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FEBRUARY 1997

CHORAL JOURNAL

John Silantien
EDITOR

Barton L. Tyner Jr.
MANAGING EDITOR

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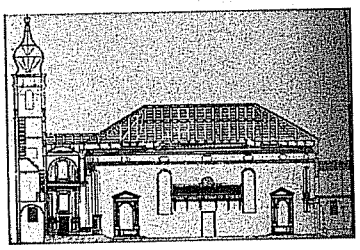
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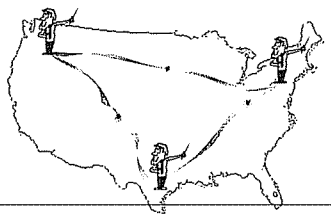
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FROM THE EXECUTIVE DIRECTOR

1997 National Convention

THE 1997 NATIONAL CONVENTION in San Diego, California, will be another truly outstanding convention. We are expecting record attendance of more than five thousand members. The choirs, international and from across the U.S., are outstanding. The location is superb, and all factors promise a most enjoyable experience by all who attend. I urge you to join your colleagues at this major choral event. Because we expect record attendance, it is important that convention attendees preregister.

The registration desk for the convention will be located in Hall C of the San Diego Convention Center at 111 West Harbor Drive. The desk will be open on Wednesday, March 5, 1997, at 1:00 P.M. The Exhibit Hall, which is adjacent to the registration desk, will open at 2:00 P.M. and features a record number of exhibitors with a wide range of products and services. The opening concerts featuring the five international choirs begin at 3:00 P.M. on Wednesday afternoon in the San Diego Performing Arts Concourse, followed by the evening session beginning at 8:00 P.M. Activities start again early on Thursday morning with Breakfast Roundtables at 7:00 A.M. and continue through Saturday evening, with the final concerts scheduled to start at 8:00 P.M. A detailed schedule is included in the January issue of the *Choral Journal.*

When you preregister, I suggest that you take advantage of the trolley pass offered by the San Diego Trolley and Bus System. The special pass is valid for the four days of the convention and can be used on any of the trolleys and buses operated by the City of San Diego. The combination of trolleys and buses will allow easy access to all convention venues and the many major tourist attractions in the San Diego area. The low price of ten dollars for this convenient access to all your local transportation needs is an excellent buy. You must purchase this special pass when you preregister for the convention—another incentive to preregister. We look forward to seeing you at the 1997 National Convention in San Diego.

Gene Brooks

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The American Choral Directors Association is a nonprofit professional organization of choral directors from schools, colleges, and universities; community, church, and professional choral ensembles; and industry and institutional organizations. *Choral Journal* circulation: 18,000. Annual dues (includes subscription to the *Choral Journal*): Active $55, Industry $100, Institutional $75, Retired $25, and Student $20. One-year membership begins on date of dues acceptance. Library annual subscription rates: U.S. $25; Canada $35; Foreign Surface $38; Foreign Air $75. Single Copy $3; Back Issues $4.

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FROM THE PRESIDENT

Music's Extrinsic and Intrinsic Values

ACCORDING TO Patrick Kavanaugh, in *Raising Musical Kids,* "Over 90 percent of America's top CEOs and corporate presidents had music lessons in their youth. Over 90 percent of the criminals on death row did not!" [(Ann Arbor: Servant Publishers, 1995), cited by Timothy LaCroix in the Indiana ACDA newsletter *The Notation,* Fall 1995.] In an article titled, "You Can Raise Your Child's I.Q." (*Reader's Digest,* October 1996) University of California at Irvine researchers claim that:



> Music does more than teach kids about rhythm and melody. . . . [It improves] their spatial-temporal reasoning. . . . [Gordon] Shaw [one of the researchers] has predicted that math and music could share common neuronal firing patterns, and the prediction has been supported by follow-up observation.

According to the collated research discussed in *Spin-Offs: The Extra-Musical Advantages of a Musical Education* (United Musical Instruments U.S.A., Inc., 1995):

> Students who studied music were shown to have both better discrimination skills for perceiving language as well as better articulation skills for speaking language. . . . There is little doubt that schools which are looking to attract the best students and provide the type of well rounded education that leads to success in later life . . . must have a comprehensive music program in place.

It also appears that

> the study of music can enhance creativity. . . . The study of or participation in music activities can have a positive effect in the reduction of student dropout. . . . participation in music activities does positively influence the self-esteem/self-image of students. . . . Music can provide a variety of psychosocial benefits to many individuals. What children do with music and what music does to them appear closely related to their psychomotor development.
> Note, too, such supporting facts and figures as the following: Total audience [for nonprofit arts and science organizations in the Boulder/Denver area] was 7.1 million last year, exceeding combined home game attendance of the Rockies, Broncos, and Nuggets by 2.4 million. . . . Arts and cultural groups also made more than 830,000 contacts with school children last year and provided nearly 43,000 programs to underserved populations including underserved children, people of color, the elderly, and people with disabilities. (*Daily Camera,* Boulder, Colorado, October 25, 1996, p. 1C).

Such data are gratifying and can be helpful in communicating with parents, school boards, and other non-music professionals. We must, however, continually assert that these extramusical values are *extra,* that our primary responsibility is to increase understanding of the intrinsic value of music as an artform. The process of creating/re-creating, the appreciation of the realized music as artwork, and the aesthetic experience for performers and listeners—however difficult to verbalize—is still our reason for being.

National Summit on Music Education

During September 1996, I represented ACDA at the Second National Summit on Music Education in Washington, D.C. In contrast to the first summit, which rallied music associations and the music industry around the Goals 2000 legislation and the ensuing National Standards, the second meeting (attended by more than sixty-five leaders of music organizations) worked with the theme "America's Musical Future: Let's Care." In MENC President Carolynn Lindeman's words, the purpose was to "address education reform and its implications for music education [and to] plan what action need[s] to be taken collectively and individually to secure that future."

All those present realized the need for continuing dialog between organizations as we work to ensure everyone an education that includes music. The consensus was that music educators must get their message out. A common message was, unfortunately, not easily forthcoming. Too often the discussion diverged from our central tenet—the power and meaningfulness of music in our lives—to those easier-to-articulate matters such as recent brain research, the numbers of instruments sold, or improved SAT scores. Those positive facts and figures are noteworthy, but our ultimate success will come only as our singers, one by one, are impacted by the intrinsic value of fine choral literature performed artfully.

Lynn Whitten

LETTERS TO THE EDITOR

Editor's Note: We received the following letters last fall but were unable to print them until this issue due to lack of space in the December and January issues.

To the Editor:

I READ WITH INTEREST Kevin J. Lambert's article "Performance Practice of Early-American Choral Music: A Reassessment" in the September 1996 *Choral Journal.* He makes several good points with regard to questions of balance, vocal quality, and the use of instruments. I must question, however, Lambert's conclusion with regard to doubling the tenor and treble parts. Though Isaac Lane was a minor composer, according to Lambert, Lane did specify this doubling at least for one anthem. William Billings, however, was not a minor composer, and his reference to this practice in *Continental Harmony* should be considered significant.

In addition, Lambert's examination of the use of six-part texture overlooks a musical tradition to which he made reference elsewhere in his article. I refer to music from the *Sacred Harp* (shaped-note, or fasola, singing). Although the collections of music used for fasola singing date from the early- to mid-nineteenth century, the shaped-note tradition traces its roots back to the singing schools of the 1700s. The performance practice of this tradition requires singers to sit in sections in a square formation facing the center: tenor, bass, treble, alto. The tenor carries the melody, and both the tenor and treble parts are sung by men and women doubling at the octave.[1] Some of Billings's music is still contained in the *Sacred Harp.* The 1971 edition of the *Original Sacred Harp* (Denson Revision) includes eleven Billings tunes.

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The evidence for performing early-American music with soprano and tenor parts doubled at the octave appears to be part of a widespread practice and not limited to two sources. Rather, a strong case can be made for performing early-American music in this fashion.

Ronald R. Lofgren
William Penn College
Oskaloosa, Iowa

NOTES

[1] Buell E. Cobb, Jr., *The Sacred Harp: A Tradition and Its Music* (Athens, GA: University of Georgia Press, 1978), 8–9.

To the Editor:

CONGRATULATIONS on the fabulous October issue of the *Choral Journal.* Robert Huntington's article on the Fauré Requiem and Allen Simon's analysis of Arvo Pärt's Magnificat will certainly stimulate scholarly thought and interest in performing these two great works. Huntington's comparison of Rutter's edition of the Fauré Requiem to newly found manuscripts rescued at the Church of the Madeleine in Paris is fascinating. The French diction and music articles by Richard Berry ("French Diction: A Primer), John Austin and Lyn Schenbeck ("Spelling and Pronunciation of Old French"), and Lyn Schenbeck ("Musique Mesurée: Music of Elegance and Simplicity") are so needed. We need to be continually pushed to perform and research the enormous body of French literature, and articles dealing with IPA diction issues will serve to stimulate more accurate performances in original languages. My hat is off to the entire editorial staff as you draw both scholars and practicing musicians into contributing to the *Choral Journal.*

Marie Stultz
Treble Chorus of New England
at Merrimack College
North Andover, Massachusetts

To the Editor:

I THINK the October issue of the *Choral Journal* is fabulous. I read, with interest, every article. I very much appreciate both the scholarly and practical aspects of the issue. I find myself discussing *Choral Journal* articles with my students more and more. Keep up the good work!

Timothy Mount
State University of New York at Stony Brook

Julius Herford Prize, Call for Nominations

The subcommittee for the Julius Herford Prize, given annually by the American Choral Directors Association, is now accepting nominations for the outstanding doctoral terminal research project in choral music for 1996. Projects will be considered if they constitute the principal research component of the degree requirements, whether the institution calls the project a "dissertation," "document," "treatise," etc. Eligibility is limited to doctoral recipients whose degrees were conferred during the period January 1 through December 31, 1996.

Nominations must be approved by the dean, director, or chair of the music unit. An institution should submit only one document. In no case may any institution submit more than two, and a second nomination should include a justification for the additional nomination. The winner will receive a plaque and a cash award of $500 to be presented at the 1999 ACDA National Convention in Chicago, Illinois.

A letter of nomination (including the signature of the head of the music unit) and one copy of the dissertation should be submitted no later than April 15, 1997, to Carroll Gonzo, School of Music, University of Texas, Austin, Texas 78712; telephone: 512/471-0941; fax: 512/471-7836; e-mail: mubj500@utxvms.cc.utexas.edu.



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The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir

by Victoria Meredith



Used courtesy of Sophie Smith Collection, Smith College. Photo by A. Kindermann, Hamburg

Quartet from Hamburger Frauenchor, ca. 1860

The Roman god Janus is pictured with two faces—one looking back and one looking ahead. Representing the old and the new, Janus is the god of doors and gateways. Looking back and ahead, Schubert and Brahms were part of an important transition in the evolution of the women's choir during the nineteenth century. Historically, women's ensemble singing focused around school and home. In the nineteenth century, however, women's choirs began to take small steps into the public performing arena, singing music written specifically for their use.

Looking Back—Evolution of Women's Choirs

For the first four hundred years of Christianity, women were active participants in worship services as singers, both in congregations and in choirs. Men and women were divided into separate choirs and often sang antiphonally. St. Ambrose of Milan wrote with approval: "the women sing the psalm well."[1]

> By the fourth century a girl choir had become a well-established institution. Any group that did not have one fell behind in popularity. The good Bishop Ephraem of Edessa in Syria frankly organized his "Daughters of the Convent" as a counterattraction to the Arian choirs that had been functioning successfully for three hundred years. An anonymous Syrian biographer described Ephraem's ardor in training his girls and mentioned the fact that he "arranged for them different kinds of songs."[2]

Victoria Meredith is conductor of the women's choir Les Choristes at the University of Western Ontario, Canada, where she also teaches choral conducting and vocal techniques.

Unfortunately, this music is not extant.

After the Edict of Milan in 313 A.D. and Constantine's recognition of Christianity as the official religion of the Roman Empire in 325 A.D., congregational singing was gradually abandoned, and all musical portions of the services became the domain of choirs of men and boys. While women did not sing in the Church at large, they did pursue music within their own religious institutions—the convents.[3]

During the seventeenth century, female choruses evolved further as student ensembles assumed an important place in women's educational institutions. The best-known female choirs of this time were the four Venetian *ospedali,* or orphanages. These institutions, originally established in the fourteenth century to care for destitute Venetian girls, gradually evolved into elite music conservatories performing music by leading composers such as Hasse, Porpora, Pergolesi, Galuppi, and Vivaldi.

At about the same time that the *ospedali* flourished in Venice, female ensembles formed in France. In 1686, Mme. de Maintenon, wife of Louis XIV, established the Maison Royale Saint-Louis de Saint-Cyr, a boarding school where girls of the French aristocracy were taught to sing.[4] The girls became renowned for their beautiful singing in chapel. When they ventured outside the chapel to present public performances of operas written especially for them, however, objections were raised about the time spent on secular music, and such performances were discontinued.[5] Motets composed for the students by Louis-Nicolas Clérambault, Michel-Richard Lalande, André Campra, and Jean-Joseph Mondonville were considered more acceptable repertoire.

During the late eighteenth and early nineteenth centuries, girls' schools in England, the United States, Germany, Switzer-

land, and Russia also included singing as an integral part of their educational and social programs. Nevertheless, classical-period composers produced little original music for female choir, most likely because the women's chorus had yet to establish itself as an acceptable medium for public performance. Aside from numerous canons, which can be performed by any combination of equal voices, neither Mozart nor Haydn composed music for women's choir.[6] Most music of the Classical period chosen for performance by today's women's choirs was originally composed for boys' choirs.

Women's Choirs in the Nineteenth Century

During the nineteenth century, music clubs and societies—male, female, and mixed—flourished, particularly in Germany. Aristocratic and upper-middle-class women met for singing in drawing rooms of large houses. Some women went from one gathering to another, often singing four or five hours a day.[7]

Although women appeared regularly in public concerts of mixed choirs, their public performances in ensembles made up solely of women were far less frequent. Most women's singing was limited to private social occasions. While women's position in society delimited somewhat their participation in public concerts, the sparseness of serious repertoire for women's voices also inhibited the development of the women's choir. The works of Brahms and Schubert in this neglected medium began to fill that gap. Brahms's position as conductor of the Hamburger Frauenchor prompted his many compositions in this genre. Though Schubert was less directly involved with female choral ensembles, he made important contributions to their repertoire and development.

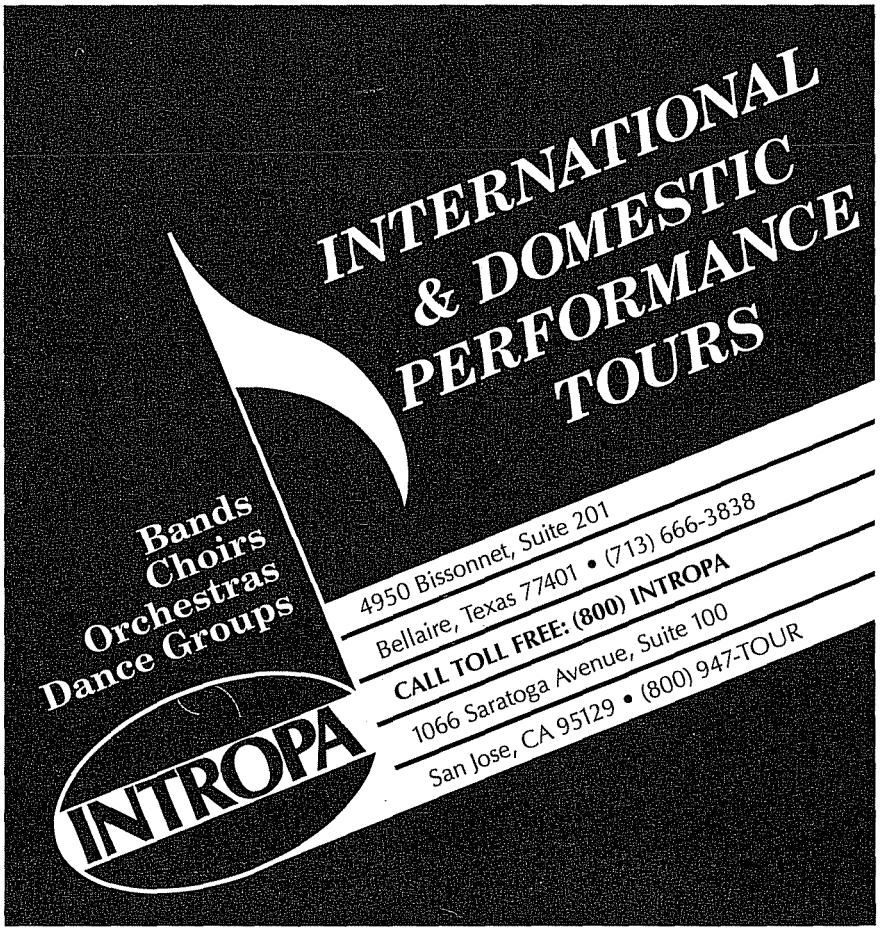
Schubert's Works for Women's Choir

Schubert's primary output for women's choir consists of his eight three- and four-part choruses. He also wrote five unison choruses, several canons, and a number of duets and trios that are sometimes performed by women's ensembles. Of the eight choruses, the first four—*Das Leben, Klage um Ali Bey, Das grosse Halleluja,* and *Schlachtlied*—were written in 1815 and 1816 during Schubert's early career as a school teacher. *Das Leben, Das grosse Halleluja,* and *Schlachtlied* are choral settings of pieces he had previously composed as solos. These early choruses, three of which are strophic, are brief, homophonic compositions in which the voice parts are reinforced by the piano accompaniment. It is possible that they served both as arranging exercises for the young composer and as simple pieces for his students to sing.

Schubert wrote his four later compositions for women's chorus between 1820 and 1827. *Psalm 23, Gott in der Natur, Coronach,* and *Ständchen* are longer and more fully developed than the four earlier choruses. They display the same careful attention to detail and melodic grace found in Schubert's solo songs and contain independent piano accompaniments that add to the color and expression of the texts. At least three received public performances during Schubert's lifetime, helping to lay the groundwork for later composers of women's choruses. *Coronach,* a setting of a text from Sir Walter Scott's *Lady of the Lake,*[8] is one of only twenty-two Schubert choral works published during his lifetime.

Both *Psalm 23* and *Ständchen* were written for Schubert's friend Anna Fröhlich and her singing students at the

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Vienna Conservatory. These two pieces as well as *Gott in der Natur* received numerous performances at the conservatory, at private concerts, and at concerts of the Philharmonic Society. After the first public performance of *Ständchen* by the Society on January 24, 1828, Schubert said to Anna Fröhlich, "Really, I never realized it was so beautiful."[9] The *Allgemeine Musikalische Zeitung* (March 26, 1828) rated it "among the most charming of this favorite composer's works."[10] The performance of *Psalm 23* at the Vienna Conservatory on September 7, 1826, was so well-received that it had to be repeated.[11] Schubert himself accompanied the conservatory singers for the first performance of *Gott in der Natur* on the Philharmonic Society concert of March 8, 1827.[12]

Brahms's Works for Women's Choir

Brahms wrote all his women's choruses between 1858 and 1873, during his middle compositional period. He composed most of them for the Hamburger Frauenchor, a group that he directed from 1859 to 1861. When Brahms moved to Vienna in 1862, he established another women's ensemble of greater performing ability than that of his Hamburg choir. Only a few of his women's choir pieces, however, date from his Vienna period. Brahms's numerous compositions for women's ensemble range from sacred works to folk songs. Some settings are unaccompanied while others use piano, organ, or small instrumental ensemble. Unlike some of Brahms's later choral compositions purposely written for publication, his works for women's choir were composed for the exclusive use of particular groups of singers.

The Hamburger Frauenchor began when one of Brahms's piano students requested folk arrangements to sing with her friends. It quickly grew into a choir of approximately forty singers who rehearsed on a weekly basis, with sections led by a quartet that Brahms rehearsed separately.[13] The music that Brahms composed for this choir is simple and practical. He had written *Ave Maria*, op. 12, for women's choir and organ (his first choral composition) before his association with the Frauenchor. The Frauenchor's December 2, 1859, performance of *Ave Maria* at the Grädener Academy in Hamburg, however, featured Brahms's newly arranged orchestral accompaniment. Brahms's other sacred works for women's chorus also were among his earliest choral compositions. Both *Psalm 13*, op. 27, and the first two of the *Drei geistliche Chöre*, op. 37, date from his first year with the Frauenchor.

Like Schubert before him, Brahms shows a particular affinity for the canon in his choral output. In addition to the *Thirteen Canons*, op. 113, for female voices, he set all three of the op. 37 choruses in canonic form. On his original score, Brahms describes the first, *O bone Jesu*, as "a double canon in contrary motion with the strong beats of the leading voice imitated on weak beats by the answer"[14]—a decidedly academic exercise. The second, *Adoramus te*, is a canon at the fourth, fifth, and octave. The final and most complex canon, *Regina coeli laetare*, involves not only the four-part chorus but also two soloists. Brahms probably composed this third chorus for his women's ensemble in Vienna.[15]

One Brahmsian characteristic established through these early contrapuntal compositions is the equality between the voice parts. The consistent musical interest in the inner and lower parts in Brahms's choral compositions makes them attractive to singers. His tendency to write low alto lines, however, creates difficulty for singers at times. For example, he composed the *Marienlieder*, op. 22, for four-part women's choir. However, tenors had to sing the second alto part at the Frauenchor's first performance of these pieces in 1859.[16] Brahms later rearranged the *Marienlieder* for mixed voices. Original part-books of the Hamburger Frauenchor discovered in the 1930s reveal that Brahms rearranged several other women's choir compositions for either mixed choir or solo voice.[17]

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Brahms's secular output for women's choir includes the *Vier Gesänge,* op. 17, for women's voices, two horns, and harp and his *Zwölf Lieder und Romanzen,* op. 44. The twelve pieces in the latter collection were published in 1866 in two sets of six songs, having been composed at various times between 1859 and 1866. According to the composer, these charming folklike miniatures may be sung either unaccompanied or with the *ad libitum* piano accompaniment. The texts, at times sentimental and almost trivial, are taken from eight different sources and were not set as a cycle, thus allowing for flexibility in programming. Brahms conducted the premiere of the first two of the *Lieder und Romanzen* at a Hamburg concert on January 15, 1861. The remaining ten pieces were premiered at a variety of concerts in Hamburg, Basel, Zürich, and Vienna by various conductors and ensembles.[18]

Brahms's Use of Music by Schubert and Other Composers

In addition to including his own compositions on his women's choir concerts, Brahms programmed pieces by earlier composers whose work he admired. Sometimes he even arranged the music of other composers to suit his programming needs. For example, he arranged Schubert's vocal solo with piano accompaniment *Ellens Gesang II* from *The Lady of the Lake* for soprano solo, three-part female choir, four horns, and two bassoons. This was first performed by his Viennese ladies' choir at a Vienna Gesellschaft concert on March 23, 1873, with Brahms conducting.[19] Brahms expressed his high regard for Schubert in a letter to Adolf Schubring on June 19, 1863:

> My love for Schubert is of a very serious kind, probably because it is not just a fleeting infatuation. Where else is there a genius like his, that soars with such boldness and certainty to the sky where we see the very greatest enthroned? He impresses me as a child of the gods, who plays with Jove's thunder, and occasionally handles it in an unusual manner. But he does play in a region and at a height to which the others can by no means attain.[20]

Select Editions of Music for Women's Choir by Schubert and Brahms

Schubert
(in order of composition)

Nine Two- and Three-Part Choruses for Women's or Children's Voices (1813–16)
Unaccompanied (English)
C. F. Peters 66158

Das Leben, D269 (1815)
SSA, piano
Breitkopf L PB 1104

Das grosse Halleluja, D442 (1816)
SSA, piano
E. C. Schirmer 1041 (German and English)
Schott

Der 23. Psalm **("Gott ist mein Hirt"), op. 132,** D706 (1820)
SSAA, piano
Breitkopf PB 1657 (SSAA, piano or organ)
Carus 40.149 (SSAA, organ)

The Lord Is My Shepherd
In English
Novello 28.0067.05
Oxford 44.044
G. Schirmer 5302

Gott in der Natur, **op. 133,** D757 (1822)
SSAA, piano
Breitkopf und Härtel 5082
Carus 40.295 (SSAA, violin, piano)

God in Nature, op. 133
In English
SSAA, piano or organ
Peters 6878

Coronach, **op. 52, no. 4,** D836 (1825)
SSA, piano
Breitkopf W CHB 5135
Novello 51.0013.05 (English)
Sverig SK 371

Ständchen, **op. 135,** D920 (1827)
SSAA, A solo, piano
Breitkopf W CHB 3426
Carus 40.296.02
Schott 4339

Serenade
In English
Mercury 352-010015
Novello 19205

Ellens Zweitergesang **(Ellen's Second Song),** arr. Johannes Brahms (1873)
SSA, S solo, piano (or four horns and two bassoons)
E. C. Schirmer 2082 (German and English)

Brahms
(by opus number)

Ave Maria, **op. 12** (1858)
SSAA organ (later orchestrated by Brahms); Latin
Belwin Mills 6103
Breitkopf WPB3217CHB3540 (with orchestra) Carus CV 40.180/01; CV 40.179 (with orchestra) Latin and English
Carus CV 40.180 (with organ); Latin and English
Peters 10069 (with organ and orchestra)
E. C. Schirmer 2515 (Latin and English)

Vier Gesänge **(Four Songs), op. 17,** (1859–60)
SSA, two horns, harp
Breitkopf W OB 3226
Hinrichsen P-6617 (English and German)
C. F. Peters (German and English)

Psalm 13, **op. 27** (1859)
SSA, organ or piano, optional strings
Belwin Mills 1162
Breitkopf W PB 3227; CHB 3480
Carus 40.183
Huguenin CH 982
Oxford (German and English)

Lord! How Long Wilt Thou Forget Me, **op.27**
In English
Unaccompanied
Peters

Drei geistliche Chöre **(Three Sacred Choruses), op. 37,** (1859, 1863)
SSAA unaccompanied, Latin
Broude Brothers BB 136 (Latin and English)
Breitkopf CHB 3414
Carus CV 40.179/02
Oxford
C. F. Peters 66141 (Latin and English)

Zwölf Lieder und Romanzen **(Twelve Songs and Romances), op. 44,** (1859–66)
SSAA/piano ad lib.
Belwin Mills 1167
Breitkopf L CHB 2617; PB 3237
Marks 105-108 (English)

Canons, **op. 113** (compiled and published, 1891)
Three to six parts
Belwin Mills 1167
C. F. Peters 6860

Performances of the Hamburger Frauenchor conducted by Brahms also included compositions by Bach (duets from *Ein feste Burg* and *Gott der Herr ist Sonn' und Schild*), Byrd (*Non nobis, Domine*), Antonio Caldara (*Peccavi*), Johannes Eccard (*Übers Gebirg Maria geht*), Gallus (*Ecce quomodo moritur justus*), Hassler (*Mein G'müth ist mir verwirret*), Isaac (*Innsbruck, ich muss dich lassen*), Lotti (*Vere languores nostros*), and Palestrina (*Princeps gloriosissime* and *Gaude Barbara beata*).[21] Hence, Brahms contributed not only to the development of the women's choir through his compositions and performances but also to the preservation of other significant repertoire for this medium.

One of Brahms's last publications to appear in print during his lifetime was his *Canons,* op. 113, a compilation of canons for female voices written at various times throughout his career. This brought both his interests in canons and in music for female choir full circle. Brahms pays homage to Schubert in this last set as the final canon employs the melody of Schubert's "Der Leiermann," the final song in his *Winterreise.* An awareness of the relationships between the works of these two composers for womens choirs could result in some interesting and creative programming possibilities for women's choirs during this year marking the anniversaries of the two composers.

NOTES

[1] T. Gérold, *Les pères de l'église et la musique* (Paris: Librairie Felix Alcan, 1931), 109, quoted in Sophie Drinker, *Music and Women* (New York: Coward-McCann, 1948), 160.

[2] Drinker, 161–62.

[3] Carol Neuls-Bates, ed., *Women in Music* (New York: Harper and Row, 1982), 6.

[4] James R. Anthony, "Paris," *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), 207.

[5] Drinker, 252.

[6] Mozart's *Kyrie for Five Sopranos,* K. 89 was probably intended for five solo voices.

[7] Drinker, 256.

[8] Schubert's seven-movement *Lady of the Lake* consists of one male chorus, one female chorus, and five solos, the best-known of which is *Ave Maria.*

[9] Alfred Einstein, *Schubert,* trans. David Ascoli (London: Cassell, 1951), 343.

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[10] Otto Erich Deutsch, *Schubert: A Documentary Biography*, trans. Eric Blom (London: J. M. Dent and Sons, 1946), 723.
[11] Ibid., 552.
[12] Ibid., 614.
[13] Malcolm MacDonald, *Brahms* (London: J. M. Dent and Sons, 1990), 55.
[14] Ibid., 91.
[15] Virginia Hancock, *Brahms's Choral Compositions and His Library of Early Music* (Ann Arbor, MI: UMI Research Press, 1983), 126.
[16] MacDonald, 116.
[17] Karl Geiringer, *Brahms: His Life and Work* (London: George Allen and Unwin, 1936), 293.
[18] Renate and Kurt Hofmann, *Johannes Brahms Zeittafel zu Leben und Werk* (Tutzing: Hans Schneider, 1983), 246–47.
[19] Ibid., 275.
[20] Geiringer, 354–55.
[21] Hancock, 209.

—CJ—

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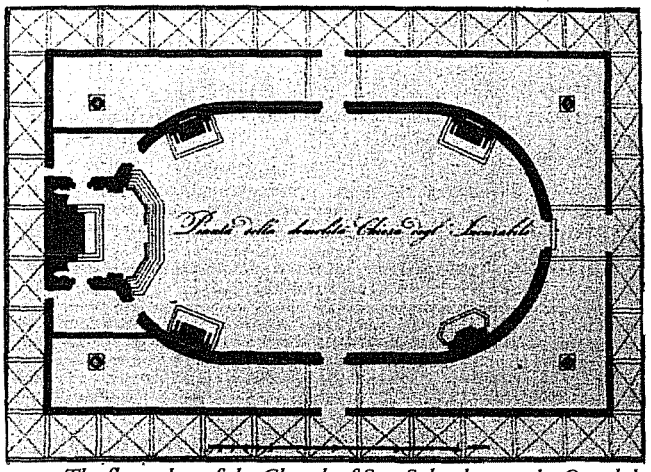
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Nicola Porpora's Magnificat in A Minor: A Baroque Masterpiece for Women's Voices



The floor plan of the Church of San Salvadore at the Ospedale degli Incurabili, Venice

by Chris D. White

Nicola Porpora (1686–1768) composed the Magnificat in A Minor for the female residents of the Venice's Ospedale degli Incurabili, one of the city's charitable institutions for orphaned females. He set the canticle for four treble voices, strings, and continuo in an extended structure of six movements. For the well-trained singers of the Incurabili, he fashioned spectacular coloratura passages and designated numerous ornaments. For twentieth-century choral musicians, this masterpiece provides a challenging, concerted Baroque work written specifically for women's voices.

To prepare a historically informed performance of Porpora's Magnificat, a conductor must consider the historical context, earlier settings of the canticle text, and Baroque performance practice. By investigating the work's historical context and its first performance, the conductor will discover substantial clues to the size, makeup, and ability of the original performing forces. Study of the text and previous settings of the Magnificat will provide an enhanced appreciation of the piece and insight into its interpretation. Finally, examining Baroque performance practice will enable the conductor to achieve proper vocal tone, convincing ornamentation, appropriate tempos, and an informed approach to dynamics.

Historical Context

Porpora was born and educated in Naples. He began his music career composing operas. In London from 1733 to 1736, he composed for the Opera of the Nobility, in competition with G. F. Handel's operatic ventures. After 1742, when the popularity of his operas began to decline, he turned to teaching as a means of support. He taught the famous castrati Farinelli and Caffarelli and once engaged F. J. Haydn as an accompanist for voice lessons. Consequently, in the latter part of his life, Porpora acquired a reputation as a master teacher of *bel canto* vocal technique.

At various times Porpora worked for three different *ospedali* in Venice. He held the position of *maestro di cappella* at the Ospedale degli Incurabili from 1726 to 1733 and from 1737 to 1738. Later he served as *maestro di coro* at the Ospedale della Pieta and the Ospedaletto. Porpora composed most of his sacred music, including three masses, two settings of the Te Deum, and more than fifty motets, for the female performers at those institutions.

The Venetian *ospedali* began as charitable institutions or hospitals for the ill or indigent and later opened their doors to orphaned girls. At first they provided the female residents basic music instruction as part of a general education. They also presented performances by the residents during Vespers on feast days and Venetian festivals. As the Vesper performances grew in popularity, the trustees of the *ospedali* recognized the potential financial benefits from audience contributions. In order to ensure the quality of the performances, they began to admit a limited number of talented girls for fees and engaged eminent musicians as full-time instrumental and vocal instructors. Subsequently, the *ospedali* promoted music education and performance and gradually assumed the function of conservatories. Music historian Charles Burney described the *ospedali* in an account of his European musical tours:

> [Venice] is famous for its *conservatorios* or music schools, of which it has four . . . [and] at each of which there is a performance every Saturday and Sunday evening, as well

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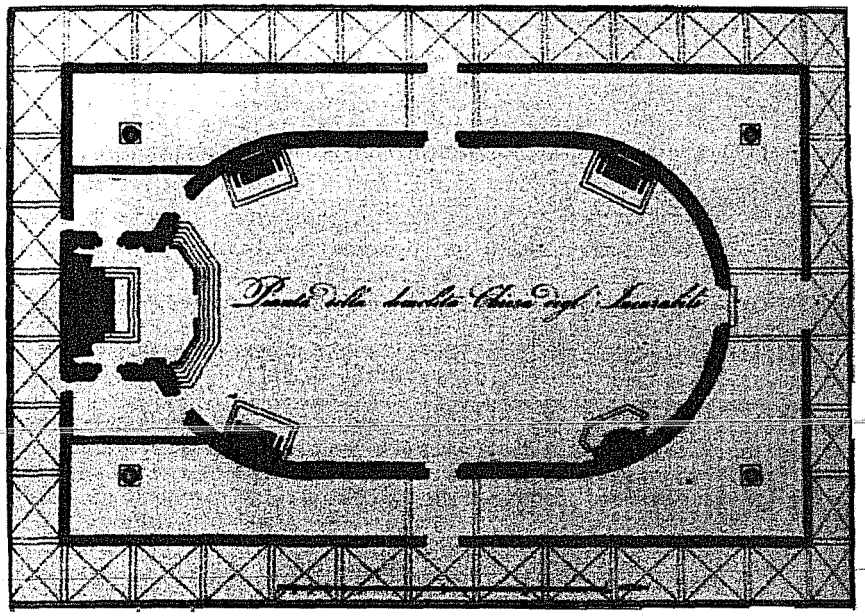


Figure 1. The Church of San Salvatore, floor plan[20]

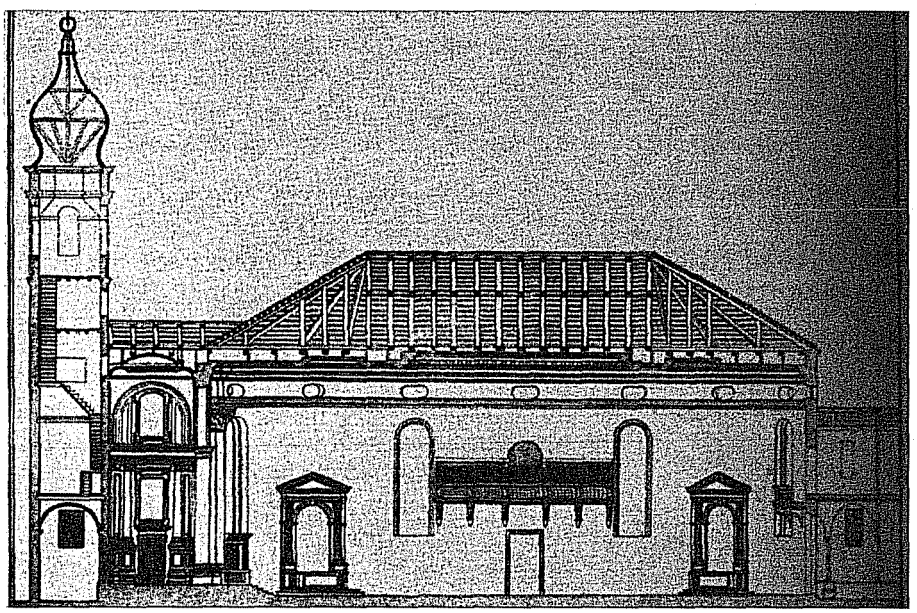


Figure 2. The Church of San Salvatore, elevation[19]

> as on great festivals. . . . The performers, both vocal and instrumental, are all girls; the organ, violins, flutes, violoncellos, and even french-horns, are supplied by these females.
>
> . . . . . .
>
> The young singers, . . . are absolute nightingales: they have a facility of executing difficult divisions equal to that of birds. . . . The instrumental parts were very well executed, and the whole indicated a superior genius in the composer and conductor of the performance.[1]

The Ospedale degli Incurabili was perhaps the most famous of the Venetian *conservatorios.* Originally founded by San Gaetana da Thiene as a hospital for the terminally ill, the Incurabili began caring for orphaned or indigent girls in 1527. In 1600 the hospital annexed the Church of San Salvatore, where the female residents performed sacred music in services and concerts. Later in the seventeenth century, the Incurabili emerged as a celebrated conservatory for female musicians.[2]

The women of the Ospedale degli Incurabili performed Porpora's Magnificat for at least one Vespers service in the Church of San Salvatore between 1726 and 1739.[3] For these popular evening services, two organs and approximately forty musicians were used.[4] Members of the choir sang from small balconies on either side of the nave, at the west end, and possibly over the altar (Figures 1 and 2).[5] Assuming from contemporary scale drawings that the balconies could accommodate a maximum of thirty singers, and assuming the orchestra consisted of one to three players per string part, one might estimate that approximately twenty-eight to thirty females sang the voice parts accompanied by ten to twelve string and continuo players.

The Magnificat

In composing the Magnificat in A Minor, Porpora adopted some practices found in sixteenth-century settings of the canticle such as the use of a psalm tone, *alternatim* structure, and text painting. For the opening movement he composed a high soprano part that resembles Psalm tone I in melodic shape and range. Nota-

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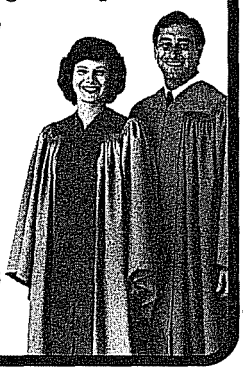
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bly, he centers the soprano melody on E, the *tenor* or reciting tone (Figure 3).

Porpora uses the *alternatim* practice found in earlier Magnificat settings as he alternates short, slow movements in duple meter with extended, spirited movements in triple meter. He concludes the first movement with a half cadence, thus harmonically coupling the first movement with the second. He continues the pattern by pairing the third and fourth movements and the fifth and sixth movements. In the slow movements—one, three, and five—Porpora writes pulsing eighth-note string accompaniments and frequent suspensions. He distinguishes the even-numbered movements by frequent pairing of the voices in imitation and abundant ornamentation. Thus, he creates a cohesive form in which the six movements fall clearly into three related pairs (Figure 4).

To illustrate the text of the Magnificat, Porpora employs numerous instances of word painting, another tradition practiced by earlier composers. For example, in the second movement he sets paired voices in close imitation to depict the words "dispersit superbos" (scattered the proud). Also in the second movement, he expands the texture from two solo voices to full choir at his repetition of the text "beatam me dicent omnes generationes" (all generations will call me blessed). With the entry of the full choir, he emphasizes "all generations" (Figure 5). In the third movement he employs a series of suspensions during a long melismatic phrase on the text "timentibus eum" to describe the emotion of those who fear the Lord (Figure 6).

Baroque Performance Practice

Extant treatises written during the period address Baroque performance practice and serve as authoritative guides. The well-known instruction manuals for instrumentalists by Johann Joachim Quantz and Leopold Mozart examine tempos in great detail.[6] Handbooks or texts by prominent vocal pedagogues discuss singing technique and ornamentation. In particular, *The Singer's Preceptor,* written by Porpora's student Domenico Corri, relates the rules of singing, definitions, and vocalises employed by his teacher.[7]

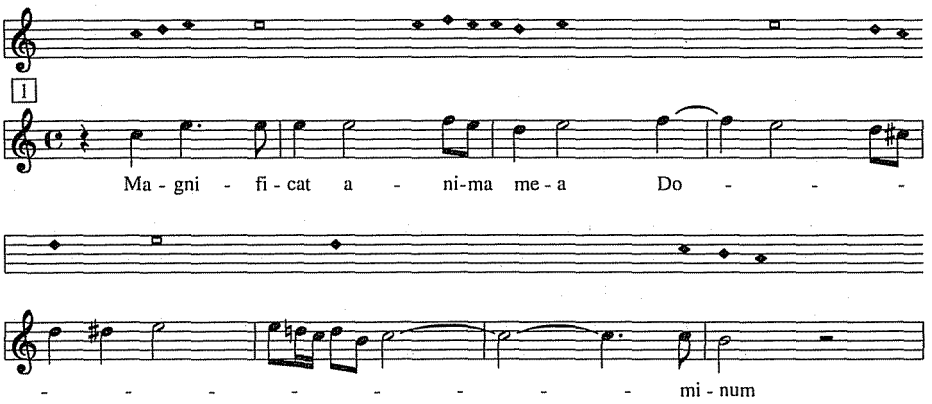


Figure 3. Psalm tone I (a) and Porpora Magnificat, movement one (b)

1. Magnificat anima mea	**2. Et exultavit**
Verse 1	Verses 2–4
$\frac{4}{4}$, adagio (half cadence)	$\frac{3}{8}$, allegro
3. Et misericordia	**4. Fecit potentiam**
Verse 5	Verses 6–10
$\frac{4}{4}$, adagio	$\frac{3}{4}$, allegro
5. Gloria Patri	**6. Sicut erat**
Verse 11	Verse 12
$\frac{4}{4}$, andante	$\frac{3}{8}$, allegro mm.

Figure 4. Formal structure



Figure 5. Word painting, movement two

Bel Canto

Eighteenth-century vocal pedagogues championed *bel canto,* a technique that emphasized brilliant tone and agility. According to these early voice teachers, singers well-trained in *bel canto* controlled and managed the breath with ease. The singers placed the tone forward in the facial mask with ring and a small, controlled vibrato. They sang with accurate pitch and clear articulation. They blended the registers throughout the vocal range. Finally, they demonstrated vocal agility and tastefully applied *messa di voce* and ornamentation to the melodic line.[8]

In the preface of his treatise, Corri listed Porpora's six requisites of *bel canto:* a good ear, a voice of good quality or sweetness, *portamento di voce,* distinct articulation, expression, and several important physical qualities including "spacious lungs, muscular larynx, [and] wide mouth, with regular teeth."[9] Of these requisites, Corri stressed *portamento di voce*—more commonly known as *messa di voce*—as most important.

> *Portamento di voce* is the perfection of vocal music; it consists in the swell and dying of the voice, the sliding and blending one note into another with delicacy and expression—and expression comprehends every charm which music can produce; the *portamento di voce* may justly be compared to the highest degree of refinement in elegant pronunciation in singing.[10]

Solo and choral singers trained in *bel canto* rarely performed a melodic line as it appeared in the music. Instead, they decorated the melody with improvised embellishments or conventional ornaments. As Burney noted when describing a performance at the Incurabili, singers often used ornaments to display the full range and quality of their voices:

> Of these young singers I have spoken rather warmly before, but in this performance they discovered still new talents and cultivation. But in their closes, I know not which astonished me most, the compass of voice, variety of passages, or rapidity of execution; indeed all were such as would have merited and received great applause in the first operas of Europe.[11]

According to Corri, however, Porpora advised singers to be judicious in the use of ornaments:

> Ornaments should ever be in subordination to the character and design of the composition, and introduced only on words which will admit of decoration, without destroying the sentiment; nor, indeed should they ever be introduced, but by singers capable of executing them with precision and effect; when used properly, and with moderation, they are no doubt brilliant concomitants to the vocal art.[12]

Thus, Porpora notated ornaments in the vocal score rather than leave them to the discretion of the performer. For the vocal solo and choral parts of the Magnificat, he indicated sixty-seven ornaments. He



Figure 6. Word painting, movement three

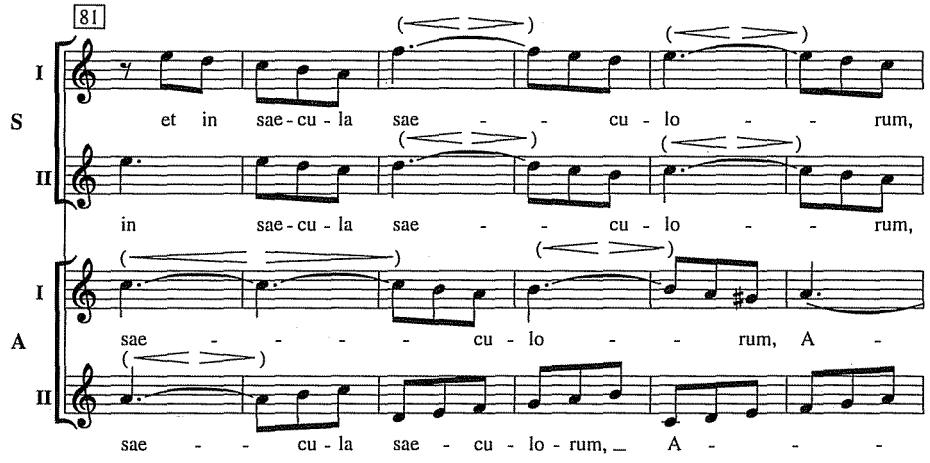


Figure 7. *Messa di voce,* movement six

further expected singers to improvise obligatory decorations, such as cadential trills, not noted in the score.

Thus, to present an authentic performance of Porpora's Magnificat, singers must apply the principles of *bel canto* singing. They should develop a bright, ringing, flexible tone and employ *messa di voce* on sustained notes in the solo and choral parts (Figure 7). The singers should use Porpora's notated ornaments and insert conventional appoggiaturas and trills at obligatory places in the music.[13] In the opening solo of the second movement, the soprano should perform long appoggiaturas in which the appoggiatura receives half the value of the following note (Figure 8). According to Corri, when executing trills the singers should begin on the diatonic pitch above the embellished note and alternate rapidly and evenly between the two pitches.[14] The singers may add a turn to the trill to emphasize the end of a long, melismatic passage (Figure 9). For the editorially supplied cadential trill in the first movement, the singers may use an "aspired" trill to further emphasize the resolution of the cadence (Figure 10).

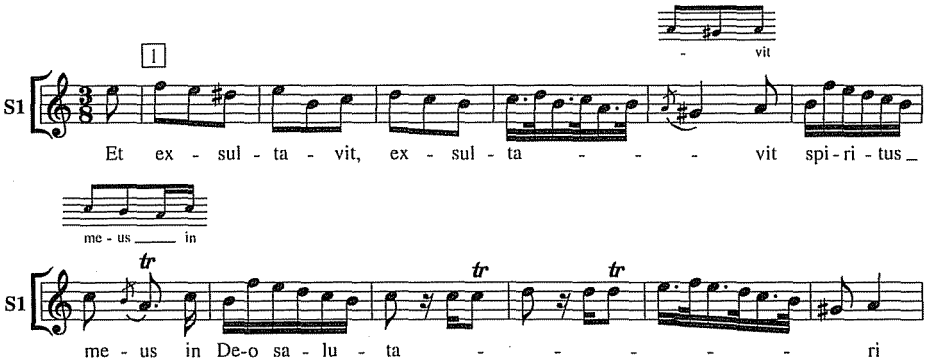


Figure 8. Ornaments, movement two

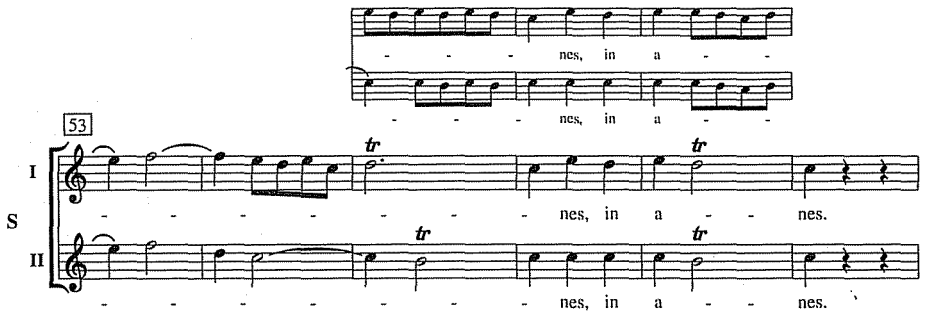


Figure 9. Ornaments, movement four

Tempo

When eighteenth-century composers place descriptive words such as "adagio" or "allegro" in the score, their intent is to indicate the mood or spirit of the music and not necessarily a specific tempo. According to Quantz they employ "adagio" to designate "tenderness and melancholy" and "allegro" to designate "gaiety and liveliness."[15] These descriptive words suggest only an approximate pace for the music.

Leopold Mozart asserts that performers must decide the tempo of each piece based upon internal evidence gleaned from the music. In his 1756 treatise he states:

> It is true that at the beginning of every piece special words are written which are designed to characterize it. . . . But both slow and quick have their degrees, and even if the composer endeavours to explain more clearly the speed required by using yet more adjectives and other words, it still remains impossible for him to describe in an exact manner the speed he desires in the

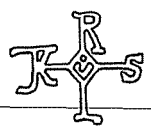
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Figure 10. Ornaments, movement one

> performing of the piece. So one has to deduce it from the piece itself, and this it is by which the true worth of a musician can be recognized without fail. Every melodious piece has at least one phrase from which one can recognize quite surely what sort of speed the piece demands. Often, if other points be carefully observed, the phrase is forced into its natural speed.[16]

Thus, Mozart leaves the exact determination of tempo to the discretion, or abilities, of the performers.

When selecting the best tempo for each of the six movements of Porpora's Magnificat, the modern conductor should note and define the descriptive words provided by the composer. Then, within the parameters denoted by these words, the conductor and performers should experiment with various passages in each movement to find its most natural tempo. For example, to determine the best tempo for the first movement ($\frac{4}{4}$, adagio) and its proportional relationship to the second movement ($\frac{3}{8}$, allegro), the conductor might experiment to find the best pace for articulating the ornamentation and dotted rhythms of the opening solo passage in the second movement, "Et exultavit" (Figure 8). The resulting pulse of the dotted-quarter-note in the $\frac{3}{8}$ movement might be applied to the quarter-note in the previous $\frac{4}{4}$ movement, "Magnificat anima mea." Though the triple meter of the fourth movement is indicated in $\frac{3}{4}$ rather than $\frac{3}{8}$, according to Quantz, that does not necessarily indicate a difference in tempo. He states that the allegro in $\frac{3}{4}$ meter moves at the same speed as the allegro in $\frac{3}{8}$ with one pulse for each bar. Thus no change in tempo occurs simply because of the change in meter.[17]

Dynamics

Decisions regarding dynamics and dynamic change in a performance of Porpora's Magnificat should be guided by three important principles. First, according to musicologist Robert Donington, music of the period maintains a fairly "level plane" of dynamics within a section with only subtle "gradations of volume."[18] Second, changes in volume often result from changes in the number of performing voices or instruments. Third, those scores that contain composers' dynamic markings (Porpora's Magnificat includes none) generally indicate a limited range of dynamics, with few notations of extremes such as *fortissimo* or *pianissimo*. Thus, the conductor should prepare moderate dynamics—*forte* to *piano*—and avoid dramatic crescendos and diminuendos.

Acoustics

Finally, the conductor should consider the placement of forces and acoustics at the Church of San Salvatore. If the choir sang from balconies on either side of the nave, the separation of performers would have highlighted the *concertante* passages and the voice-pairings in imitation. Also, the church's oval shape, small dimensions, and high ceiling would have amplified the treble voices singing from the lofts. Hence the conductor should divide and place the voice parts to emphasize the work's textural variety and contrasts in timbre.

Venetian Musical Splendor

Porpora's Magnificat in A Minor provides an opportunity to perform excellent early music written specifically for women's voices. The conductor may also use the piece to teach singers *bel canto* vocal techniques and Baroque ornamentation. Most important, performers can use Porpora's expressive, joyous setting to re-create all the splendor and spectacle of eighteenth-century Vespers concerts in the magnificent Venetian churches.

NOTES

[1] Charles Burney, *Dr. Burney's Musical Tours in Europe*, vol. 1: *An Eighteenth Century Musical Tour in France and Italy*, ed. Percy Scholes (London: Oxford University Press, 1959); 112, 117.

[2] David Larson, "Women and Song in Eighteenth-Century Venice," *Choral Journal* 18 (October 1977): 17. Currently the Incurabili serves as a house of correction for boys. The Church of San Salvatore was demolished in 1831.

[3] Ralph Hunter, ed., Niccola [*sic*] Porpora, Magnificat, Edward B. Marks (Hal Leonard, agent) 1967 preface.

[4] Burney, 124.

[5] Sven Hostrup Hansell, "Sacred Music at the Incurabili in Venice at the Time of J. A. Hasse—II," *Journal of the American Musicological Society* 23 (Fall 1970): 517. According to Hansell the church was approximately 112 feet long and 64 feet

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wide. Given these dimensions, the two balconies illustrated in the drawings were no more than 25 feet long and 3 to 4 feet wide.

[6] Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752); trans. Edward R. Reilly, *Essay on Playing the Flute* (New York: Free Press, 1966). Leopold Mozart, *Versuch einer grundlichen Violinschule* (Augsburg, 1756); trans. Editha Knocker, *A Treatise on the Fundamental Principles of Violin Playing,* 2d ed. (New York: Oxford University Press, 1951).

[7] Domenico Corri, *The Singer's Preceptor* (London: Chappell, 1810); reprinted in Edward Foreman, *Masterworks of Singing,* vol. 3, *The Porpora Tradition* (Milwaukee: Pro Musica Press, 1968). Corri studied singing and composition with Porpora from 1763 until the master's death in 1768.

[8] For an excellent summary of pedagogical treatises on *bel canto,* see Robert Russell, "The Best Voice for Mozart," *Choral Journal* 23 (January 1983): 7–11.

[9] Corri, 1.

[10] Ibid., 3.

[11] Burney, 127.

[12] Corri, 3.

[13] An excellent performing edition that includes editorially supplied conventional ornaments is cited in note three.

[14] Corri, 30. He states,

There are various opinions respecting the manner of executing the shake. . . . From the instructions I received from my Preceptor Porpora, and from my own observation of almost all the best Singers Europe has produced within these last fifty years, I find that the qualifications necessary to form a perfect Shake are EQUALITY OF NOTES. DISTINCTLY MARKED AND MODERATELY QUICK [Capitalization and punctuation are Corri's].

[15] Quantz, 129.

[16] Mozart, 33.

[17] Quantz, 285–86.

[18] Robert Donington, *A Performer's Guide to Baroque Music* (New York: Charles Scribner's Sons, 1973), 253.

[19] Hansell, 518–520, citing drawings by Francesco Lazzari as reproduced in Emmanuele Cicogna, *Delle inscrizioni veneziane* . . . , 6 vols. (Venice, 1824–53).

[20] Ibid.

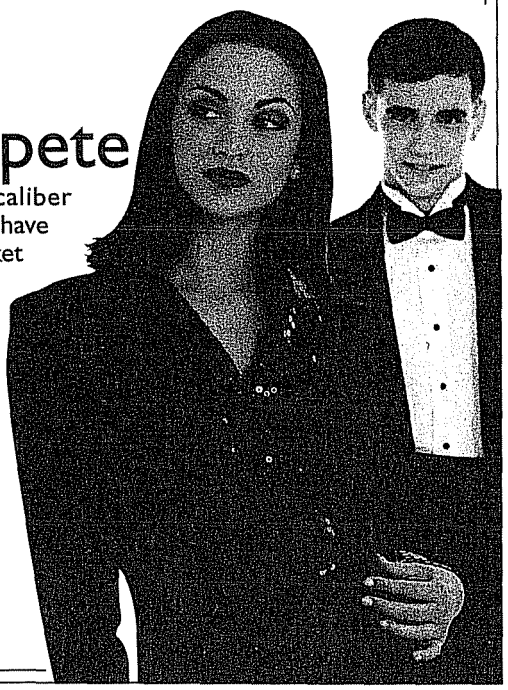
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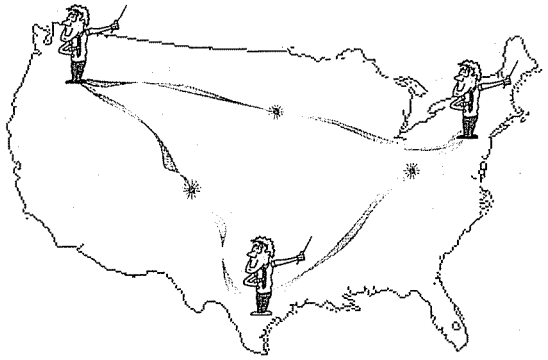
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Using Video Teleconferencing to Enhance the Teaching of Conducting

by Allen Henderson and Ted Jones



The influence of technology in the classroom is revolutionizing the way teachers teach and students learn. More and more, teachers are using interactive television classrooms to connect with students and colleagues at distant locations for joint presentations. For seminars, colloquia, classes, research projects, and dissertation defenses, video teleconferencing allows participants to take advantage of resources otherwise unavailable.

The arts have been slow, however, to captalize on interactive television. In the musical arts several other technologies such as CD-ROM and software applications for composition, sequencing, and theory have enjoyed popularity. Other applications, however, such as multimedia development and use of the Internet for research and communication must be taught to today's students.

Many students of conducting would relish the opportunity to study with and be critiqued by a master teacher. Most colleges, however, would find it financially-prohibitive to bring in three or four well-known conductors per semester to work with student conductors. Using video teleconferencing for that purpose would involve no travel or housing costs. The conductor could simply go to the distance-learning facility at his or her local university and be connected to a class across the country or across the world.

Allen Henderson is Assistant Professor of Music at Austin Peay State University, Clarksville, Tennessee. Ted Jones is Assistant Professor of Speech, Communication, and Theater as well as Director of Distance Learning at Austin Peay State University.

An Overview of the Technology

Interactive television (ITV) classrooms look similar to traditional classrooms. Cameras and microphones are added to allow students and teachers to see each other on monitors and to converse. The cameras, monitors, and microphones are connected to a computer at each site that uses software to send video and audio signals over telephones lines. This delivery method is called compressed video. Since the technology is real-time interactive for both video and audio, instruction can originate at any location and be shared among sites.

Compressed video differs from regular broadcast or cable video in that the image on the screen is not entirely redrawn thirty times per second. Compressed video makes a digital snapshot of a camera image that is displayed on a monitor. The only part of the image replaced from frame to frame is the part that changes. For instance, if someone is sitting still and speaking, only the movement of the person's mouth registers any change in the picture. This compression has to take place because telephone lines do not provide a big enough "pipe" through which all the redundant information in a picture can pass. Only those elements that are different from the previous frame are noted, sent on, and inserted into the picture at the remote site. Therefore, fine, subtle, and quick gestures are blurred or missed in many cases by those at remote locations.

Compressed videoconferencing can be disconcerting to the participants initially. The image is not as smooth or refined as that seen in broadcast or cable television. It looks similar to pictures transmitted from the space shuttle. Students at remote sites also may be shy about asking or answering questions over the system, a natural response for those who generally view television passively.

Teachers set the tone for how successfully a class adapts to the new classroom. Professors who seek to interact with students at all sites, calling them by name, using interactive questioning and teaching strategies, and having students present projects via the technology are most successful.[1] Teachers who try to ignore the technology appear to be ignoring students.

For the authors, interest in applying this technology to music came from a desire to prepare students for future technological developments and to enrich their curriculum. Therefore, the research questions to be answered by this study were: 1) Can this technology be used effectively to produce better performers? 2) What are the advantages and limitations of using compressed video? and 3) What positive and negative reactions do professors and students have during their initial experiences with compressed video, and can the negative reactions be overcome?

The first performance area chosen for investigation was conducting. The constant motion of conductors would put compressed video resolution to the test.

Teaching Conducting Interactively

The subjects for this study were three professors and seventeen students participating in conducting courses at three universities in Tennessee: Austin Peay State University, Clarksville; Middle Tennessee State University, Murfreesboro; and the University of Tennessee at Knoxville. The two graduate and fifteen undergraduate students consisted of ten female and seven male students ranging in age from nineteen to forty. The three conducting classes participated in a video teleconferencing session lasting one hour. Each professor taught a fifteen-minute segment, and the remaining fifteen minutes were set aside for introductions, orientation, and conclusion of the session. The content of the segments consisted of teaching three expressive gestures: legato, marcato, and staccato. It was determined that these gestures would effectively test the video resolution. Each segment included a lecture and demonstration by a professor and practice by students, followed by guidance and comments from all the professors. At the end of the session, students and professors completed separate evaluation forms.

Evaluating the Experience

The student-evaluation instrument included questions about the student's level of familiarity and comfort with the technology, his or her perceptions about the professors' preparation and use of the technology, general interactions with the professors and class members, motivation, and judgment of video and sound quality. All items were measured on a five-point scale anchored with "strongly agree" and "strongly disagree." Some demographic data were also gathered.

The professor-evaluation instrument assessed familiarity with the technology, perceptions of and attitudes toward the

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preparation needed for teaching with this technology, perceptions of student reactions to the session, the amount of difficulty associated with preparing and using the technology, and motivation to continue using this technology. Professors also were asked what they would do differently next time and if the results of the experience would impact their teaching. A final open-ended question asked professors to suggest other musical applications of this technology.

Results

The results of the student evaluations revealed that this was the first experience with video teleconferencing for all participants. Students responded positively regarding their ability both to see and hear teachers' demonstrations and questions from other participants. They reported that they felt comfortable interacting with teachers and other students at remote sites and believed there was adequate time for this to occur. However, many stated that they did not ask questions they might have asked in a normal classroom setting. Students indicated that they would likely tell others they enjoyed the experience and that such experiences could enhance their musical learning. Students also determined that the content could not have been taught as effectively with a videotape session. In the final area of course evaluation, students expressed mixed opinions as to whether they would consider registering for a distance education class in their field if it were available.

Results of the professors' evaluations revealed several areas of disparity. Some professors considered the camera angles inadequate to properly view the student conductors. Students had to reposition themselves to be fully visible on the monitor. Responses also varied among professors when they were asked if they would use the same types of musical examples and teaching style in both ITV and traditional classrooms. All professors reported that they would use more interactive strategies with students and redesign their presentation styles to use the technology in future sessions better. They all felt the need for more training in interactive techniques to maximize their exchange with students in video conferencing. They reported a positive disposition toward the future use of compressed video technology and suggested that their departments would benefit from sharing courses with other campuses over interactive systems. The ramifications of this statement were emphasized when one of the authors spoke with a colleague at another university. The president of the colleague's university had met with the performing arts faculty and informed them that technology initiatives would receive top priority for funding. In trying to encourage faculty to investigate technological applications in the arts, he expressed a willingness to channel funds toward faculty initiatives aimed at using technology in the classroom.

Conclusions

Results support the use of video teleconferencing within the field of music and suggest that conducting can be taught at a distance. The potential also exists for applying this technology to the teaching of other performing areas including voice, piano, and opera. One of the potential limitations of teleconferencing may be students' discomfort with asking questions they might ask in a regular setting. This inhibition, however, may have been due to the students' inexperience with the compressed video environment. As students become more comfortable with the technology, they will probably become freer to interact with other sites. To increase the likelihood that students would enroll in a course taught entirely through compressed video, colleges should expose students gradually to this technology, as was done here. The physical setup also may be a limitation in some classrooms and should be considered when planning the use of video teleconferencing equipment. Efforts should be made to make the space flexible to ensure clear sight lines when movement is involved. Results also indicate that teachers may need some initial training to adapt their instruction for video teleconferencing.

The positive features of compressed video instruction are numerous. The ability of the students and professors to see and hear each other adequately was the most important finding. An initial concern for the limitations related to sound transmission was unjustified. Reservations professors had about the deterioration that may occur in compressed video due to the speed and range of motion involved in conducting were alleviated. An additional advantage is that participants may view the conductor from both the front and side simultaneously on separate monitors. This dual vantage point has many pedagogical benefits. Most facilities are equipped to videotape sessions for later review, which can provide additional possibilities for evaluation of student conductors.

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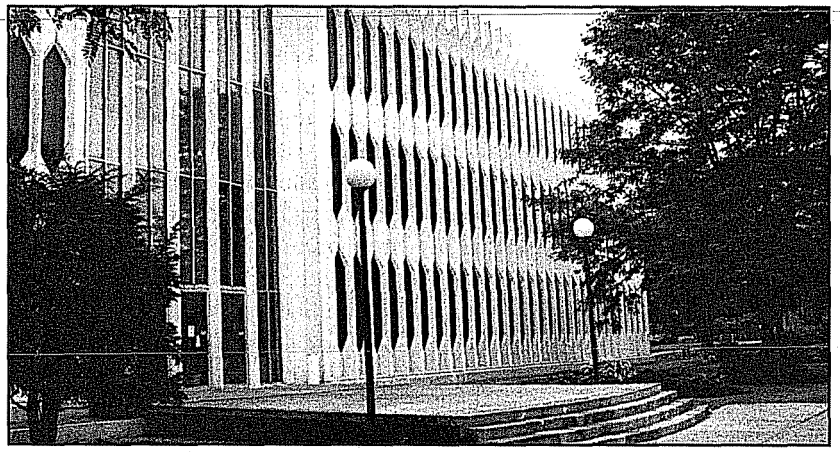
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Potential uses for this technology include team teaching and collaboration among colleagues at distant locales and low-cost enrichment of courses through guest lectures, presentations, and performances by experts. Real-time performances might be made available to school children in remote or disadvantaged areas. Future research will test the limits of the sound quality and the possibility of using video teleconferencing technologies available over the Internet to make sessions available to locations that do not have access to video teleconferencing equipment. This technology can provide valuable enrichment experiences for conducting students and teachers.

NOTES

[1] Ted C. Jones, "An In-Depth Analysis of Presentation Styles, Information Technology Usage, Questioning Strategies, and Teacher and Student Evaluations in Interactive Telecourses" (Ph.D. diss., University of Alabama, 1995).

—CJ—

CHORAL JOURNAL

ARTICLE SUBMISSION

Articles submitted for publication in the *Choral Journal* should meet established specifications.

Submissions should be ten to twenty typed, double-spaced pages, with referenced material indicated by superscripts and endnotes.

All submissions must include five copies, accompanying artwork, if available, and a one- or two-sentence, professional identification of the author.

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

Managing Editor
Choral Journal
P.O. Box 6310
Lawton, OK 73506

Programming Opera Choruses for Treble Voices

by Marilyn Carver

Many opera choruses of musical value are deserving of performance apart from operatic production, and a large number of them are scored for treble voices. Few, however, are well-known outside the realm of the opera stage. The 1994 publication of John Rutter's *Opera Choruses*[1] and Stanley D. Harris's *An Opera Gala*[2] reveals a new interest in performing opera choruses in concert. Concert performance of individual choruses from operas is hampered, however, by the lack of separately published octavos. A search through nineteen publishers' catalogs revealed thirty-eight published opera choruses; only twelve were scored for treble voices.

The most important bibliographic sources for treble choir repertoire are *Selected List of Choruses for Women's Voices,*[3] *Choral Music for Women's Voices,*[4] *Twentieth-Century Choral Music,*[5] and *Canadian Music for Women's Voices.*[6] Only three opera chorus titles are found in the *Selected List,* while the remaining three sources list none. To assist conductors in locating opera choruses for treble voices, a selected list follows, along with a sample program of opera choruses for treble voices.

A Sample Program of Treble Opera Choruses

Gaetano Donizetti (1797–1848)
"Saría possibile?"
from *L 'Elisir d' amore*

Giuseppi Verdi (1813–1901)
"Chi mai, chi mai?"
from *Aïda*

Giacomo Puccini (1858–1924)
"Intrata di Butterfly"
"Humming Chorus"
from *Madama Butterfly*

Georges Bizet (1838–75)
"Chorus of Cigarette Girls"
from *Carmen*

Umberto Giordano (1867–1948)
"O Pastorelle, addio"
from *Andrea Chènier*

Richard Wagner (1813–83)
"Spinning Chorus"
from *Der fliegende Holländer*

Modeste Mussorgsky (1838–81)
"By Visla's Blue Waters"
from *Boris Godunov*

Peter I. Tchaikovsky (1840–93)
"Come Ye Maidens All"
"Fair Was the Garden"
from *Eugene Onegin*

NOTES

[1] John Rutter, ed., *Opera Choruses* (London: Oxford University Press, 1994).

[2] Stanley D. Harris, ed., *An Opera Gala: Choruses from Italian Grand Opera* (Gainesville, FL: Grandstaff Press, 1994).

[3] Arthur Ware Locke and Charles K. Fassett, *Selected List of Choruses for Women's Voices* (Northhampton, MA: Smith College, 1964).

[4] Charles Burnsworth, *Choral Music for Women's Voices: An Annotated Bibiliography of Recommended Works* (Metuchen, NJ: Scarecrow Press, 1968).

[5] J. Perry White, *Twentieth-Century Choral Music: An Annotated Bibliography of Music Suitable for Use by High School Choirs,* 2d ed. (Metuchen, NJ: Scarecrow Press, 1990).

[6] Hilary Apfelstadt, *Canadian Music for Women's Voices* (Greensboro, NC: Spectrum Music, 189).

—CJ—

Marilyn Carver is Assistant Professor of Voice and Choral Music at Oral Roberts University, Tulsa, Oklahoma.

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Selected Opera Choruses for Treble Voices

Italian

Donizetti, *L'Elisir d'amore*
"Saría possibile?"
G. Schirmer/(piano/vocal score), pp. 281–89
Chorus parts for sale

Giordano, *Andrea Chènier*
"O, Pastorelle addio"
G. Schirmer 11602

Puccini, *La Bohéme*
"Parpignol!"
CPP/Belwin
Chorus parts for sale

Puccini, *Madama Butterfly*
"Intrata di Butterfly"
"Humming Chorus"
Ricordi LD 388
Chorus parts for sale
Franco Columbo (piano/vocal score), pp. 34–43, 215–18

Puccini, *Manon Lescaut*
"Venticelli ricciutelli"
"Madrigale"
G. Ricordi
Chorus parts for rent from Dallas Opera

Puccini, *Suor Angelica*
"Ave Maria"
"Sorella, li sappiamo i vostri desideri?"
"O Madonna, salvami"
G. Ricordi
Chorus parts for sale

Rossini, *Semiramide*
"Sarena I vaghi rai"
Chorus parts for rent from Vancouver Opera

Verdi, *Aïda*
"Possente, Ftha!"
"Chi mai, chi mai?"
G. Schirmer (piano/vocal score), pp. 60–64, 79–85
Chorus parts for sale

Verdi, *Don Carlos*
"Sotti ai folti"
"Ah! tessete i veli"
Chorus parts for rent from Houston Grand Opera

Verdi, *Macbeth*
"Che faceste? Dite su!"
"S'allontanarono!"
"Tre volte miagola la gatta in fregola"
"Ondine e silfidi"
Chorus parts for rent from Dallas Opera

Verdi, *La Traviata*
"Noi siamo Zingarelle"
Hal Leonard
Chorus parts for sale

Verdi, *Il Trovatore*
"Ah! se l'error t'ingombra"
G. Schirmer (piano/vocal score), pp. 103–108

French

Bizet, *Carmen*
"Avec la garde montante"
"Street Boy's Song"
Schott:European American ST 11126
"Chorus of Cigarette Girls"
G. Schirmer 419

Massenet, *Manon*
"La charmante promenade"
"Quelle éloquence!"
CPP/Belwin
Chorus parts for sale

Meyerbeer, *Les Huguenots*
"Jeunes beautés"
"Le voici!"
Chorus parts for rent from Vancouver Opera

Poulenc, *Les dialogues de Carmélites*
"Ave Maria"
"Ave verum corpus"
Franco Columbo (piano/vocal score), pp. 122–24, 149–51

Ravel, *L'Enfant et les Sortileges*
"Le petit vieillard les chiffres"
Durand (piano/vocal score), pp. 52–59

Saint-Saëns, *Samson et Dalila*
"Voici le printemps"
Chorus parts for rent from Tulsa Opera

German

Flotow, *Martha*
"Darf mit nächtig düstren Träumen"
C. F. Peters (piano/vocal score), pp. 15–19

Janàcek, *Jenufa*
"Guten Tag, ihr Hochzeitsleut"
In Czech, German, and English
Chorus parts for rent from Houston Grand Opera

R. Strauss, *Die Frau ohne Schatten*
"Ach, Herrin, süsser Herrin!"
"Mutter, Mutter, lass uns nach Hause"
Boosey & Hawkes (piano/vocal score), pp. 99–109, 120–27

Wagner, *Der fliegende Holländer*
"Spinning Chorus"
G. Schirmer 336
"Chor der Spinnerinnen"
Schotts ED 7153-01 (piano four-hands)
Schotts ED 7153

Weber, *Der Freischütz*
"Wir winden dir den Jungfernkranz"
Breitkopf und Härtel (chorus parts for rent)
Hal Leonard (chorus parts for sale)

German Opera, English Text

Humperdinck, *Hansel and Gretel*
"Children's Prayer"
Presser 332-14218
"Evening Prayer"
G. Schirmer 8845
Allans 467

Russian Opera, English Text

Borodin, *Prince Igor*
"Chorus of Young Girls"
"Jaroslavna and the Young Girls"
"Chorus of Polovetsian Maidens"
"Polovetsian Dances and Chorus"
Boosey & Hawkes 1971
Choruses from the Opera "Prince Igor"
Mez Kniga 160 (CPP/Belwin, agent)

Mussorgsky, *Boris Godunov*
"By Visla's Blue Waters"
Chorus parts for rent from Tulsa Opera
Oxford University Press (piano/vocal score), pp. 228–33

Tchaikovsky, *Eugene Onegin*
"Come Ye Maidens All"
Enoch T. P. 224
"Fair Was the Garden"
Novello 51.0644.03

Tchaikovsky, *Pique Dame*
"Chorus of Children, Nurses, Governesses"
G. Schirmer (piano/vocal score), pp. 7–20

Women's Choirs

Women's Choirs—Invisible Presence or Visible Force?

WOMEN of all ages are singing in unprecedented numbers across this country. An ever-growing number of outstanding community- and church-based women's choirs has joined the large number of school and college/university women's ensembles already in existence. Yet, women's choirs still continue to receive less "press" than do their mixed-voice counterparts. While inaccurate perceptions about the relative worth of women's choirs still plague us, one of our biggest problems is that we don't make ourselves sufficiently visible; we just don't "toot our own horns" enough. How can we make women's choirs more visible at the state, division, and national levels? Listed below are a few suggestions. Feel free to contact your state or division R&S chair for help in implementing these ideas and others of your own.

- Organize a women's honor choir in your state or division.
- Organize a workshop on the topic of women's choirs.
- Present a combined concert of several women's choirs in your state or division.
- Sponsor a reading session of music for women's choirs.
- Write an article for your division or state newsletter.
- Compile and distribute literature lists of high-quality music for women's choirs.
- Send audition tapes for division and national conventions.
- Send ideas for convention interest sessions and roundtables to your division chair.

We will have the opportunity at the 1999 National Convention to showcase women's choirs with a national women's honor choir. Though 1999 seems very distant, we need to begin the planning process immediately if we are to be truly successful. Your input and suggestions are needed as we begin to answer the following questions: What should be the makeup of this choir—community singers, college/university singers, younger singers, conductors, or a combination? How should members be chosen—auditioned or selected? How should this be organized? Who will we invite to conduct? Which repertoire will best showcase the choir's talents? Should the program include a commissioned work? How should we highlight the work of women composers? These are just a few of the questions we will need to answer as we prepare for this event. Share your suggestions with your state and division chairs, and bring your ideas to next month's national convention. We will schedule a brainstorming session during the convention to discuss this and other related topics—time and place to be announced at Thursday's R&S Roundtable for Women's Choirs. I look forward to talking with you and sharing ideas in San Diego.

Leslie Guelker-Cone, National Chair
Committee on Women's Choirs

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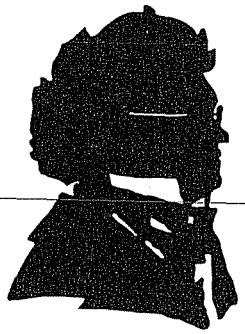
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Male Choirs

Male Choir Literature for Mixed Choir Programs

IF YOU CONDUCT a mixed choir, consider programming pieces for male choirs on your upcoming concerts. Programming in this way has a number of advantages: 1) it adds variety to your concerts; 2) male/female pieces can be rehearsed simultaneously in different locations, saving time; 3) it provides opportunity to foster leadership within your group (e.g., student conductors, section leaders); and 4) the special sound of a male voice choir may stimulate interest in singing among male audience members.

Below is a list of male choir pieces that might be included as part of a mixed choir concert. These pieces are generally of easy to moderate difficulty.

Clayton Parr, National Chair
Committee on Male Choirs

Community Choirs

P&P: Programming and Planning

Each summer for several years, my family and I have gone on a "mystery journey." Only I know the location, route, etc., for our day-long trip. I let them know what gear they'll need and what time frame we're planning. Then at the appointed time, off we go. As soon as we get in the car the cries begin: "Where are we going?" The farther we travel, the more the tension mounts. They begin to guess. Even if one of them gets it right, I don't let on until we get there. It's a great game, and we enjoy it. How many of us, however, run our rehearsals as if they were "mystery trips?" Wouldn't we get more done if our singers knew what the objective was and could help us reach it? While a guessing game is fun once in a while, a steady diet can lead to frustration and tension.

Programming and planning (P&P) are indispensable keys that unlock the door to success for your choir. The search for a balanced menu of old and new seems to be a constant struggle. With a community choir we encounter the added dimension of determining what will sell. We work to pull together disparate elements to create a season that is marketable as well as musical. If a season has four concerts, should we plan two serious and two pop concerts, as many orchestras have done? Or do we program a variety of musical styles into each concert? If that is the case, how do we include the great major works in that formula?

The music that is selected can also provide growth for your singers. Do you have a long-range musical plan written down? Is it connected to a long-range educational plan for your singers (and audience)? If the plan is in writing, each singer can receive a copy so

Selected Male Choir Works from the Eighteenth through Twentieth Centuries

Behold Man
Ron Nelson
Boosey & Hawkes 5403

Brothers, Sing On
Edward Grieg
CPP/Belwin FEC 6927

Come Thou Holy Spirit
Tchesnokov/Tkach
Kjos 7502

Die Nacht
Franz Schubert/Erb
Lawson-Gould 786

E'en So Lord Jesus Quickly Come
Paul Manz
Concordia 98-2038

La Pastorella
Franz Schubert
Lawson-Gould 512

The Last Words of David
Randall Thompson
E. C. Schirmer 2154

Laudamus
Owen/Protheroe
Boston 8211

Liebe
Franz Schubert/ John Haberlen
Mark Foster MF 1059

Lord, Make Me an Instrument
John Rutter
Hinshaw HMC-449

O Come Let Us Sing unto the Lord
Emmalou Diemer
Carl Fischer CM8014

Parting Blessing
Williams
Shawnee C-250

Remember Me
Halsey Stevens
Mark Foster EH 10

She Is My Slender Small Love
Eric Thiman
G. Schirmer 10671

Si iniquitates observaveris
Wesley
Oxford 41.031

Stopping by Woods on a Snowy Evening
Randall Thompson
E. C. Schirmer 2182

The Long Day Closes
Arthur Sullivan
Hinshaw HMC-825

The Pasture
Randall Thompson
E. C. Schirmer 2181

Veni sancte spiritus
Leos Jánaček
Universal UE 16780NJ

Widerspruch
Franz Schubert/Parker-Shaw
Lawson-Gould 513

Folk-song Arrangements and World Music

A-Rovin
arr. Norman Luboff
Walton W1004

Aura Lee
Poulton/Hunter
Lawson-Gould 527

Betelehemu
Olatunji/Wendell Whalum
Lawson-Gould 52647

Bonnie Eloise
arr. Hunter
Lawson-Gould 529

Brother Will, Brother John
arr. Sacco
G. Schirmer 9785

Charlottown
arr. Bryan
CPP/Belwin FEC 8494

Down in the Valley
arr. Mead
Galaxy 1.1716

Drunken Sailor
arr. Parker-Shaw
Lawson-Gould 51053

El Yivneh Hagalil
arr. Sozio
Unicorn 1.0505.2

From Boston Harbor
arr. Marshall Bartholomew
G. Schirmer 9331

Gentle Annie
Stephen Foster/Parker-Shaw
Lawson-Gould 859

Hard Times Come Again No More
Stephen Foster/Moore
Studio PR SV 8938

Li'l Liza Jane
arr. Hunter
Lawson-Gould 535

Loch Lomond
arr. Dede Duson
Kjos 5564

No Ne Li Domi
arr. Jester Hairston
Bourne J-15

Ragged Leevy
arr. Morrow
Lawson-Gould 52638

Rainbow 'Round My Shoulder
arr. Robert DeCormier
Lawson-Gould 51757

Seeing Nellie Home
arr. Hunter
Lawson-Gould 538

continued

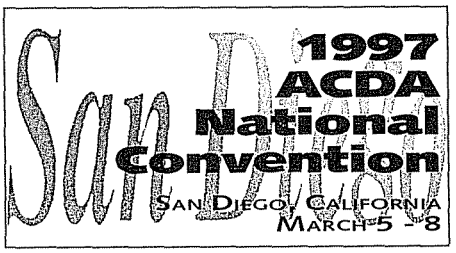
they know which skills will be emphasized and what the conductor thinks needs work.

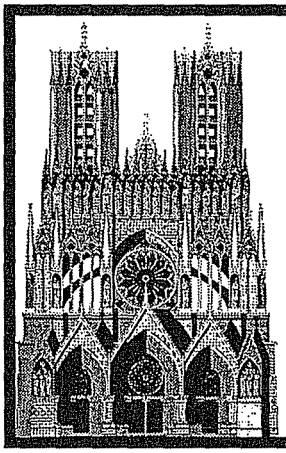
Depending on your particular choir, its size, and audition procedures, and the type of community you serve, your choir can encompass a wide spectrum of people. The wider the parameters, the more inclusive the tastes. For some of our community choirs, the profile is somewhat narrow; for others, that is not the case. If our choir fits into the first category, perhaps our P&P might include music to widen our singers' experiences. If the choir is already multifaceted, we should plan to utilize the in-house expertise. Guest conductors or lecturers can open singers' eyes and ears to a vast new world.

A community choir brings diverse entities together to create a new and unique organism. That, in turn, attracts others to become involved. As ripples on water, the circle expands, widening and including others. As directors it is our responsibility to choose the programming and create an inclusive plan. If we want to start this ripple, we must throw the stone.

Charles Facer, Southwestern Division Chair
Committee on Community Choirs

—CJ—





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Shenandoah
arr. Erb
Lawson-Gould 52677

Stars of the Summer Night
Woodbury/Large
Plymouth DL-301

Stodole Pumpa
arr. Parker-Shaw
Lawson-Gould

The Water Is Wide
arr. Luigi Zaninelli
Shawnee C-191

Two Folk Songs for Male Voices
arr. John Rutter
Oxford M23

Viva tutti
Anonymous
E. C. Schirmer 2326

Vive l'amour
arr. Shaw-Parker
Lawson-Gould 51026

Wait for the Wagon
arr. Parker-Shaw
Lawson-Gould 541

Waitin' for the Dawn of Peace
arr. Ron Jeffers
earthsongs

Western Songs
arr. Roger Wagner
Lawson-Gould 52575

Winter Song
Bullard
Oliver Ditson 332-10160

Workin' on the Railroad
arr. Moore
Studio PR SV9438

Pop and Jazz Arrangements

Georgia on My Mind
Hoagy Carmichael/Kirby Shaw
Hal Leonard 08657634

In the Still of the Night
Fred Parris/Ed Lojeski
Hal Leonard 08200121

Java Jive
Ben Oakland-Milton Drake/ Ed Lojeski
Hal Leonard 08234054

Kiss the Girl
Ashman-Menken/Kirby Shaw
Hal Leonard 08200367

Lulu's Back in Town
Al Dubin-Harry Warren/Kirby Shaw
Jenson 441-12241

Sixteen Tons
Miller/Ruth Artman
Hal Leonard 08597550

Standing on the Corner
Frank Loesser/Ruth Artman
Hal Leonard 08597675

Twelfth Street Rag
Andy Razaf-Euday Bowman/ Bobby McCullar
Plymouth PCS-309

Spirituals

Climbin' Up the Mountain
arr. Smith
Kjos 1101

De Animals a'Comin
arr. Marshall Bartholomew
G. Schirmer 8046

Got a Mind to Do Right
arr. Morrow
Lawson-Gould 52502

Heaven
Thomas
Mark Foster MF 1016

Hold On!
arr. Eugene Simpson
Bourne B240473-55

Little Innocent Lamb
arr. Marshall Bartholomew
G. Schirmer 9907

Mary Had a Baby
arr. William Dawson
Tuskegee 119

Morning Trumpet
arr. Michael Richardson
Mark Foster MF 1004

Poor Man Lazarus
arr. Jester Hairston
Bourne B2103933-355

Precious Lord, Take My Hand
arr. Tommy Dorsey/Ray Ringwald
Shawnee C-203

Promised Land
arr. Michael Richardson
Mark Foster MF 1005

Ride the Chariot
arr. William Smith
Kjos 1102

Somebody's Callin' My Name
arr. Wendell Whalum
Lawson-Gould 51932

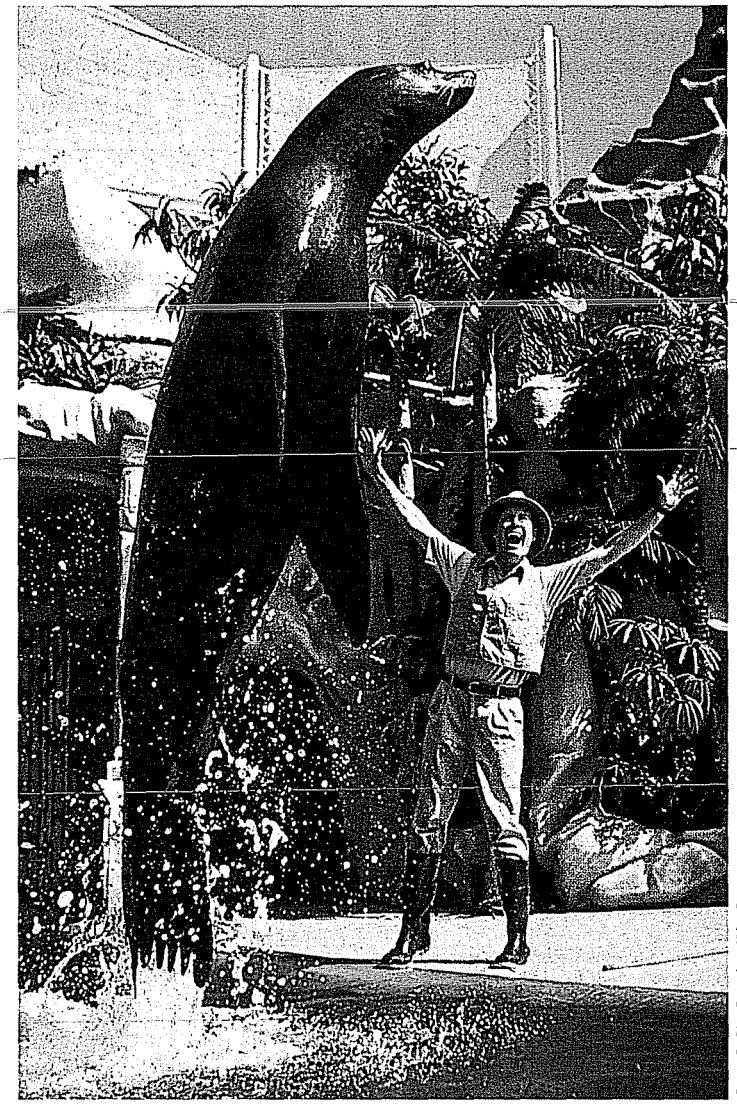
Sometimes I Feel Like a Motherless Child
arr. Fenno Heath
G. Schirmer 10567

Steal Away
arr. Brazeal Dennard
Shawnee C-279

This Train
arr. Fenno Heath
G. Schirmer 11244

We Shall Walk through the Valley
arr. William Appling
World Library CE-2328

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Courtesy San Diego Convention & Visitors Bureau

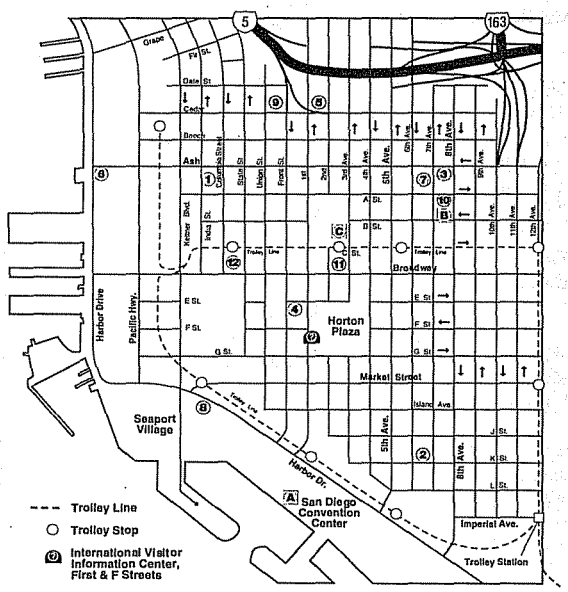
Sea World of San Diego

THE 1997 ACDA NATIONAL CONVENTION is almost here. Even if you haven't preregistered, you can come along to San Diego and have the musical time of your life.

The Planning Committee (Jim Moore, Don Trott, Bill McMillan, and Gene Brooks) has been working overtime in the hopes of making this convention the best one ever, as well as boasting a record attendance projected at more than five thousand ACDA members. Take advantage of the reduced rates ACDA has secured with Southwest Airlines, Delta Airlines, Hertz Rent-a-Car, and the twelve convention hotels. "America's Finest City," San Diego, is ready for the choral directors to arrive!

1997 ACDA COMPOSERS

ACDA has commissioned Gian Carlo Menotti and Stephen Paulus to compose works for the Raymond W. Brock Commissioned Composition series, to be premiered in San Diego. The Menotti piece will be performed by the San Diego Chamber Orchestra, Oklahoma State University Concert Chorale (Jerry McCoy, director), the Texas Christian Concert Chorale (Ron Shirey, director) and the University of Wisconsin-Eau Claire Concert Choir (Gary Schwartzhoff, director), under conductor Roger Melone (Associate Conductor and Choral Director of the New Mexico Symphony). The Paulus piece will be premiered by the combined forces of the Community Honor Choir and the Two-Year College Honor Choir under conductor William Hatcher. Both performances will take place on Saturday, March 8, 1997.



ACDA Convention Sites

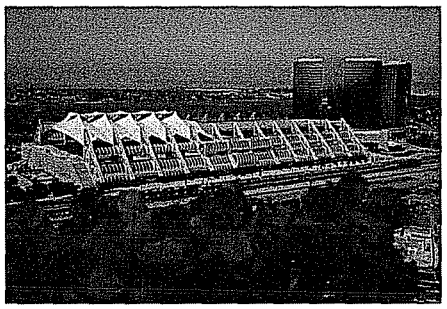
- A San Diego Convention Center
- B Copley Symphony Hall
- C San Diego Performing Arts Concourse
  - *San Diego Civic Theatre (Opera House)*
  - *Golden Hall*

Convention Hotels

1. **Best Western Bayside Inn**
   555 West Ash Street
2. **Clarion Hotel Bay View**
   660 K Street
3. **Comfort Inn**
   719 Ash Street
4. **DoubleTree Hotel at Horton Plaza**
   910 Broadway Circle
5. **Holiday Inn Harbor View**
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If you have been to an ACDA convention before, you already realize the importance of the exhibitors and the exhibit area. You must set aside some quality minutes to visit the exhibits, which will be housed in the San Diego Convention Center. There will be representatives from music publishers, colleges and universities, travel companies, music technology, fundraising companies, choir apparel groups, music novelty shops, and tape and CD distributors, as well as a quick place to grab a bite to eat and fill up your briefcase with reading fodder for post-convention perusal. The importance of these exhibitors to ACDA is priceless. They support our membership in ways that make our extramusical and musical tasks much easier.



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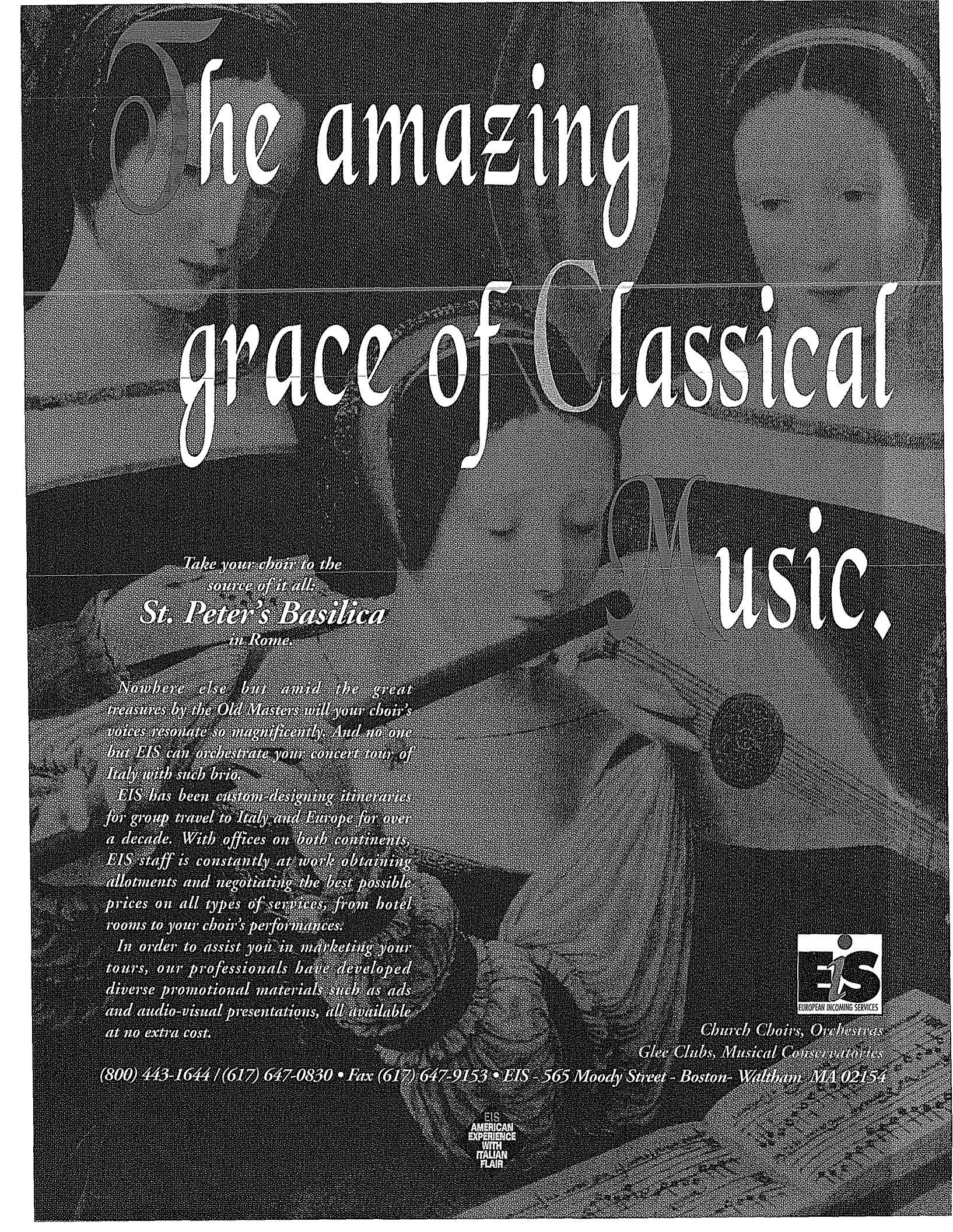
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Timothy W. Sharp, editor

Editor's Note: The following article by Stephen Hopkins addresses the subject of choral programming in public schools when choral texts are based upon religious writings. This article is intended to prompt debate and ongoing dialogue on this subject in order to clarify issues and improve understandings. Response is invited by the author, and a future column may address additional findings and insights prompted by this article. Please address your response or comments to Stephen Hopkins, Director of Choral Activities, Appalachian State University, School of Music, Boone, North Carolina 28608.

The "Religion in Public Schools" Debate: Implications for the Choral Music Educator

Unless you were watching "20/20" on October 27, 1995, or "The McNeil/Lehrer NewsHour" on December 22, 1995, or you live in Salt Lake City, you might have missed the story of Rachel Bauchman and West High School's A Cappella Choir. Here is a brief synopsis. Ms. Bauchman became a member of the A Cappella choir in the fall of 1994. As a person of Jewish faith, she soon became uncomfortable with what she felt was an overemphasis on sacred music of the Christian tradition, especially as it concerned the Christmas holiday repertoire:

> I didn't feel that as a Jew I could honestly, in good conscience, sing these particular pieces. They made me extremely uncomfortable. I wouldn't have felt as uncomfortable seeing just one or two of those selections, but the fact of the matter was that all of these pieces were praising a man, Jesus, whom I don't believe is the Messiah. I respect Jesus as a historical figure but not to the point where I want to worship him daily in class.[1]

Bauchman and her parents addressed these issues with the choir director and other school officials. The Bauchmans claimed that the singing of such literature amounted to school–sanctioned prayer and was thus prohibited by the establishment clause of the First Amendment. Also at issue was whether the choir director, Richard Torgerson, promoted and endorsed the Christian religion in general and Mormonism in particular through his selection of this music and his actions in the classroom and at concert venues.

The discussions continued throughout the school year and included the pieces selected for performance at graduation, *The Lord Bless You and Keep You* and *Friends.* When a solution satisfactory to all parties could not be reached, the Bauchmans, with the help of The National Committee for Public Education and Religious Liberty (PEARL), requested a temporary restraining order to prevent the singing of the two graduation pieces. This motion was part of a larger complaint alleging violations of the First Amendment and harassment and intimidation of Rachel throughout the year.[2]

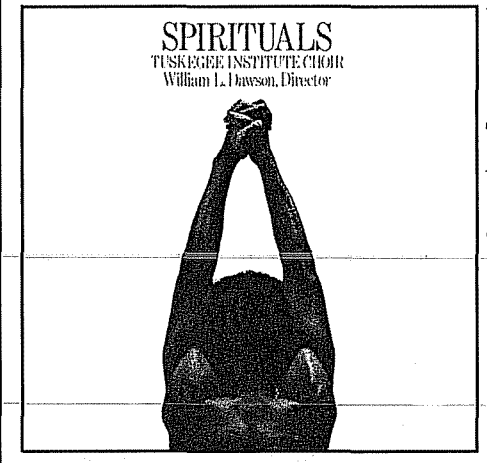
The Tenth Circuit U. S. Court of Appeals enjoined the school from singing the two songs at the graduation ceremony. After the choir sang two replacement songs, however, a senior grabbed the microphone and yelled, "It has been a tradition at West High School to sing *Friends,* and those of you who know it, sing it!"[3] At that point many in the crowd joined in and sang. Because of this action a contempt of court petition was added to the above legal proceedings. In September 1995, U.S. District Judge J. Thomas Greene ruled that the singing of sacred choral music in a public school did not amount to school-sanctioned prayer as long as the purpose was learning the art of musical performance and not converting students to a religious view.[4]

In November 1995, Judge Greene issued a recommendation and finding of fact, urging the Tenth Circuit Court of Appeals to dismiss the Bauchmans' petition for contempt of court in connection with the graduation ceremony.[5] In February 1996, this finding was upheld by the Tenth Circuit Court of Appeals.[6]

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MF 2125 SATB
Salutation of the Dawn, René Clausen
MF 3058 SATB
Set Me As a Seal, René Clausen
MF 1027 TTBB - MF 925 SSAA
Sure on this Shining Night, Z. Randall Stroope
MF 3057 SATB

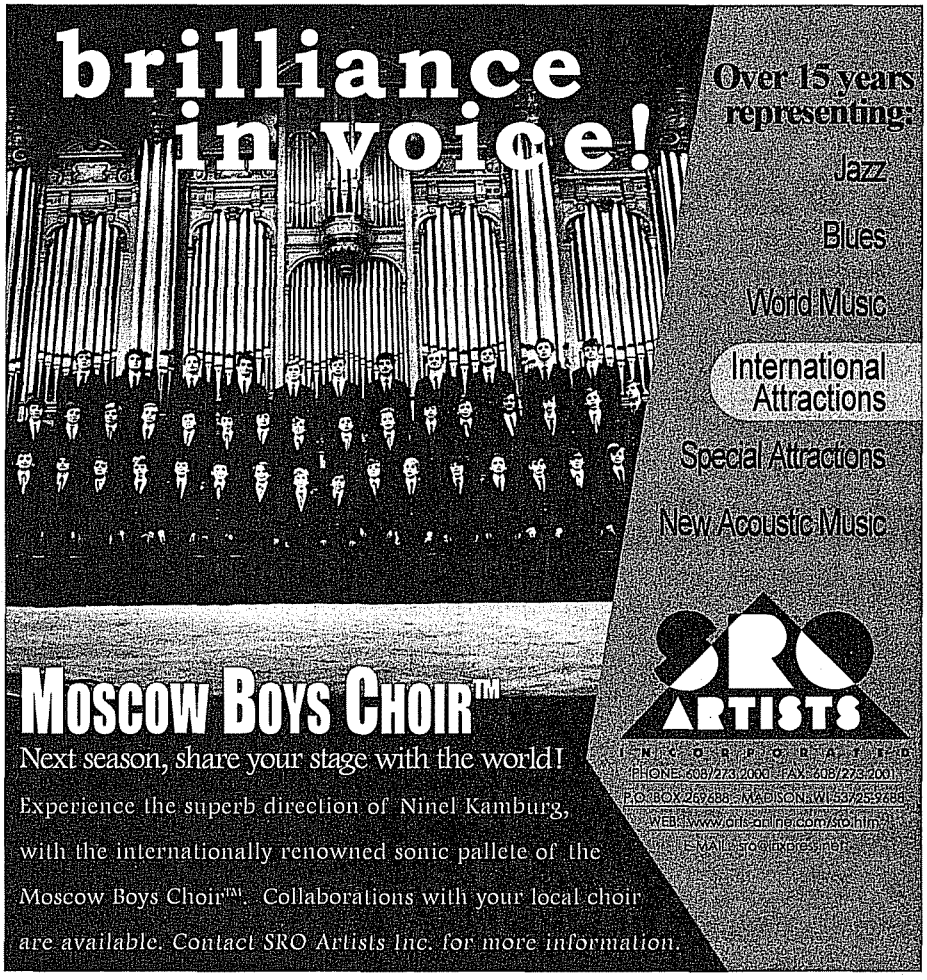
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Also in November, Judge Green refused to reconsider the dismissal he handed down in September. However, he did give the plaintiffs sixty days to conduct discovery and amend the complaint, specifically on the issue of the teacher's intention to promote religion in the public school. They did so soon thereafter.[7]

In May 1996, Judge Greene dismissed the entire complaint, ruling that, "It is the judgement of this court that pursuit of the proposed amended complaint as to alleged establishment of religion by Torgerson should not be permitted because it would be futile."[8] The judge also reiterated his previous ruling that the singing of religious music by a public school choir does not violate the separation of church and state.[9]

Soon after this ruling, the plaintiffs appealed the decision to the Tenth U.S. Circuit Court of Appeals. In August 1996, an *amicus curaie* ("friend of the court") brief in support of the appeal was filed by the following six religious organizations: The Presbyterian Church USA, the United Church of Christ, the American Jewish Congress, the General Council of Seventh Day Adventists, the Anti-Defamation League, and the Union of American Hebrew Congregations.[10] At the time of this writing (September 1996) that is where the case stands.

This case highlights the choral music educator's role in the controversy over the place of religion in the public schools. This issue is the subject of much heated debate today. In April 1995 the National Council of Churches, the Baptist Joint Committee, the National Association of Evangelicals, the American Jewish Congress, and many other national organizations prepared a report titled "Religion in the Public Schools: A Joint Statement of Current Law."[11] This report represents what the above named groups agree is an accurate reflection of current law.

In December 1995 the National PTA and the Free Forum First Amendment Center at Vanderbilt University released a twelve page *Parent's Guide to Religion in the Public Schools.* This guide answers some of the most frequently asked questions on the subject, ranging from student prayer to the wearing of religious apparel. This guide was sent to thirty thousand PTA presidents nationwide.[12] One of the main differences between this

guide and the "Religion in the Public Schools" report mentioned above is the inclusion of school groups in the authorship. *The Parent's Guide* was also given the blessing of American Civil Liberties Union president, Nadine Strossen.[13]

Politicians at every level of government are joining the debate. In July 1995, President Clinton spoke about the issue proclaiming "The First Amendment does not—I will say again—does not convert our schools into religious-free zones." He ordered the Department of Education to send a four-page directive clarifying students' religious rights to every school district in the country.[14] This directive drew heavily from "Religion in the Public Schools" report.

What are the implications of this debate for those of us teaching choral music in public schools? How do we respond when our repertoire is challenged by administrators, parents, or students? Do we as professionals have a consensus or code of conduct regarding the issue?

The answer to the last question is yes. During the August 1993 meeting of ACDA's National Board, a position statement pertaining to music from a sacred tradition in the public schools was adopted. That statement was published in the December 1993 issue of *Choral Journal*.[15] Remarkably, the guidelines established there almost completely address the issues raised in the 1995 legal actions in Utah. The same issue of *Choral Journal* includes a copy of a letter from Jay Alan Sekulow, Chief Counsel of the American Center for Law and Justice, that elaborates on the issue. Because of this foundation, the answers to the first two questions posed above may be a little easier to work out individually.

Though ACDA, the National PTA, and even the federal government might agree on our "right" to program music from a sacred tradition, specifically music of the Western Christian tradition, how do we do so in a way that respects the diversity of religious beliefs in our schools? How do we continue to transmit the majority cultural heritage while representing and respecting the minority? Would the proper balance of programming be the same for Boone, North Carolina, as for New York City or Washington, D.C.?

Beyond these philosophical questions are the practical ones. Even though

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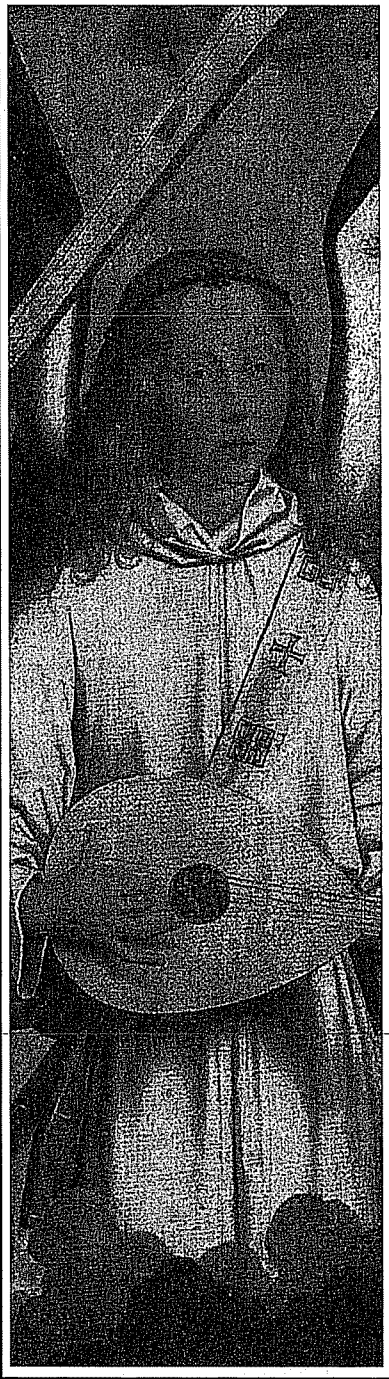
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NOTES

(WorldWideWeb addresses have been set off with <>.)

[1] The McNeil/Lehrer NewsHour, "December Dilemma" reported by Richard Ostling, December 22, 1995, and NewsHour OnLine at <http://www.web-crol.pbs.org/newshour/bb/religion/religion-12-22.html>.

[2] PEARL Online services press release, July 11, 1995, at <http://www.tiac.net/users/doyle/PEARLDocs/Bauchman.html>.

[3] Rob Boston, "Jewish Students Teach Their School A Lesson," *The International Jewish Monthly,* at <http://www.bnaibrith.org/ijm/articles/tofaith/>.

[4] "Bauchman Case, Round 2," *Salt Lake Tribune,* December 3, 1995, and Utah OnLine at <http://205.218.36.7/95/DEC/03/ted/>.

[5] PEARL Online Services press release, November 28, 1995, at <http://www.tiac.net/users/doyle/PEARLDocs/Bauchman-Press.html>.

[6] PEARL OnLine services press release, February 1996, at <http://www.tiac.net/users/doyle/PEARLDoc/Bauchman-Press2.html>.

[7] PEARL Online services press release, November 28, 1995.

[8] Robert Bryson, "Judge rules Choir Director is in Tune with Law," *Salt Lake Tribune,* June 1, 1996, and Utah Online at <http://www.sltrib.com/96/JUN/01/tci/03323644.htm>.

[9] Ibid.

[10] Presbyterian News Service, August 30, 1996 at <http://www.pcusa.org/pcnews/oldnews/96303.htm>.

[11] Congress, House of Representatives, Representative John Bryant of Texas speaking on Religion in the Public Schools: Current Law, 104th Cong., 1st sess., *Congressional Record,* (August 5, 1995), vol. 141, #130, E1669.

[12] Julia Duin, "PTA Backs 12-page Religion-Rights Guide" *Washington Times,* December 8, 1995, sec. A, p. 5.

[13] Ibid.

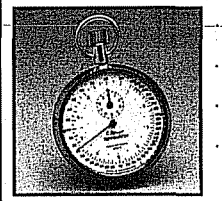
[14] Mary Otto and Robert A. Rankin, "Clinton Says 1st Amendment Permits Some Religious Practices in Schools," *Knight-Rider/Tribune News Service,* July 12, 1995.

[15] "ACDA Policy Statement," *Choral Journal,* 34 (December 1993): 52-53.

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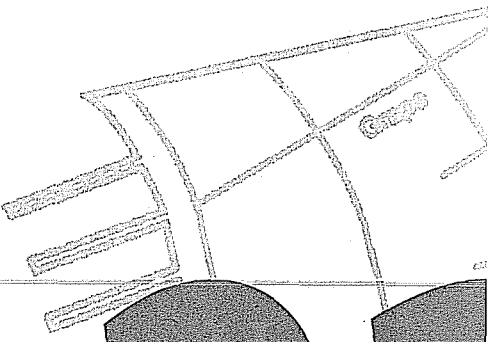
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Compact Disc Reviews

Richard J. Bloesch, editor

Béla Bartók
Cantata profana; The Wooden Prince
John Aler, tenor; John Tomlinson, baritone; Chicago Symphony Orchestra and Chorus; Margaret Hillis, chorusmaster; Pierre Boulez, conductor
Recorded: December 1991
Deutsche Grammophon 435 863-2; [DDD]; 73:12

THIS RELEASE is of lesser known repertoire by Bartók. The CD notes contain excellent musicological information, a synopsis of the ballet *The Wooden Prince,* and an English translation of *Cantata profana.*

Cantata profana (Sz 94) is the story of *The Nine Splendid Stags* for tenor, baritone, double chorus, and orchestra. It is Bartók's adaptation of a Romanian carol that dates from pre-Christian Europe. The work, in three movements, was composed in 1930 but did not receive its first performance until 1934 due largely to the difficult choral writing.

The soloists were well chosen for this work. Aler especially has a clear, resonant tone and balances well in the full-ensemble sections. The chorus has a full and powerful sound without oversinging. Intonation is clean and accurate, even in the most dissonant passages.

Timothy Brown
Mountain View United Methodist Church
Boulder, Colorado

Joonas Kokkonen
Requiem
Satu Vihavainen, soprano; Jorma Hynninen, baritone; The Academic Choral Society and the Helsinki Philharmonic Orchestra; Ulf Söderblom, conductor
Recorded: January 1985
Finlandia FACD 353; [DDD]; 35:58

Joonas Kokkonen
Symphony No. 3, opus sonorum. Requiem
Soile Isokoski, soprano; Walton Grönroos, baritone; Savonlinna Opera Festival Choir and Lahti Symphony Orchestra; Ulf Söderblom, conductor
Recorded: May 1991
BIS CD 508; [DDD]; 71:19

IN FINLAND and throughout Europe, Joonas Kokkonen is recognized widely as the heir to Jean Sibelius. Known principally for his symphonies, chamber works, and his opera *The Last Temptations,* Kokkonen, like Sibelius, has written a small but distinctive body of choral music. By far the longest of his choral pieces is the Requiem composed in 1981 for soprano and baritone soli, chorus, and orchestra.

The Requiem is dedicated to the memory of the composer's wife, Maija, who died in 1979. The personal nature of this work is reflected in the texts chosen from the Catholic rite. For example, the threatening "Dies Irae" is replaced with a more reassuring "Tractus." The excisim contributes to the work's comparatively short length. The "In Paradisum," also favored by Duruflé and Fauré, offers comfort to both the living and the deceased. The gentle, prayerful nature of these texts yields music that is more introspective than the nineteenth century's bombastic or operatic settings of the Requiem text.

The two recordings discussed here were issued at successive five-year intervals following the work's premier. The first (issued on LP in 1985 and on CD in 1986) features the Academic Choral Society, which commissioned the piece, and the Helsinki Philharmonic Orchestra. The second presentation is given by the Savonlinna Opera Festival Choir and is accompanied by the Lahti Symphony Orchestra. Both recordings have the same conductor, Ulf Söderblom.

The star of the 1986 recording is baritone Jorma Hynninen, who brings both magnificent vocalism and conviction to

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his interpretation. Satu Vihavainen also is superb with sweet, flexible, and sincere lyric soprano singing. Regrettably, the amateur chorus is not in the same artistic class as the soloists on this CD; blend, intonation, and tone quality suffer. Nonetheless, these singers (as the commissioning choir) bring an enthusiasm and energy that combine to make the performance acceptable, if not entirely respectable. The orchestra is good but occasionally struggles with intonation in the woodwinds and brass.

The 1991 recording contrasts noticeably with the first in nearly every way. The Savonlinna Choir is clearly superior to the Choral Society in sound and execution. The soprano, Soile Isokoski, is magnificent and gives an equally sensitive but differently shaded reading than that delivered by Vihavainen. Baritone Walton Grönroos sounds muffled and out of balance with the orchestra and chorus, each of which also go in and out of audibility. While some orchestral lines that are not heard in the first recording are revealed here, the sound quality of this CD is unsatisfying and obscures the overall impression that the piece should make.

The curious listener would be rewarded by hearing both these recordings. The second reading differs markedly from the first in tempos of individual movements, some faster and some slower. For example, the timing of the opening movement in the 1991 CD ("Requiem aeternam") is twenty-nine seconds faster, and the closing movement ("Lux aeterna") is one minute and thirty-four seconds slower than the first CD.

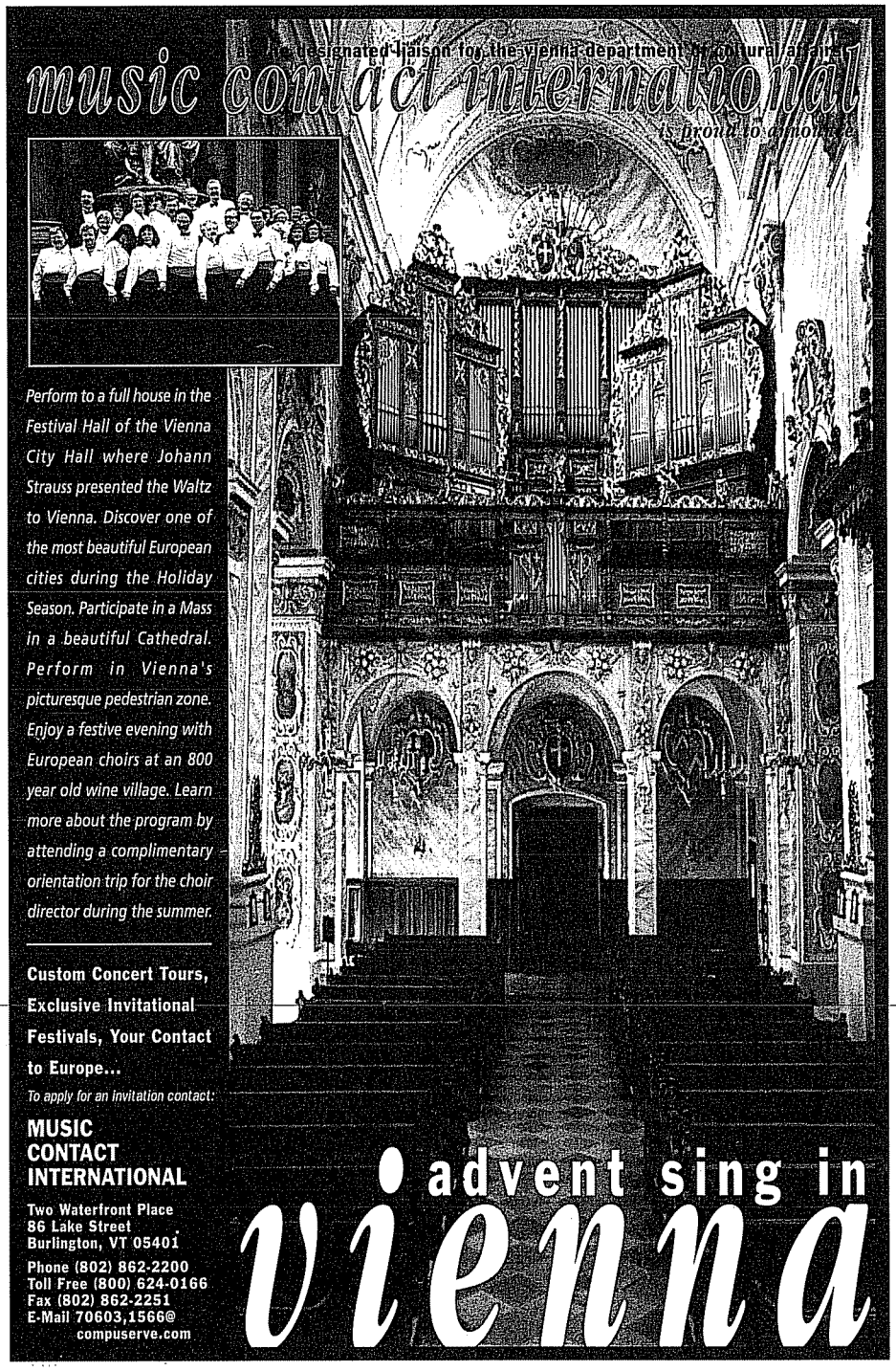
With its originality and expressive power, Kokkonen's *Requiem* is a work that needs to be heard and to assume its place in the body of regularly performed twentieth-century choral/orchestral works. For the listener hearing the piece for the first time, I recommend the 1986 recording with the Helsinki forces. Even with its less-than-perfect chorus, I find the tempos and overall interpretation more convincing. In addition, and more important, the quality and balance of the sound is far superior and better illuminates the architecture of the piece.

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Johann Sebastian Bach
The Six Motets
Singet dem Herrn ein neues Lied, BWV 225; *Der Geist hilft unser Schwachheit auf,* BWV 226; *Jesu meine Freude,* BWV 227; *Fürchte dich nicht, ich bin dir,* BWV 228; *Komm, Jesu, komm,* BWV 229; *Lobet den Herrn alle Heiden,* BWV 230
Vancouver Chamber Choir; Jon Washburn, conductor
Recorded: 1995
Grouse Records 103; [DDD]; 59:58

Johann Sebastian Bach
Die Motetten
Singet dem Herrn ein neues Lied, BWV 225; *Der Geist hilft unser Schwachheit auf,* BWV 226; *Jesu meine Freude,* BWV 227; *Fürchte dich nicht, ich bin dir,* BWV 228; *Komm, Jesu, komm,* BWV 229; *Lobet den Herrn alle Heiden,* BWV 230; *O Jesu Christ, meins Lebens Licht,* BWV 118; *Ich lasse dich nicht, du segnest mich denn,* BWV Anh. 159; *Jauchzet dem Herrn, alle Welt,* BWV Anh. 160; *Der Gerechte kommt un,* BWV deest.
Gächinger Kantorei Stuttgart; Bach-Collegium Stuttgart; Helmuth Rilling, conductor
Recorded: 1990
Hänssler Classic 98.965 (two discs); [DDD]; 93:44

IN HER BOOK *In Quest of Answers: Interviews with American Choral Conductors,* Carole Glenn asked the question, "If you were to be transported to a new frontier or a different planet, what music would you take with you and why?"[1] The music mentioned most in response to Glenn's question was that of Johann Sebastian Bach. And listed there among Bach's most significant music were the motets.

Of the numerous CD recordings of these masterpieces, two bear examination and some comparison: *Johann Sebastian Bach: The Six Motets,* by the Vancouver Chamber Choir (Jon Washburn, conductor), and *Johann Sebastian Bach: Die Motetten,* by the Gächinger Kantorei Stuttgart with the Bach-Collegium Stuttgart (Helmuth Rilling, conductor). Both are exceptional performances by first-rate professional choral ensembles.

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Their size gives them considerable force in the double-choir motets, but not once does it result in any heaviness. Their German is impeccable and may account for some of the small differences in textual stress between their performance and that of the Vancouver Chamber Choir. Accompanying the Gächinger Kantorei Stuttgart is the Bach-Collegium Stuttgart. A first-class orchestral ensemble in its own right, the Bach-Collegium Stuttgart was founded by Rilling in 1965 and is the primary instrumental partner of the Gächinger Kantorei. For this recording the Bach-Collegium Stuttgart employs a full contingent of strings and winds. Despite Rilling's surprising use of such large forces, the recording is amazingly lithe.

The Vancouver Chamber Choir takes a somewhat different tack on their recording. Washburn uses twenty-four voices accompanied by a basso-continuo contingent (cello, bass, and organ). However, rather than accentuating the ensemble's size by "clipping" the articulation, Washburn uses the ensemble's intimate nature to allow for the emergence of a refreshing lyricism in Bach's lines.

Generally speaking, the sheer size of the ensemble on Rilling's recording results in a noticeably thicker sound, though there is no reduction in the ensemble's well-known dexterity. The Gächinger Kantorei's depth also prevents any single voice from predominating in the vocal blend. Washburn's recording with the leaner Vancouver Chamber Choir and its three-instrument accompaniment has a greater sense of buoyancy, and they take some subtle, intriguing liberties with the tempo. On rare occasions, a lone voice can be heard above the Vancouver Chamber Choir's ensemble texture.

Washburn's tempos also are consistently swifter than those of Rilling. The single exception is in *Lobet den Herrn alle Heiden,* BWV 230, where Rilling's crisp tempo presses the vocal ensemble to the edge of its ability to articulate the melismatic passages. The result leaves one almost breathless.

A comparison of these two recordings reflects the ongoing disagreement regarding the actual number of extant motets by Bach. The conventional wisdom has held for many years to the existence of only six motets (BWV 225–230), and the Vancouver Chamber Choir includes just these six. Recent scholarship, however, argues convincingly for as many as ten motets. Rilling supports that premise to some extent and includes on his recording four additional works he identifies as motets: *O Jesu Christ, meins Lebens Licht,* BWV 118; *Ich lasse dich nicht, du segnest mich denn,* BWV Anh. 159; *Jauchzet dem Herrn, alle Welt,* BWV Anh. 160; and *Der Gerechte kommt un,* BWV deest.

While devoted fans of one vocal ensemble or the other may disagree, this writer found both recordings equally pleasing. Like two well-loved dishes at a favorite restaurant, neither selection considered here was better or worse than the other, just different (and then only slightly). The Gächinger Kantorei Stuttgart sang with an insight that can be attributed perhaps as much to their specialization in the music of Bach (and their daily use of German) as to their brilliant conductor. The equally fine Vancouver Chamber Choir sang this material a bit more colorfully (dare one say joyfully?) than its European counterpart. This may be a result of the heightened impact each of the twenty-four voices has on the choral blend, or perhaps the broad diversity of the Vancouver Chamber Choir's repertoire gives it a bit more stylistic flexibility.

This writer cannot recommend that you buy either of these recordings. Instead, go out immediately and buy both.

Scott W. Dorsey
Mount Union College
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NOTES

[1] Carole Glenn, *In Quest of Answers: Interviews with American Choral Conductors* (Chapel Hill, NC: Hinshaw Music, 1991), 218.

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BOOK REVIEWS

Stephen Town, editor

Daniel R. Melamed
J. S. Bach and the German Motet
Cambridge: Cambridge University Press, 1995. 229 pp. $49.95 (Hardcover). ISBN: 0-521-41864X

THE PIONEERING biographer Philipp Spitta connected Bach's motets to his cantatas and organ music rather than to the motets of his predecessors and contemporaries. In *J. S. Bach and the German Motet,* Daniel R. Melamed takes issue with this view and argues that Bach used the term carefully and specifically, that our understanding of his motets is greatly enriched by placing them in the context of the German motet tradition, and that Bach's motet style, rather than being derivative of other genres, contributed to the stylistic synthesis of the cantatas and Passions.

To determine Bach's understanding of the term "motet," Melamed begins with a survey of definitions offered by early authors such as Johann Gottfried Walther, Johann Adolph Scheibe, and Johann Mattheson. These writers roughly agree that the term signified a sacred composition on a biblical text, possibly including chorale texts as well, using basso continuo and instrumental doublings but no independent instrumental writing. The Italians and French broadened the term to include larger-scale concertos with arias, recitatives, and independent instrumental parts. Bach's motets generally adhere to the narrower German definition, though occasionally adding limited obbligato instrumental parts, as in BWV 118, *O Jesu Christ meins Lebens Licht,* which Bach titled "motetto" (though the editors of the Bach-Gesellschaft classify it as a cantata). Bach applied the term in its wider sense to early works such as BWV 71, *Gott ist mein König,* and to pieces by Pergolesi and Johann Christoph Schmidt, but in later works he tended to adopt the more restrictive definition.

Melamed's research adds to our knowledge in some ways and to our uncertainty in others. In the matter of performance practice, he comes down firmly in favor of instrumental doubling of voice parts. He suggests that BWV 226, *Der Geist hilft unsrer Schwachheit auf,* and BWV 227, *Jesu meine Freude,* are probably, to some extent, compilations of previously existing music. He is a nonbeliever on the question of the authenticity of BWV 230, *Lobet den Herrn,* but adds BWV 118 and BWV Anh 159, *Ich lasse dich nicht* (often attributed to Bach's father's cousin Johann Christoph Bach), to the six canonical motets. On grounds of style as well as source study, Melamed suggests 1713 as the appropriate date of composition of *Ich lasse dich nicht*—in Bach's Weimar period. He also argues that BWV 228,

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Fürchte dich nicht, generally considered a Leipzig-period work, may also belong to the earlier period. Thus, the motets appear to cover a wide span of Bach's career rather than being concentrated in his early Leipzig years. Melamed also calls into question the commonly held belief that Bach's motets were all intended for funeral services.

One of the most informative sections of the book is a study of the motetlike movements in Bach's cantatas, masses, and passions. Like the motets, the texts of these movements often consist of biblical *Sprüche,* pithy and abstract statements of dogma, which seem to call for a deliberately archaic musical treatment. The use of cantus firmus and imitative counterpoint pays homage to an older musical idiom and reflects Bach's motet style.

Bach's connection to the late seventeenth-century German motet tradition is strengthened by his association with the Altbachisches Archiv, a collection of works by elder members of the Bach family. Melamed argues that Bach himself, not his father as is generally believed, may have been the compiler of the Archiv, testifying to his interest in music of past generations.

Melamed writes clearly and gracefully and is adept at articulating subtle gradations of emphasis and probability. One might wish for a stronger concluding summary, but this is a small quibble. The book is a major contribution to our understanding of a much traveled but still incompletely explored area of the choral repertory.

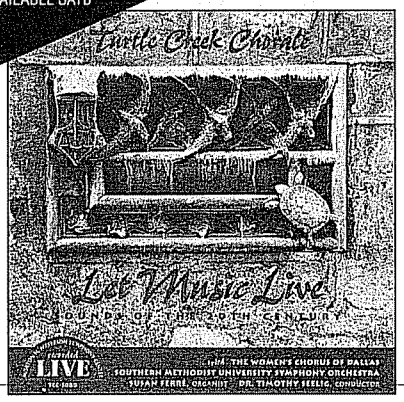
Edward Lundergan
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Mary Cyr
Performing Baroque Music
Portland: Amadeus Press, 1992. 254 pp. $34.95. Companion Cassette $10. ISBN: 0-931340-49-7

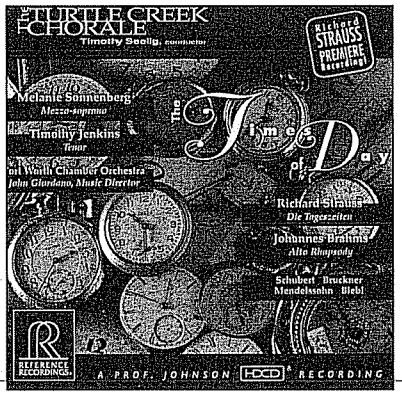
FOR MANY YEARS early-music performers have consulted performance-practice classics such as Thurston Dart's *The Interpretation of Music* (1963) or Arnold Dolmetsch's *The Interpretation of Music of the Seventeenth and Eighteenth Centuries* (1915). Over the past thirty years, research into Baroque performance practices has benefited by the increased availability of treatises and facsimiles of musical works. It is still difficult, at times, to fill in all the gaps in understanding the complex issues involved in performing Baroque music in a historically informed style.

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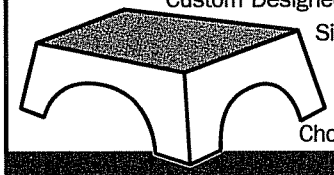
For this reason Mary Cyr's *Performing Baroque Music* is particularly timely. A viola da gamba soloist and baroque cellist (with performances in Europe, North America, and Australia), she also taught early music performance practice at McGill University for fifteen years and has published scholarly editions of eighteenth-century motets and cantatas.

The book immediately impresses the reader with its spectacular roccoco jacket illustration of Johann Platzers's *Das Konzert* and other pictures of early performers engaged in music-making. Its real strength, however, becomes evident in its methodology. At the end of the text are eleven musical works printed in facsimile. These are complemented by recordings available on a companion cassette tape. In a sense, then, these examples become the laboratory demonstration of the principles discussed in the text.

The book is well organized. Its contents include customary topics such as ornamentation, continuo realization, and rhythmic alteration. Other areas of interest discussed include nonstandard pitch and temperament practices. Examination of the relationships between key, spirit, and tempo culminates with a table listing attributes of specific keys as ascribed by notable composers and theorists of the time.

Although intended as a "concise guide to the subject" (p. 15), few, if any, stones are left unturned. Each chapter includes abundant documentation and concludes with an extensive list of sources for further study. A general bibliography as well as one devoted to pre-1800 sources is included. *Performing Baroque Music* is especially well suited as a college text for performance practice courses. It should find frequent use by conductors seeking an excellent reference source when performing Baroque repertoire.

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Sandra Willetts
Upbeat, Downbeat
Nashville: Abingdon Press, 1993. 78pp. $9.95 (Softcover) ISBN: 0-687-43191-3

THIS CONCISE TEXTBOOK presents basic conducting patterns and techniques. The clear explanations are enhanced by simple, appropriate illustrations. This publication will prove helpful for the choral- or instrumental-conducting student, the self-instructed amateur, or the church organist/choir director with little or no conducting training.

The book is divided into eight chapters. Chapter one deals with basic principles of conducting, including hand position, ictus, and articulation. Chapter two, "Preparatory Gestures and Cutoffs," demonstrates a technique for starting on any beat in a measure. Chapter three describes nine different beat patterns, and chapter four explains and illustrates subdivision. Chapter five discusses "Odd Meters in a Fast Tempo," while chapter six describes the need for maintaining a steady unit of pulse when the meter changes. Chapter seven considers ritard and accelerando, utilizing subdivision and merging techniques. The last chapter teaches techniques for phrasing, dynamics, cueing, and use of the left hand.

Willetts's short but information-filled book explains and illustrates proper techniques in clear, readable prose. The only omission is one specific to the choral area—body position with respect to breathing. Chapter two discusses body position with respect to the plane of the beat, but nowhere are conductors specifically warned to maintain good breathing posture when conducting a choir. Willetts does not explain the importance of a correct breath on the part of the conductor. Along with a knowledge of beat patterns, correct breathing should become instinctive for every conductor.

Upbeat, Downbeat is an excellent instruction book on the basics of conducting. Each classroom instructor could provide a more detailed discussion of elements such as phrasing and nuance of gesture in class. Since it teaches only the basic tools, Willetts's book allows the musicality and experience of the teacher to shape the student's overall technique.

Lyn Schenbeck
Georgia State University
Atlanta, Georgia

Barbara A. Brinson
Choral Music Methods and Materials: Developing Successful Choral Programs (Grades 5 to 12)
New York: Schirmer Books, 1996. 319 pp. $30. (Hardcover) ISBN: 0-02-870311-1

ACCORDING to the author this book is designed as a resource for undergraduate choral methods courses. She states that the book seeks to balance practical and artistic components. The book includes thirteen major topic areas divided into chapters.

The opening chapter contains an excellent justification for the inclusion of music education in the curriculum, drawing on the work of Ernest Boyer, Charles Hoffer, Bennett Reimer, and several MENC resources. The writing is free from jargon and states the case clearly and concisely.

The chapter on recruitment and retention discusses both extrinsic and intrinsic motivations, providing a list of suggestions for building a thriving, active program. A clear strategy for the recruitment of singers ends the chapter.

Brinson's recommendations for vocal auditions include a well-described tour of the audition process and the materials needed to administer and evaluate the audition. The author provides a description of seating arrangements and various placement theories that, while known by the veteran teacher, are usefully summarized for the novice.

The book features a very good discussion of the sequence and scope of the choral curriculum. The topic of evaluation raises the debate about aptitude versus achievement in grading. Musicianship

sheets are suggested as a way to chart a student's progress during the grading period. The author provides sample sheets detailing four levels of musicianship (freshman through senior year) coordinated with each year's curriculum.

The book includes a good discussion of the elements of programming; especially helpful are the explanations and annotations of several suggested concert programs. Brinson uses the metaphor of planning a concert as one would plan a complex and satisfying dinner.

Mendelssohn's "Lift Thine Eyes" from *Elijah* is the centerpiece of the author's chapter on analysis and score preparation. The complete piece is reprinted in the book, and the author poses thirty-five analytical questions relating to this (or any) choral work. She answers those questions in relation to the Mendelssohn work. Then the score is printed a second time, marked in a concise and logical manner based on the analysis.

The chapter on rehearsal planning provides a good overview of rehearsal strategies, including an outline of rehearsal events and intelligent commentary about each item in the rehearsal. A unique feature of this chapter is the use of a flow chart mapping the choral rehearsal, which helps the conductor visualize the steps needed to keep control of rehearsal events. Useful commentary explains and clarifies each step of the flow chart.

Often neglected by older texts, this book includes good coverage of behavior management techniques. It suggests preventative measures that can be used in maintaining discipline.

While brief, coverage of voice instruction is intelligent and practical. The Additional Readings list on this topic is exceptionally thorough and comprehensive. For the training of young, developing choirs, the book provides a very good chapter on the changing voice.

Following a brief discussion of pop ensembles and musicals, the book concludes with a final chapter on management of the choral program. Topics covered include teacher burnout, parental and student leadership, budget, choral library, scheduling, attire, technology, awards, and professional organizations.

Throughout the volume, real-life scenarios begin each chapter. These vignettes help to personalize the issues brought up by the book, and they provide a springboard for class discussion. Each chapter also suggests mini-projects that are useful for class discussion, research, and stimulation of further ideas. The book lists additional reading for each chapter. A six-page appendix of graded repertoire for mixed, treble, and tenor-bass ensembles lists music selected from the Texas University Interscholastic League's Prescribed Music Lists (1991–94).

Brinson's book is written from the perspective of many years' experience in both public school teaching and teacher training. It provides an excellent resource for undergraduate choral music education students and is the best methods book this reviewer has examined in several years.

Floyd Slotterback
Northern Michigan University
Marquette, Michigan

—CJ—

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CHORAL REVIEWS

Corydon J. Carlson, editor

Editor's Note: In this issue we review works from the late-eighteenth, nineteenth, and early-twentieth centuries.

Adstant angelorum chori, **op. 45**
Horatio W. Parker
SSAATTBB
Walton, WLC-1001, $2.95

Although the hymns and anthems of Horatio Parker (1863–1919) continue to be performed in some American churches, most of the music of this American composer, educator, and church musician unfortunately has been neglected. This publication of the motet *Adstant angelorum chori* is a welcome reminder of the quality of Parker's music.

Adstant angelorum chori is a reprint prepared from a forty-seven-page G. Schirmer publication of 1899. The motet was the prize-winning work in a competition sponsored by the Musical Arts Society of New York in 1898. Dedicated to Walter Damrosch, it received its first performance in 1899 at Carnegie Hall. The work is scored for eight-part unaccompanied choir and is often structured in double-choir format. Short soli sections appear throughout, presumably to be sung by members of the choir. The work is expressive and dramatic, requiring extreme dynamic contrasts and extended ranges in all voices. It is decidedly modern in its harmonic plan; however, the allusions to Renaissance polyphony give it a more conservative cast.

The text is taken from the hymn *O qualis quantaque laetitia* written by Thomas à Kempis (ca. 1379–1471), which praises the nine choirs of angels and the rapture of heaven. The composer's mother, Isabella G. Parker, provided a fine singing translation that begins, "Angels stand in chorus singing, praise to their creator bringing." This motet will make a welcome addition to the repertoire of college choirs seeking to study and present serious and challenging works by American composers.

Wyant Morton

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VOCAL RANGES



Agnus Dei
Georg Joseph Vogler
SATB, keyboard
Carl Fischer, CM8406, $1.10

Credo
Georg Joseph Vogler
SATB, keyboard
Carl Fischer, CM8407, $1.15

Georg Joseph Vogler (1749–1814) was born near Würzburg, Germany, and received his early education at the Jesuit university there. From a musical standpoint, his studies with various Italian masters were of far greater significance, as was his lifelong interest in music theory. He was associated with the court of Duke Carl Theodor at Mannheim during its famed ascendancy as a music center, and he later toured and taught in most of the principal cities of Europe. As a composer he focused on church music. Both of the present works are attractive examples of Vogler's craft. They have been edited by Martin Banner from manuscript copies. For each edition Banner provides useful notes and a facsimile page from the manuscript. Ranges and tessituras are comfortable throughout, and neither piece presents any notable technical challenge.

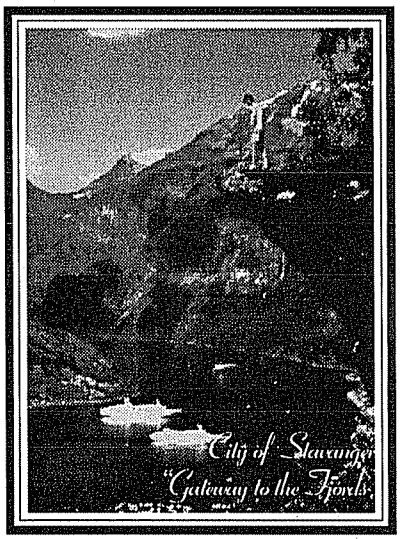
Of the two works, perhaps the gentler Agnus Dei is more engaging. It highlights Vogler's adventurous harmonic sense, his main strength as a composer. Centered in G minor, these fifty-seven measures manage to find their way into several other tonalities, often exploring mediant relationships in an almost Schubertian manner. When not spelling out dissonances, suspensions, and the like in long tones, the choral parts engage in plaintively echoing short phrases. All this, plus Vogler's reliance on paired voicings in thirds and sixths, reveals his debt to Italy. The Agnus Dei was originally scored for an accompaniment of strings and continuo (parts available from the publisher). If at all possible, strings should be used, since the first violin often plays either primary melodic material or important obbligato lines. Likewise the contrabass's prevailing pizzicato quarter notes add some distinction to the otherwise fairly conventional melodies and textures.

The lively Credo, originally scored for an accompaniment of strings, continuo, two trumpets, and timpani, is more extroverted, slightly more contrapuntal, and considerably longer. It follows a time-honored ABA formal outline, the B section a slow, chromatically inflected "et incarnatus est" in triple meter. The editor has unfortunately neglected to provide the Gregorian incipit that should precede this movement; the setting begins with "patrem omnipotentem."

Lawrence Schenbeck

All My Hope on God Is Founded
Herbert Howells
SATB, organ
Collegium, CCS 201, 90¢

Howells composed and set this magnificent hymn on a text of Robert Bridges (1844–1930) in 1932. It remains the most widely sung of seven such hymn-tunes he wrote during his career. The organ setting, so characteristic of the English

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School, is richly conceived, alternating predictably between congregational and choir voicings. The thundering crescendo to the close of the hymn is, in this edition, enhanced by John Rutter's descant, added with the composer's permission in 1977 for a live evensong broadcast. If the choir has a weak soprano section, the descant could be reinforced by trumpet, or the organist could incorporate the line without too much difficulty. In order to achieve the full effect Howells had in mind, *All My Hope on God Is Founded* needs a hefty organ and a resonant acoustic. Even the most diffident souls will appreciate its great beauty and strength.

Stephanie A. Henry

Ave, Maria
Camille Saint-Saëns
SA or TB, keyboard
Laudamus (Intrada, agent), LA0146, $1.30

This simple but beautiful setting of the familiar Latin text may be performed effectively by either male or female voices. While the ranges are quite accessible, a musical performance of this work will require some vocal agility and a broad dynamic range. The lovely vocal lines are primarily conjunct but do include some leaps that will challenge singers. The pleading dissonances and chromaticism, along with the accompaniment's flowing arpeggiation, add to the beauty of this duet. Editor Leonard Van Camp provides very complete and helpful notes regarding the composer and the piece as well as dynamic suggestions. He also includes an alternate English text.

Don P. Ester

Ave verum, **op. 65, no. 1**
Gabriel Fauré
Two-part, organ
National, CH-79, $1.20

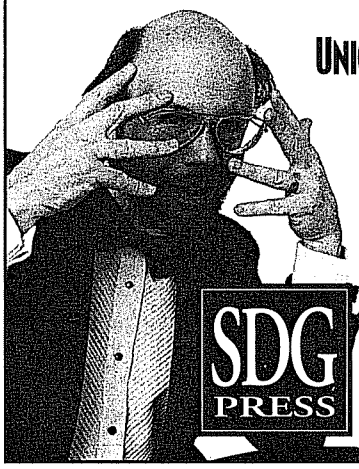
Robert Carl provides an English translation for the Latin text of this beautiful setting of *Ave verum.* He gives no background information about the motet, which is a fine example of Fauré's style. Much of the piece is antiphonal, and ranges and tessituras are not too difficult for a good youth treble choir or the women or men of an average church choir. When the parts sing together, the harmonies are rich and romantic, with a flowing organ accompaniment. The text is particularly appropriate during Lent, and this setting would be good to alternate with, or to pair in concert with, the well-loved Mozart *Ave verum.*

Elizabeth Sproul

Blagoslovĭ, dushé moyá, Ghóspoda **(Bless the Lord, O My Soul)**
Mikhail Ippolitov-Ivanov
TTBB
Musica Russica, MRSM Ip 004mc, $1.25

Blasgoslovĭ, dushé moyá, Ghóspoda is a homogeneous and mellow setting of the text "Bless the Lord, O my soul" from the *Divine Liturgy* (op. 37) of Mikhail Ippolitov-Ivanov (1859–1935). The composer was an important figure in the development of Russian choral music. He studied with Rimsky-Korsakov, conducted the Russian Choral Society of Moscow, served as Director of the Moscow Conservatory, and taught composition to Pavel Tchesnokov. Ippolitov-Ivanov's style in this piece is homophonic throughout, befitting a liturgical chant. The male chorus sings one syllable for each note in speaking tempo, allowing clear understanding of the text. The ranges of the four male parts are moderate and of reasonable tessitura (basses do not exceed G, and first tenors reach only g^1). Contrasts are provided by the dynamic shadings, carefully reproduced by the editor. Reflecting the humble text, the music is somber and prayerful, rising only once to a *forte* climax. The piece is of medium difficulty and could be performed by a high school or church choir comfortable in tackling foreign languages. The beauty of Vladimir Morosan's edition is in the accurate transliteration directly below the notes with the Russian text below that. He provides an English translation in the preface, with the implication that this mu-

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sic sounds both more beautiful and more authentic in the original language. It would be an excellent addition to a program that explores music of the Russian liturgy.

George S. T. Chu

Chorus of Spirits
Sergei Rachmaninov
SATB
Galaxy (ECS, agent), 1.3288, $1.20

According to the extensive editorial notes provided, *Chorus of Spirits* was not published during Rachmaninov's lifetime and may have originated as part of an unfinished symphonic poem, *Don Juan.* It dates from approximately 1894. A mere thirty-two measures in $\frac{3}{8}$ time, this extremely brief work sets a text by A. K. Tolstoy that deals with the presence of nature's spirits in woods, lakes, and meadows. The melody creates a mood of delicacy and gracefulness, while the somewhat impressionistic harmonic writing gives a sense of the spirits hovering over the landscape.

Editor Anthony Antolini has provided excellent historical notes as well as an extremely helpful guide for the pronunciation of the Russian text. The text underlay includes the original Russian above a transliteration as well as Antolini's English translation. Throughout the work Antolini brackets any tempo and dynamic markings that are not Rachmaninov's, and his preface includes a wealth of information pertaining to the editorial process. The only variance with ACDA/MPA editorial standards is that all three texts in the underlay appear in the same typeface. All parts are moderate in range and relatively easy, making this work readily accessible to most high school choirs.

Benjamin Kornelis

Choruses from "Il Trovatore," "Nabucco," and "Aida"
Giuseppe Verdi
SATB divisi, piano
Faber (**Boosey & Hawkes,** agent), 08718015, $3.95

This new release contains three of Verdi's most beloved choruses: "Anvil Chorus" from *Il Trovatore,* "Chorus of Hebrew Slaves" from *Nabucco,* and "Grand March" from *Aida.* Editor Martin Pickard provides good introductory notes in both English and German that include the story line of each opera, historical information, practical performance suggestions, and even a short paragraph on "Singing in Italian."

The technical and dramatic vocal demands of these three choruses are considerable. A pianist with excellent facility also will be required to perform these pieces effectively. The introductory notes

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indicate that the choruses may be performed with the "standard orchestral material"; however, no information is given regarding where that material may be obtained.

While this is an informative edition (and a bargain with three choruses together in one edition), the printing is quite small, making the music difficult to read for both singers and pianist. Instead of the standard two systems per page, this edition routinely uses three and occasionally four. An English singing translation is set under the Italian in italics but is printed too small to be practical. This edition is well done in many respects, but may serve better as a miniature reference score than as a practical performing edition.

Wyant Morton

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Dieu! qu'il la fait bon regarder!
Claude Debussy
SATB
Hal Leonard, 08596715, $1.25

Dieu! qu'il la fait bon regarder!
Claude Debussy
SATB
Kjos, 8757, $1.10

This review compares these two editions of the well-known chanson by Debussy. In both editions English translations have been added to Charles d'Orléans's original French text. The Hal Leonard publication, edited by John Leavitt with English text by Nita Cox, uses a more literal translation than the Kjos publication edited by Nancy Telfer. For example, the opening text "Dieu, qu'il la fait bon regarder" is translated "Lord, lovely have you made my dear," by Leavitt and "Yes, clearly one has seen today" by Telfer. Both editions give the English translation italicized under the original French text.

Telfer's edition is correlated with her *Successful Sight Singing* series. The opening few pages contain paragraphs headed "Composers Are Real People," "The Lyrics," "Introduction for the Audience," and others designed to teach students about French culture at the end of the nineteenth century, rubato, and the mood of the piece. At the end of the edition, Telfer supplies "Rehearsal Tips for the Conductor." While some may appreciate these notes, this reviewer found the material condescending and childish.

The Leavitt edition is preferable. Tempo markings are in the original language with English translation provided, an approximate performance time is indicated, and the engraving is clean. While both editions offer a French pronunciation guide, Leavitt's edition states that many nuances of the language cannot be transcribed phonetically. He recommends consulting a French expert for a more accurate pronunciation. Both editions provide a piano reduction and remain steadfast to all markings in the original publication.

Iris S. Levine

Four Folksongs for Women's Choir
Robert Schumann
Two-part, keyboard
Gentry (Intrada, agent), JG2151, $2.95

The four songs included here are from the *Madchenlieder,* op. 103, composed by Schumann in 1851. They are "May Song," "Spring Song," "To the Nightingale," and "To the Evening Star." Although originally intended for solo voices, they are suitable for small ensembles or for treble choirs. The original German texts are included as well as singing translations by editor Raymond Sprague. "To the Nightingale" is perhaps the most familiar of the four; the other three are new to the repertoire and would be a welcome addition as literature for any advanced children's choir, high school treble choir, or university women's ensemble. The ranges and tessituras are reasonable. The last song of the four is especially charming with its text and rolling accompaniment. The strophic form of all four pieces adds to the ease of learning. Harmonies between soprano and alto are generally thirds and sixths. The poetic translations do not distort the language, while the dynamic markings enhance the expressivity of each piece.

Carolee R. Curtright

Hashkiveinu No. 2
David Nowakowsky
SATB, optional Bar. solo
Laurendale, CH-1093, $1.25

David Nowakowsky (1848–1921) was choirmaster and composer at the Brody Synagogue in Odessa, Ukraine, for more than fifty years. Following the Communist Revolution and World War II, his music was lost for nearly two generations. This beautiful setting from the Sabbath Evening Service will be very accessible to most choirs. The primary difficulty will be learning and mastering the Hebrew pronunciation. Individual vocal parts are not difficult, and all ranges are comfortable. The influence of the Russian choral style in Nowakowsky's music is seen in the bass solo part, which carries the melody almost exclusively. The editor suggests that the bass part may be sung by a baritone soloist.

Editor Noreen Green has translated the original Ashkenazic text employed during Nowakowsky's lifetime into modern Hebrew. While no singing translation is provided, the introductory notes provide an English translation that reads in part, "Help us, O Lord, our God, to lie down in peace; and awaken us to life again, our King." While the "Pronunciation Tips" are helpful, the integrity of the edition would have been enhanced by including an International Phonetic Alphabet transcription.

Wyant Morton

I Will Lift Up Mine Eyes
Leo Sowerby
SATB, A solo, organ
H. T. FitzSimons (Intrada, agent), F2321, $1.20

Sowerby's setting of Psalm 121 has been a long-standing staple in the church choir repertoire. Published in 1920, *I Will Lift Up Mine Eyes* is one of Sowerby's less demanding anthems and is suitable for a wide range of choirs. The ranges and tessituras of all four vocal parts are moderate, with the single exception of a final E♭ for the basses. An alto solo opens the work, but it is suggested that the alto section may sing this passage if necessary, with an optional scoring indicated later when this arrangement causes a minor conflict with the alto choral part.

The score is carefully edited with text clearly printed and underlaid. Dynamic and breath markings are included, and the suggested metronomic indication of ♩=96 works well in the $\frac{6}{4}$ meter. The work's availability in an SAB arrangement by Fred Bock (F6020) further enhances its usefulness for a variety of groups.

The traditional harmonies are appropriately soothing for the comforting text, punctuated only occasionally with chromatic twists that add interest in transitional moments. The use of word painting in the ascending melodic lines highlights the meaning of the scriptural text. This work can be prepared quickly and would be effective in general worship either as an Introit or anthem.

Sandra C. McClain

Jubilate Deo (O Be Joyful)
W. A. Mozart
SATB, keyboard
Concordia, 98-3191, $1.50

Mozart composed *Benedictus sit Deus,* K. 117, for the 1768 dedication of a church in Vienna, which explains its exuberant style. The twelve-year-old composer originally fashioned a three-part work in the style and form of an Italian sinfonia (i.e., fast–slow–fast). This *Jubilate* is the last movement of that larger work. Editor Robert Kendall provides a singing English translation that requires a few changes in phrasing but none in rhythm. He also adds some dynamic indications, which should be bracketed, since they are not present in the New Mozart Edition. Kendall gives no information about his source. Mozart scored K. 117 for two trumpets, timpani, strings, and continuo. Concordia states that a "full set of instrumental parts" is available (97-6513), although an organ continuo



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part—essential to performance—is not listed among them. The difficulty of the parts may require the use of professional orchestral players.

The music is joyous, a C-major Allegro with texture typical of the Viennese Classical style: scurrying sixteenth-notes in the violins, a steady "drum" of eighth-notes in the bass, and largely homophonic choral declamation. Mozart loosens the homophony a bit with antiphonal paired voices. His unifying device in this setting is a continual return to the words "Psalmum dicite nomini ejus," set each time on a virtual monotone. These psalm-tone-like passages are capped by increasingly emphatic choral tuttis leading to a triumphant conclusion. In the choral parts, sixteenth-note melismas are restrained and infrequent until close to the end, where the basses are given a florid passage extending nearly two measures. Duration is a slim two minutes (all three movements would last approximately ten minutes). The melismas are the chief technical difficulty. This work is suitable for advanced high school groups as well as more mature choirs.

Lawrence Schenbeck

Magnificat in F
Johann Adolf Hasse
SATB, keyboard
Roger Dean (Lorenz, agent), 30/1149R, $6

This fine edition by Martin Banner is based upon a score copied by Johann Adam Hiller near the end of the eighteenth century. (Hasse lived ca. 1699–1783). Scored for two oboes, two horns, two violins, viola, bass, SATB choir, and ATB soli, this piece is a solid alternative to Vivaldi's *Gloria* for high school choirs. Magnificat in F is divided into eight movements according to the natural text breaks. Three movements call for soloists: "Quia respexit" is an alto aria with a fairly low tessitura; "Suscepit Israel" is set for tenor; and "Sicut locutus est" requires a bass capable of singing melismas. Choral ranges and tessituras are well within high school singers' capabilities. The piece varies the choral and instrumental textures from movement to movement. The keyboard reduction is by the editor, and all editorial markings have been indicated in parenthesis. Orchestral parts are available from the publisher. This edition meets ACDA/MPA standards and is a welcome addition to the repertoire for high school choirs.

Iris S. Levine

Mass in E♭, op. 5
H. H. A. Beach
SATB chorus, SATB soli, piano
Walton, WLC-1000, $3.95

H. H. A. (Amy) Beach (1867–1944), a woman of firsts in the music world of her time, broke new ground with her Mass in E-Flat. In 1892, Boston's prestigious Handel and Haydn Society premiered the work, making Beach the first woman to have a major choral piece premiered in Boston. The *Boston Herald* review was overwhelmingly positive, commending the work for its beautiful melodies, development of themes, and command of the orchestra. The full score, along with orchestra and organ parts, is available from the New England Conservatory of Music Performance Library in Boston. This piano-vocal reduction issued by Walton was first published in 1890 by Arthur P. Schmidt.

The writing is similar to that found in Beach's other works. Lines are long, elegant, and sweeping, especially in rousing movements such as the Gloria, with frequent surges to high pitches and passionate climaxes. Ranges of the parts are generally not extreme and lie well within capabilities of collegiate or professional choirs. An exception comes in the last two pages of "Quoniam tu solus," where most of the sopranos' pitches lie above the staff. The dynamic level at that point is *forte,* however, allowing singers to avoid the strain of holding back in the high register. Despite some chromatic wandering, the piece remains securely tonal. The work exhibits solid, well-balanced four-part writing.

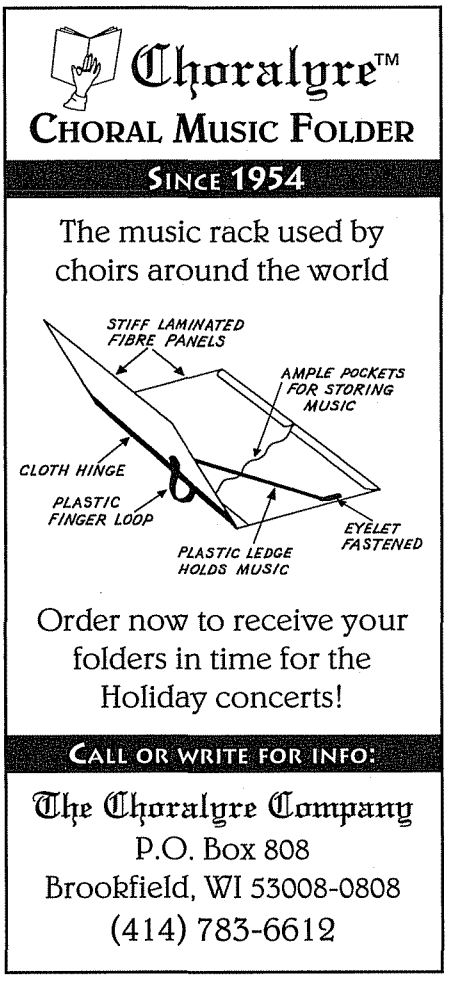
The edition is well-marked, with instrumentation indicated in the piano part and at the beginning of each movement. Text is clearly underlaid and expressive and dynamic markings abound. To simulate an orchestral sound, the piano reduction is often filled with large, thick chords and octave doublings. Metronomic markings are given at changes in mood and tempo. Although performable with the reduced score, the intended colors would be best achieved with orchestra.

The Library of Congress Music Division in cooperation with Walton Music has provided a welcome addition to the choral repertoire. The Mass offers a previously unexplored sample of Beach's music.

Sandra C. McClain

***Messe in C,* op. 169**
Joseph Gabriel Rheinberger
SATB, SATB soli, orchestra
Carus-Verlag (Mark Foster, agent), 50.169/03, $17.75 (vocal score)

Although the name of Joseph Gabriel Rheinberger (1839–1901) is probably



more familiar to organists than to singers, his choral output is large and significant. Thoroughly Romantic in style, this work is similar to his other compositions: rich harmonies replete with suspensions and other nonharmonic tones, eminently singable and memorable melodies, and skillful, contrapuntal writing, here including a full-blown fugue at the "cum sancto spiritu" of the Credo.

According to the frontispiece of the vocal score, two versions of this work exist: one for full orchestra with organ, and one for two violins, viola, cello, bass, and organ. Parts for both editions are available from the publisher. Editor Wolfgang Hochstein's contributions must be found in the instrumental parts, since the vocal score is a mere reprinting of the 1891 F. E. C. Leuckart publication with the addition of measure numbers. The vocal score's price of $17.75 is absurdly expensive for a simple reprint. Despite this significant drawback, this is a work that deserves to be examined, especially by collegiate and community choirs. It could be performed with organ alone, and while the solos are somewhat more demanding in range than the chorus parts, they are not extreme.

It has not been fashionable of late to program works such as this one, so unabashedly fervent in its outpouring of passionate feeling. Perhaps it is time for the emotional works of Rheinberger and others to be rediscovered. Although they may seem quaint or even manipulative to our jaded sensitivities, they do more than merely open up a window to a time gone by—they convey a heartfelt emotional directness and honesty sometimes lacking in the music of today.

Benjamin Kornelis

Ne otverzhi mene (Turn Thy Face Not Away)
Maksim Berezovsky
SATB, soli
Paraclete, PPM09524, $4.20

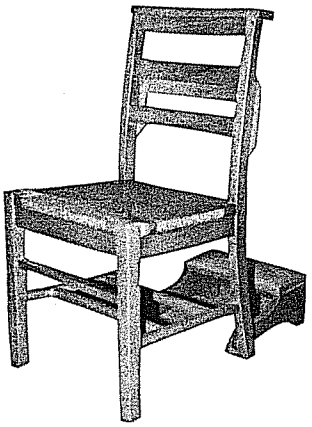
Ne otverzhi mene is a choral concerto by Ukrainian-born composer Maksim Sozontovich Berezovsky (1745–77). A setting of Psalm 71:9–13 ("Cast me not off in the time of old age"), the work is in Church Slavonic, the liturgical language of the Russian Orthodox Church. Editor Anthony Antolini has provided a transliteration, a pronunciation guide, and an English text in which he has, where possible, used English words whose vowel sounds correspond to the original Slavonic vowels.

Although the score calls for four female and four male soloists, the solo parts could be performed effectively by three women and three men. The tutti choir maintains four-part voicing except in two phrases where the baritones sing an octave above the basses.

Contrasting tempos, keys, and meters mark the four principal sections of this nine-minute piece: a $\frac{4}{4}$ adagio in D minor; a $\frac{3}{4}$ allegro in G minor and then in B♭ major; a brief $\frac{3}{4}$ adagio in G minor; and a D-minor fugue in $\frac{2}{4}$ moderato.

The bass soloist, who sings the opening phrase, is joined in the second measure by a tenor in imitation. An exchange among various groupings of solo voices and the full chorus continues throughout the opening adagio.

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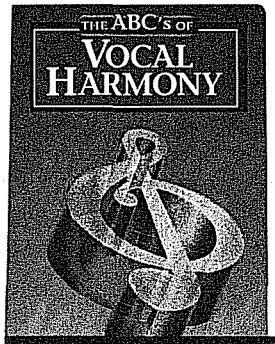
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The lively allegro in triple meter is sung mostly by the chorus. One homophonic phrase marked *pianissimo* modulates from G minor to B♭ major. What follows is a lively *forte* section full of ascending motion and imitative entrances whose rhythm highlights "across-the-barline" motion.

The brief adagio section that follows contains a six-measure men's trio, a nine-measure women's trio, and seven measures for chorus. The texture is generally homophonic although not strictly so in the women's trio.

The subject of the fugue is seven measures in length. The descending tritone near the end of the subject should not be difficult for the chorus to sing as the lower pitch consistently functions as a leading tone. Following the fugue's final deceptive cadence, a four-measure coda marked adagio brings the choral concerto to an end with a Picardy third.

The many interesting facets of this piece should make it appealing to singers and conductors. It could be categorized as moderately difficult for reasonably proficient adult choirs but may also be accessible to advanced senior high school choruses. Consisting primarily of steps and small leaps, the vocal lines are not too difficult. The ranges and tessituras are generally modest, although both sopranos and tenors touch briefly on the A's at the top of their ranges. This work could be performed as a concert piece, a general anthem, or an anthem during the Lenten season.

Mark Munson

O for a Closer Walk with God
C. V. Stanford
SATB, organ
Collegium, CCS203, $1.15

Written in 1909 and based on the hymn tune Caithness from the 1635 *Scottish Psalter,* Stanford's setting of this hymn transforms the otherwise square melody into triple time, yielding a supple, fluid line that conveys the textual emphasis of longing. He sets each of the three stanzas differently: in the first, the sopranos sing the melody in simple unison; in the second, the basses and sopranos share the harmonized melody, but with sufficient rhythmic nuance as to make the melodic line

seem new; in the third, all four parts participate homophonically, again with some subtle rhythmic alterations. The organ writing is harmonically supportive but quite independent from the vocal parts and provides some wonderfully lush chromatic interest.

This work, which has been recorded by the Cambridge Singers on the Collegium CD *I Will Lift Up Mine Eyes: Sacred Music by Stanford and Howells* (reviewed in the August 1996 *Choral Journal*), is part of *The Collegium Choral Series* edited by John Rutter. Although substantial biographical and contextual information appears in the preface, Rutter gives little information regarding his editorial procedures. If anything appears here that is not Stanford's, no indication of that fact is given.

This brief anthem is a work of quiet supplication; the humble nature of the text is aptly represented by musical simplicity and calm. It is easily accessible to most church choirs, and the meditative text by William Cowper is appropriate for a variety of liturgical situations.

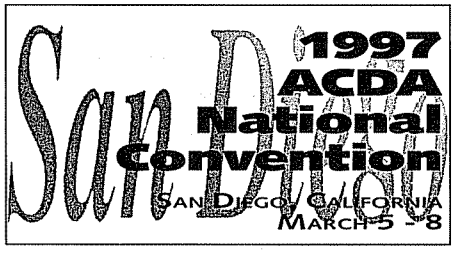
Benjamin Kornelis

Psalm 100
Louis Lewandowski
SATB, keyboard
Transcontinental, 991391, $1.85

Louis Lewandowski's setting of Psalm 100, edited and translated here by Samuel Adler, originally used a German translation of the biblical Hebrew. Transcontinental released this edition to mark the centennial of the composer's death. It is printed as part of Transcontinental's Jewish Classic Series. Although Lewandowski lived in the nineteenth century (1821–94), this work exhibits more Classical than Romantic features: clear-cut phrase structures, straightforward diatonicism, and frequent contrapuntal writing. As if to underscore its homage to the style of an earlier time, the work concludes with a four-part fugue.

This work would provide a moderate challenge to a good church choir, with reasonable vocal ranges and supportive keyboard accompaniment. It would be appropriate for a Thanksgiving service or as a general anthem of thanks. The editor has placed the Hebrew and English texts below the German, thus making a concert performance in the language in which the work was conceived rather awkward. Complicating this aspect of the score is the fact that the three texts are printed in the same typeface. Despite this drawback, Lewandowski's work deserves consideration.

Benjamin Kornelis



Psalm 14
Charles E. Ives
SATB double chorus
Merion (Theodore Presser, agent), 342 40161, $1.60

Like his other psalm settings, Ives's *Psalm 14* is difficult because of its chromaticism, angular melodic material, and rhythmic complexity. The work's sixty-six measures are divided into seven sections of varying length, each section setting a verse of the psalm. The two choruses sing the first and sixth verses together as one choir. Chorus one sings verses two and four; chorus two sings verses three and five. Only in verse seven do the choirs sing musical phrases in alternation.

The ranges and tessituras are moderate throughout, except in verse three, where the basses descend to D, the tenors to A, the altos to f♯, and the sopranos to A. This excellent edition was prepared by John Kirkpatrick and Gregg Smith. Advanced choirs will enjoy this exuberant, difficult psalm setting.

Kevin J. Lambert

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Sanctus
Franz Joseph Haydn
Patrick M. Liebergen, arr.
SATB, keyboard
Alfred, 11630, $1.25

This famous movement from Hadyn's "Lord Nelson" Mass is a study in contrasts. The brief opening adagio in common time gives way to an exuberant triple-meter allegro. Although the work is primarily homophonic, Haydn inserts some imitative sections and utilizes terraced dynamics to great effect. The vocal parts provide challenges in both range and agility. The sopranos and tenors must negotiate a^2 and a^1, respectively, while the bass compass is G to e^1. The keyboard reduction of the original instrumental parts is challenging and exciting. Patrick M. Liebergen, editor and arranger, has added an English translation to the original Latin text, metronome markings, and historical notes to this fine edition. An SAB arrangement (11631) is also available. While the combining of the alto and tenor parts for the SAB version sacrifices some imitation and harmonic fullness, that arrangement does make this notable work accessible to smaller choirs.

Don P. Ester



Sing, Be Joyful
Franz Joseph Haydn
Hal H. Hopson (arr.)
SATB, keyboard
Carl Fischer, CM8412, $1.10

In this octavo, based on a chorus from Haydn's *The Seasons,* Hal Hopson has crafted yet another accessible arrangement. Set by Hopson in A major, this arrangement provides much more comfortable ranges for all voice parts than Haydn's original key of C. This festive music is almost entirely homophonic, and none of the choral parts is very demanding. Similarly, the keyboard part will provide little challenge for most accompanists. As with so many of Hopson's arrangements, high school and church choirs of modest abilities will be able to experience

a taste of Haydn's music with little effort and great success.

The text for Hopson's arrangement, taken from Psalm 100, is nowhere to be found in Haydn's oratorio. In the introductory notes, Hopson states that "the joyful text to Psalm 100 is well matched to the music." While this may be the case for those unfamiliar with *The Seasons,* others may have difficulty disassociating the music from Haydn's original text, "Joyful the Liquor Flows."

Wyant Morton

Six Sacred Choruses
Anton Bruckner
SATB, keyboard
Faber (Boosey & Hawkes, agent), 08718010, $3.95

This issue of Faber's Choral Programme Series, edited by Simon Halsey, offers adult choirs of all sizes and abilities a satisfying cross-section of Bruckner's sacred choral output. The volume contains small-scale sacred works with instrumental accompaniment. Included are *Libera me, Afferentur regi, Christus factus est, Tota pulchra es, Ecce sacerdos magnus,* and *Tantum ergo,* with instrumental reductions for organ or piano. Halsey's excellent notes appear in the introduction, which also includes English translations of the Latin choruses. The tiny print aside—twenty-five minutes of music in a sleek thirty-one pages—this is a significant volume for the serious conductor's choral library.

Stephanie A. Henry

So wahr die Sonne scheinet, **op. 37, no. 12**
Robert Schumann
SA or TB, piano
Hal Leonard, 08596714, $1.10

This delightful short piece, originally written as a duet, has been edited for chorus by John Leavitt. Along with the German text, the editor provides an English singing translation that is quite true to the original. The folklike quality of the melody and the innocence of the text ("as certain as the sun shines, . . . as the clouds weep, . . . you love as I love you") make the piece particularly appropriate for young choruses. The ranges pose no problem for treble voices, but for young TB choirs, the range of part two from B^{b} to e^{b1} could create difficulties for changing voices. The repetition in the German text, along with many English cognates—e.g., *sonne scheinet* (sun shines)—makes the German quite accessible. The piano accompaniment supports the voices throughout.

Elizabeth Sproul


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Walter Ehret (arr.)
SAB, keyboard
Carl Fischer, CM8425, $1.10

Arranger Walter Ehret notes in the preface that this three-part setting is adapted from the terzetto *Beati Omnes,* the second of a set of Latin motets for treble voices. This setting is perfect for a Sunday when the tenor and bass sections of the church choir are thinner than usual. Sopranos must rise to a g^2 only once. Among editorial suggestions for its use are All Saints' Day, Advent Sunday, Mission Sunday, a commemorative occasion, a church dedication, or general use. I would add to this list secular programming for advanced middle school choirs on up. This is a beautiful program/service selection that transcribes nicely from SSA to SAB. Ehret's work is clear, concise, and historically informed.

Stephanie A. Henry

Universal Praise
William Billings
SATB
Concordia, 98-3321, $1.95

The text of *Universal Praise* is based on Psalm 149, one of the three great "Laudate psalms" (nos. 148, 149, and 150), all beginning with "O praise the Lord." The text includes many paraphrases and non-psalm text interpolations. The structure of the piece is typical of Billings's anthems: a series of unrelated musical sections each carefully depicting the associated text. *Universal Praise* also contains a short, ritornellolike passage that functions as transitional material between sections.

The music is moderately difficult, with no extremes of range or tessitura. The texture is mostly homophonic, except for a short fuging section. The editor, Leonard Van Camp, retains the melody in the tenor line, correctly pointing out that some sopranos may double the tenor part (in their own octave) to help reinforce the melody if there are too few tenors. Van Camp's edition is generally good, particularly his tempo recommendations.

A good high school choir, an average college/university choir, or an average community chorus will enjoy performing this exciting anthem. The work may be too long for use in a service.

Kevin J. Lambert

Veni, creator spiritus (Come, O Creator Spirit)
Anton Cajetan Adlgasser
SATB, keyboard
Theodore Presser, 312-41666, $2.30

A. C. Adlgasser (1729–77) was a respected Salzburg composer and church musician. Wolfgang Mozart succeeded him as cathedral organist after his death, and Michael Haydn took over his duties at Trinity church. Stylistically, his music lies midway between the late-Baroque manner and the Viennese Classical style. Mozart regarded Adlgasser's works highly, and one can see why. This is delightful music, not least because of the occasional naïvetés in chord construction, parallel harmonies, and such that surface from time to time. Faced with a richly evoca-

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tive text—Rhabanus Maurus's ancient hymn for Pentecost—Adlgasser crafted a succession of textures that both express the deepest sense of the words and hold musical interest. The work exhibits subtle touches. After a two-bar choral opening ("Come, O creator spirit"), Adlgasser quickly turns to intimate duet lines ("make within our souls your home"). He later writes an octave descent ("the life-spring") followed by a rising major sixth ("the fire of love"). He creates numerous rising sequences and ascending tutti lines to depict the power of the spirit welling up within. At the end, a sixteen-measure "amen" fugato, allegro molto, raises the energy level to conclude the work effectively.

David Stein has prepared an exemplary edition from a set of manuscript parts found at the Benedictine monastery at Kremsmünster, near Salzburg. His English text fits the music nicely. The vocal score includes a playable keyboard reduction of the original orchestration (two trumpets, timpani, two violins, and continuo) and clearly distinguishes the editorial suggestions, which are minimal. Stein's informative notes indicate that appoggiaturas are to be executed on the beat. I wish he had included notated realizations of those appoggiaturas to leave no doubt for performers. Choral ranges, tessituras, and melismatic passages are moderate. Four soloists are needed for brief concertante passages. This is an excellent piece for college groups and very capable high school choirs.

Lawrence Schenbeck

—CJ—

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ACDA Advocacy Resolution

Whereas
the government of the United States of America has adopted Goals 2000: Educate America Act; and

Whereas
the government of the United States of America has adopted the National Standards for Arts Education;

Therefore,
be it resolved that the American Choral Directors Association in defense of the children of the United States recommends that funding not be reduced for Goals 2000: Educate America Act, the National Standards for Arts Education, Public Broadcasting, the National Endowment for the Arts, or the National Endowment for the Humanities.

Reviewed in Brief

Editor's Note: The following works are also recommended.

Agnus Dei
W. A. Mozart
SATB, SATB soli, keyboard
Carl Fischer, CM 8440, $1.10

Theron Kirk's edition of this setting from the *Litaniae,* K. 109, would be usable for high school, college, or church choirs. The soprano solo is somewhat challenging; choral parts include a fair amount of melismatic writing. Good choice for directors looking for less familiar Mozart settings.

Cantique de Jean Racine
Gabriel Fauré
SATB, keyboard
Royal School of Church Music (G.I.A., agent), CL14

According to editor Andrew Millington, this edition is presented with organ acccompaniment, although it could easily be adapted to piano. Organ registration suggestions are included. The edition is clean and readable; a literal translation of the text is given.

Hail, Sacred Music, Hail!
William Billings
SATB
Pavane (Intrada, agent), P1090, $1.20

Leonard Van Camp's edition of this canon can be sung in various renderings suggested in the prefactory notes. Simple in structure, a perfect choice for church choirs and equally effective as a concert or service processional.

O Lord Most Holy
Cesar Franck
Frederick Davis (arr.)
SA, keyboard
Jackman Universe (Theodore Presser, agent), 392-00871, 95¢

Davis's two-part arrangement of *Panis angelicus* would be excellent for children's choirs of all levels. Although the voicing is given as SA, the frequent imitation between parts suggests that two equal voices would be preferable (top note for both parts is e^2). English text only.

O salutaris hostia
Hector Berlioz
SATB, three S soli, organ
Bärenreiter, BA 6394

This is the eleventh movement of the recently discovered *Messe solennelle* of 1824, and it stands well on its own. Three solo sopranos open the work, which contains many features of Berlioz's challenging style in a relatively brief movement: extreme dynamics, difficult tessituras, and articulation contrasts. See Michael Yachanin's review of the complete *Messe* in the May 1995 *Choral Journal.*

Svĕtĕ tihiy **(Gladsome Light)**
Mikhail Ippolitov-Ivanov
SSAATTBB
Musica Russica, MRSM Ip 030, $1.25

This majestic processional from the *All-Night Vigil,* op. 43, would be suitable for large college and adult groups; demands dynamic contrast between a mystical *piano* opening and fanfarelike figures later in the work. Strong second basses will be needed (a B♭B♭ occurs repeatedly). Although the text is summarized in Vladimir Morosan's introductory notes, no translation is given.

There Shall a Star
Felix Mendelssohn
SATB, keyboard
Kjos, ED 8773, $1.40

Ken Fleet's edition of the opening of Mendelssohn's *Christus* is correlated with Kjos's *Successful Sight Singing* series. Contains extensive background notes but not the original German text. The "Rehearsal Tips" at the back of the edition seem unnecessary for professional conductors.

Vita nostra plena bellis
Arthur Foote
SATB
Walton, WLC-1002, $1.35

This is a reprint of Foote's 1901 publication of a beautiful extended (thirty-one pages) work, setting a thirteenth-century text. It contains seven verses full of martial references. A great variety of styles, textures, and sonorities is present: SATB, TTBB, SSAA, double chorus, an extended fugal section, and more. Tenor one and bass tessituras are high. A singing translation is included.

Contributors to Reviewed in Brief:
Corydon J. Carlson, Stephanie Henry, Kevin J. Lambert, Elizabeth Sproul

NEWSBRIEFS

AGO/Hymn Society Contest Announced

THE DENVER CHAPTER of the American Guild of Organists, in cooperation with the Hymn Society in the United States and Canada, announces a hymn tune contest for a festive setting of "For the Music of Creation" by New Zealand poet Shirley Erena Murray. The winning hymn be will premiered at the AGO National Convention in Denver, Colorado, June 26–July 2, 1998, and it will be performed in numerous Denver churches on the Sunday during the convention. A $500 prize will be awarded to the winning hymn writer. Copyright will be held by the Hymn Society.

The judges for the contest will be Emily Brink, Austin Lovelace, and Paul Manz. The deadline for entries is September 1, 1997; the winner will be announced October 1, 1997. To obtain a copy of the text and contest rules, send a self-addressed, stamped envelope to Kathy Eggleston, Coordinator; AGO Worship Committee; c/o Bethany Lutheran Church; 4500 East Hampden Avenue; Englewood, Colorado 80110; telephone: 303/758-2820.

1999 World Symposium on Choral Music Goes Dutch

THE INTERNATIONAL Federation for Choral Music (IFCM) has announced that its next triennial World Symposium will be held July 7–14, 1999, in Rotterdam, The Netherlands. The World Symposium on Choral Music, one of the world's largest and most diverse choral events, presents conducting workshops, internationally renowned choirs in concert, masterclasses, open sings, choral/orchestral performances, and a music industry fair. The 1999 symposium will be organized by the Dutch National Choral Institute (SNK) under the auspices of the IFCM. Other Dutch choral music organizations also will participate in the preparations, and cooperative efforts will be provided by the Dutch Ministry for Culture, the Province of Zuid-Holland, the City of Rotterdam, and the Rotterdam Arts Council. To receive updates about the 1999 World Symposium, send your name, complete mailing address (including country), and telephone number to: Andries Ponsteen, Managing Director; 1999 World Symposium on Choral Music; Bureau SNK; Plompetorengracht 3; 3512 CA Utrecht; The Netherlands; telephone +31/30 231-31-74; fax +31/30 231-81-37; e-mail: snk@euronet.nl.

Competition for Young American Composers Announced

G. SCHIRMER, INC., invites submissions to its 1997 Young Americans Choral Competition for unpublished choral works that "combine unique, inventive musical ideas with excellent choral writing." Vocal range, tessitura, and overall complexity may range in difficulty from beginner's to the professional level. Composers may submit up to three works using sacred or secular texts written for mixed, women's, or men's choirs unaccompanied or with piano. Eligible composers must be U.S. citizens or permanent residents born after April 30, 1957. The works will be judged by a panel of internationally known composers and choral directors, and the winning compositions will be published in G. Schirmer's New American Composers Voices Series. For more information contact: G. Schirmer, Inc.; 1997 Young Americans Choral Competition; 257 Park Avenue, South; New York, New York 10010; fax 212/254-2013; e-mail: contest@msc-gs.com (no phone calls will be accepted). The deadline for entries is April 30, 1997.

His Majestie's Clerkes Choral Composition Competition Winners

THE WINNERS of the 1996 Choral Composition Competition cosponsored by His Majestie's Clerkes, Chicago, Illinois, and Frank E. Warren Music Service, West Newton, Massachusetts, have been announced. The first prize winner was Tully J. Cathey, Salt Lake City, Utah, *Trilogy: Homage to Edgar Allan Poe.* The second prize was awarded to Robert Greenlee, Brunswick, Maine, *Three Songs of Ecuador.* Third prize went to John Crawford, Cambridge, Massachusetts, *Three Poems of Robert Herrick.*

Applications and guidelines for the 1997 competition will be available in March 1997. For further information contact Frank E. Warren Music Service, Earnestly Music, P.O. Box 650006, 26 Wiswall Street, West Newton, Massachusetts 02165 or call 617/332-5394.

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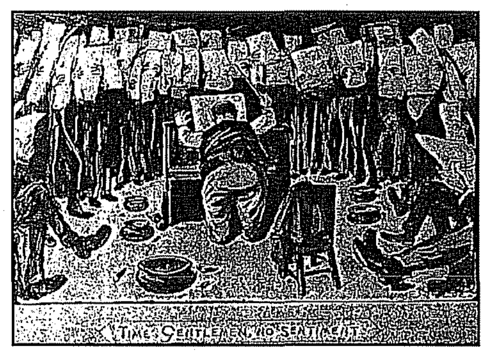
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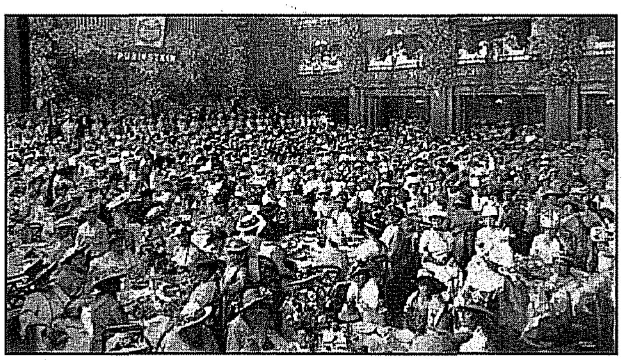
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BY WILLIAM OSBORNE



The Mendelssohn Glee Club of New York, as depicted by cartoonist Charles J. Brush

American Singing Societies and Their Partsongs (Monograph No. 8) explores several of the singing societies that figured prominently in the cultural life of late nineteenth- and early twentieth-century America. A few, like the Mendelssohn Glee Club of New York and the Apollo Club of Boston, remain active to this day. The societies frequently commissioned celebrated composers of the time to write partsongs for their society performances. *American Singing Societies and Their Partsongs* considers the relationships that existed between the various composers and societies and concludes with a repertoire list of 380 works from the partsong genre.



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