth	Maurice Greene
Thou wilt keep him in perfect peace	S. S. Wesley
Turn back, O man	Gustav Holst
Turn thy face from my sins	Thomas Attwood
Ye choirs of new Jerusalem	C.V. Stanford

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### FAVORITE ANTHEM BOOK 4 Arranged by Harrison Oxley

A quick check down the list of contents will confirm that this is a collection not to be missed. As always the book is beautifully presented and bound.

Almighty Lord and God of love	N. Leighton
Ascension Carol	Dutch melody
Ascribe unto the Lord	John Travers
Call to remembrance	Richard Farrant
Cantate Domino	G. O. Pitoni
Expectans Expectavi	Charles Wood
God be in my head	Walford Davies
God omnipotent reigneth	Charles Wood
Greater love hath no man	John Ireland
Hear my prayer	F. Mendelssohn
How beauteous are their feet	C. V. Stanford
Jesu, dulcis memoria	T. L. de Victoria
My soul there is a country	C. H. H. Parry
Now the God of peace	G. H. Knight
O for the wings of a dove	F. Mendelssohn
O gladsome light	Harrison Oxley
O God, our help in ages past	Walford Davies
O Lord, increase my faith	Henry Loosemore
O sweet and blessed country	Gustav Holst
O worship the Lord	John Travers
Panis angelicus	César Franck
Rejoice to God	A. Gumpelzhaimer
Round me falls the night	Adam Drese
Tell it out amongst the heathen	John Travers
This joyful Eastertide	Harrison Oxley

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*Organists' Review*

## Vocal Jazz and Show Choirs

WE ARE pleased to announce that one of the major reading sessions at the San Antonio Convention, March 3-6, 1993, will focus on vocal jazz and show choir

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literature. Some emphasis will be given to a *cappella* music that may be performed by high school and college choirs. A special SSAATTBB octet consisting of ACDA choral directors has been created to sing some of the more difficult arrangements. New settings of the music of Porter, Gershwin, and other outstanding composers will also be featured.

If you are wondering why you have not read any articles pertaining to popular choral styles of music or jazz/show choir techniques, there is a simple explanation: *Nobody is submitting material to me to review for publication!* I am looking for practical "how-to" articles. Here is some food for thought to inspire you:

- Unique instrumental accompaniments for jazz and/or show choirs
- Tips for rehearsing a *cappella* jazz chorals
- How to teach choreography to non-dancers
- How to prepare for a jazz/show choir festival
- Solutions for scheduling jazz/show choirs in school music programs
- Ten jazz (pop/show) chorals that have stood the test of time
- Inexpensive costuming
- How to choreograph a choir if you cannot hire a choreographer

I would be very happy to discuss with you any other ideas for articles that you are considering for possible submission to the *Choral Journal*. By the way, you are invited to the national meeting of our committee in San Antonio on March 3, 1993 (6:00-8:30 p.m.). We would love to receive some input from the general membership as to how we can help plan activities for school districts or regional groups.

If you are interested in serving as a state chair for Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, or Vermont, please contact Kathleen VandeBerg, Eastern Division Chair, or your state president. ACDA is only as strong as its *active* membership. We welcome your suggestions and hope

that you will volunteer some of your time to help us make ACDA a more effective organization.

In closing, I urge you to attend some of the sessions planned by the Vocal Jazz and Show Choir Committee for the San Antonio Convention. In addition to the reading session, you might want to attend the interest session entitled, "Movement for Enhanced Choral Presentations" and our March 6th Breakfast Roundtable which will feature a lively panel discussion. I am looking forward to renewing old friendships and meeting lots of new people. The 1993 National Convention is one you should definitely plan to attend.

*Dan Schwartz, National Chair  
Vocal Jazz and Show Choirs*

## Two-Year College Choirs

AS A National Repertoire and Standards Committee Chair, I have often been asked what the title stands for, what the committee does, and why we need it. Although Sister Sharon Breden ably addressed some of these questions in the August 1992 issue, I want to give you some specific examples and try to carry it to the individual director's level.

The intent of the committee has been to help discover outstanding choral repertoire and to encourage the highest standards in performing it. Regarding the first goal, our committee has just completed a nationwide survey of two-year choral programs. Thanks to the hard work of Richard Nance of Pacific Lutheran University, we have been able to compile an extensive repertoire list based on the input of some 245 directors. We hope to publish a major portion of this most enlightening list in a future *Choral Journal* article. Be sure to attend the Two-Year College Breakfast

Roundtable in San Antonio where we will discuss the entire survey and pass out copies of the repertoire list.

Another way we have worked on repertoire development at the national level is through our review of hundreds of new works to help select approximately twenty-five for the reading sessions at the 1993 National Convention in San Antonio. Similar efforts are also undertaken at the division and state levels. You can contact your division chair for copies of any recent reviews.

The standards side of our mandate grows directly out of the concern for quality repertoire. Our students deserve the opportunity to deal with only the very best choral literature we can give them. That is decidedly *not* the norm in many California schools with which I am acquainted—those that still have programs!

Colleagues often argue that they must perform mostly pop and show material, or they will not attract students into the program. I do not believe it for a moment. The largest and strongest programs are the ones based on outstanding literature. Students who are given good quality literature will thrive on it and are more likely to continue to sing throughout their lives.

Choral standards are also being influenced by the growing "politically correct" movement, particularly through pressure

against the use of religious music in public education. If your program is being subjected to this pressure, be sure to contact ACDA for assistance in this matter. Also, call on the help of fellow directors in your area to make your case. There is strength in numbers. In any event, do not give up. The fact that seventy-five percent of great choral music is written on sacred texts is not your fault and you cannot change cultural history. But you can teach it!

One of the distressing outgrowths of this pressure to remove sacred music, especially religious Christmas music, from concert programs is that we are now churning out piles of "holidayeeze" to fill the void. Most of it is pure fluff. One way to help insure the continued publication of fine music is to buy and program good music, not fluff. Also, be sure to buy it in quantity—do not copy it.

Another way we as a committee can assist the development of choral performance standards is through the encouragement of performance by two-year college choirs at ACDA state, division, and national conventions. We received twelve tapes from two-year colleges for the 1991 Convention but only five for 1993. I am sure we have more than five outstanding two-year college choirs nationwide. After fine representation of two-year colleges at the Phoenix Convention, I was frustrated to present so few tapes to the Auditions Committee. I want to encourage you to begin preparing now to submit an audition tape for your 1994 division convention. Contact your division representative for details.

As a committee we will continue to seek ways to help you discover outstanding choral literature and assist you in presenting it to your choirs. But in the final analysis, each of us as a conductor is a committee of one. We must pay our singers the compliment of finding outstanding repertoire and do everything we can to perform it in the most musical fashion possible. If we each work to that end, we will then have a truly national Repertoire and Standards Committee.

*Thomas E. Miller, National Chair  
Two-Year College Choirs*

## National Repertoire and Standards Committee for Two-Year College Choirs

### NATIONAL CHAIR

**Thomas E. Miller**

15816 Mandan Road  
Apple Valley, CA 92307  
(Victor Valley College)

619/245-4271 ext. 236 (w)  
619/242-2463 (h)

### EASTERN - 214 colleges

**Stewart Gillespie**

Mattatuck Community College

Chase Parkway HEC-3  
Waterbury, CT 06708  
203/575-8039 (w)

### CENTRAL - 180 colleges

**Tom Stauch**

Harper College

Algonquin and Roselle Roads

Palatine, IL 60067  
312/397-3000 ext. 72568 (w)

### NORTH CENTRAL - 140 colleges

**Geneva Eschweiler**

Fergus Falls Community College

1414 College Way

Fergus Falls, MN 56537

218/739-7500 (w)  
218/736-6504 (h)

### NORTHWESTERN - 75 colleges

(pending)

### SOUTHERN - 330 colleges

**J.C. Boehm**

Atlanta Metropolitan College

1301 Dunwoody Lane

Atlanta, GA 30319

404/756-4013 (w)  
404/455-0521 (h)

### WESTERN - 174 colleges

**Richard Chagnon**

4722 33rd Street #6

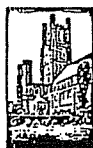
San Diego, CA 92116

619/560-2809 (w)

### SOUTHWESTERN - 199 colleges

(pending)

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# NATIONAL CONVENTION

## Festival of Honor Choirs, Shaw Performance to Be Featured at 1993 National Convention

### Robert Shaw to Direct Festival Singers

ONE of the highlights of the 1993 National Convention will be the appearance of world-renowned choral director Robert Shaw in concert with the Festival Singers of the Robert Shaw Choral Institute. With the establishment of the Institute at Ohio State University in January 1992, Shaw joined the School of Music faculty. As Director of the Institute, Shaw conducts choral seminars and concerts at the university, as well as directing his prestigious three-week choral residency in southwest France during the summer.

A California native, Shaw's career began in New York where he prepared choruses for renowned conductors. He served on the faculty of the Juilliard School of Music and, in 1949, formed the Robert Shaw Chorale, which, over the next seventeen years, became America's premier touring choir. The Chorale was sent by the U.S. State Department on several tours throughout Europe, the Soviet Union, the Middle East, and Latin America.

Shaw served as Music Director of the San Diego Symphony Orchestra and as Associate Conductor of the Cleveland Orchestra before joining the Atlanta Symphony Orchestra in 1967. He is Music Director Emeritus and Conductor Laureate of the Atlanta Symphony, where he served as Music Director for twenty-one years. During his career, he has been awarded twelve Grammys, a Gold Record for the first RCA classical recording to sell more than a million copies, and the first Guggenheim Fellowship ever awarded to a conductor.

In December 1991, Shaw was honored by President Bush for his contributions to the arts at the fourteenth annual Kennedy Center Honors ceremony. He was also featured in *Musical America* as their 1991 Musician of the Year. In July 1992, Shaw was awarded the Presidential National Medal of the Arts.

Shaw will be featured with the Festival Singers at the closing concert of the National Convention on Saturday evening, March 6, in the Lila Cockrell Theater.

### Festival of Honor Choirs to Highlight Convention

A MAJOR event at the 1993 San Antonio National Convention will be the Festival of Honor Choirs featuring the Children's Honor Chorus, conducted by Doreen Rao; the Junior High Honor Choir, conducted by Anton Armstrong; and the Women's Honor Choir, conducted by Jo-Michael Scheibe. The three will be presented during one concert program on Saturday afternoon, March 6. Instrumentalists will join the singers in an array of repertoire that will demonstrate the vast potential of each choral area and age being showcased.


The Children's Honor Chorus will be comprised of some one hundred young singers between the ages of ten and fifteen. Students have auditioned from thirty-five states, including Hawaii and Alaska, as well as from Canada. The choir will celebrate the tenth anniversary of the first ACDA children's honor choir conducted by Doreen Rao in 1983.

Since 1988, Rao has been Director of Choral Programs at the University of Toronto, where she regularly conducts the choirs and orchestra in concerts. Prior to her arrival at the University of Toronto, Rao held a dual appointment as assistant conductor of the Chicago Symphony Chorus and Music Director of the Glen Ellyn Children's Chorus. The Glen Ellyn Children's Chorus is recognized as a model for the music education of children and is acclaimed for its performances with the Chicago Symphony Orchestra and Chorus.

Rao made her conducting debut at London's Royal Festival Hall in 1980 with a contemporary American choral program featuring music of Aaron Copeland and Charles Ives. Her American debut was with the American Symphony Orchestra in the 1985 world premiere of Chicago composer Sheldon Elias's *Aesop of Phrygia*. Rao has appeared extensively as guest conductor and choral clinician throughout the world. She is the author of numerous books and articles concerning the future of music performance in education.

The Children's Honor Chorus will perform a program with orchestra, including the world premiere of a work by Canadian composer John Burge entitled *Thank You God: A Children's Prayer Cycle* as well as works by Harfield, Ives, and Lang, and gospel arrangements by Barbara Baker and David Elliott.

#### Recent Issues and Old Favorites for Lent and Easter



<b>Felice Anerio:</b> Alleluia! Christus surrexit. SATB. Lat-Eng. 3:15.	1.30
<b>John Blow:</b> The Lord Hear Thee in the Day of Trouble. SATB, organ. Eng. 1:45.	1.20
<b>John Blow:</b> Save Me, O God. SATB, organ. Eng. 3:00.	1.20
<b>Heinrich Isaac:</b> Christ ist erstanden. SATB. Ger-Eng. 1:15.	1.00
<b>Heinrich Isaac:</b> Judica me, Deus. T solo, SATB. Lat-Eng. 4:30.	1.30
<b>Orlando di Lasso:</b> Christus resurgens. SAM. Lat-Eng. 1:45.	1.40
<b>Johann Hermann Schein:</b> Maria Magdalene et altera Maria. SSATB. Lat-Eng. 2:30.	1.50
<b>Tomás Luis de Victoria:</b> O crux ave. SATB. Lat-Eng. 2:00.	1.10

**BROUDE BROTHERS LIMITED**

141 White Oaks Road / Williamstown, MA 01267

The Junior High Honor Choir, composed of eighth- and ninth-grade singers, will be the second honor choir for this Repertoire and Standards area at a National Convention. It will focus attention on the crucial importance of the adolescent singer.

Anton Armstrong, conductor of this honor choir, is the Director of Choral Activities at his alma mater, St. Olaf College in Northfield, Minnesota. Armstrong

## Looking Ahead to 1995:

In their annual board meeting in September 1992, the ACDA National Board of Directors voted to have the 1995 National Convention in Washington, D.C. Major performing sites will include the John F. Kennedy Center for the Performing Arts, Washington National Cathedral, and Constitution Hall. The dates of the National Convention will be March 8–11, 1995.



### PRESENTS

**AUDIO CASSETTES** of the chorus and sound that pioneered, inspired and set the standards for popular choral singing in America.

**VIDEO CASSETTES** of and about Fred Waring and the Pennsylvanians and Fred Waring's U.S. CHORUS

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**For information contact:**

Fred Waring's America  
A Project of American Studies Program  
The Pennsylvania State University  
220 Special Services Building  
University Park, PA 16802  
(814) 863-2911

formerly taught at Calvin College in Grand Rapids, Michigan, where he conducted the Calvin College Alumni Choir, the Grand Rapids Symphony Chorus, and the St. Cecilia Youth Chorale, a seventy-five-voice treble ensemble.

Armstrong brings to the honor choir a wealth of background and experience in training the young singer. He himself was a participant in the Columbus Boychoir summer camp and the Boychoir School. He has been the Director of Albemarle, the coeducational summer music camp of the American Boychoir School in Princeton, New Jersey, for the past ten years.

For the Women's Honor Choir (the first to appear at an ACDA national convention), Jo-Michael Scheibe, Director of Choral Studies at Northern Arizona University, has selected a program of music by Mathias, Verdi, Nystedt, and Raminsh. The Women's Choir will feature singers from the nation's college, university, and community choirs. This choir's appearance is vital to the continued growth of the women's choir movement in the United States and will showcase the fine choral literature written for women's voices.

Scheibe, Western Division ACDA President, considers the invitation to conduct this choir an honor: "I look forward to the efforts of the singers and of myself

in presenting to the national convention a performance which is indicative of the high quality of women's choruses across the United States."

At Northern Arizona University, the choral studies program includes over 450 singers in eleven ensembles. Scheibe conducts the University Chorale, the 110-voice Flagstaff Master Chorale, and the sixty-five-voice Men's Chorale. In addition to his conducting responsibilities, he teaches graduate courses in conducting, choral literature, and choral techniques. Scheibe taught for seven years at Long Beach California City College, preceded by five years at the high school level.

Children's voices, the changing voice, and the mature treble sound—this national convention concert will not only be a fine quality music experience, but also the exciting proof of the value of music education and choral music in our schools and communities.

—CJ—

#### NOTE:

Anyone wishing to host a reception at the convention should make immediate contact with Maxine Asselin, Assistant Convention Chair, 3 Holly Road, Taunton, Massachusetts 02780, 508/697-1377.

## Double Scheduling to Be Implemented at San Antonio Convention

A new feature has been implemented for the 1993 National Convention in San Antonio—double scheduling of all concert sessions. This double scheduling, to be accomplished through the registration process, is necessitated by the phenomenal growth in convention attendance.

#### BLUE BADGES:

The first 2700 people to preregister will receive blue badges and follow a designated concert schedule.

#### RED BADGES:

The next group to preregister will receive red badges and follow that color schedule for concerts.

#### GREEN BADGES:

Performers will receive green badges.

It is important to know that all convention-goers will hear and see the same performances. Interest sessions, exhibits, and receptions will be scheduled as they have been in the past.

*Preregistration is strongly encouraged.* The deadline for preregistration is February 12, 1993.

*Maxine Asselin, Assistant Chair  
1993 National Convention*



# NATIONAL CONVENTION AMERICAN CHORAL DIRECTORS ASSOCIATION

SAN ANTONIO, TEXAS

MARCH 3-6, 1993

## PRE-REGISTRATION FORM

*PLEASE READ CAREFULLY*

**MAIL TO:**

**ACDA**  
**P.O. Box 6310**  
**Lawton, OK 73506**

Return this form and payment postmarked by **FRIDAY, FEBRUARY 12, 1993**. Please print in black ink or type all items to assure accuracy. Complete all parts in detail.

\_\_\_\_\_ (LAST NAME/FIRST NAME/MIDDLE INITIAL)

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\_\_\_\_\_ (COUNTRY) \_\_\_\_\_ (BUSINESS PHONE NUMBER)

\_\_\_\_\_ (SPOUSE ATTENDING CONVENTION)

\_\_\_\_\_ (GUEST ATTENDING CONVENTION)

### REGISTRATION FEES

*(Check the applicable categories)*

**Postmark deadline for pre-registration: February 12, 1993**

#### PRE-REGISTRATION

- ACDA Member (Active, Life) . . . 60.00
- ACDA Member (Retired) . . . . . 40.00
- ACDA Member (Student) . . . . . 40.00
- Spouse of ACDA Member . . . . . 40.00
- Guest of ACDA Member . . . . . 40.00

#### REGISTRATION AT CONVENTION

- ACDA Member (Active, Life) . . 75.00
- ACDA Member (Retired) . . . . . 50.00
- ACDA Member (Student) . . . . . 50.00
- Spouse of ACDA Member . . . . . 50.00
- Guest of ACDA Member . . . . . 50.00
- Non-Member Registration . . . . . 120.00

Total amount enclosed: \$ \_\_\_\_\_

Enclose check or money order payable to: AMERICAN CHORAL DIRECTORS ASSOC.  
Mail with payment to: ACDA, P.O. Box 6310, Lawton, OK 73506

**REGISTRATION FEES ARE NON-REFUNDABLE**

Your canceled check is confirmation of registration. Receipt will be issued at convention.

### CONCERT ATTENDANCE

Blue Badges: First 2700 people to pre-register.

Red Badges: Next group to pre-register.

Green Badges: Performers

All will hear and see the same performances.

**Pre-registration is strongly encouraged.**

PHOTOCOPY FOR YOUR RECORDS

FOR OFFICE USE ONLY

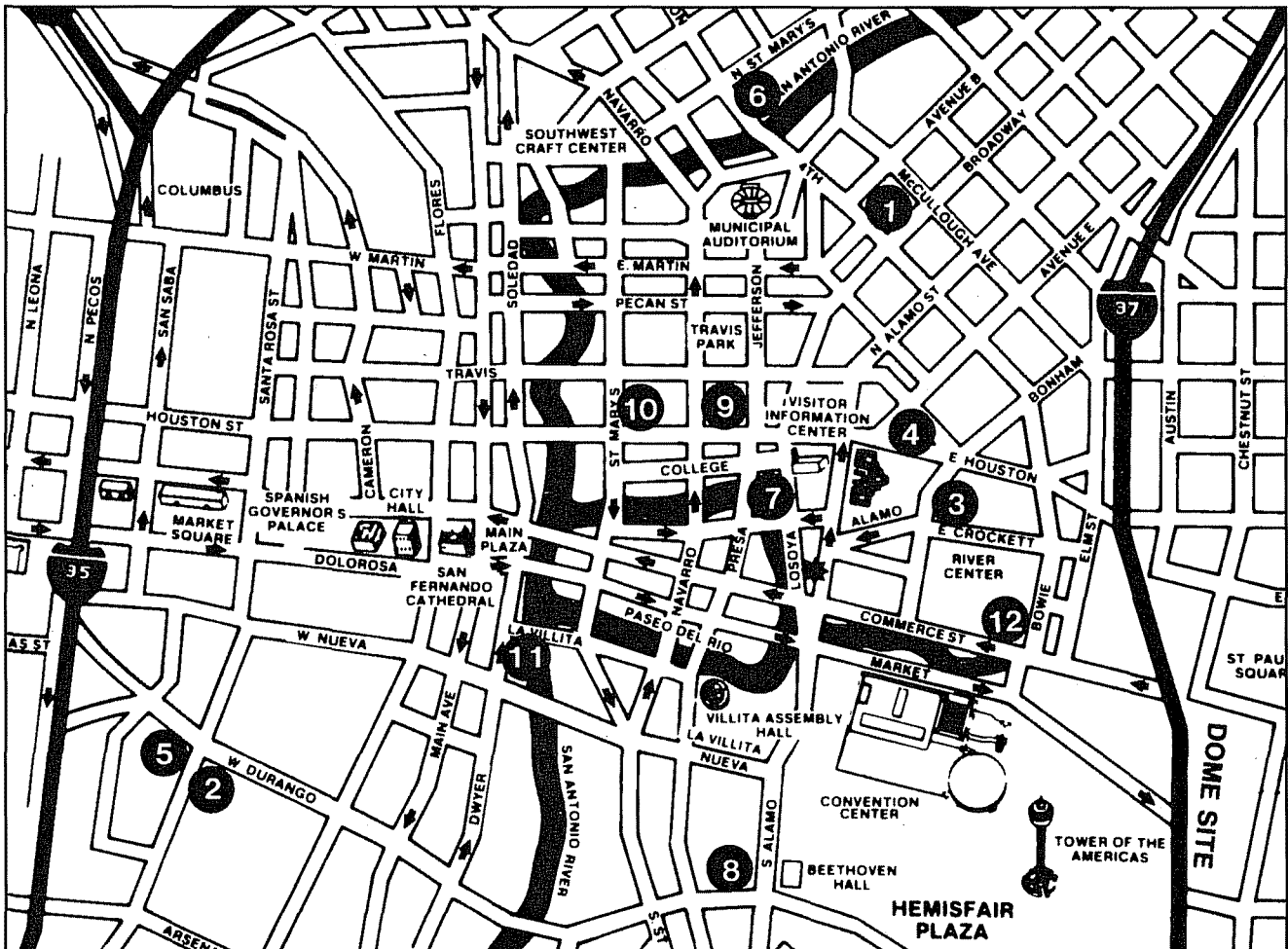
DATE \_\_\_\_\_ CHECK NO. \_\_\_\_\_ AMT. RECD. \_\_\_\_\_

**Alphabetical List Corresponds to Map:**

**ROOM RATES\*\***

HOTEL NAME	HOTEL CODE	SINGLE	DOUBLE	TRIPLE	QUADRUPLE
1. Alamo Travelodge 405 Broadway	ATL	\$45	\$48	\$52	\$52
2. Courtyard by Marriott — Market Square 600 Santa Rosa South	CMD	\$80	\$80	\$80	\$80
3. Crockett Hotel 320 Bonham	CRO	\$79	\$85	\$99	\$99
4. Emily Morgan at Alamo Plaza 705 East Houston	EMA	\$65	\$65	\$75	\$75
5. Holiday Inn — Downtown at Market Square 318 West Durango	HIM	\$67	\$67	NA	NA
6. Holiday Inn Riverwalk — North 110 Lexington	HIRN	\$60	\$65	\$70	\$75
7. Hyatt Regency Hotel — Headquarters 123 Losoya	HYR	\$115	\$115	\$115	\$115
8. Plaza San Antonio 555 South Alamo	PLZ	\$95	\$105	NA	NA
9. St. Anthony Hotel 300 East Travis	SAI	\$85	\$85	\$95	\$95
10. Sheraton Gunter Hotel 205 East Houston	GUN	\$75	\$75	\$75	\$75
11. Travelodge on the River 100 Villita Street	TRR	\$72	\$72	\$72	\$72
12. Marriott Rivercenter 101 Bowie	MRC	\$120	\$120	\$120	\$120

\*\*These rates will apply only until the Housing Registration deadline: February 2, 1993. There is no guarantee after this date. Housing is available only through the Housing Bureau.



# AMERICAN CHORAL DIRECTORS ASSOCIATION NATIONAL CONVENTION

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RESERVATION CUTOFF DATE:

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**SAN ANTONIO, TEXAS**  
**MARCH 3-6, 1993**  
**OFFICIAL HOUSING REQUEST FORM**

February 2, 1993

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- PHOTOCOPY THIS FORM IF MORE THAN TWO ROOMS ARE REQUIRED, KEEP COPY FOR YOUR FILE.
- ACKNOWLEDGEMENT(S) WILL BE SENT ONLY TO INDIVIDUAL AT ADDRESS GIVEN BELOW.
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FOURTH CHOICE     
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\_\_\_\_\_ (Type of card AE, MC, VISA)

\_\_\_\_\_ (Credit card number)

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**\*SPECIAL NOTE:** Rooms are assigned on "First Come/First Serve" basis AND room availability for your arrival/departure. Rooms required 2 or more days post or pre convention are not always available through the housing bureau. The acknowledgement will advise you to call the hotel direct for additional nights (not always available at convention rate). If none of the choices listed are available, another facility will be assigned based on a referral system determined by your association.

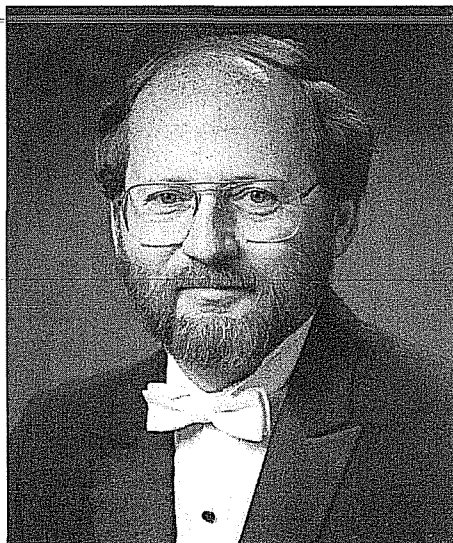
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	3. _____	<b>DEPART</b> _____		_____ Dbl/Dbl (2 ppl, 2 beds)	_____ P + 2 (parlor, 2 bdrms)
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<b>ROOM 2</b>	OCCUPANT(S) PRINT — LAST NAME FIRST	BUREAU will assign convention dates if arrival/departure are not given. *See Special Note	<b>SELECT TYPE ROOM DESIRED</b>		
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	2. _____	<b>ARR. TIME</b> _____	<input type="checkbox"/> PM	_____ Double (2 ppl, 1 bed)	_____ P + 1 (parlor, 1 bdrm)
	3. _____	<b>DEPART</b> _____		_____ Dbl/Dbl (2 ppl, 2 beds)	_____ P + 2 (parlor, 2 bdrms)
	4. _____			_____ Triple (3 ppl, 1-2 beds)	Check here for disabled _____

# ACDA OFFICER CANDIDATES

## Central Division President

**C**HARLES K. SMITH, Professor of Music and Director of Choral Activities at Michigan State University since



1978, conducts the University Chorale and Choral Union and guides the master's and doctoral degree programs in choral conducting.

Smith's choirs have been honored by invitations to perform at regional and national conventions of the American Choral Directors Association in 1970, 1978, 1982, 1983, 1988, and 1989, and he was a clinician for the 1992 Central Division Convention. Smith has served as ACDA State President for Michigan and New Mexico. He has been a frequent contributor to the *Choral Journal* and has written for the *International Choral Bulletin*, published by the International Federation for Choral Music, which he serves as International Publishers' Liaison.

In 1988 Smith was chosen to participate in the first IFCM German-American Choral Exchange, in which selected

American conductors toured twenty-three cities in Germany. He was a participant in the 1992 British- and Swedish-American Choral Exchange.

The University Chorale, the MSU Chamber Orchestra, and Smith were invited to appear in concert January 27, 1992, for the Mozart Bicentennial Festival Masses-In-Concert Series at Alice Tully Hall in New York City's Lincoln Center.

Smith has appeared as guest conductor for all-state and festival choruses in twenty-two states. In September 1990, he was appointed Adjunct Professor of Music at Calvin College where he serves as conductor of the Calvin College Alumni Choir. He has been a church musician for twenty-five years and has also served on the faculties of Arizona State University and the University of Texas at Austin.

**T**HOMAS STAUCH currently holds the position of Associate Professor of Music at William Rainey Harper College in Palatine, Illinois, where he directs the Concert Choir and Camerata Singers and is the founder/artistic director of Chorale Northwest, a sixteen-voice professional chamber chorus now in its second season. He teaches choral conducting, music appreciation, and applied voice and serves on the college academic standards committee. Prior to joining the Music Department at Harper College, Stauch directed the choral programs at Oswego High School in Oswego, Illinois, and at Trinity United Methodist Church in Phoenix, Arizona. He holds the Doctor of Musical Arts and Master of Music degrees in choral music from Arizona State University and a Bachelor of Arts degree in music education from Western Illinois University. His teachers have included Douglas McEwen, Harold Haugh, George Umberson, David Stocker, and Robert Hills. He has studied in masterclasses with Robert Shaw and Helmuth Rilling.

Under Stauch's direction, the Concert

Choir and Camerata Singers have toured and performed in numerous European countries, which included performance broadcasts on Hungarian State Radio. While at Harper College, his choirs have performed with the Elgin Symphony Orchestra, the Harper Symphony, have appeared on WGN radio and television, WCLR radio, and local cable television outlets. His choirs and students have participated in numerous ACDA festivals, honor choirs, and demonstration choirs at state and national levels.

Stauch is a life member of ACDA and has served the organization in numerous ways. Currently, he is a member of the 1994 Central Division Convention Planning Committee, serves as the Central Division Repertoire and Standards Chair for Two-Year Colleges, and is a member of the National Committee in the same R&S area. He previously served on the 1992 Central Division Convention Planning Committee as House Control Chair. Stauch coordinated the audition process for the 1991 National Honors Chorus in the Central Division.

Stauch was a member of the Illinois



ACDA state board from 1983 to 1990, having served as Repertoire and Standards State Chair for Two-Year Colleges. He was responsible for developing the annual Illinois ACDA Choral Clinic for two-year college choirs and their directors. In addition to being a member of ACDA, Stauch is also a member of MENC, Chorus America, Conductor's Guild, the College Music Society, and the Northwest Suburban Chapter of Lyric Opera of Chicago.

# ACDA OFFICER CANDIDATES

## Southern Division President

**KENNETH FULTON** is Professor of Choral Music, School of Music, Louisiana State University at Baton Rouge. He conducts the LSU A Cappella Choir and recently founded the LSU Chamber Singers, already widely acclaimed for their performance of both early music and new works. In addition, he is the director of the graduate program in conducting at LSU.

He has twenty-eight years of conducting experience, with previous faculty appointments at Southwest Texas State University, San Marcos, and the University of Illinois, Champaign-Urbana. Choral groups under his direction have won numerous awards and completed five successful European tours with invitational performances in Westminster Abbey, London, the Dome Cathedral, Salzburg, and Notre Dame Cathedral, Paris. He has con-

ducted invitational performances before national and regional conventions of the American Choral Directors Association, the Music Educators National Conference, the Texas Music Educators Association, the National Association of Teachers of Singing, the College Music Society, the Sonneck Society, and the American Association of University Composers.

Currently, he is a member of the Editorial Board for the *Choral Journal* and serves as President of the Louisiana chapter of ACDA. He is also a past president of the Texas Choral Directors Association and has served in numerous other appointed and elected positions for ACDA, TMEA, and MENC.

Fulton is very much in demand as a clinician, lecturer, and adjudicator, and in the past fifteen years has performed over four hundred invitational clinics,



including all-state, all-region, and all-city festival choruses, and conductor/teacher workshops. He is listed in the *International Who's Who in Music*.

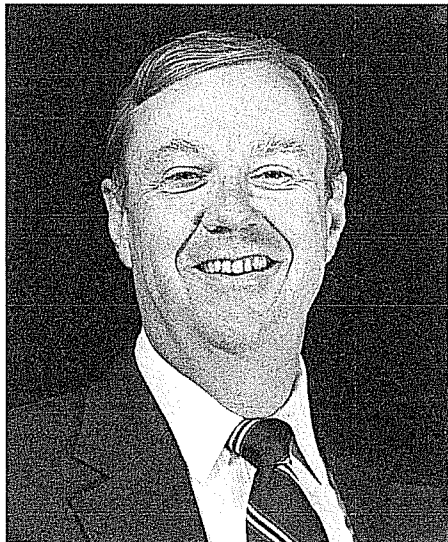
**BURT H. PERINCHIEF** is currently Chairman of the Department of Fine and Performing Arts at Seminole Community College in Sanford, Florida. He has served as music director at several churches and at both the high school and university levels in New Jersey, Michigan, Kentucky, and Florida. In addition to his current position at Seminole Community College, Perinchief is Director of

Choral Activities at the school, a post he has held for twenty-five years, that includes teaching responsibilities for three choirs, applied voice, and music history.

Perinchief has been a member of ACDA since 1972 and has served as Chair of the Repertoire and Standards Committee for Community/Junior Colleges in Florida's ACDA chapter. He is currently President of the Florida ACDA and has hosted fall workshops for the chapter for seven years.

In addition to being a past member of the Florida Music Educators Association State Articulation Task Force, Perinchief has been a member of the Music Educators National Conference since 1960, a frequent adjudicator at district and state festivals for the Florida Vocal Association, and an elected member of Pi Kappa Lambda (music honor society). He is listed in the *International Who's Who in Education*.

Outside the educational setting, Perinchief has been Commissioner and also Deputy Mayor of the City of Lake Mary, Florida, and an elder at the Markham Woods Presbyterian Church in Lake Mary.



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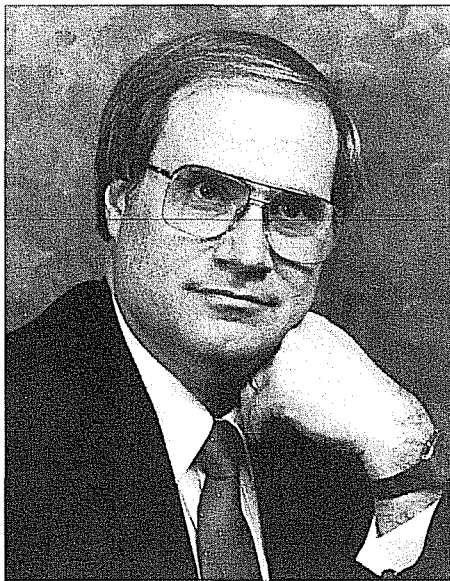
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# ACDA OFFICER CANDIDATES

## Western Division President

**J**AMES O. FOXX is in his sixth year as choral director at Clovis High School in Clovis, California. Prior to coming to California, he was a choral director for twenty-one years in Arkansas at El



Dorado High School where he was also Coordinator of Fine Arts for the district. His choirs consistently received superior ratings at regional and state festivals and were recognized as leading choirs in both Arkansas and Louisiana, where they traveled frequently. Foxx has served often as a clinician and adjudicator in Arkansas, Louisiana, and Oklahoma.

He received a Bachelor of Music Education degree from John Brown University, Siloam Springs, Arkansas, and a Master of Arts in music from Ouachita Baptist University in Arkadelphia, Arkansas. He has done additional study at the University of Southern Mississippi, Southeast Missouri State, Henderson State University, the University of Central Arkansas, California State University, Fresno, and Fresno Pacific College.

Foxx served in every elected office of the Arkansas Choral Directors Association, including three years as President and nine years as Executive Secretary. This

organization was responsible for organizing and running all secondary school choral music events in the state under the Arkansas Activities Association. His organizational and leadership abilities were recognized by the membership of the American Choral Directors Association, who elected him twice as President of the ACDA Southwestern Division. He also served on planning committees for five division conventions. Since joining the Western Division, he has served as chairman of the site committees for the Fresno and Hawaii Conventions.

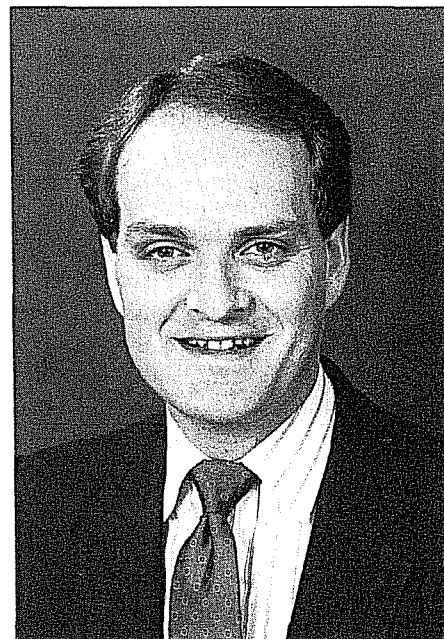
Foxx holds memberships in MENC, CMEA, and FMCEA, a local music organization where he has served as Senior High Honor Choir Chair. He is currently serving ACDA as Central Section Chairman on the unifying California board.

Jim and his wife, Julie, a second grade teacher, have four children and three grandchildren.

**B**RUCE MAYHALL is a member of the choral faculty of the University of Nevada, Reno, where he teaches graduate courses in choral conducting and conducts the Symphonic Choir—a university/community chorus specializing in choral/orchestral works. He is also director of core curriculum studies in the fine arts and is the founding director of the Reno Chamber Chorus.

Mayhall serves ACDA as Nevada President, was a member of the steering committee for the 1992 Division Convention in Hawaii, and will serve on the steering committee for the 1994 Sacramento Convention. He is on the Advisory Councils of the Nevada Music Educators Association and the Nevada Coalition for Music Education. Since arriving in Nevada, he has kept a busy schedule conducting honor and festival choruses, serving as adjudicator, and leading workshops. He is a frequent lecturer, providing preconcert lectures for the Reno

Chamber Orchestra and serving on its repertoire and education committees. He is also a lecturer for the Nevada



Humanities Committee's *Humanities on the Road* series.

Mayhall's education includes degrees from Harding University in Arkansas, Ohio University, and the University of Oklahoma, where he completed doctoral studies with Dennis Shrock in 1990. While at the University of Oklahoma, he was assistant to the Director of the School of Music, assistant conductor of the Graduate Chorale, and was recipient of the Schaeffer Scholarship for outstanding conductors. For nine years he was involved with Oklahoma City's Canterbury Choral Society where he served as Chairman of Administration, Personnel, and Programming, Vice President, and President of the Board of Directors, as well as a singer.

Other administrative and musical posts have included church positions in West Virginia, Oklahoma, and Nevada. Bruce and his wife, Beverly, are parents of three sons.

# ACDA OFFICER CANDIDATES

## National Treasurer

**E**LAINE MCNAMARA, current National Treasurer, retired in 1989 after thirty years of high school teaching to devote time to two choral professional associations. In addition to her work with ACDA, she is also Executive Secretary of the Florida Vocal Association, a position held from 1969 to 1978 and resumed in 1988. Her ACDA leadership roles have included Florida President, Southern Division President, Program Advertising Chair for the 1989 National Convention, and Registration Chair for the 1991 National Convention. In 1989 she received the first Music Educator of the Year award from the Florida Music Educators Association and in 1990 was awarded the national Music Educator of the Year award from MENC. McNamara taught choral methods at Florida Atlantic University from 1980 through 1991 and currently works with Plymouth Music Company as a choral editor. She is a soprano soloist, assistant director, and



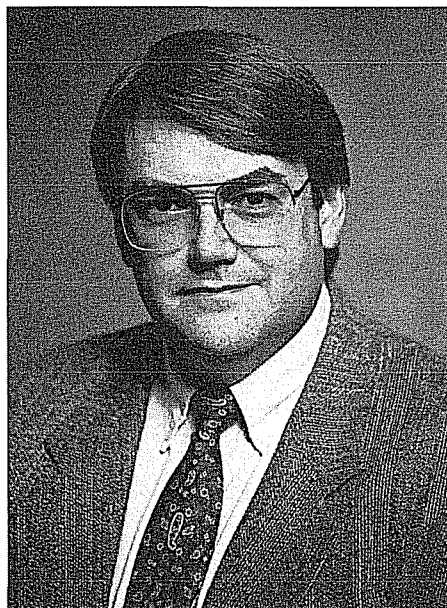
assistant organist at the First Presbyterian Church in Pompano Beach and is an active choral consultant and adjudicator for local, state, and national festivals.

### Voting Information

One of the greatest privileges that members of ACDA have is choosing the organization's national leadership. The people who lead ACDA contribute countless hours of devoted effort to the enhancement of our professional lives. They need our involvement and support.

The time to make your choice for several new officers is approaching. Ballots will be mailed to each member in early January. Please be a part of the process and cast your ballot.

**G**ORDON PAINE is Vice Chairman and Coordinator of Graduate Studies in Music at California State University, Fullerton, where he also



teaches graduate and undergraduate courses in choral music and supervises the Master of Music program in choral conducting.

After completing his undergraduate education at Occidental College and working as a business office manager for Pacific Telephone Company, Paine earned a Bachelor of Arts degree in music history from California State University, Fullerton, and Master of Music and Doctor of Musical Arts degrees in choral conducting and literature from the University of Colorado.

Paine is the chorusmaster of the Oregon Bach Festival, the largest Bach Festival in the United States. He has published numerous articles on choral music, organized and edited *Five Centuries of Choral Music: Essays in Honor of Howard Swan* (Pendragon Press, 1989), and authored *The Choral Journal: An Index to Volumes 1-18* (ACDA, 1978). He also contributed a chapter on score study and

interpretation to a forthcoming book entitled *Choral Excellence: Elements of Superior Leadership*. He is active in the translation of German-language literature on music. Among his translations are *J. S. Bach's B-Minor Mass*, by Helmuth Rilling (Prestige Press, 1985).

Paine has served on the Editorial Board of the *Choral Journal* and on numerous other ACDA national committees. He has chaired the Don Malin Award committee for four years and for a decade has judged dissertations for the Julius Herford Award. The holder of a degree in economics, he has served as treasurer of the ACDA Western Division. Paine is also on the advisory board of the Society for Seventeenth-Century Music and was formerly an officer of the American Bach Society.

Paine has spent three years working with Helmuth Rilling in Germany. There he conducted one of the choirs of the International Bach Academy of Stuttgart and sang in the Gächinger Kantorei, making numerous tours and recordings.

**INDEPENDENT AUDITOR'S REPORT**

Darryl E. Mullins

Certified Public Accountant

431 C Avenue, Suite 200, Post Office Box 2621, Lawton, Oklahoma 73502  
405/355-0590

To the Board of Directors of the American Choral Directors Association  
in Lawton, Oklahoma:

I have audited the accompanying statement of assets, liabilities, and fund balance of the American Choral Directors Association (a nonprofit organization) as of June 30, 1992, and the related statement of activity and changes in fund balance for the year then ended. These financial statements are the responsibility of the association's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with generally accepted auditing standards. Those standards require that I plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and

disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. I believe that my audit provides a reasonable basis for my opinion.

In my opinion, the financial statements referred to above present fairly—in all material respects—the financial position of the American Choral Directors Association as of June 30, 1992, and the results of its operations and changes in fund balance for the year then ended in conformity with generally accepted accounting principles.

Darryl E. Mullins  
Certified Public Accountant

**American Choral Directors Association  
Statement of Assets, Liabilities, and Fund Balance  
June 30, 1992**

**American Choral Directors Association  
Statement of Activity and Changes in Fund Balance  
For the Year Ended June 30, 1992**

<b>ASSETS</b>		Unrestricted Fund	Restricted Fund
Current Assets			
Cash on Hand and in Banks	\$10,863.39		
Cash in Bank—Restricted	41,511.66		
Certificates of Deposit	200,000.00		
Accounts Receivable	10,692.25		
Accrued Interest Receivable	451.64		
Prepaid Convention Expenses	19,531.53		
Prepaid Insurance	<u>2,206.50</u>		
Total Current Assets	\$285,256.97		
<u>Property and Equipment</u>			
Land Improvements	13,253.29		
Building Improvements	439,157.36		
Furniture and Equipment	<u>151,730.83</u>		
Subtotal	604,141.48		
Less Accumulated Depreciation	<u>(204,504.18)</u>		
Total Property and Equipment	399,637.30		
<u>Other Assets</u>			
Video Series Production Costs	25,532.65		
Investment—Growth Mutual Fund	<u>8,878.10</u>		
Total Other Assets	<u>34,410.75</u>		
Total Assets	\$719,305.02		
<b>LIABILITIES AND FUND BALANCE</b>			
<u>Current Liabilities</u>			
Accounts Payable	\$7,804.70		
Accrued Interest Payable	4,860.00		
Prepaid Subscriptions	16,522.50		
Notes Payable	<u>120,000.00</u>		
Total Current Liabilities	\$149,187.20		
<u>Fund Balance</u>			
Fund Balance—Unrestricted	332,488.55		
Fund Balance—Restricted	<u>237,629.27</u>		
Total Fund Balance	<u>570,117.82</u>		
<b>Total Liabilities and Fund Balance</b>	<u>\$719,305.02</u>		
<u>Revenue</u>			
Dues		\$451,189.54	
Choral Journal		236,909.81	
Library Archives/Contributions		0.00	\$598.50
Raymond Brock Memorial Fund Contributions		0.00	15,377.77
Interest & Dividends		14,827.26	
Sales—Labels, Monographs, Tapes, Miscellaneous		35,477.97	
N.E.A. Grant		13,000.00	
Other		<u>1,070.98</u>	
Total Revenue		<u>752,475.56</u>	<u>15,976.27</u>
<u>Expenses</u>			
Salaries		183,240.73	
Employee Benefits		11,961.56	
Retirement Fund Expense		10,044.30	
Professional/Contract Services		13,187.56	
Printing		213,172.35	
Postage		64,983.33	
Office Supplies		12,704.71	
Telephone		12,981.66	
Travel		13,692.31	
Meetings Expense		10,538.94	
National Officers Expense		13,171.34	
National Convention Expense		7,532.83	
Membership Dues		3,346.50	
Freight		4,089.80	
Utilities		9,144.64	
Repairs & Maintenance		5,254.07	
Insurance & Bonds		5,497.50	
Interest Expense		7,980.00	
Payroll Tax Expense		14,599.49	
Division Allotments		117,123.25	
Endowment Trustees Expense		2,101.68	
Royalties—Monographs		1,979.88	
Depreciation		25,468.14	
R&S Committees		7,680.98	
Refunds & Bad Checks		2,398.15	
Miscellaneous		2,808.31	
Computer Maintenance		<u>4,669.86</u>	
Total Expenses		<u>781,353.87</u>	<u>0.00</u>
Excess Revenue/(Expenses)		(28,878.31)	15,976.27
Fund Balance, July 1, 1991		362,432.76	221,653.00
Less: Investment Market Value Decline		<u>(1,065.90)</u>	
<b>Fund Balance, June 30, 1992</b>		<u>\$332,488.55</u>	<u>\$237,629.27</u>

## American Symphony Orchestra League Issues Report on Financial Condition of Orchestras

AT ITS annual conference in June, the American Symphony Orchestra League issued a report entitled "The Financial Condition of Symphony Orchestras." Among the findings of the report, prepared by the Wolf Organization of Cambridge, Massachusetts, were: 1) Total orchestra expenses grew faster than total revenue between 1986 and 1991; 2) Orchestras now serve roughly fifteen-hundred people per performance, up from twelve-hundred a decade before;

3) Marketing and fund-raising costs have grown at the fastest rate, up more than 50 percent in the past five years alone; 4) In 1971 total concert income (primarily ticket sales) covered 44 percent of the cost of giving concerts, while in 1991 total concert income covered only 39 percent of the cost; 5) Orchestras' share of the private sector philanthropic arts dollar has declined from 3.8 percent in 1970 to 2.6 percent in 1990; 6) From 1986 to 1991, tax-based support for

orchestras—when adjusted for inflation—actually fell by more than 4 percent.

"Although many of the problems reflected in the data are financial, the solutions will require much more than money," said League CEO Catherine French. "Orchestras will need to make substantial and systemic changes in the way they do business in order to respond to the financial crisis facing them. We will use this data to ask hard questions and posit models for change."

## Teacher's Guide for Advocacy

**T**eacher's Guide for Advocacy shows teacher educators how to use the books, videotapes, and brochures in MENC's "Action Kit for Music Education" to help current and future music teachers learn the importance of promoting their subject. This guide will help educators plan advocacy courses for undergraduate, graduate, and continuing education programs.

Cost of the book is \$10 (\$8 for MENC members) plus \$2 for shipping and handling. To order, call 800/828-0229 or send your request with prepayment to MENC Publications Sales, 1902 Association Drive, Reston, Virginia 22091.

## Cancellation

**D**UE TO circumstances beyond the control of Kodály Center of America, the Kodály Commemorative Concert (advertised in the October issue of the *Choral Journal*), originally scheduled for December 9, 1992, at Alice Tully Hall, Lincoln Center, has been postponed until approximately the same date in December 1993.

### The Choral Music of *Jerry Weseley Harris*

—SATB—

*Benedictus* . . . . . Süßmayr/Harris  
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*Come, My Friends* . . . . . Jerry Weseley Harris  
Music 70 #M70-420

*The Cross Shines Forth* . . . . . Dutch Carol/Harris  
Music 70 #M70-648

*Deck the Halls* . . . . . Traditional English/Harris  
Alfred Music Publishers

*Jesus Shall Reign Where'er the Sun* . . . . . Thiman/Harris  
Flammer #EA-5099

*Lullay Thou Little Tiny Child* . . . . . Traditional English/Harris  
Curtis Music Press #C9113

*Ring Christmas Bells* . . . . . Jerry Weseley Harris  
Roger Dean #HRD 286

—SSA—

*Arise and Let Us Sing Now (SSAA)* . . . . . Peuerl/Harris  
Roger Dean #HRD 281

*Go Now My Love* . . . . . DeSermisy/Harris  
Belwin #02535

*O Music, Thou Most Lovely Art* . . . . . Jeep/Harris  
Roger Dean #HRD 282



*These titles and other publications by Jerry Weseley Harris  
may be found at your local retail music store.*



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### CHORAL JOURNAL SUBMISSION INFORMATION

Articles submitted for publication in the *Choral Journal* should meet established specifications. Although the length of articles varies considerably, submissions should generally be ten to twenty typed, double-spaced pages. Referenced material should be indicated by superscript and end notes. All submissions must include five copies, accompanying artwork if available, and a two- or three-sentence professional identification of the author.

For complete writer's guidelines or to submit articles, write to:

Managing Editor  
*Choral Journal*  
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# Master Class in Choral-Orchestral Conducting

## Oregon Bach Festival — June 25 to July 10, 1993

Helmuth Rilling, *artistic director & conductor*



Seminars (Graduate Credit available).

**Conducting:** *Advanced technique for rehearsal and performance; observation of Festival rehearsals and performances by Helmuth Rilling; public performance.*

**Baroque Performance Practice:** *Instrumental/vocal style and interpretation; orchestral ensemble technique and interpretation.*

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Applications deadline for active participants March 1, 1993.

No application deadline for auditors.

#### Teaching Faculty

Helmuth Rilling, (International Bachakademie, Stuttgart), conducting  
Thomas Somerville, (Occidental College), conducting  
Richard Clark, (University of Oregon), orchestral procedures  
Gordon Paine, (California State University Fullerton), chorus director;  
language  
Boris Kleiner, (Tchaikovsky Conservatory, Moscow), Baroque performance practice

#### Master Class Repertoire

J. S. Bach: Cantata BWV 182 *Himmelskönig, sei willkommen*  
Cantata BWV 12 *Weinen, Klagen, Sorgen, Zagen*  
Cantata BWV 21 *Ich hatte viel Bekummernis*  
Cantata BWV 61 *Nun komm, der Heiden Heiland*  
Cantata BWV 161 *Komm, du süße Todesstunde*  
Cantata BWV 147 *Herz und Mund und Tat und Leben*

#### Oregon Bach Festival Concert Schedule includes:

Brahms, *Requiem*  
Haydn, *The Seasons*  
Mendelssohn, *Elijah*  
*Midsummer Night's Dream*

Contact the Oregon Bach Festival: University of Oregon School of Music  
Eugene, Oregon 97403 — Tel.: 503/346-5666 Fax.: 503/346-5669



# IN RETROSPECT

Twenty Years Ago in the *Choral Journal*

Editor's Note: Thirty years ago, the *Choral Journal* was issued bimonthly, and thus there is no issue from December 1962. The items appearing below are extracted from the *Choral Journal* published twenty years ago this month.

## THE *Choral Journal*

Official Publication of the  
AMERICAN CHORAL DIRECTORS ASSOCIATION

### *The Demise of the Text in Modern Choral Music*

by Harriet Simons

**D**ID THE chorus in [Beethoven's] Ninth Symphony serve as an added instrument or an added text? [T]here are five ways in which choruses and their music began to be transformed by certain composers: (1) Fragmenting words and phrases of the text [Penderecki, *Stabat Mater*; Gaburo, *Psalm*; Ligeti, *Lux aeterna*]; probably meant to be understood by the audience; (2) Obliterating the text [Nystedt, *Dominus regnat*; Lutoslawski, *Trois poèmes de Henri Michaux*; Richmond Browne, *Chortos*]; a projection of the sense of the text, rather than the text itself; (3) Substituting miscellaneous vocal and nonvocal sounds for text [Stravinsky, *Persephone*; Jolas, *Diurnes*; Nikiprowetzky, *Numinis sacra*; Xenakis, *Nuits*; Chihara, *Nocturne*; Debussy, *Nocturnes*; Holst, *The Planets*; Olly Wilson, *In Memoriam Martin Luther King*; Penderecki, *St. Luke Passion*; Oliveros, *Sound Patterns*; Rabe, *Rondes*]; (4) Manipulating, by electronic means, sounds produced by the chorus [Stockhausen, *Extended Voices*]; [and] (5) Adding silent gestures.

In this age of changing definitions, the idea of a chorus performing without a text should not be considered too radical. . . . The imaginative choral director will do well to search out the newer types of choral literature for his programs.

## Da Capo



### *The "Frill" Theory of Music Education*

by Paul Hume

[reprinted in the *Choral Journal* from the  
*Washington Post*.]

**T**O SAVE less than one percent of the total budget, the Board of Education up and announced that come July 1, 1972, kids would no longer have to bother with band or chorus, orchestra, music appreciation or jazz, marching, or singing in choirs in any of Chicago's public schools. Art

and Phys. Ed. were to go out the window at the same time. . . . [Music students] marched down State Street at noon, their silent instruments draped in black . . . one piece of music was played: Taps!

This country gives a huge amount of lip service to the belief that the arts are central to our existence. But when an economic crunch threatens, it is still the arts that some idiot thinks should be cut. . . . We continue to be an artistically illiterate nation.

### *The Bi-Centennial Celebration: A Look Forward and Backward*

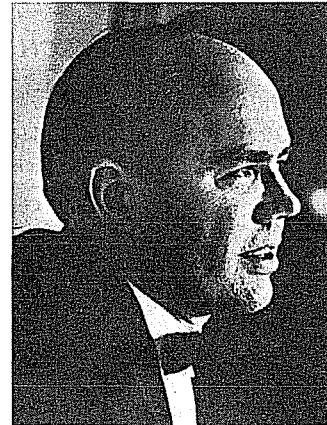
by Gregg Smith

**I** FEAR for the young people who believe, as some of their teachers have taught, that the age of the masterpiece is through. I find myself extremely optimistic at the great developments and potential that new music holds for the singer and vocal ensemble. . . . Vocal music is the half sister to theater. . . . I see a definite trend among contemporary composers moving toward theater. . . . This year's Pulitzer Prize winner, Jacob Druckman, was quoted something to the effect that he cannot think of musical performances any more without theater.

We are all aware, I am sure, of the commercial and exploitive forces that will come to bear on the centennial. As National TV horrifyingly shows us day after day, we have an uphill battle, as educators and musicians of taste, just to get the message of quality into the lives of our students.

[The year] 1976 may even be a crossroads year for the contemporary scene, because after fifteen or twenty years of countless new waves of ideas and styles, I have a hunch we are going to see a new mainstream in which the wondrous array of new materials that have been unearthed will be poured into a music that still embodies the important traditions of the past.

What we have yet to do is to really bring the [composer] into a greater partnership with our own musical activity as conductors. . . . Throughout our musical history we have seen masterpieces come out of active local communities, be it Monteverdi in Mantua, Schütz in Passau, Haydn in Esterhazy, or Ives in Danbury. I am not asking for masterpieces, but for creative and contemporary music-making wherever you are throughout this country.



# IN RETROSPECT

*Groups Performing at ACDA Convention  
March 8-10, 1973, Kansas City, Missouri*  
Russell Mathis, Convention Chairman  
Gene Brooks, Program Chairman

Shawnee Mission [Kansas] South A Cappella Choir  
Donald D. Donaldson, director

Pasadena [California] City College Chamber Choir  
William Hatcher, conductor

C. W. Post College [New York] Chamber Singers  
Alexander Dashnaw, director

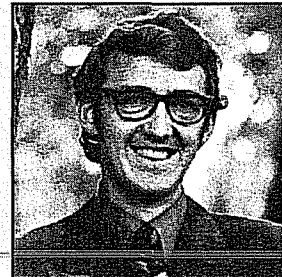
University of North Carolina at Greensboro Women's Choir  
Richard Cox, conductor

East [High School] Singers of Lincoln, Nebraska  
Jon Peterson, director

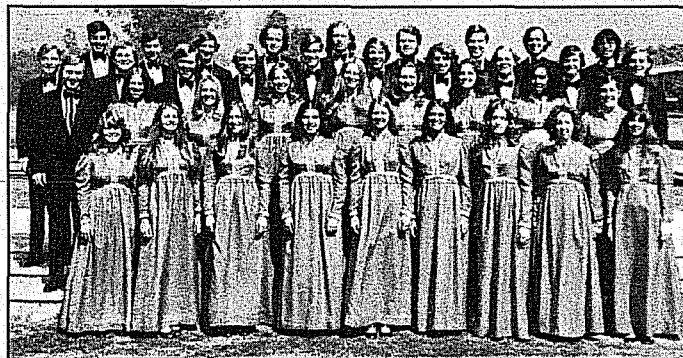
North Dakota State University Concert Choir  
Edwin Fissinger, director



Don Donaldson



Jon Peterson



Chamber Choir of Pasadena City College

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## Secular New Issues

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Like By The Khasidim	arr. Baruch Cohon	SATB, piano	MF 3036
Play A Simple Melody	Irving Berlin/D. Moore	SATB, piano	MF 3041
Prarie Waters By Night	Michael Sitton	SATB, a cappella	MF 3009
Sigh No More Ladies	René Clausen	SATB, kybd	MF 3044
Three Whitman Settings	René Clausen	SATB, a cappella	MF 3042
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### The Texas Boys Choir: A Consideration in Teaching

by George Bragg

WE HAVE Parents Classes to inform the choir parents of what we are doing or are attempting to accomplish—for the parents and the home must aid the teacher to be successful with the child. These classes are required. . . . A recording is made of each lecture and the parent having to miss one occasion is called and an appointment is set. . . . The child is the reason for the family existing and nothing short of devotion to the rearing of this child is satisfactory in our philosophy.

### IN GOD'S GOOD TIME

#### FOUR SERVICES OF ADVENT

DECEMBER 7, 8, 9, & 10 at 8:00 P.M.

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DECEMBER 9, 1 to 4 P.M.

DECEMBER 10, 8 A.M. to 2:30 P.M.

For information and registration, contact Steven Darsey, Candler School Of Theology,  
Emory University, Atlanta, Georgia 30322 Tel: (404) 727-5607

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### MENC Supports Music Specialists

FOR THE first time, the Music Educators National Conference has taken an official position asserting that, in elementary music classrooms, "satisfactory instructional leadership can best be provided by specialists," rather than by "classroom teachers."

# BOOK REVIEWS

Stephen Town, editor

**Kenneth H. Phillips**

*Teaching Kids to Sing*

New York: Schirmer Books, a division of Macmillan, 1992. 392 pp. \$35.00. ISBN 0-2-871795-3. LC 91-26288

ONLY VERY rarely does a new methods book appear that, by virtue of the material presented and the manner of presentation, is instantly certifiable as a classic in the field. *Teaching Kids to Sing* by Kenneth Phillips is one of those rare gems which qualify as a must-read for every serious practitioner of choral music education. Phillips writes from the perspective of an informed and experienced educator whose insights into the art and science of teaching singing are applied in this book to the choral and general music classroom, grades one through twelve.

Phillips does not mince terms in referring to his book as a method for teaching singing to children and adolescents. His method consists of ninety sequential techniques grouped into five major areas: respiration, phonation, resonant tone production, diction, and expression. He strongly maintains that "breathing exercises are the foundation of this method" (p. 31) and, in fact, he has even coined a term ("abdicostal," meaning abdominal + diaphragmatic + costal) to describe the type of breath management he advocates. The term may be very useful in focusing students' attention on the actions necessary for correct breath management in singing.

Phillips's book is divided into two major sections. Part One represents the "why and what" section of the book and, as such, presents a brief historical and philosophical overview of vocal pedagogy, along with explication of such considerations as vocal physiology and vocal hygiene. The author refers to Part Two of the book as his "cookbook approach to vocal education" (p. xi). This part presents ninety exercises that are carefully described and illustrated. The author recognizes that some teachers may choose to employ the exercises selectively, i.e., as a supplement

to their own curriculum, while others may choose to employ the method in its entirety. He is appropriately supportive of either approach.

One of the many strengths of this book is the author's deep knowledge of vocal anatomy and physiology and the fact that all of the exercises he suggests are firmly grounded in that knowledge. His familiarity with vocal research is considerable and is utilized to great advantage throughout the book. In fact, Phillips's expertise in the research arena is further documented by his chapter, "Research on the Teaching of Singing," in the recently published *Handbook of Research on Music Teaching and Learning*, ed. Richard Colwell (New York: Schirmer Books, 1992).

In this reviewer's opinion, Phillips's book is the single most comprehensive compendium of vocal exercises ever compiled for children and adolescents. The author has obviously collected exercises over a long period of time by observing and studying techniques of proven worth as well as devising innovative new techniques for training young would-be singers. An additional strength is that, as an educator par excellence, he has analyzed and compared the exercises with an eye for appropriate pedagogical sequencing.

All of the techniques have been given descriptive titles such as "Animal Farm" or "Woofers and Tweeters" in order to "stimulate student interest and bring about immediate recall of what is expected" (p. 108). Regarding the crucial element of evaluation/assessment, Phillips recommends that written evaluations be conducted at least twice each year and provides a handy evaluation form.

All of the techniques are clearly described in brief paragraphs such as the following:

'Maxi-bump'. Direct students to inhale and suspend. Exhale with five short contractions of the abdominal muscles on aspirate nonvocal huh-huh-huh-huh-huh. This is done with one breath for all five bumps. To keep students bumping together, the instructor should signal

each bump with the fingers and thumb of one hand. From an open hand position, turn down one finger or thumb in time with each bump (p. 215).

Many of the exercises are also accompanied by illustrations or photographs. Where appropriate, musical examples are included, such as in the chapter on phonation.

Phillips's explication of the formant theory of vocal resonance is the most straightforward and clearly understandable this reader has encountered. I must take issue, however, with Phillips's statement that "the soft palate is an involuntary mechanism" (p. 259). The soft palate is capable of conscious manipulation and, therefore, should not properly be considered involuntary. It may well be that a habitual positioning of the soft palate (either raised or lowered) in singing is an involuntary act, and perhaps this is what the author means.

There are several inconsequential misspellings in addition to one more significant spelling error (passagio for passaggio) that appears throughout the book. These are relatively insignificant matters, however, when compared with the wealth of valuable material contained in *Teaching Kids to Sing*.

Personally, I hope that future editions of this valuable book will see the last several chapters expanded to balance better the emphasis on respiration. Having seen

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Phillips present his ideas in a workshop setting, I would also suggest that future editions be accompanied by a videotape.

If one were to utilize Ken Phillips's methodology in its entirety, one's students would most assuredly improve their sing-

ing technique, thereby validating his two beliefs that "singing has to be learned" and that "most people can be taught to sing" (p. 384). In these recessionary times, the \$35 purchase price for *Teaching Kids to Sing* may seem a bit steep; however, when one realizes the vast amount of practical material contained in the book, one can only conclude that it would be a bargain at twice the price. If you can afford to add only one volume to your professional library this year, you should seriously consider choosing Phillips's *Teaching Kids to Sing*.

Vance D. Wolverton  
California State University  
Fullerton, California

Steven Paul Scher, editor  
*Music and Text: Critical Inquiries*  
Cambridge (United Kingdom):  
Cambridge University Press, 1992.  
327 pp. ISBN 0-521-40152-5.  
LC 90-23762

**T**HIS BOOK is a very challenging collection of essays originally presented at an international conference, "Music and the Verbal Arts: Interactions," that was held in May 1988 at Dartmouth College. One challenge is that there are fifteen authors and fifteen different viewpoints and styles. Possibly the greater challenge is the general subject matter which is an area of developing research. Thus, the terminology, the methodology, and the basic philosophical, critical, and analytical systems are still in a trial period.

These essays represent the ongoing work of scholars seeking unities among the humanities—a desirable pursuit in light of today's explosion of knowledge. Their basic theses examine whether methods of literary criticism can be applied to music criticism. It is an effort to determine whether those tools used to define the art object in literature may be of assistance in defining the art object in music.

Vast changes have taken place in the field of literary criticism. Scher points out in his preface that there is a proliferation of theoretical approaches and terminology such as poststructuralism, hermeneutics, semiotics, receptive aesthetics, deconstruction, Marxism, feminism, and psychoanalysis. We may call this growing field of seeking relationships between the two arts that of "melopoetics." In this, however, there is a difficulty and a challenge: music is a nonrepresentational art as compared to literature, painting, and drama, yet this volume explores whether literature and music can assist each other.

In a very brief overview, these are the topics treated in the books. John Neubauer raises the issue of understanding an art work in its own art world, leading to differing reactions from hearer and performer. A second contributor, Charles Hamm, explores the data for understanding an artwork in its socio-historic context. His essay has much to say about the influence of contemporary rock music upon youth. He asks whether we

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have become oblivious to the particularities in a music composition, or do we just respond to it out of a general cultural context at the moment of reception? A very important point is raised by Peter J. Rabinowitz regarding "authentic" performances on period instruments, namely that our "ears" are of this century, and we have been influenced by many more composers and styles since, say, Haydn. There is more, therefore, than the score needed to understand a work.

Literary genres have recognizable conventions. Can lyrical, narrative, rhetorical, and expository conventions be found in music? Can the romantic short story and the romantic song-cycle be compared for formal similarities? The answer given by Alpers and Brown is yes. Is music interpretable as the language of metaphor? This has possibilities, says Thomas Grey. Anthony Newcomb finds a similarity between narrative conventions and the harmonic and dynamic structures of Mahler's Ninth Symphony. Lawrence Kramer gives an analysis of Haydn's *Creation* as not only a setting of the Biblical text, but also a metaphor for nineteenth-century religious and scientific understanding of creation, namely that harmony is the glue of all creation. The value of metaphor is that it encourages dialogue.

Mozart, in *Le Nozze di Figaro*, shows the Count's frustration at one point by withholding a proper cadence to his melodic line. This, says David Lewin, will show the stage director how to stage his characters dramatically. Edward T. Cone analyzes the "persona" in Schubert song-cycles. There is a thorough analysis of Harbison's musical and poetic decisions in "The Flower-fed Buffaloes," by Claudia Stanger. Ruth A. Solie presents a feminist analysis of Schumann's *Frauenliebe* song-cycle. Madness is portrayed in opera, says Ellen Rosand in her analysis of three works, by fragmented texts and fragmented musical progressions. Finally, Hayden White looks at the themes developed in all the essays.

After studying this book, this reviewer feels that there is no conclusive evidence that literary criticism can be applied unequivocally to musical analysis. Rather, the conclusion of these essays seems to be that insights can be gained, but much still

remains to be done in the area of interdisciplinary studies. It is good that this work is taking place, and it is essential as music and the arts strive to maintain their place today, not only in education, but also in people's lives generally.

There is in these essays an insight into the struggle to find meaning in music. Is music representational? This, of course, has been one of the rationales of music

education—music represents all that is good in human expression. As Hayden White concludes, if music is a discourse, then both music and literary objects have much to learn from each other. The question is not closed.

*Brother James Loxham  
Salve Regina University  
Newport, Rhode Island*

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Earl William Jones  
*Sound, Self, and Song: Essays on the Teaching of Singing*

Metuchen, N.J. and London: The Scarecrow Press, Inc., 1989. 231 pp. \$20. ISBN 0-8108-2221-0. LC 89-6419

**D**URING the twentieth century, vocal pedagogy has been more preoccupied with the science of singing than with the art of teaching. For example, in 1929 Douglas Stanley wrote

in *Your Voice* that scientific research was singing's only hope for the future because the voice was "subject to physics and physiology." In 1936, Carl Seashore declared in *Objective Analysis of Musical Performance* that all aspects of singing "can be stated in quantitative detail by isolating and measuring elements," and that singing could now be, and ultimately would be, evaluated by "infallible machines" which could graph intonation and variations of volume and duration.

In 1947, Victor Fields stated in *The Singing Voice* that "singing teachers are prey to unscientific writing." There was a great need for a "scientific language and analytical study to avoid trial and error." Anything expressed about singing ought to be justified by "documented experimental evidence." In *Emergent Voice* of 1955, Kenneth Westermann proclaimed that the singing teacher had progressed "from the infancy of imitation, the youth of empirical findings, to the maturity of scientific investigation." "We can have complete knowledge" through "trust in technology: tapes, amplifiers, oscillographs, high-speed photography, X-ray, harmonic analyzers, stroboscopes, and all other engineering aids."

Later, influential teachers remained critically interested in the discoveries of vocal science but without the former doctrinaire insistence of the mechanists on the purity of its studio applications, or on the exclusivity of their methods. William Vennard asserted in *Singing: The Mechanism and the Technique*, first published in 1967, that "scientific terminology was not meant to be 'literally defended.'" We cannot be scientists and teachers simultaneously. Terminology must be "adjusted to the individual." Ralph Appelman, in *Science of Vocal Pedagogy*, also released in 1967, concurred. "Singing defies science," and one may sing very well "without knowing why or how." The "best use of scientific information" is as a diagnostic tool, but, at least, we ought to maintain our teaching practices "with the best of current theory." As choral conductors and voice teachers know, the debate continues. For confirmation, examine the reportings in any professional voice journal.

Clearly, teachers of singing must be conversant with two professional languages: a poetic one for teaching and a scientific *lingua franca* for professional discussion and publication. While addressing this fact in some depth, Earl William Jones, in *Sound, Self, and Song: Essays on the Teaching of Singing*, places himself without apology in the poetic camp, for he says: "An explicit terminology can impede the [teaching] process by fixing attention on some part of an indivisible act, narrowing an application to individual students, structuring students' expectancies in a manner that prevents discovery" (p. 188).

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To Jones, "it is safer and more effective teaching somehow to arrange for students to have the desired vocal experiences, helping them to identify with those physiological internal events which only they can sense, and then try to make the experiences memorable, and repeatable, by using terms having common meanings for teacher and student" (p. 188).

*Sound, Self, and Song* is not, then, a "scientific" book about singing. It is, rather, a different kind of book: "essays out of experience, intended to illuminate any approach to the art, by whatever method" (pp. 2-3). A primary assumption of the author is "that the teacher who reads these essays possesses the requisites for teaching: the musical, technical, and artistic training, a facility in languages, an up-to-cruising grasp of the problems and promises of vocal science, a wide acquaintance with song literature, performance experience, minimal proficiency at the piano, and, above all, an authentic 'calling' for the teaching" (p. 3). With these as givens, Jones explores the following issues, to name a few, in eleven chapters: the probable causes and possible cures for bad singing, the parallel between psychotherapy and voice teaching, the application of group analytical techniques in class voice lessons, and what the teacher and the student might know about each other even before their first meeting.

In Chapter One, "In the Beginning Was the Larynx," and Chapter Two, "Singing's Original Sin," Jones introduces a premise for developing and applying any teaching method, as well as for guiding the student's practice. The premise implies a sequence of functional "stages" that the teacher and student will isolate and focus upon from time to time as required by specific vocal problems. These stages are addressed in Chapter Three, "Bel Canto and the Species-Specific Sound." Identified by an alliterative teaching device, the "Five S's," they are silence, sound, signal, symbol, and, most importantly, their final fusion into song. I leave it to the interested reader to examine these stages in detail, but suffice it to say that in introducing them, Jones underscores a primary purpose of his book and, indeed, his idiosyncratic manner of exploring the teaching of singing. He says, "our pedagogical contexts always need broadening,

using terms from other disciplines, from other fields associated with students' experiences and interests, especially when we find ourselves repeating our standard teaching jargon with increasing frequency and lessening effect" (p. 22).

This approach imbues and is best illustrated in Chapter Four, "First Meeting," the longest chapter of the book. As all teachers learn, students rarely come to the first meeting with the psychic maturity and personality integration which enables them to think of the teacher simply as "teacher." There is an emotional necessity, which psychologists identify as "transference," for establishing a satisfactory emotional relationship with the teacher. Jones believes that all writings about the nature and function of transferences ought to be required reading for voice teachers and referenced for every class in vocal pedagogy, because "nothing in our pedagogical training or performance experience prepares us for a conscious recognition of, response to, and proper resolution of transferences. This has serious effects on the accuracy of our assessments

of intrinsic motivation and on our abilities to engage and exploit it. When a transference goes unrecognized, 'rapport' is difficult to establish, and then the teaching temptation is to question the student's character or commitment" (p. 32). Jones presents six case histories that feature some transference effects and how the teacher might respond to them.

Extending this line of discussion, Jones states that sometimes the students' problems will be complicated by "counter-transferences," for "voice teachers have emotional needs of their own which may be masked or displayed as personal styles. And many of these are not likely to have positive values for the teaching" (p. 45). He describes two contrasting forms of counter-transferences in detail—the technically friendly, insecure teacher and the antiseptically professional authoritarian—in an attempt to help students to recognize them. When "auditioning" a teacher, "students should be ready to suspect all unwarranted praise. . . . They should be skeptical of such assurances as, 'Everything is just fine', . . . and be distrustful

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of, 'Ah, we must begin all over again' or 'Now you must forget everything you know about singing!' They should suspect any method presented as 'exclusive', and especially so when it is presented with an emotionally satisfying, near mystical solemnity." And finally, students "should distrust any language of approach and instruction which obscures the simplicity of either the theory or the act of singing" (pp. 54-55). After such a lengthy exposition of the transference and counter-transference attitudes of the student and the teacher, the remainder of the chapter investigates the diagnostic procedures that the teacher will utilize in the first meeting.

Chapter Five, "Class Lessons and Group Therapy," continues in the same vein. Drawing upon the parallels found in psychology, Jones equates the voice class to group therapy. He presents a convincing argument for the benefits of the voice class, a justification for its use in the university setting, and a very good summary of its goals. Thereafter, there is a lengthy description of the dynamics of group interaction and the teaching procedures one would utilize during the instructional periods: how to begin, how to proceed, and what to expect from the students. The chapter is invaluable. The afterthoughts of the author on the subject of the voice class are presented briefly in Chapter Six, "Class Lessons: Coda."

Chapter Seven, "Two Teachers," makes an appeal to teachers of singing to articulate a philosophic premise for their work, if they have no awareness of any such thing, by comparing two types of teachers, the idealist and the realist. "The idealist will rely more on routine and repetitious vocalises, reflecting a faith in behavioristic conditioning, reinforced by authority. There would be high expectations for the adequacy and efficacy of his precise terminology. . . . The realist will rely less on precise definitions, reinventing the teaching terminology daily, hourly, translating terms into whatever the language of a particular student. For the idealist, learning to sing is a developmental process; for the realist, it is discovery" (p. 112). The disparity between the two teachers extends into their choral practices, and I urge every choral conductor to examine carefully pages 114 to 116. Jones concludes by saying that "not much

introspection is needed to discover that most of us have not been immune to the influence, positive or negative, of these powerful teaching types. So, one moral of this not altogether hypothetical comparison might be: Whenever teachers of singing begin to suspect that they possess some absolute truth about voice teaching, they should immediately declare a holiday, dismantle their methods, if only for the artistic refreshment of discovering newer and wider applications for them" (p. 116).

Chapter Eight, "Singing in Our Schools," presents one of the best arguments for music in the public schools; it should be required reading for any student pursuing a music education degree and for the prospective job applicant, both of whom must learn to make "a literate and persuasive defense of the values of their art; . . . identifying the sources of the educational bias [toward the aesthetic experience] and preparing . . . for rebuttal—with greater fluency in 'educatoralese'" (p. 119).

Chapter Nine, "Perfect Singing," is not what one expects. Rather, it suggests that "teachers of singing ought to encourage a much broader interest and a much wider appreciation for the art, catering to the least interest in it and cultivating it where dormant. Otherwise, we add professional credence to the popular conviction that only a favored few can really sing, contributing to a decline of interest in the art" (p. 143).

Jones presents his principle for vocal rightness in Chapter Ten, "The Spontaneous Cure." The principle is quite simple: lead students to conscious experiences with vocal freedom before overwhelming them with elaborate technical expositions of method. His appellation for this process, which he borrowed, again, from another discipline, is "Reculeur" [*sic*] (taken from a French expression meaning "drawing back in order to leap farther forward"). As he says, "this process is the basis for most psychiatric analytical techniques. . . . Patients are 'regressed' in order to discover the origins, and later the extinction, of those blocks which have prevented spontaneity and freedom of action—just what we seek for the singer" (p. 154). As all singers know, any vocal difficulty is an indication for a return to the earliest lessons. Jones then outlines six examples of vocal exercises in this process, but he is adamant that they are illustrative

only and do not constitute a "method."

In a final chapter, "The Bel in Bel Canto," Jones considers "vocal beauty" as "a multilayered aesthetic experience." Line, form, interpretation, diction, and gesture are all incorporated into his elegant, even rapturous, closing disquisition.

It is with this chapter, and specifically the adjectives I used to describe it, that I shall begin my negative criticisms of *Sound, Self, and Song*. It is written in an elegant, though at times, highflown style. The same is true for the entire book. Some will demand a plain prose. There are other imperfections as well. In Chapter One, Jones states that "these essays are intended to help identify a 'right' teacher, and, at the same time, intended to help the student cultivate the irrational/rational working faith in the teacher, so necessary for surviving the difficult process of redefining the self-as-singer, without sacrificing the joy" (p. 3). It is doubtful that a young student will read or comprehend the book without the prompting and the interpretation of the teacher, and by extension, the "right" teacher. Although I could have chosen other sentences from the book at-large, I chose this one to illustrate my point: the book attempts too much.

Still, there are many noteworthy features. I liked especially the insistence of the author on the need for "an evolving vocabulary of adjectives, an unusual appreciation for analogy, metaphor, imagery, a lifelong love affair with the language" (p. 3). And, although I cannot quite embrace his belief that teachers of singing are psychoanalysts and psychotherapists, the analogues he borrows from those areas are most illuminating to me when applied to the art of teaching.

Finally, it is immensely appealing (and refreshing) that the student always maintains his or her place of paramount importance in the book; indeed, that Jones respects the student in the teacher-student equation is quite apparent.

*Sound, Self, and Song* is a fine book. Any choral conductor or voice teacher will benefit from its wisdoms and profundities.

Stephen Town, Book Review Editor  
Northwest Missouri State University  
Maryville, Missouri

# CHORAL REVIEWS

Conan Castle, editor

**Editor's Note:** The publications reviewed in this issue represent a wide variety of choral styles scored for mixed, treble, and male voices. While readers will recognize a few of the names at the end of the Choral Reviews column, we are pleased to welcome seven new reviewers this issue.

**Ave Maria, op. 110**  
Knut Nystedt  
SATB (divisi), violin solo,  
Roberton Publications (Theodore  
Presser), #85225, \$2.50

*Ave Maria, op. 110* is an impressive addition to Nystedt's *oeuvre*. Those familiar with the composer's style may recognize several compositional characteristics, including the practice of contrasting short, motive-based imitative sections with chordal declamations. These chordal passages often include dialogues of overlapping phrases between men's and women's sections, resulting in sonorous "stacking" of sustained bichordal harmonies.

The structural plan features three statements of the opening "Ave Maria, gratia plena" section. Alternating with these statements are contrasting passages containing the balance of the motet text. Nystedt's conservative use of mixed meter is based on syllabic stress and reflects a concern for textual clarity and meaning. A dramatic and challenging solo violin part unites thematic elements and provides an obbligato part and transitions between main sections.

Ranges are comfortable for college singers, but tessituras in the upper voices tend to be high. All parts contain divisi, and strong singers are needed in each section. The violin part requires an expressive and technically proficient player. The work is approximately ten minutes in length. There is no singing translation of the Latin text.

This is an outstanding work for advanced choirs looking for a challenging and dramatically powerful addition to their repertoire.

*Hank Dahlman*

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## VOCAL RANGES



**Balm in Gilead**  
Alice Parker (arr.)  
SATBB, mezzo soprano solo,  
Jenson Publications, #43509073, \$1.10

Vocal control and sensitivity to nuance, phrasing, and text meaning are required by this very fine arrangement. It is appropriate for high school, college, church, or community ensembles with good musical skills and low basses. Except for brief diversions to alto and tenor, the melody stays with the soloist (d<sup>1</sup> to f<sup>2</sup>). The choir provides rich harmonies, interesting melodic interplay, and solid inner rhythms. Vocal ranges are comfortable for mature voices (soprano d<sup>1</sup> to g<sup>2</sup>, alto a to c<sup>2</sup>, tenor d to f<sup>1</sup>, bass I B to d<sup>1</sup>, bass II D

to d<sup>1</sup>). Parker's setting is an excellent alternative for conductors who want to give the well-known version of William L. Dawson a rest.

*Larry W. Stickler*

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Barb'ra Allen  
 Randall Gill (arr.)  
 TTBB, piano,  
 Santa Barbara Music Publishing,  
 #SBMP37, \$1.20

Randall Gill's fine arrangement of the familiar folk song is representative of the high quality of the publisher's catalog. While the work is not technically difficult, it requires considerable sensitivity. Ranges are moderate, and tessituras do not tax the voice. Optional bass solos at the beginning and ending can easily be sung by the entire section. The simple piano accompaniment is effectively written. The work is highly recommended for high school or college ensembles.

James Vernon

**Due North**  
 Stephen Chapman  
 Mixed voices, unaccompanied,  
 Highgate Press (E.C. Schirmer),

- I. Mountains  
 SSATB, #7.0367, 95¢
- II. Trees  
 SSAATBB, #7.0368, \$1.10
- III. Woodpecker  
 SSATBB, #7.0369, \$2.20
- IV. Varied Thrushes  
 SSAATTBB, #7.0370, 95¢
- V. Mosquitoes  
 SAATB, #7.0371, \$1.35

These clever pieces are sure to delight singers as well as audiences. The texts, by the composer, are set to music full of word painting, from the majestic ascending open fifths in "Mountains" to a pseudo "Flight of the Bumble Bee" in "Mosquitoes" with the choir buzzing at a rapid pace to its fly-swatting conclusion. "Woodpecker" is a fast and fun piece full of descriptive onomatopoeic effects.

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Although not simple to put together, *Due North* will work well in a medium or large high school, college, or community choir. There is plenty of divisi throughout, and "Varied Thrushes" requires two whistlers as well as basses who can sustain an E-flat. If your choir can handle that, you have a great set of light, audience-pleasing pieces. *Due North* was commissioned by the Association of Canadian Choral Conductors with the assistance of the Canada Council.

Laurie Gurman

**Fall on Me Like a Silent Dew**  
 Samuel Coleridge-Taylor  
 SA, piano,

Roberton Publications (Theodore Presser), #75356, \$1.75

Samuel Coleridge-Taylor (1875–1912) was a student of Charles Villiers Stanford, an associate of Edward Elgar, and an admirer of Antonín Dvořák. He was a singer and a choral conductor of some note, and like many English composers of the late nineteenth century, a prolific writer of part-songs and choruses. Coleridge-Taylor's first commission, in fact, was to write music for the famed Three Choirs Festival. He also was an early activist in promoting African-American music, and in the U.S., his name is associated with such advocates of that music as H. T. Burleigh and the Fisk Jubilee Singers.

*Fall on Me Like a Silent Dew* is a delightful part-song taken from the composer's incidental music for *Othello*, op. 79, written 1910–1911. Although apparently written for a production of the Shakespearean play, the text for this particular piece is by Robert Herrick. The music is set in a lyrical and lilting homophonic style. The fine and singable poetry is matched well to vocal lines that lie comfortably for most trebles, and there is some simple divisi writing in the upper part. The piano accompaniment is well-written and only moderately difficult.

This charming music is suitable for treble or women's choirs of any size. It is simple enough to perform with good middle school groups and yet is refined enough to provide a lovely and aesthetically pleasing respite for the most mature ensembles and audiences.

Hank Dahlman

**For the Time Being: Advent**  
 Thea Musgrave  
 SSAATTBB, unaccompanied,  
 Novello Publications (Theodore Presser),  
 070513, \$12.50

This large work should only be tackled by a professional-level choir. The text of the brooding twenty-five-minute piece is a setting of a section of W. H. Auden's long poem, "For the Time Being." Although titled, "Advent," it is not a sacred work but rather a cry for peace and understanding, written near the end of World War II.

The work itself, which also employs SATB soli and male narrator, is written well for voices but is very difficult. There are dissonant chords, chromatic passages, and some tricky rhythms. Musgrave carefully describes how singers are to perform the sectional speaking parts and even includes how the conductor should cue the choir during simultaneous metered and unmetered sections. Although the work is in three continuous movements, a pitch can be given for reinforcement in two places. Because of its length and difficulty, it is a strenuous workout for singers, although the tessituras are conservative (with one exception at the beginning of the piece where the bass soloist must sustain an E for three and four measures at a time). Performed with the proper dramatic flair, it can be a stunning vehicle for a top-notch choir.

Laurie Gurman

**Give Me Jesus**  
 Charles Lloyd, Jr. (arr.)  
 SATB, soprano solo, accompanied,  
 Neil A. Kjos Music, #ED.8712, 95¢

Advocates of L. L. Fleming's setting of the beautiful and poignant spiritual *Give Me Jesus* will be pleased with Lloyd's fine and unpretentious arrangement. The important solo part is demanding in range, requiring ease on the frequent a<sup>2</sup> and an optional c<sup>3</sup>. Either a soprano or lyric tenor would be suitable. Choral ranges are modest except for a soprano a<sup>2</sup> in the introduction and a necessary F in the bass part at cadences. Lloyd's arrangement is recommended for church or concert performance by any choir capable of singing unaccompanied.

Larry W. Stickler



Go, Tell It on the Mountain  
 Harold M. Best (arr.)  
 SATB, solo, piano,  
 Hope Publishing, #HO 1825, \$1.25

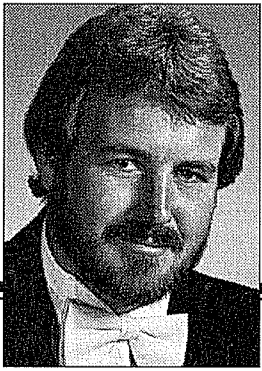
Jazz, blues, and swing are terms that indicate the approach needed for this Christmas spiritual. Take the opportunity to feature your best jazz or gospel soloist on the opening page and let him or her set the stage for a fun-filled, appealing rendition that will bring the house down. The rocking, syncopated piano arpeggios weave a connecting thread of clever, imaginative, and challenging rhythmic devices that provide contrast against the voices. Ranges are rather modest, and the texture is often unison and two-part, but there is a substantial requirement for flexible voices. Irregular sequences of blues melodies and off-beat rhythmic passages have to be negotiated with care and precision. If you have a really tight vocal ensemble that can produce well-tuned, close-knit harmonies, turn them on to this tune. They will love it.

*Dennis S. Richardson*

It's Time to Say Goodbye  
 Patrick M. Liebergen  
 SATB, piano,  
 Intrada Music Group, #1C0309203,  
 \$1.25

Set in simple verse form, this delightful, catchy melody will appeal to the ensemble that is looking for an end-of-the-year farewell song. Each stanza begins in unison and develops into rich, four-part harmonies. The syncopated, homophonic passages consist of typical pop-style rhythms. These passages are supported and complemented by a busy piano accompaniment that requires precise execution. With relatively manageable voice ranges, this selection is most suitable for an advanced middle or junior high school chorus. It can be negotiated in a relatively short amount of time by a high school choir.

*Dennis S. Richardson*

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## A Jubilant Song

James McCray

SSA divisi, piano, vibraphone, and optional tambourine,  
Santa Barbara Music Publishing,  
SBMP 31, \$2.05

*A Jubilant Song* would be a sparkling addition to any celebratory occasion. McCray has set this compilation of joyous Walt Whitman texts to music of striking vitality. The relentless rhythmic energy of the piece is derived from syncopation and frequent changes of meter, nicely supported by a percussive and driving piano accompaniment of moderate difficulty. Adding shimmer to the voices is a vibraphone part, the success of which will require an experienced player. Frequent divisi (seven parts at one point) will necessitate strong singers on every part, and the general character of the piece demands a vibrant choral tone. Excepting the b<sup>2</sup> in the highest soprano part at the end, the vocal compasses are moderate.

Some of the rhythmic figures will be more challenging, especially in passages where the rhythm of the accompaniment conflicts; however, the predominantly homorhythmic choral texture will alleviate the teaching time somewhat. *A Jubilant Song* is ideal for fine women's choirs at the college or high school level and would be accessible to exceptional children's ensembles as well.

Brad Richmond

## The Lamb

Ken Neufeld

SATB, optional solos (S,T),  
Aberdeen Music, #1055, 85¢

William Blake's text from *Songs of Innocence* is well served in this lyric setting. First published in 1979, the piece features poignant melodic lines supported by traditional harmonies. These are embellished with softly dissonant nonchord tones and suspensions reminiscent of

some jazz ballads. Alternating *senza misura* solo lines and lush homorhythmic choral passages heighten the effect. Pitches and rhythms are not difficult, phrases are short, and the text is singable. Ranges and tessituras, for the most part, are comfortable, though the tenor part tends to dwell in the upper part of the middle range, and the sopranos are assigned some high soft passages. These range factors, plus the harmonic language, may make tuning a challenge for some groups, but the result will be worth the effort. This moderately easy music would be a lovely Christmas or general piece for good high school, community, or church choirs, and perhaps some college ensembles.

Hank Dahlman

## "Little People" from *Les Miserables* Claude-Michel Schonberg and Herbert Kretzmer

Two-part, piano, #08200053,  
SAB, piano, #08200052,  
SATB, piano, #08200051,  
Hal Leonard Music Publishing, \$1.25

*Les Miserables* has fostered several singable and audience-pleasing choral arrangements. "Little People" represents one of the lighter moments in the dark musical—it is sung on stage by Gavroche, a street urchin. A rambunctious children's choir would have fun with the two-part arrangement. Adults would enjoy a chuckle by performing the SATB version, perhaps with a little staged movement or a really short person as soloist. This arrangement works best with a large group, since substantial volume is needed to convey the joy inherent in the text.

Ed Lojeski artfully molds a solo moment on the Broadway stage into a simple and fulfilling choral arrangement, using harmony in thirds and sixths to flesh out a fairly static melody. Ranges are moderate in all of the versions; the text is evocative, colorful, and zesty. For a children's choir this work is not only a musical joy, but it also lends itself to discussions of textual imagery and connections with art and history. This is an honest winner: music of value which is blatantly entertaining.

Jeffrey Carter

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## A Meditation on Mortality

Noam D. Elkies

SATB, unaccompanied,

Broude Brothers Ltd., #9010, \$1.10

Noam Elkies's *A Meditation on Mortality* is an exquisite setting of two verses of Isaac Watts's rendition of Psalm 90. Elkies, a professor of mathematics at Harvard University, wrote the work in the fall of 1987 for the Harvard-Radcliffe Collegium Musicum and dedicated it "To the memory of my dear Grandpa, Samek Grzybowski (1904-1987)."

The challenge of the work is considerable, but the rewards in mastering such a heartfelt composition are worth every minute of rehearsal. The text inspires a composition of great beauty:

Death, like an overflowing stream,  
Sweeps us away, our life's a dream.  
An empty tale, a morning flow'r  
Cut down and wither'd in an hour.  
Teach us, O Lord, how frail is man.  
And kindly lengthen out the span.  
Till a wise care of piety  
Fit us to die and dwell with Thee.

Each musical gesture that Elkies writes is wedded to either the "affect" of the text or to specific word painting. In this way, *A Meditation on Mortality* is a modern madrigal, very much in the spirit of Monteverdi or Rore. The structure of the composition reveals a two-part form mirroring the two verses of Watts's text. Each part is exactly eighteen bars long, though, at a tempo of  $\text{♩} = c. 46$ , the duration of the work reaches three and a half minutes.

There is not a single measure without dynamic change, ranging from *pp* at the softest to *f* at the loudest. The text is treated primarily homophonically, although the individual vocal parts are often rhythmically independent or join in duets. The greatest challenge to singers lies in maintaining vocal control at a slow tempo while still serving achingly expressive lines. Some individual harmonies are at first difficult to hear, yet, because the texture is remarkably clear, the ear easily learns to surmount these occasional pitch demands that so poignantly serve the text. Rhythmically, the piece offers some measures with considerable challenge, though again only for special occasions (as in the

long quarter-note triplets on the word "lengthen"). The final bar ends on a fitting and beautifully inevitable C-major chord, symbolic of man's striving for perfection or "piety [that will] fit us to die and dwell with Thee."

Broude Brothers provides a handsome, clear edition with keyboard reduction for rehearsal only. The work would serve equally well in the context of a church service or a concert program, and its text

is especially appropriate as a memorial tribute. It is truly one of the most moving and exceptionally beautiful twentieth-century settings this author has experienced. The work is recommended to all choral conductors who would like to perform a compelling, challenging, and deeply rewarding work, and one with touching sincerity and rare depth.

*Jameson Marvin*

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**Missa Festiva (Festival Mass)**

**John Leavitt**

SATB, optional solos (SATB), keyboard (optional chamber orchestra), CPP/Belwin, #SV9149, \$4.00

During the past few years, John Leavitt has emerged as a fine composer and arranger in several genres. One of Leavitt's strengths is his ability to write tasteful music which is appropriate for various types of school, church, and community choirs. His compositions reflect a synthesis of styles. Texts and form are frequently based on traditional structures, like the Mass and Baroque cantata, while melodies and harmonies reflect folk, popular, and hymn-tune origins. Rhythmically, the music is often energetic and might feature jazzy syncopations and mixed meter derived from syllabic inflections of the text. Vocal lines and text are usually well-matched and singable, with ranges and tessituras that are comfortable for most school and church singers.

Those familiar with Leavitt's work may recognize four of the five movements (Ky-

rie, Gloria, "Festival Sanctus," and Agnus Dei), which have been published separately over the past four years and are still available in a variety of voicings. The Credo, composed especially for this Mass, is partially based on the chant *Veni creator spiritus*. The well-written accompaniment is performable by most keyboardists. A chamber orchestra version of the accompaniment is available for purchase from the publisher. At times the traditional Latin text is shortened or adapted, a factor which might preclude the work's use for some liturgical functions. A singing translation is not provided.

Although written separately, the movements of *Missa Festiva* fit together nicely. This would be a fine work for high school, church, and community choirs looking for a short multimovement work appropriate for a variety of settings and seasons.

*Hank Dahlman*



**Oh, Freedom**

**Charles Lloyd, Jr. (arr.)**

SATB, baritone solo, piano, Neil A. Kjos Music, #8713, 95¢

Shades of the Shaw-Parker spiritual arrangements are glimpsed anew in this gem. Opening with a brief unadorned baritone solo, covering only c to a, and continuing with a straightforward rendition in four-part harmony, *Oh, Freedom* is a delightful find. Lloyd spices his harmonies with poignant sevenths and unexpected suspensions. A moving *a cappella* section is folded between the opening solo and an accompanied, powerful closing. Ranges are easily within reach of church or high school choirs: c<sup>1</sup> to f<sup>2</sup> for soprano, alto no lower than c<sup>1</sup>, tenor rising only to f<sup>1</sup>, and basses with divisi dropping only to F. The unpretentious ending is refreshing and would be most impressive with a large chorus—it is a real ear-opener. Sorrow is never far from the surface, yearning is ever apparent.

*Jeffrey Carter*

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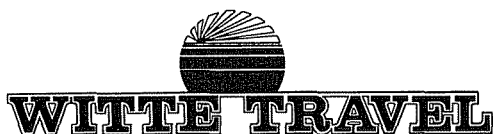


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**Oh, the Summer**

**Samuel Coleridge-Taylor**

SA, piano,

**Roberton Publications (Theodore Presser), #75357, \$1.75**

Coleridge-Taylor set a wide sampling of texts by Shakespeare, Longfellow, Wadsworth, Whitman, Rossetti, Elizabeth Browning, Herrick, Burns, and others. Respect and care for the word is apparent even in Coleridge-Taylor's music to texts of lesser-known writers. This may be said of this setting of a lovely pastoral gem by Isabel Ecclestone Mackay. *Oh, the Summer* is characterized by a fetching melody set to a dancelike  $\frac{3}{8}$  allegretto. Ranges and tessituras are comfortable for adolescent trebles, and the parts are not too difficult. The piano accompaniment is moderately easy and complements the whole piece. The work might be sung by ensembles ranging from a duet to women's choirs of considerable size. This is an excellent selection, performable by choirs of various ages and abilities.

*Hank Dahlman*

### Old MacDoodle Had a Band

David J. Elliott

Three-part, piano,  
Boosey & Hawkes, #OCTB6661, \$1.75

The Doreen Rao Choral Music Series contributes another gem to the children's choir category with this tongue-in-cheek jazz version of the American folk song *Old MacDonald Had a Farm*. Written for the Glen Ellyn Children's Chorus, the piece is fun, challenging, educational, and a sure hit with parents and grandparents.

Inspired by an early Ella Fitzgerald performance, Elliott utilizes scat syllables, tricky syncopated rhythms, band instruments rather than farm animals, tempo changes, and colorful jazz chords in this challenging octavo. The piece ends on a ninth chord with a flatted seventh and tonic nowhere in sight! Obviously, *Old MacDoodle* is for the fearless conductor, one with great patience and no small amount of confidence in his or her choristers. Ranges are within the scope of a well-trained children's group, although the top voices reach an a<sup>2</sup>. Optional drum and bass parts are available from the publisher.

Jeffrey Carter

### On the Sunny Side of the Street

Dorothy Fields and Jimmy McHugh

SATB, piano,  
Jenson Publications, #446-15014, 75¢

Choral directors who do not want to tackle the Nylons or Manhattan Transfer arrangements would do well to check out this addition to the Jenson Pop Choral Showcase series. Neil A. Johnson has crafted an entertaining four-part version of the old standard, adding piano throughout to keep the piece moving. The absence of bass and drum parts, not to mention the sixteen bar piano solo, make the accompanist's work even more challenging. Johnson uses a light touch: harmonies are full without being tight, spicy without being overpowering. The entire choir sings throughout, which makes dynamics and syncopation the key elements in maintaining interest for both performers and audience. Care must be taken to not let the textural uniformity become monotonous. This octavo would be a good introduction to swing style. High school and show choir conduc-

tors should take a look at it for lighter moments.

Jeffrey Carter

### Pase el Agoa, Ma Juleita (Cross the Water, My Charming Lady)

Francis J. Guentner (arr.)

SATB, accompanied,  
Theodore Presser, 312-41608, \$1.10

This excellent arrangement of a villancico, a Spanish song form of the late fifteenth century, is quite simple but vigorous. Ranges are limited (the tenor sings no higher than d<sup>1</sup>) and the writing is entirely homophonic. Perhaps most effectively performed with a small choir of young voices, this arrangement has a variety of accompaniment possibilities. Although notated for guitar and tambourine, the arranger suggests the substitution of piano or harpsichord. The text in a Spanish dialect and an English version of that text by the arranger allow singers a choice of languages. This arrangement is an excellent addition to the Italian and English madrigal repertoire fa-

vored by young chamber groups and will also provide older singers an opportunity to enjoy the Spanish secular choral style.

John Buehler

### Poor Wayfarin' Stranger

Randall Gill (arr.)

SATB, piano,  
Santa Barbara Music Publishing,  
SBMP 28, \$1.10

Gill's arrangement of this familiar American folk song is beautiful and haunting. It is an excellent choice for any high school or college choir. In the forty-measure work, the melody is generally in the soprano with the other parts creating an imitative tapestry with independent melodic lines. Harmonies include use of non-chord tones, several types of seventh chords, and quartal sonorities. This composition will be excellent for working on phrasing, introducing modal harmonies, and singing unpredictable and mildly dissonant chords. A superbly intimate piece.

Bonnie Borshay Sneed

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### A Short Alleluia

Irving Fine

SSA, unaccompanied,

Joclem Music Publishing (Boosey & Hawkes), OCTB6666, 85¢

Originally published in 1973, this work has been reissued by Joclem Music and Boosey and Hawkes. It is also available in an SATB version arranged by John Hopkins (#OCTB6668). Frequent changing meters and phrasings which cross bar lines create a rhythmic challenge. Harmonically, the work is tonal but with frequent modal changes; these are sectional, however, and are easily negotiated after understanding their direction. Ranges are not extreme, and tessituras create few problems. This exciting and well-written piece would be ap-

propriate for a church service or the concert hall. It is recommended for the college choir or any good church choir.

*James Vernon*

### Sorrow Springs: Three Hopkins Poems

Ann Kearns

SATB, unaccompanied,

Thomas House Publications<sup>1</sup>. Spring and Fall: to a Young Child

#1C0999293, \$1.15

2. Binsey Poplars: Felled 1879

#1C0999294, \$1.15

3. No Worst, There Is None

#2C0999295, \$1.25

These three short pieces come from the Roger Wagner Center for Choral Studies. The texts by Gerard Manley Hopkins are more about the cycles of nature, of death and rebirth, than about the more traditional themes of spring. For example, in the second piece, "Binsey Poplars," the music projects an eerie, sparse feeling as individual voice parts sing of trees that have been destroyed.

All the pieces are filled with chromaticism and dissonant chords that may present some tuning challenges; however, Kearns writes well for voices, and these pieces are easily within the tessitura of any choir. There are meter and key changes throughout, but these should not pose any problems. Due to the amount of chromaticism, exposed voice parts, and special tuning problems, this work may be too difficult for a high school choir, but it can be performed by a small to midsize college choir. These thoughtful, introspective pieces will make a nice addition to a spring or fall concert.

*Laurie Gurman*

### Take My Hand, Precious Lord

Ed Lojeski (arr.)

SATB, guitar, piano, electric bass, percussion,

Hal Leonard Music Publishing,

#08374375, 85¢

This 1982 arrangement of Tommy Dorsey's old standard effectively captures the jazz-gospel style. An opening rubato section and two subsequent chromatic modulations heighten the spiritual emo-

tion that climaxes in a broad, dramatic ending. A keyboard artist who is adept at gospel-style piano is a must for this number. Moderate ranges, repeated rhythmic patterns, and predictable voice leading make this an accessible program choice for the high school, church, or community/civic ensemble. While this version will be very attractive with piano alone, incorporating the entire rhythm section will greatly enhance the piece.

*Dennis S. Richardson*

### Three Part-Songs

Percy Turnbull

SATB; 2 unaccompanied, 1 piano,

Thames Publishing (Theodore Presser), \$4.95

The reissuing of these and other Percy Turnbull (1902–1976) part-songs should pique the interest of choirs and conductors alike. While studying at the Royal College of Music during the Twenties, Turnbull's precocity earned him the respect of his teachers and peers. Deeply influenced by John Ireland, Holst, and Vaughan Williams, Turnbull also became enamored with French impressionists; this is reflected in his preference for evocative sonorities.

"The Shower," first published in 1926, sets Henry Vaughan's melancholy seventeenth-century text to gently phrased music in a predominantly homophonic texture. "You Spotted Snakes with Double Tongue" (1928) is the central and most difficult of the three songs, as angular melodies and jagged rhythms are combined with liberal use of dissonance. Turnbull effectively manipulates tempi and dynamics in this vivid musical depiction of Shakespeare's colorful text. The last of the pieces, "To Blossoms," originally appeared as a unison song in 1954. Unlike the first two part-songs, the piano accompaniment of the third is *not* marked "for practice only." The editor seems to have made this decision because of a one-and-a-half-measure piano interlude in the middle of the piece. However, since the remainder of the keyboard part merely doubles the voices, it might be practical to leave it out completely; this would aid the coherence of the three songs as a set.

Turnbull's *Part-Songs* are challenging but should prove rewarding for an expe-



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rienced choir. The ranges are not extreme, although the bass part requires a solid F and sopranos sing a g-sharp<sup>2</sup>.

*Brad Richmond*

---

### Two Russian Folk Songs

**John Biggs (arr.)**

SATB, unaccompanied,  
Consort Press, #CP 31, \$1.40

A wonderfully rich tradition of unaccompanied choral singing exists in the many provinces of the Commonwealth of Independent States. It is exciting to realize that, among the many benefits to be derived from the greater openness of those formerly communist-dominated societies, we now enjoy the prospect of accessing a distinguished body of music which was previously, for the most part, inaccessible in the West. John Biggs is to be congratulated for bringing us these delightful pieces in a format that may well prove to be precedent-setting.

Although listed as separate pieces, the two songs are melded together and should be performed as a set (the duration is six minutes). "Lonely Autumn Night" opens with a short soprano solo which very quickly blossoms into a full SATB setting. "Kalinka My Own" begins quietly before accelerating to a vigorous close. The English translation is placed on top with the Russian text (Cyrillic) and the phonetic transliteration of the Russian below. This placement will doubtlessly prove most useful for English-speaking choirs. A keyboard reduction is provided. Ranges and tessituras are moderate, and the overall difficulty level of the music is medium-easy. The E-minor tonality and some rather unexpected dissonances may cause tuning to be a challenge for less-experienced ensembles.

*Vance Wolverton*

---

### Wade In the Water

**Patsy Ford Simms (arr.)**

SATB, unaccompanied,  
Jenson Publications, 25620049, \$1.10

This simple arrangement of the traditional spiritual is written to be sung in "swing style." Following a slow, eight-measure introduction, the up-tempo refrain

leads to the verse, in which each of the four voice parts is given a solo phrase. The final refrain precedes an exact repeat of the introduction serving as the coda. Voice ranges are moderate, but the bass needs an E, and the tessitura is somewhat low for all voices. The vocal lines are written well. Mixed choruses from smaller high schools and youth church choirs will like this new, easy-to-learn piece.

*John Buehler*

---

### The Water Is Wide

**René Clausen (arr.)**

SATB, clarinet, horn, cello, and keyboard,  
Mark Foster Music, #MF 3038, \$1.45

This striking arrangement retains the simple folk song quality of the tune while combining it with the flowing, lush, and even, at times, dramatic quality of the text. The various timbres provided by the contrasting instrumentation greatly enhance the piece. Poignant textual moments are treated in a stark or dissonant manner. A moment of joy is portrayed by a frolicsome clarinet solo. Although the choral portions of this piece would be easily accessible for most choirs, the arrangement yet offers sophisticated choirs opportunities for interpretive nuance.

*Dawn O. Willis*

### We Are the Music-Makers

**Ned Rorem**

SATB, keyboard,  
Boosey & Hawkes, OCTB6662, \$1.75

In this setting of the entire three-stanza ode by Arthur William O'Shaughnessy, Rorem has crafted a miniature masterpiece. Extended ranges in all but the bass line and divisi writing in each part may restrict this piece to advanced choirs. The composer gives careful attention to vocal tessituras; however, the individual voice lines are melodically constructed without seeming common or familiar. There appears to be true sensitivity to the text in both vertical and horizontal dimensions of the choral writing. Although not exceptionally difficult, the keyboard part requires a better-than-average player. It is written as a part unto itself and not as an accompaniment (although it is supportive of the voice parts). An ethereal, flute-like keyboard motive is the agent which binds the sections of the poem together. We must thank the Paul Hill Chorale (to whom this piece is dedicated on the occasion of its twenty-fifth anniversary) for a wonderful addition to the choral repertoire by a giant of contemporary music. It is most highly recommended to advanced college and adult chamber choirs.

*John Buehler*

---

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Music Department  
Baker University  
Baldwin City, KS 66006

Jameson Marvin  
Music Department  
Harvard University  
Cambridge, MA 02138

Larry W. Stickler  
Marshall University  
Huntington, WV 25755

Jeffrey Carter  
Blue Springs Community College  
1501 West Jefferson  
Blue Springs, MO 64015

Dennis S. Richardson  
Music Department  
Texas A & I University  
Kingsville, TX 78363

James Vernon  
OBU Box 61236  
Oklahoma Baptist University  
Shawnee, OK 74801

Hank Dahlman  
Wright State University  
Dayton, OH 45435

Brad Richmond  
Laurentian Campus  
Music Department  
Huntington College  
Sudbury, Ontario P3E 2C6  
Canada

Dawn O. Willis  
Department of Music  
Iowa Wesleyan College  
Mt. Pleasant, IA 52641

Laurie Gurman  
Exindigo!  
21724 Ventura Boulevard  
Suite 232  
Woodland Hills, CA 91364

Bonnie Borshay Sneed  
Music Department  
University of Alabama in Huntsville  
Huntsville, AL 35899

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### BOOK REVIEWERS

Members wishing to review books about choral music should contact:  
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### CHORAL JOURNAL SUBMISSION INFORMATION

Articles submitted for publication in the *Choral Journal* should meet established specifications. Although the length of articles varies considerably, submissions should generally be ten to twenty typed, double-spaced pages. Referenced material should be indicated by superscript and end notes. All submissions must include five copies, accompanying artwork if available, and a two- or three-sentence professional identification of the author. For complete writer's guidelines or to submit articles, write to:

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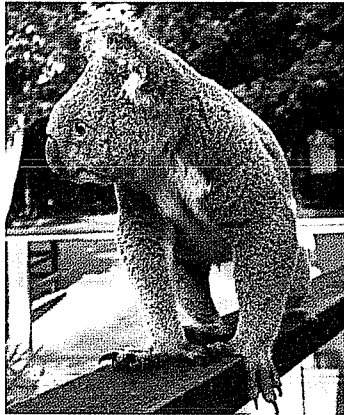
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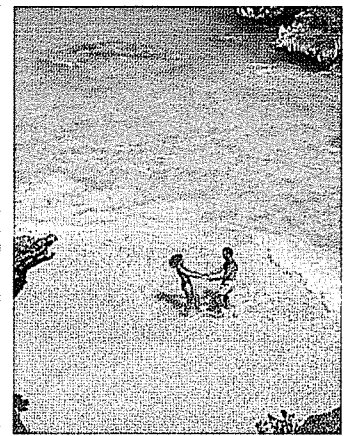
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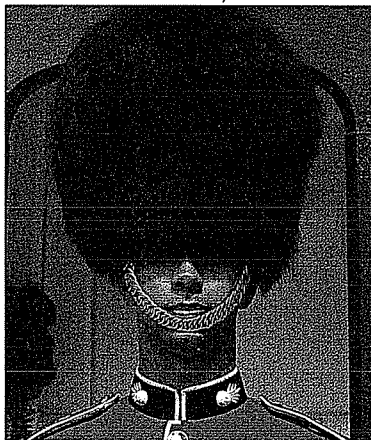
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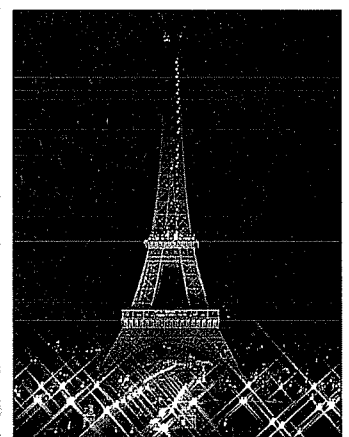


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