

MARCH 1970

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# HISTORY OF THE HIGH SCHOOL A CAPPELLA CHOIR

RICHARD IRL KEGERREIS

## CHAPTER II (Continued) THE A CAPPELLA IDEAL

### The Seventeenth Century

The separation of music into various styles was a Baroque development which began with Monteverdi's division of music into *Primo* and *Secondo Practica*. His brother, G. C. Monteverdi explained Claudio's divisions.

By First Practice he understands the one that turns on the perfection of the harmony, that is, the one that considers the harmony not commanded, but commanding, not the servant but the mistress of the words, and this was founded by those first men who composed in our notation music for more than one voice, was then followed and amplified by Ockeghem, Josquin Desprez, Pierre de la Rue, John Mouton, Crequillon, Clemens non Papa, Gombert, and others of those times, and was finally perfected by Messer Adriano with actual composition and by the most excellent Zarlino with most judicious rules.(1)

This First Practice was set forth in opposition to the monodic style of de Rore, Ingeneri, Marenzio, Giachi, de Wert, Luzzascio, Peri, and Caccini. Monteverdi termed this monodic style the Second Practice.

Monteverdi proved his understanding of the stylistic difference in these two practices by composing in the *stile antico* as well as in the new style. His *Gombert Mass* holds strictly to the obsolete style of Gombert. Although there were many composers in the seventeenth century still composing in what they thought was the Palestrina style, Monteverdi deliberately imitated an obsolete style to add reverence and gravity to his music. He helped set the stage for the idea that the new, concerted, monodic music was secular and the old, contrapuntal music was sacred. His compositions in the old style bear the inscription *da cappella*. Whether or not Monteverdi intended instruments to double the voice parts in his *da cappella* compositions is not known. He added a *basso continuo* part to his *Gombert Mass* at the insistence of his publisher, but that was only a doubling of the bass part.(2)

Schuetz continued the stylistic division. He composed in three styles, the pure *stilo antico*, a mixed style, and the Venetian *stilus luxurians*. In 1670 he asked his pupil, Bernhard, to write his funeral music in the Palestrina style.

Bernhard, in a prefatory dedication to a Theile Mass, praised the Electoral Chapel in Dresden, the Imperial Chapel in Vienna, and several other princely chapels, as well as the Sistine Chapel for "fidelity with which they preserved the *Style antico*, with its majestic and pure harmony, as the only dignified church music."(3)

Maria Scacchi gave the usual division of *stilus gravis* and modern concerted

music, but explained that the first was *absque organo* (without organ) and the second was *adjuncto organo* (with organ).(4)

Marco Berardi divided music into three styles: *da Chiesa*, *da Camera*, and *da Teatro*. He further divided the church style into four types, the first being Masses, psalms and motets for several voices after the ancient custom, such as those of Murone, Morales, Josquin, Adriano, and "the divine Palestrina." (5)

Thus, as the composers of the seventeenth century separated styles of composition, the sixteenth century contrapuntal style gradually came to be revered as the most pure, divine, and solemn. More gradually the instrumental accompaniment and the organ doubling of the bass part was separated from the sixteenth century style, leaving unaccompanied choral music.

### The Eighteenth Century

The great quantity of symphonically accompanied church music in the eighteenth century and the many arguments about the liturgical suitability of such music have overshadowed the fact that the century also had an unbroken chain of church composition in the ancient style. Such composers as Alessandro Scarlatti, Durante, and Fago in Naples, Pitoni, Canniciari, Bencini, and Costanzi in Rome, Padre Martini, Vallotti, and Lanetti in Bologna, and Ziani, Pallota, Fux, Wagenseil, Richter, Michael Haydn, and Abbe Vogler in *Sueddeutland*, wrote either exclusively, or frequently, in the old style.(6) The majority of these compositions have *basso continuo* parts for organ accompaniment which was generally accepted. However, it will be

remembered, that Fux mentioned that the *a cappella* style "without organ and other instruments" was common in "most cathedral churches and the Imperial Court in Lent."(7) The same was true during Advent.

During his travels in Europe from 1770 to 1772 Burney observed several places where unaccompanied singing was practiced. In France he found a serpent used more often than the organ to accompany the choirs. He said, "The serpent keeps the voices up to their pitch and is a kind of crutch for them to lean on."(8)

In the Duomo in Milan he observed a choir of eight voices which sang some services in four parts without accompaniment. On other occasions, however, two organs and two choirs participated in the service. The *Maestro da Cappella*, Signor Fioroni, favored Burney with one of his own compositions which Burney had begged

with the design to publish it, in order to convince the world that, though the theatrical side and that of the church are now much the same in Italy, when instruments and additional singers are employed, yet the ancient grave style is not wholly lost.(8)

In Rome he heard the unaccompanied singing of the Sistine Chapel during Holy Week. He explained that the singers were not so good as would be expected because of poor pay. Many of the good effects were a result of the solemnity of the occasion. Burney's description of the singing of the *Miserere* was to be echoed many times in the next century.

The last verse of this Psalm is terminated by two choirs: the *Maestro di Capella* beating time slower and slower, and the singers diminishing or rather *extinguishing* the harmony, by little and little to a perfect point.(9)

But the instrumental orientation of the times even appeared in one description of the singing of the Sistine Chapel. The Abbe Coyer said that when the choir sang the *Miserere* the voices imitated the

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## HISTORY . . .

harmony of instruments so well that one believed them to be accompanied.(10)

North of Italy Michael Haydn's compositions in the old style, frequently without **basso continuo**, were widely known during the latter part of the eighteenth century. They were important in keeping alive the ideal of unaccompanied singing and have been called "a true connecting link from Palestrina to the Romantic."(11) Two forces influenced Haydn to compose in the old style. The first was the ban on all instruments except organ during Advent and Lent. His **Missae Quadragesimales** were composed for these periods. The second influence was the reform decrees of Emperor Joseph II who ruled Austria from 1764 to 1791 and the Empire from 1765 to 1791.

Joseph, in an effort to gain control of the Catholic Church in Austria, tried to rid the church of much of its ritual. His purposes were economic and social as well as political. He confiscated much church property, including the monasteries of the contemplative orders. He limited the number of holidays in order to obtain more labor from his people.(12) He set up a number of regulations for the service which dictated subject matter, length, and style of sermons, limited the number of candles to be used, and prohibited luxurious vestments and images.(13) Music was banned from all vespers, litanies, and benedictions.(12) Many monasteries saw their instrumental Masses discontinued and the bequests for these turned over to Joseph's educational **Religiousfond**.(12) Only the parish churches in the large cities were permitted the use of instruments.

In Salzburg Archbishop Colloredo issued a pastoral letter in 1782 which forbade the use of any music except vernacular hymns in all secular churches in the archepiscopate. He quoted St. Chrysostom and St. Jerome about the worldly and frivolous nature of instrumental music, then said,

if church music that is proper, well appointed, and performed according to all artistic requirements merits such censure . . . what would they say then about the music in our common city and country churches? There every good thought is driven out of the heart of the common people by the miserable fiddling, and horrible howling only invites stupidity and inattention.(12)

At the Salzburg Cathedral, which did not fall under the above restrictions, the popular instrumental Graduals and Epistle sonatas were banned. Haydn composed over one hundred liturgically correct, choral Graduals to replace the purely instrumental ones. These Graduals usually have a **basso continuo** part for organ but stand at the opposite pole from the popular symphonic, operatic church compositions of the period. Along with his **Missa dolorum B. M. V.** and his **Missae Quadragesimales**, Haydn's Graduals kept alive the eighteenth century adaptation of the ancient style in Sueddeutschland. (14)

Haydn, however, simply wrote his compositions in the old style as the result of his position at Salzburg. He is equally famous for his more numerous, symphonically inspired, instrumentally accompanied church compositions. The spirit of **Josephinismus**, as Joseph's reform movements were called, affected some of Haydn's contemporaries more

## NATS WORKSHOP AT EASTERN NEW MEXICO U.

A choral-vocal-opera workshop of particular interest to ACDA members is scheduled at Eastern New Mexico University at Portales from July 12 to 17, 1970. With most of its offerings aimed at the needs of our membership, the workshop is sponsored by the National Association of Teachers of Singing and the University. Directors of the workshop are George E. Umberson and Louis H. Diercks. A complete list of faculty and events will appear in the April issue. Write Louis H. Diercks, School of Music, ENMU, Portales, New Mexico 88130 for particulars.

deeply. In 1786 Abbe Vogler wrote,

Why don't today's kapellmeisters wish to compose church music without instruments? Why do the running violins convey the speech and the wind instruments the word so that the voices are only listeners? You see those old **Misereres** of Allegri, the **Improperes** of Palestrina, the fifty **Italian Psalms** of Marcella, the four-voiced **Song of St. Grabe** of Valotti, those sixteen-voiced **Dixit** of Pitoni. These do not age, they will still be after the next one hundred years that which they have been for the last two hundred years.(15)

### FOOTNOTES

1. G. C. Monteverdi, "Declaration," **Source Readings in Music History**, trans. and ed. Oliver Strunk (New York: W. W. Norton and Co., Inc., 1950), p. 408.

2. Leo Schrade, **Monteverdi: Creator of Modern Music** (New York: W. W. Norton and Co., Inc., 1950), p. 249.

3. Hans Joachim Moser, **Heinrich Schuetz: His Life and Work**, trans. Carl F. Pfatteichner (St. Louis: Concordia Publishing House, 1959), p. 244.

4. Zenck, "A Cappella," **MCG**, I, 71.

5. D. Angelo Berardi, **Ragionamenti Musicali** (Bologna: Giacomo Mont, 1681), p. 137.

6. Karl Gustav Fellerer, **Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des achzehnten Jahrhunderts** (Augsburg: Dr. Benno Filser, 1929).

7. Fux, **Gradus ad Parnassum**, p. 182.

8. Charles Burney, **An Eighteenth Century Musical Tour in France and Italy**, Vol. I of **Dr. Burney's Musical Tours in Europe**, ed. Percy A. Scholes (London: Oxford University Press, 1959), pp. 6, 65.

9. **Ibid.**, p. 232.

10. Abbe Coyer, **Voyages d'Italie et de Hollande** (1775), I, 283, quoted in Fellerer, **Der Palestrinastil**, p. 351.

11. Hans Jancik, **Michael Haydn: Ein vergessener Meister** (Zurich: Amalthea-Verlag, 1952), p. 32 (trans. R. K.).

12. Reinhard G. Pauly, "The Reform of Church Music under Joseph II," **The Musical Quarterly**, XLIII (July 1957), 373.

13. H. Franz, "Joseph II," **The Catholic Encyclopedia**, ed. Charles G. Herbermann, et al. (New York: Robert Appleton Co., 1910), VIII, 510.

14. Fellerer, **Der Palestrinastil**, p. 321; and Pauly, **op. cit.**, p. 382.

15. Otto Ursprung, **Restauration und Palestrina-Renaissance in der katholischen Kirchenmusik der letzten zwei Jahrhunderte** (Augsburg: Benno Filser, 1924), p. 8 (trans. R. K.).

Chapter II will be continued in the April issue.

## 250 ATTEND OHIO ACDA-OMEA READING SESSION

On Thursday, January 8, the Ohio ACDA co-sponsored a choral reading session in conjunction with the state OMEA convention, held at the Cleveland Sheraton Hotel.

The state board also met to discuss the Honors Choir, communication, summer convention, the NEWS, and other concerns. The nomination committee of past presidents met to prepare a slate of state officers.

## OHIO ACDA CONVENTION TO BE HELD JUNE 21-24

The American Choral Directors Association of Ohio will hold the 4th Annual State Convention on June 21-24 at Ashland College. Calvin Rogers will be local chairman, Lawrence Tagg of the University of Dayton will receive registrations and State President George Wilson of Wilmington is coordinating the planning committee.

The Second Annual Ohio Honors Choir will be a feature of the convention. Auditions were held during January in each of the five state regions. One hundred select members and alternate members were chosen and an organizational meeting was held at Westerville February 22. Jean Berger will be the guest director and clinician for the convention. The winning choral composition by Ohio composers will also be performed. Chairman is Sam Shie of Hamilton.

Among the many sessions to be included are, "The Function and Activities of Training Choirs," "Use of Organ and Other Instruments in the Church," "Choral Music for the Adolescent Voice," and choral reading sessions. A commercial exhibit area is also planned.

## TENNESSEE CHOIRS UNITE TO PERFORM FAURE REQUIEM

An unusual example of cooperation among individual choral directors took place in Knoxville, Tennessee, February 8 when three Knox County schools joined choral forces to present the **Faure Requiem** at the Second Presbyterian Church. Karnes High Director Milton Nelson, Halls High Director Carey Crowe and William Melton of Carter High demonstrated that individual initiative still gets results. The desire for the schools to get together for a purpose other than competition resulted in a meaningful musical experience for more than 175 singers and a large, responsive audience.

Guest director for the **Requiem** and the finale was Louis O. Ball Jr., of Carson-Newman College, Jefferson City, who noted that "each school retained its identity even though the combined presentation was greater than one school could have managed alone. Each chorus sang a short group of individual selections prior to the finale to give the audience an opportunity to hear performances by school groups other than their own. One of the pleasant aspects of the event was the courtesy and cooperation extended by the students toward each other. Measured on a people-to-people yardstick, it was an unqualified success." Organist was Mary Charlotte Ball.

THE

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## MARCH 1970

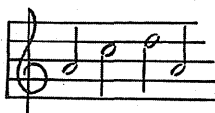
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By M. Cox, art student at the University of Missouri-Kansas City.



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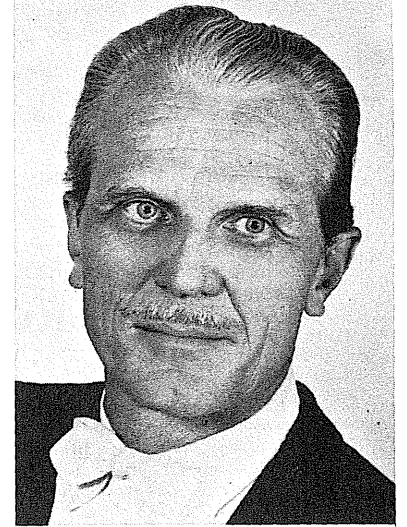
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## President's Message



At this writing we have completed three greatly successful Division Conventions!

Congratulations to K. Gene Simmonds for the splendid program and the superb attendance at the San Francisco meeting in the West and to Rod Eichenger for an equally fine meeting in Seattle in the Northwest!

It takes an untold amount of planning and work to present to choral directors such an intensive and concentrated series of stimulating and instructional sessions. We all owe a debt to those who contribute so much for our benefit and improvement in choral music.

So much of what necessarily is written in this column pertains to organization affairs. Now and then there is room for a thought or two on *music*:

One activity that never becomes dull (although it can at times be exhausting) is the opportunity to travel extensively over this nation conducting workshops, working with choirs of many sizes and age groups, listening to many choral directors perform with their organizations, hearing other choral directors speak on choral conducting and related topics.

In working and listening, I notice that there are some check points that keep recurring regardless of the locale or the excellency of the performing group. I'd like to list a few of these. You will, no doubt, wish to add others of your own.

1. Have we really captured the spirit of *this specific* piece of music or have we developed a style that we sort of like and that we tend to use in the performance of all music?
2. Have we fallen into the trap of using an exciting composition and a fine musical organization for a *virtuoso display* rather than a true musical performance?
3. Are we *communicating* musically?
4. Have we *really* attained the balance, phrasing, etc., that we are striving for? Are we listening with our *outer* ear to what we are accomplishing or only with our *inner* ear which provides us with the goal of what we hope to achieve musically?
5. Do our singers have joy in singing or is there a certain grimness about the whole project?

I don't mean on this last point any lack of discipline or hard work but rather the real joy of doing something well.

This month of March marks the completion of our first full scale conventions *in all six divisions*. A year from now (March 4, 5, 6; Kansas City) we look forward to a great National Convention under the leadership of Charles C. Hirt!



NOTES OF INTEREST

The Beethoven 200th Anniversary Exhibit, a collection of rare first editions from the BMI archives, is on a nationwide tour of 26 colleges and libraries Edward M. Cramer, president of Broadcast Music, Inc., has announced. The tour will close in December having traveled more than 10,000 miles and giving countless music lovers their first opportunity to see original editions and hear special concerts coinciding with the exhibit.

—\*\*\*—

The 1970 National Convention of the National Catholic Music Educators Association is being held in Atlantic City in conjunction with NCEA March 30-April 2.

—\*\*\*—

Brown University Department of Music through the Wassili Leps Foundation announces a competition for a new Choral work with January 1, 1971 as final date for entries. Write Choral Competition, Dept. of Music, Brown University, Providence, R. I. 02912 for details.

—\*\*\*—

The American Institute of Musical Studies announces the second annual Summer Vocal Institute to be held July 17-August 19 in Freiburg, Germany which is accredited by North Texas State University. Dr. Edward Baird, professor of voice and chairman of DM Studies at NTSU, and Regional Governor of the Southwest for NATS, has been appointed Dean of the Summer Vocal Institute. For further information write Richard Owens, Director, American Institute of Musical Studies, Baylor University School of Music, Waco, Texas 76703.

—\*\*\*—

A new appointment and creation of two positions heralded a major realignment of the Chappell & Co., Inc. organization recently when Al Altman was named to the new post of Director of Professional Activities, Nick Firth as head of the international desk and the appointment of Stan Stanley, former General Professional manager to Director of Special Project Sales and Exploitation.

U. OF W. TUDOR SINGERS SING AT NORTH CENTRAL

One of the most versatile and unusual performing groups to be featured at the North Central Convention in Chicago, March 20 and 21, were the Tudor Singers and Collegium Musicum Players. These thirty-seven voices and instruments, are the finest musical talent from the University of Wisconsin Graduate School of

Music. Supported by the musicological resources in the University and the experience and musicianship of Director Vance George, the repertoire encompasses nine centuries of music literature. These characteristics, combined with a precision of style, concern for detail, and sensitivity create a unique and welcome musical experience. Mr. George and the ensemble presented a lecture-demonstration entitled "Vocal Chamber Music from MED to MAD to MOD."

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- Psalm 47: O Clap Your Hands, SATB with Organ, by Theron Kirk (A1033)
- Psalm of Prayer and Praise, SATB with Organ and Optional Brass and Timpani, by Lawrence Weiner (A1056)
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- Sing to the Lord a New Song, SSATBB Unaccompanied, by Kent Newbury (A1032)

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# THOUGHTS ON ACDA'S FIRST INDEPENDENT CONVENTION-1971

## AN OPEN LETTER TO OUR MEMBERSHIP FROM CHARLES C. HIRT, PRESIDENT-ELECT

Nineteen Seventy-One promises to be a signal year in the history of our young organization, for it is the year of our first independent national convention. We are, indeed, coming of age. Although we maintain our affiliation with MENC, we will no longer use the MENC convention as the mother ship to carry us aloft. Here is the background setting and some preliminary plans for the program of our ACDA convention to be held March 4-6, 1971 in Kansas City. Please respond to these plans while they are still in a formative stage.

Some of us remember 20 or more years ago when we "rediscovered" our heritage of choral music, when musicologists turned their attention to this music with new zeal, when publishers began to make much of it available in performing editions, and we began with great enthusiasm to use it extensively in the repertoire of our choruses. Doubtlessly, more such treasure awaits our discovery in the archives of libraries and cathedrals. We must continue to seek out this music, to make sure that subsequent editions of it are authentic and correctly edited, and that our people are exposed to the finest examples from each period. Perhaps one session at our national should deal further with this subject.

Shortly after the first flush of this "rediscovery" we found ourselves in need of greater knowledge of performance practices in order to recreate this music with proper respect for the style characteristic of each period; e.g. the linear melodies of the Renaissance, the ornamented and extravagant songs of the Baroque, the formal designs of the Classic, the sometimes gaudy canvases of the Romantic, and the highly disciplined music of the neo-Classic. This dimension, too, remains one of our concerns to the present day.

More recently, at our 1966 ACDA convention in Kansas City, we pursued a logical consequent theme. We directed our attention to techniques of choral development, especially to those techniques most helpful in building our choruses into adequate instruments for performing these several styles — an endless pursuit, indeed!

In Seattle at our national convention in 1968 we highlighted yet another concern which grew out of the three former ones — a concern for the many new

kinds of choral music which were coming from the pens of today's composers. How practical was it for our choirs? To what extent could we establish a dialogue with these composers in order to share with them our problems and our aspirations in the face of the social revolution in which we both found ourselves. The validity of this concern has become clearer in these interim months.

These several "dimensions" were discussed at length in the January-February, 1968 edition of our *Choral Journal*.

Now, as we plan toward our first independent convention, one which will span three days, it seems timely, even imperative, that our convention program acknowledge all four of the above dimensions. Furthermore, it should relate to many other dimensions which are commanding our attention with increasing insistence, e.g. our role as citizens in the community, as church musicians, as music educators, our obligation to give voice to youth and to develop new leadership, and our need for honest reappraisal of ourselves as choral conductors, with all that this implies for communication in its several aspects. A counterpoint of these themes then might well comprise our convention program under a generic title "The Choral Conductor Relates to Today's Changing Society — The Challenge of the 70's." Let me clarify what I mean by suggesting below subjects and content for sessions which would deal with these latter themes, and at the same time, let me mention other aspects of our convention which I feel are important. I suspect that the following subjects are too numerous to include on one convention program, yet they are all timely and relevant. Which ones shall we eliminate? Does our membership have other suggestions? Please, reply candidly, creatively, and soon.

1. *A good hard look at whatever period we are in today*, one which probably began around 1960, be it called neo-Baroque, or neo-Gothic or neo-Romantic — these titles all fit! We must look at the many new "musics":

a. Choral music influenced by the popular scene, folk/jazz/rock/blues and the sophistication of these influences into "gebrauchsmusik" which is intended to function in our schools, churches, and in the community. I have heard many fine

choruses perform music of this genre most tellingly. I am thinking especially of the Omaha Benson High School choruses which I recently heard at the Nebraska All-State Convention.

b. Choral music and the avant garde. What new issues employ tape, computerized, synthesized sound, or aleatory practices wherein the singer is at once the "composer"?

c. Experimentation with choric speech, with choral settings of new and burning texts, and with original choral compositions accompanied by fresh instrumental sounds — sometimes using folk and rhythm instruments, other times, consorts of orchestral instruments in interesting new combinations.

d. Experimentation with multi-media, choral music utilizing visual aids, drama, dance, lights, or film.

2. "*Neo-Baroque*" influences evident in choral music: mysticism, free ornamentation, proliferation into many choral and instrumental sounds in dialogue, multi-dimensional music, poly-choral music, music involving audience or congregation.

3. *The New Choir!* Responding to the many innovations in choral composition and the new demands they impose, our choral organizations are undergoing discernible change. For instance, many madrigal ensembles whose repertoire in former years consisted essentially of 16th century madrigals are becoming chamber choruses and are expanding their literature to include contemporary song. Many a cappella choirs whose repertoire formerly was heavily weighted with Renaissance music and with unaccompanied songs from sacred literature, are now more often taking off their robes and stoles to sing a larger spectrum of choral sounds with instrumental accompaniments. The formal SATB seating arrangement for choir is no longer a constant factor. We find the chorus positioning itself in a variety of ways, often in order to involve itself not only with singing, but with playing, speaking and even with choreographed movements as well. The choral ensemble, too, is moving perceptibly closer to its audience/congregation and is entering frequently into dialogue with it.

Is it any wonder that these and other innovations are adding a new thrust, a new excitement and a new expertise to choral performance, and are creating a "New Choir," one deeply involved with the present, but, one no less aware of its heritage. Indeed, it is even more aware of it. By the very fact of its identification with present "neo-Baroque" expression, the "New Choir" is finding new insight into the literature of the past, witness the renewed interest on the part of youth for the music of J. S. Bach, for the harpsichord, etc. What a subject

this would be for one of our sessions!

4. *Recent scientific and acoustical discoveries* related to new sonorities and to the voice in ensemble; experimentation with computers and synthesizers to develop overtones synthetically; instruments to analyze the harmonic pattern of the spoken and sung vowels; newly discovered facts about sound properties of rooms and reflecting surfaces. What is meant by "new soundscapes," "umbrellas of sound," etc.?

5. *A reappraisal of the choral conductor* in the light of all these happenings. What, if anything, do the Moog Synthesizer and other electronic devices imply for the choral conductor? What does the renewed emphasis on text with the resultant irregular meter imply for his conducting techniques? Are the standardized practices of conducting still valid? What is empathy? How can it be harnessed to adapt to today's new musical resources, aleatory practices, speech rhythms, instrumental involvement, and the new forms of musical notations which are appearing in ever increasing number?

6. *The conductor as a music educator at all grade levels.* We are increasingly more aware of the necessity of providing practical help for our choral conductors who are teaching at the several age

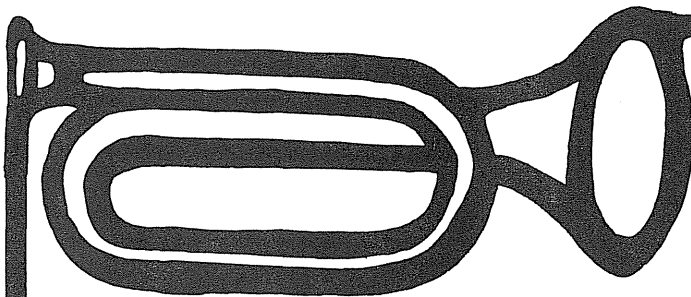
brackets, illuminating each grade level in the light of appropriate new repertoire and methods. The four ACDA sessions which we provided within the framework of the MENC convention in Chicago contributed to this objective. J. Richard Dixon demonstrated the place of contemporary music in the Junior High School program. Thomas Hilbish discussed new music and new methods at the Senior High School level using for demonstration the Englewood High School Choir and the Fenger High School Choraliers from Chicago. Harold Decker, using his University of Illinois Chorale, demonstrated stylistic trends in contemporary music for colleges and universities.

7. *The choral conductor as a church musician.* Our organization is attracting into its membership a great number of church musicians. In fact, a considerable number of us in the teaching profession are also active in a local church music program and are thus caught up in the church "renewal" movement — one of the most exciting and constructive developments evolving from the turmoil of the present day. Recently, my church music majors at USC provided an experimental worship service for the Choral Conductors Guild of California, demonstrating many of the musical innovations

in worship. For instance, the choir began the service by materializing out of the congregation where they had been seated at random in "civilian" dress. They began first with spoken exclamations of praise which merged into three processional songs sung simultaneously (a plainsong, a traditional hymn, and Kum-ba-yah). Then they participated in a worship experience which involved them in choreographed action, choric speech, electronic music, dialogues with the congregation, multi-media participation, aleatory expression and fascinating new anthems with fresh instrumental sounds and with stunning texts, e.g. *God Bring Thy Sword* by Samuel H. Miller and set by Ron Nelson.

"We ask, O Lord to see Thy sword,  
Thy judgment lightning sharp  
stands above the altar  
where we kneel and pray.  
"Strip the pious vestments from us . . ."

And do you remember the inspiring church music session conducted by Claude Zetty at the Seattle Convention in 1968? Subsequently, he has been engaged in many imaginative and creative experimental services in Texas. Do you not agree that these and other new sacred events should be brought before our membership?



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## THOUGHTS ON . . .

8. *The Choral Conductor as a Citizen in the Community.* Elaine Brown, founder-director of Singing City is Chairman of our Standing Committee on Choral Music in the Community. As a performing musician and humanitarian, both of the highest order, she is heading the inner city music program of Philadelphia and has promised to make us aware of the ways in which we also can contribute to society through our talents. It is possible that she may bring one of her community choruses of underprivileged youth to perform for us. Perhaps you have read the January issue of the *MENC Journal* which was devoted almost entirely to the inner city and music. Albert J. McNeil also brings to us very clearly the need for more work in this area. He is at present Associate Professor in the Department of Music at the Davis campus of the University of California. May I quote from his recent letter in which he commented favorably on our projected plans for the '71 convention and offered his assistance:

"Having worked much of my professional career in "black" churches, and with the "black" community, I view the growing needs of my people with increasing concern. For years, I have been active in SCVA, CMEA, and MENC, serving on a variety of committees, and as an officer and Board member of the National Association of Negro Musicians, I have further viewed with alarm the shocking lack of programs designed to encourage the "black" and chicano areas in an improving their own choral activities. Many of us have certainly tried, and to some extent, we have succeeded. The problem is bigger and requires the support of our nationally recognized organizations. The creativity represented by the fine (ACDA) convention at San Francisco can in some way be utilized in the struggle to bring the choral art to all Americans."

9. *ACDA and our Youth.* It seems to me throughout our convention fugue, there should run a subliminal theme, one which might help us move into the coming new era with the least amount of trauma and the greatest amount of influence. I am referring to our placing accent on our youth. We have a growing student membership of young vigorous, budding choral conductors with idealism, enthusiasm and strong convictions. They want to be heard, and we need to hear them. At one of our ACDA Western Division luncheons in San Francisco, I asked our student membership to stand. Much to the surprise of all of us, several tables of handsome young people stood in reply. I invited them to see me after the luncheon if they had any suggestions

for our National Convention, and not to my surprise I was surrounded shortly after by eager faces asking if they could have a part in the planning of at least one session in our forthcoming convention. My answer was a qualified affirmative, asking them to mail me their suggestions together with their names and addresses. I assured them that their request would be given serious consideration by the Convention Committee.

In some ways youth seems to sense where we are, or where "it's at," better than we do. I am not convinced, however, that a generation gap exists. Rather, youth being less conditioned to preconceived notions and methodology, and less tied to the past than we, adapts more quickly to present day manifestations. I also know many older people who have broken through this conditioning and who are able to communicate remarkably well with youth. Recently, I heard David Frost, a Justice of the Supreme Court, age 86, who spoke in a vernacular of the young at heart. Once we who are older can regard the present without past bias and are willing to try things a new way even if it annoys us, then perhaps we can see even more clearly than youth, for we know "where it's at" because we know "where it's been!" And then we will produce better music, more relevant music, but also better people. I feel strongly, therefore, that we should give voice to our youth within the framework of our convention in some way. We need new leadership, and I am convinced it can be developed from among our young student membership and from among our younger official membership. We need it not only in ACDA but in our society. In the most recent issue of the Phi Beta Kappa "Key," Dwight N. Lindley of Hamilton College wrote in essence the following: We have few inspiring leaders today because the last several generations have been raised up in a society locked in by methodology, capsulized theories, partial truths and arbitrary doctrines which have discouraged creative thinking.

I can understand this. For too many years we were presenting our method to our students as though it were "The Method." It was not an uncommon occurrence to find a student from another institution enrolling in my choral development class convinced that the method he was taught in his former schooling was the only correct way. Therefore, he felt insecure when, in this new environment, he was deliberately exposed to many other methods and was challenged to be eclectic enough to arrive at a method best suited to himself.

It is not surprising that today such an encounter is rare, for youth is reacting against superimposed methodology. Nor is it surprising that in the wake of the

youth rebellion come fresh excitement and a new creativity.

Youth believes eternity is now, planning little on a tomorrow which may never come — hence, their emphasis on the "now scene" and not the stockmarket. Youth sees little validity in art, except as it helps him depict what is real. He is more interested in what he is, rather than in a conjured-up image of what he should be. Youth will not compete with, nor accept an establishment which is iconoclastic and perpetuates past practices which have lost their validity. Youth will not espouse values he cannot in good conscience accept. He will not respond to pretense and pose, or to music which is precious or precocious. He insists that art is being involved. Youth prefers to be involved in what the painter is doing, rather than standing back to admire what the painter has done. Youth is interested in the process as well as the product, the singing as well as the song — hence the expressions, "getting inside the sound," "envelopes of sound," etc.

To penetrate this barrier which separates us from youth is the subliminal theme which I am recommending for our convention. Perhaps it should not be too subliminal!

10. Also our convention might well invite varying and sometimes conflicting viewpoints. Perhaps the American Guild of Organists, who are becoming more conscious of the choral instrument, should be asked to contribute a session. One of my most exciting workshops recently was a week spent with the members of AGO in Colorado on the Colorado State College campus in Ft. Collins. I am also very impressed with the choral experimentation being conducted at Union Theological Seminary under Dean Robert Baker's supervision, and at the Westminster Choir College under President Ray Robinson.

Perhaps we should ask NATS, National Association of Teachers of Singing, to participate in a session. I have heard William Vennard, Maurice Allard, and others speak most tellingly and helpfully on the subject of the individual voice in the choral ensemble.

Perhaps we should even invite European participation. A choral session by Ferdinand Grossmann, with whom we all fell in love during our ACDA Vienna Symposium last summer, would be most interesting, as would it be to have Gunther Theuring work with us as a choir, or to hear the madrigal chorus from Yugoslavia which I visited a few years ago. What about inviting "Jeunesses Musicales" or "A Coeur Joie," two youth musical organizations in the French speaking countries, to be represented on a session? ACDA would be strengthened

by this interchange and would respond in turn with new ideas.

11. During the course of our convention we will have short reports by the chairmen of the several standing committees which are now active in many areas of our profession. They include:

Activities - Harold A. Decker, Illinois.

Choral Editing Standards - Walter Collins, Michigan.

Choral Festivals - Ralph Manzo, Washington.

Choral Journal Advertising - L. Alexander Dashnaw, New York.

Choral Music in the Church - Claude Zetty, Texas.

Choral Music in the Community - Elaine Brown, Pennsylvania.

Choral Standards and Repertoire - Robert S. Hines, Kansas.

College and University Choral Music - Charles Byers, Colorado.

High School Choral Music - Gordon H. Lamb, Wisconsin.

Junior College Choral Music - Arthur R. Clark, Illinois.

Editorial Board - Allen C. Lannom, Massachusetts.

12. *Performances! Performances! Performances!* Listening with music in hand to many kinds of choirs performing a broad spectrum of literature, with opportunities provided us for dialogue, argument, appraisal, predictions and planning!

Conspicuously absent here is a suggestion for a theme dealing with levels of advancement and expertise, whether it relate to conducting techniques for the beginner, choral development for the small, medium and large choirs, or choral techniques for performing easy, medium and difficult repertory. For a while the absence of such a theme bothered me, that is until I became convinced of two facts: a) Our National Convention will be more than rich in content if we limit it just to those areas which cannot be treated as well in any other environment, and b) There are many other areas of interest which can be handled best at the division, state and local levels through workshops and clinics designed to service the conductor at his particular stage of development.

Surely, each of us should return home from the '71 National Convention in Kansas City with new ideas, new techniques, new repertory suggestions, and the motivation to try them out. But, more important, we should have had opportunity to hear performances by great choirs, to hear inspiring messages, and to observe choral demonstrations and open rehearsals. We should have had opportunity to participate in frank and open discussions to fellowship with our colleagues, and to find new friends. We should have gained a greater awareness of the vastness and outreach of our chor-

al music, and a greater vision of, pride in, and identity with our profession. We should return more alert to what's happening in and for choral music at the national level, as well as what's happening chorally in communities in other parts of the country, thereby being better able to re-evaluate what we are doing at home. In other words, we should have viewed our profession in its larger realm, through the telescope as it were, saving the microscope for workshops, meetings, and conventions on local, state, and division programs.

We are entering a new and power packed period both for our growing organization, for choral music, and for the society it serves with increasing persuasion.

Each historical period has had its own continuity of growth, maturation and fulfillment. Each has had its own greatness and its own apex of creativity incomparable in its own way. We are once again on the rising curve of yet another period, though one surely of shorter duration, as each successive period has been shorter. And the new period into which we are entering will in turn have its own apex of creativity and incomparable greatness. What adventure the future promises us as choral conductors and as a corporate body in ACDA truly committed to the Choral Art and to those whom we serve through it. Our first independent national convention in March, '71 should be the springboard to lift us into the 70's with expectancy, excitement and achievement.

Here my case rests and my suggestions end. They are surely too numerous to be practical, but maybe not too much

to aim for if Browning was right when he said our reach should exceed our grasp or "what's a heaven for?"

Now, according to our constitution, a national convention chairman must be named by the national organization of ACDA to distill these and other ideas, and to implement them in Kansas City. Who is this man, who are these people who will participate? Please respond. ✖

## NOTES OF INTEREST

The Seventh annual competition for promising Operatic Voices by the Baltimore Civic Opera Company, Inc. will be held June 10. With deadline for entries set at May 23, copies of application may be obtained from the Opera company at 11 E. Lexington Street, Baltimore, Maryland 21202.

—\* \* \*—

Sandor Kallai, former manager of the Kansas City Philharmonic Orchestra, has been appointed manager of the Meadow Brook Music Festival it was recently announced. Mr. and Mrs. Elliott M. Estes were recently named first chairmen of the coordinated Meadow Brook Festival and Theatre.

—\* \* \*—

Arpad Darazs, director of choral activities at the University of South Carolina, will conduct the Arizona All State at Phoenix, the Washington All-city choir and Darlington Tricentennial choral festival. He will also conduct workshops in London, Canada, Evansville, Indiana, University, Westminster Choir College in New Jersey, Eastman School of Music in Rochester, New York, in Washington, D.C. and at the University. He was presented in a lecture demonstration with his USC Concert Choir March 19 at the ACDA Southern Convention in Atlanta. He is co-author of the music textbook, "Sight and Sound."

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# Experimentalism and Pacing In the Choral Rehearsal

GEORGE UMBERSON

George Umberson is currently Director of Choirs, Chairman, Department of Vocal Music, and Professor in Music at Eastern New Mexico University. He is past Southwestern Division Chairman of ACDA and has recently been nominated for National President-Elect.

"This is a time for experimentation. This is a time when we can't do it the same old way. We've got to be brave enough to try it a new way."<sup>1</sup> This is a quote from a recent article by Howard Swan of Occidental College in *The Choral Journal*. It would seem that in a day when such rapid and drastic changes are surrounding us, both in the philosophies and actions of individuals, we, as music teachers and more specifically choral directors, must be able to recognize and meet the many and diverse changing needs of the young people with whom we work and expend our energies. The purpose of this article is not to imply that all of the ideas and philosophies that we have held sacred and dear over the years are to be discarded in favor of unfounded and unsubstantiated revolutionary type thought. It would seem that man himself has not changed as much nor have his needs changed as much as his environment, but nevertheless, it is an undeniable fact that some of the approaches toward various problems that have been successful in the past may no longer be as effective with our youth of today. Flexibility is a means to growth in most any field of endeavor, but this seems particularly true in the field of music teaching. It might be assumed that all music teachers who have been in the profession a number of years recognize that there is a regular and constant need of re-evaluation and re-assessment of techniques and methods being used. Isn't it interesting to note that certain approaches and techniques that seemed to be extremely successful with "last year's group" do not have the same type of effectiveness with the people in your choral organization this year? And to make this even more ironical, many individuals were in both organizations. Pity the poor choral conductor who has entrenched himself in such a deep rooted path that he makes no effort to adjust to problems of a different nature, or worse still, who doesn't even recognize that changes need to be made. But the saddest part of all con-

cerns those unfortunate students who are hungry to receive inspiration, and dynamic instruction that will permeate them to the depth of their capacity. Rather, they are caught up in the tangles of a worn-out, ritualistic approach, which, in many instances, is almost worse than no association with music at all. Thus, the reasoning behind this discussion of experimentalism.

First, it might be well to consider the status of the individual who, when signing a contract with an educational institution for the position of choral director, in essence is stating, "I willfully accept the responsibility and challenge of molding and enriching the lives of young people through the powerful communicative medium of music." As Allen Lannom has stated, "if an individual performer stands in a peculiar relationship to the creative process, the conductor, among performers, occupies the most complex position of all. He shares with the composer an inability to make a direct impact upon his audience, for he can only speak with the voices of others."<sup>2</sup> And herein lies the almost frightening reality that many impressionable individuals are trained to think and communicate as we have instructed them, and that they reflect our very being to others through the medium of performance. Hence, do we dare to cease or even slightly retard the intensity of our efforts to continue searching for and utilizing fresh concepts which will stimulate both the students and ourselves?

"Today's conductor must be both student and teacher. He must have the ability and the desire to assail the musical score and his entire responsibility again and again until he wrests greater and greater meaning from its enigmas. Perhaps by word, perhaps by gesture, perhaps by as subtle a thing as attitude the conductor may teach his performer much about the musical literature and about the techniques of performance. Only the learning experience can give validity to the performing experience."<sup>3</sup>

In every way possible, therefore, the choral director must, as Swan puts it, "find out more about singing because I direct singing."<sup>4</sup> Quite obviously, a knowledgeable choir can be developed only to the extent that it has a knowledgeable conductor. Experimentalism in the choral rehearsal is successful and desirable only when a great amount of research and planned procedure has pre-

ceded the rehearsal. The thesis of this article does not include that type of experimentalism which is totally a guesswork process.

Experimentalism in the choral rehearsal may possibly serve two primary functions: First, well-planned experimentalism may provide a freshness to various problems that seem to inundate the choir on a day-to-day basis. Secondly, experimentalism may be necessary, as implied earlier, to meet the changing needs and responses of students in a changing society.

It would seem that there are very few areas in either the rehearsal or performance realm that cannot allow for some diversification. It appears, if we are truly honest with ourselves, that just as we believe that we may have found a solution for a specific problem, it no longer becomes as effective or we may find that the problem has changed, thereby necessitating another analysis and further searching for the answers. The choral director who recognizes this is the one who will seek and find those techniques, methods and approaches that add continual freshness to a choral situation. You can usually detect his zeal for finding the new and more effective ideas because his enthusiasm is reflected both in his eyes and in the eyes of his students. This type of searching can be and, in many instances, is contagious and nothing is more inspiring than to be associated with such an individual.

What are some of the various rehearsal elements that might be altered occasionally without treading on the sacred ground of some of the unchangeables? First, I believe that a certain amount of experimentation is legitimate in the realm of the conductor's personality in front of the group. This is not to discredit the old cliches of the need to present a consistent "front" to the group because obviously, the students must know that they can expect certain types of reactions from conductors. However, the students themselves most certainly do not present the conductors with the same moods and responses each day and it would seem that the individual in charge must have the perception to recognize, almost instantly, the "temperature" of the group and react accordingly. So many factors enter in such as weather, 15 pep rallies per week, illness and on and on. Consequently, we must constantly be exerting efforts to stay ahead of them, changing to equate a compatible rehearsal relationship on any given day with our students, always, of course, within the boundaries that we have initially established for ourselves and the group. They must know that we are human (at least some choral directors are), and a dull, repetitious method every day can kill any inspirational qualities we might possess.

It seems that one of the most prominent aspects of experimentalism in the choral rehearsal in recent years is that of standing and seating arrangements. It hasn't been so very long ago that a majority of choral directors were extremely rigid in regard to setting up one standing arrangement for the choir and the group remained in that position for the entire year. (This, in many instances, was the standing arrangement that their choir used when they were in college.) They sometimes have no inkling as to its purpose but "if it was good enough for my college group it is good enough for me." In recent years the theory has been advanced that there are numerous factors concerning standing arrangements that have certain types of effects with specific groups, on certain days, and on certain numbers.

Earlier in this discussion, I alluded to the point that choral groups vary from year to year and from day to day in relation to both strengths and weaknesses. There are, of course, many various possibilities for experimentalism in this area. My friend and colleague Louis Diercks, formerly Director of Choral Organizations at Ohio State University and currently Professor of Voice at Eastern New Mexico University, was one of the pioneers of the so-called "scrambled" position. His rationale for such an arrangement included:

"A singer not surrounded by those singing his part hears his own contribution and can evaluate his efforts far more accurately as to intonation, dynamics, tone color and diction. One singer having a bad day will not influence his entire section so readily when not standing in a section. Better balance of parts can be achieved because the director can distribute his forces with greater freedom. Better tone front can be developed by selecting the best quality voices for key positions."<sup>5</sup>

By *experimentation*, one can learn to separate voices which act in a deleterious way upon each other. There are, of course, more possible standing arrangements than one can imagine. Examples might be the varied and diverse ways that groups can be arranged in sections and the many variations which choirs utilize in the resurgence of antiphonal music and on and on. One of the most rewarding rehearsal techniques that I have used is to have the choir stand in a complete circle, with no two people on the same part standing together. Although not practical for performance, the experience of facing each other and hearing all parts equally well seemed to provide at least a tentative solution, and in many cases, a somewhat permanent solution to many problems. I have used

this technique especially when we are attempting to mold a composition into a beautiful entity after notes are learned and intensive efforts are being exerted to move the number into the realm of finesse and choral beauty. Many times it has been my experience that here is the time and place to change something in the development of a number. If one of the tenors is flattening or singing an incorrect vowel (it seems that we always pick on the poor tenors), rather than leaving him to cause the entire section to flat we move him into a position near other parts so he can cause them to flat also. Seriously, his new found ability to

hear the other parts around him will normally assist in solving this problem. We may or may not wish to leave the singers in a certain experimental position for performance. Just remember this: Certain numbers with their inherent problems such as tessitura, intonation, intervallic relationships, etc., may need specific types of sound combinations, and we as conductors must have at our command enough possible alternatives to solve these problems. I am not implying here that we play musical chairs for no purpose but I sincerely believe that a certain amount of experimentation can be helpful.

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## EXPERIMENTALISM . . .

What about experimentation with literature? Am I or are you one of the individuals in our profession who operates on what we call the "four year cycle." Can you imagine an existence more drab and morbid than that of repeating the same numbers every four years. This is not to indict the conductor who occasionally repeats a number because it happens to light a spark of inspiration that few numbers can provide, nor is it to indict the conductor who occasionally repeats a number that he or she feels will adapt beautifully to a particular group. However, in many cases the repertoire change from year to year is so similar that one look at the program will divulge the name of the conductor. *Don't be afraid to take a chance occasionally.* Thrust yourself into an unfamiliar area of literature and allow those boundaries to expand. Although repeated literature may be new to the choir, it is not new to the conductor and consequently, with the exception of those very special numbers, there will normally not be the empathic enthusiasm for a number to catch fire. We must push ourselves, constantly searching for new and inspirational literature, that will provide us with the necessary challenge and diversification to maintain a day to day freshness in our rehearsal.

How often do we experiment with tone color with our choirs? I am fully aware that in many circles of our profession, experimentation in this area is strictly forbidden. It seems however, that, by the nature of the fact that our choirs each year possess different levels of vocal and musical maturity, we must not attempt to force certain predetermined tone colors upon them. This statement does not preclude the necessity of the conductor possessing knowledge concerning the type of tone color which is generally recognized as suitable for a particular style and period, and also an ideal which he hopes to achieve with his group. Assuming that proper foundations are laid in the areas of tone production, it would appear that there should be a margin here for some form of flexibility and experimentalism. Some groups just will not have the capacity to adhere strictly to an unrealistic ideal on the part of the conductor. I do not believe, if we bring a knowledgeable background to the rehearsal, that it is musical heresy to experiment with tone color. In fact, it can conceivably prove to be a vital and rewarding attempt.

Although there are many additional possibilities for experimentalism in the choral rehearsal, it is hoped that these few remarks might cause all of us to utilize our imaginative powers to a greater degree in creating a fresh in-

structional process for our students.

The title of this article included the word "pacing" along with experimentalism, and the remaining remarks will deal with this rather elusive problem. For purposes of this article, we will consider the term "pacing" to relate primarily to the ability, or lack of ability, of the choral conductor to utilize properly his rehearsal time in achieving established goals with special emphasis on preparing for performance. The general problem we might perceive could be this: How, when we schedule musical events six to nine months in advance, can we be sure that our choir will be at just the proper peak on the designated material on that given date? But an even more elusive question is: Although we know what we must do on a particular date several months in advance, why is it that if we had to present that program two days earlier than scheduled it would be impossible? It is at those impossible points when virtually all choral directors, whether basically religious or not, find themselves looking upward to the Almighty raising their arms and crying "Help!" Fortunately, assuming we have given the Almighty sufficient help in advance, he pulls us through in a most rewarding fashion. One rather obvious ingredient which seems to precede all others in meeting "deadlines" (that monster word of the choral profession) is stamina and energy.

"Unlike his time-beating ancestor, the contemporary conductor must develop tremendous physical stamina. Virtually anyone could beat time for a group of performers, but the demands of performance have become so great and so intense that almost super-human strength is required at times. Rehearsals cannot be casual, for with professional performers, economic concerns demand a maximum return for a minimum investment of time. And with amateurs, long, exhausting rehearsals must compensate for lack of technical proficiency. Add to this the fact that only a very few of the world's conductors are exclusively conductors, the others being teachers, players, singers, and you begin to comprehend how much stamina is required. The mental and emotional activity which accompanies rehearsal and performance intensifies and multiplies the physical exertion. It is a fortunate though inexplicable fact that energies expended in creative activities are quickly renewed by the exhilaration of the creative act, for in that fact rests the satisfaction and salvation of those who continually exhaust themselves in behalf of their art. Perhaps even the longevity of conductors is partially traceable to the physical disciplines of

conducting and the almost mystic renewal accompanying creative activity."<sup>6</sup>

Assuming that this ingredient of stamina is present or developed, we now will look at aspects involved in pacing a rehearsal. First it must be recognized that the speed in which a rehearsal moves is an individual matter and that the best pace for each conductor is that which achieves the greatest amount of progress in the allotted time. Each conductor must experiment to find his most effective pace in the rehearsal. We have all seen conductors who drove their groups intensely or who tried to charm their singers into musical progress by becoming "half-way comedians" and, in many cases, virtually no progress was observed. Conversely, we have also observed these same types of individuals achieve great success in a rehearsal. We have also seen conductors who move very slowly, who speak in a rather quiet manner, and who never outwardly get excited in rehearsal and again the progress may be significant or virtually nil. Consequently it would appear that one of the prime requirements for successful rehearsal pacing must be for each conductor constantly to analyze those methods that seem to be successful and those that do not, and develop HIS or HER own technique. We may on occasion be able to utilize someone else's approach but fundamentally we MUST find our own pace and build upon it.

In my original manuscript of this discussion I made the statement "It goes without saying that preparation is the unparalleled key to proper pacing in choral music." After reading it over, I concluded that I am not at all sure that this goes without saying. How many times have you visited a choral rehearsal where there was obviously no advance thought, deliberation or planning prior to the arrival of the students? The rehearsal that day consisted of an at-random selection of numbers by the conductor and the normal routine with each number was to start at the beginning, going straight through again making the same mistakes. Hopefully, none of us is guilty of this but I can assure you of one thing: This lackadaisical, "sit in the teachers lounge till one minute before the bell" approach by some of our colleagues is the very reason that we in music have been fighting for our very existence in the academic world in recent years. We must plan, plan, plan, and make constructive use of every valuable moment that we have those young lives in our grasp. *Five minutes of ill-used time with a 60-voice choir is no longer 5 minutes, but 300 minutes of wasted human resource.* We have heard it said that music teaching is so informal and unstructured that

lesson plans are not necessary or possible. I believe that unless we write down virtually everything we wish to accomplish in that rehearsal we will waste a certain amount of time. Why waste time going over things that don't need going over. Analyze each number, determining the need to work notes in a certain place on this number, vowel unification on another, balance or tone quality, or dynamic control or legato phrasing on others. Decide in advance what numbers will psychologically be best to follow other numbers in the rehearsal. Some of us may have excellent memories but I seriously doubt that we will approach the organized process that is possible with a written-out rehearsal plan. Yes, flexibility must be a factor. Obviously none of us is going to always accomplish everything he desires to accomplish in a rehearsal, but there is no doubt that he will come much closer to achieving his maximum desires if he KNOWS WHAT HE INTENDS TO DO IN ADVANCE AND THEN DOES IT.

When we are working, planning, and striving to meet a certain deadline with our choir we must make a daily analysis of where each number is in relationship to the proposed performance date. One method which is utilized by a rather large number of successful conductors is

to attempt to bring all the numbers along at approximately the same rate of progress. Therefore, when the time comes to mold the numbers into their final product of beauty, the concepts of unequivocal polish can be applied to all the numbers and the singers are provided with the opportunity to maintain a certain intensity and purpose throughout the rehearsal. Although a certain amount of diversity may be desirable, it would appear that some rehearsals need the continuity of thought in a specific realm rather than running the gamut of rehearsing numbers of different levels of development just for the sake of variety.

How many numbers should we try to rehearse with a choir in our allotted time period? It would seem quite obvious that this should basically be determined by the philosophy and purpose of the rehearsal. Many directors list their traditional eight numbers on the board when the rehearsal begins and consider the entire time wasted unless they touch on all of them. Although this approach may be feasible in some instances, it would appear that a careful analysis of needs for accomplishment that day should take precedence over the variety concept. There may be days when the concentration is such and progress is so evident

that we might rehearse only one number. I realize that this is somewhat idealistic, but I sincerely believe that these types of rehearsals are possible at many age levels. The point is this: Let us not become so ritualistic in our day to day approach that we do things automatically and by habit. Search for and recognize the needs that must be met in relationship to deadlines and then be flexible and intelligent enough to make these things come about.

At what point in our relationship to deadlines do we attempt to get the numbers to a high level of performance? Most certainly we cannot hit a peak too early or some of the excellence may not be maintained. However, it would seem that it is logical also not to "play it too close" on the other side either. I am not, by nature, a "take a chance" man. I realize that many conductors feel that the final peak of finesse and beauty should come in the performance and I agree. However, it would appear that the gambling spirit is a little too prevalent when the choir has scarcely even gotten to the end of a number prior to performance. They *must* have a certain amount of confidence if an emotional and enjoyable performance is to be attained both by the singers and listeners. Somehow I have never had too much faith in the choir

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that still has a "will we or won't we" attitude after it is on the risers for a performance. Again it all comes back to careful and deliberate preparation.

I close with this thought from Howard Swan's article:

Music finally comes alive through the agency of many personalities. Something wonderful happens which is not duplicated anywhere else on earth. You know what happens when you and your choir catch fire. They never forget it. They continue to talk about it. The spark which furnishes this inspiration comes from the conductor. He needs all the capabilities possible but many of these he must teach himself — much of the technical, the sensitivities, the appreciations, and most importantly, his response to the chorus before whom he stands. Now this takes hard work. It takes drive, and time, and strength, and sweat and some tears, and a fervent cultivation of joy and laughter. We never, even in these times, can afford to lose our sense of humor. It takes imagination and creativity. In my dictionary the outstanding conductor always is an optimistic realist. He is a realist in recognizing his own limitations but is not defeated by them. He is a realist when he evaluates constantly the ambitions of his choir. He shows his realism by his study, by planning his rehearsals, by experimentation (and now is the time for this), and by learning to know his people as individuals — not just as bodies, or names, or numbers. Yet he is an optimist, for his faith never wavers in himself or his performers, and, most importantly for the music."<sup>7</sup>

#### FOOTNOTES

1. Howard Swan, The "Lost" Art of Inspiration, *The Choral Journal*, January-February, 1969, p. 5.
2. Allen Lannom, The Conductor And His Art, *The Choral Journal*, March-April, 1966, p. 12.
3. *Ibid*, p. 13.
4. Swan, *Op. Cit.*, p. 8.
5. Louis Diercks, The Individual in the Choral Situation, *The Choral Journal*, March-April, 1967, p. 26.
6. Lannom, *Op. Cit.*, p. 13.
7. Swan, *Op. Cit.*, p. 9. ❖

McGraw-Hill Records announces the first stereo recording of Monteverdi's opera *L'Orfeo* and the only complete version of the opera on records. Featured on the Telefunken's well-known series of early music recordings, *Das Alte Werke*, is an international cast of singers and the famous Concentus Musicus of Vienna under the direction of Nikolaus Harnoncourt. First produced in Mantua in 1607, it was Monteverdi's first opera and the first great music drama to be composed.

# Krzysztof Penderecki's *Dies Irae*

## A CONDUCTOR'S INTRODUCTION

JAY W. WILKEY

Jay W. Wilkey, Associate Professor of Church Music and director of the Seminary Choir at the Southern Baptist Theological Seminary, Louisville, Kentucky, specializes in contemporary music but is also interested in pre-classical and non-Western music. In March 1969, he conducted the American premiere of Penderecki's *Dies Irae* and is spending this year on a sabbatical at the Institute of Comparative Musicology at the University of Tokyo, where his specific research will be concerned liturgical music: Shinto, Buddhist, Christian and their modern variations. He is slated to write an article on the Japanese choral scene for a later issue of *The Choral Journal*.

One of the most remarkable musical happenings of the 1960's has been the renaissance of Polish music. To even the most knowledgeable of the musical world, "modern Polish music" meant simply Karol Szymanowski (1882-1937), who bridged almost singlehandedly the gap between German romanticism and the neo-classicism of the between-the-wars decades. But to most musicians "modern Polish music" has meant absolutely nothing. During the early years of the Communist regime, composers were directed to write nationalistic music reflecting "socialist realism." Only one composer, Witold Lutoslawski (b. 1913), was able to make significant musical contributions during this time of repression. After 1956, when the country was opened up to East-West cultural exchange, the prospects of composition brightened considerably.

The influx of the previously prohibited Western music brought about a rapid liberal education for Lutoslawski and his younger contemporaries, the most highly regarded of whom are Henryk Gorecki and Krzysztof Penderecki, both born in 1933. (Most of the compositions of these as well as many other contemporary Polish composers are available through SESAC, Inc., 10 Columbus Circle, NYC 10019.)

Penderecki (pronounced "Pen-de-retski") has experimented with most of the current methodologies of composition — serial, electronic, and aleatory. His greatest success has been with a kind of "minutely controlled chance," emphasizing tone-clusters, tone-colors, and dramatic effect. His two most universally acclaimed pieces to date are *Threnody to the Victims of Hiroshima* (1961) and the *Passion According to Saint Luke* (1965). His most recent major work, an

opera *The Witches of Loudon* (1969), has had a mixed reception, largely because Penderecki chose to write "background music" to a play, rather than dominate the stage with arias and duets. This is not surprising; Penderecki's interest, as seen in his music, has always been primarily religious and dramatic. He is a talented musician who writes music for specific functional purposes. This practice may be seen most pointedly in his *Dies Irae* (1967).

The *Dies Irae*, which Penderecki calls an "oratorio" even though the piece is only about 25 minutes long, was written for the unveiling of the "International Monument to the Victims of Fascism" at Auschwitz-Birkenau. Auschwitz was the most infamous of Hitler's concentration camps, where thousands of Jews and other "enemies of Nazism" were exterminated. As a musical protest against man's inhumanity to man, the *Dies Irae* is a spiritual expansion of his earlier *Threnody*. It is most appropriate that a child of Poland, which was ravaged by both sides of the WW II conflict, should testify to the evils of both sides through these two pieces.

#### The Text

Surprisingly enough, the text is not that of the Requiem sequence, but consists of various Biblical passages, modern French and Polish poems, and excerpts from the *Furies* of Aeschylus. The modern poems were then translated into Latin, and the Aeschylus left in the Greek. The two French poets are Louis Aragon (b. 1897), a socialist who writes primarily about social evils and who is represented by a short excerpt from his poem *Auschwitz*, and Paul Valery (1871-1945), whose primary literary concern was man's internal conflict between "the freedom of detached contemplation" and "the surrender to involvement in life," who is represented by an even shorter excerpt from his *Le Cimetiere Marin*. The two Polish poets, Broniewski (*Bodies*) and Rozewicz (*A Pigtail*), both reflect an anti-war posture in what some might consider rather morbid texts. The Aeschylus and Revelations passages all portray a horrifying picture of death. The Corinthians text is the familiar "Death is swallowed up in victory." The title of the work comes from Revelations 6:17, "The great day of their wrath has come, and who will be able to stand it." (*Venit dies magnus irae ipsorum: et quis poterit stare?*)

The purpose of the text is to provide a point of orientation. Certainly Pender-

ecki had no intention that the text be aurally understood in the actual performance. If the presentation of the text in Latin and Greek were not a sufficient barrier to verbal understanding, his practice of dividing sentences and even words between the various voices so that a lengthy paragraph might be presented within one short measure, the syllables being divided among the 24 vocal parts in a collage of vowels and consonants. Nevertheless, the text undoubtedly provided the backbone of continuity in Penderecki's process of composition and should be used by the listener and performer as a guide to understanding.

#### Musical Materials

As is his normal practice, Penderecki writes for an enormously complex orchestra, treating each individual within the orchestra as a soloist even though the individual part might be technically quite easy. The orchestration calls for 14 woodwind players, including 3 saxophonists; 16 brass players, including 6 horn players; a percussion battery calling for 33 instruments (six players), including piano, harmonium, and siren (1); and finally 18 cellists and bassists. Thus, the orchestra should consist of 54 soloists. While many schools could assemble sufficient wind, brass, and percussion players, only the large university or conservatory could find ten cellists and eight bassists. In the American premiere of this work, the pianist and organist played as best as they could the cello and bass as well as their own parts. While these two individuals were two of the busiest players in the performance, this substitution was physically possible and was probably more effective than a similar compromise in more traditional orchestrations.

The choral writing contains up to 24 parts — the full division is Penderecki's normal procedure — plus three soloists. The work could, therefore, be performed with 27 soloists; though for the sake of sonority, at least 48 singers are to be desired for the choral parts — 72 would be better, 96 might be too unwieldy.

One of the more obvious, unusual musical elements in the piece is the use of quarter-tones. For the notation of these Penderecki uses the following symbols:

- ↑ raised by 1/4 tone
- ⚡ raised by 3/4 tone
- ♭ lowered by 1/4 tone
- ♯ lowered by 3/4 tone

The instrumentalists are often asked to play quarter-tones, usually while sustaining a tone-cluster (e.g., the six horns can cluster each quarter-tone within a step-and-a-half), but the chorus does not sing quarter-tones as such. The soprano and bass soloists, however utilize this device most effectively in their ariosi.

Penderecki seems to thrive on evoking unusual, but "natural" effects from the various instruments — e.g., asking a woodwind player to overblow his highest squeal or a brass player to blast his lowest pedal-tone. The strings are asked (1) to play between the bridge and tailpiece (on two strings), (2) to play arpeggi on four strings behind the bridge, (3) to play on the tailpiece, and (4) to play on the bridge — these in addition to more normal procedures.

The choral singer is asked (1) to sing in normal voice, (2) to hum with open and closed mouth, (3) to speak, (4) to whisper, (5) to yell, (6) to speak on pitch, (7) to whistle, and (8) to scream, glissandoing the pitch according to a given graphic notation — e.g.,



Penderecki uses two principal melody types, which correspond to Curt Sach's *logogenic* and *pathogenic* elemental categorizations. The choral and instrumental parts are principally of the former type, limited to one-step and small intervals. The vocal soloists and upon occasion crucial instrumental soloists (e.g., timpanist, cellists, woodwinds, horns) are asked to play "12-tone-type" melodies. These phrases have the jagged look and sound of serial music, but are not derivative of any particular row. (A missed note here and there does not hamper the effect of the passage.)

The most interesting aspect of Penderecki's musical vocabulary is his treatment of "simultaneity," definitely not "harmony"! Three principal techniques can be discerned: (1) starting with one tone and adding pitches one-by-one to form a "chord" or cluster; (2) attacking the cluster simultaneously, usually by members of an instrumental family; and (3) writing a series of polyphonic parts which are to be played simultaneously, usually as fast as possible and over-and-over until signaled to stop. The latter procedure results in an ever-changing palate of tonal movement and color, *Klangfarbenmelodie* at its best.

Along with his disposition for massive sounds, Penderecki displays a remarkable perception for the value of the single sound, whether it be the basses humming a unison B-flat, the timpany tapping a pianissimo low E, or the tam-tam tolling like a death-bell.

After having reviewed the musical materials demanded by Penderecki and emphasizing those aspects which might be considered most "avant-garde," the striking and perhaps startling conclusion is that student musicians can learn and perform this piece. In fact, with the ex-

ception of the three vocal soloists, *high school* musicians could technically perform the *Dies Irae*. Whether such youngsters are psychologically ready is another matter; a conductor would have to make that decision with the personal knowledge of his people.

#### Form

On the broadcast level the *Dies Irae* consists of three movements:

I. LAMENTATION ("The sorrows of death compassed me . . .")

II. APOCALYPSIS (" . . . and the pains of hell gat hold upon me.")

III. APOTHEOSIS ("Death is swallowed up in victory.")

The first two movements are cleanly separated by a break, but the last two are connected by a terrifying scream which miraculously turns into a confident unison D, introducing the last movement.

Each movement is basically through-composed in the manner of an opera. Penderecki closely follows the ideas of the text, depicting the emotional content of the verbal ideas even though the words themselves are usually distorted beyond recognition. Certain elements of recapit-

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## K. PENDERECKI'S . . .

ulation are present — e.g., the tenor solo in the "Apotheosis" shows an *aba* structure and the work ends with a quotation from the first movement — but the basic sense is derived from the progression of the text.

While the most complete understanding involves a coordination of words and music, the work can be profitably heard as pure music — as with Penderecki's *Threnody* — though the title itself will tend to influence the ear of the listener. In this case, the sounds *qua* sounds project rather clearly the ideas of sorrowful lamentation, of horrible destruction and death, and finally of hope which nevertheless emerges. The parallel with Lenten penitence, Good Friday crucifixion, and Easter resurrection will not be lost on the sensitive Christian hearer. However, the piece is non-sectarian and can be heard equally well by Jewish (who indeed were the principal victims of Auschwitz) and humanist hearers.

*The basic formal unit.* The most profitable way to discuss the form of the *Dies Irae* is to consider the basic "building-block" unit: the measure. The measure has no particular relationship to tempo or even to time in the sense of a specific number of seconds as, for example, a 4/4 measure ( $\text{♩} = 60$ ) would imply four seconds. Some measures are short, others are long. They can best be thought of as a single musical idea or a particular combination of ideas. For instance, a measure might contain a single tap of the timpany and, then, an indefinite period of silence. The conductor must then decide in the context of that which preceded and that which follows exactly how long the silence is to be. A measure might contain, say, four distinct ideas, each played by a different instrument or voice. The conductor might indicate the entrance of the four parts, but the players would most probably proceed at their own speeds.

The basic performance procedure in the *Dies Irae* is to play a measure until everything is played, then to proceed to the next measure. Obviously, some musicians can play faster than others; some have greater breath capacity; and even the same musician may play differently on different occasions. Herein lies the principal aleatory element in Penderecki's composition. To write a successful piece in this style, the composer must calculate a certain degree of variation in the performance of a given passage. The music must be able to tolerate a high level of variation or, in more traditional terms, "lots of mistakes." In this type of calculation, Penderecki is a master.

Other aleatory elements are "self-initiated materials" — i.e., the individual plays his part in relationship to players



Robert Shaw, director of the Atlanta Symphony, and Joseph Flummerfelt, director of choral organizations at

FSU, in rehearsal with Florida State University choirs at the School of Music.

around him, whose parts are notated on his score — notes of "indefinite length" — i.e., notes which are held until signaled to stop, usually at the end of a measure. Related to the latter is the direction to repeat a given phrase over and over until signaled to stop.

Another type of "chance relationship" is symbolized through Penderecki's graphic "spatial notation." Even though a given measure has no specific length in time, the notation may indicate that a phrase or a note should occupy a relative proportion of the measure's length. In measures such as this, the conductor might indicate to the players that he will "conduct" the measure in a slow four (five, six, etc. — whatever is conducive to the proportions at hand) so that the players can calculate their entrances, cut-offs, and general tempi.

Often the pitch is only approximately notated by a jagged (or smooth) line indicating a glissando, simply a high or low, very high or very low, or a medium pitched note. Similarly, in the vocal parts, the text may be indefinitely notated so that the singer may sing the syllables as he wishes.

All of the above may seem to indicate

the opposite of "music," namely "noise," to many readers. On the other hand, for others the *Dies Irae* may provide an extremely moving, dramatic/religious experience. It is a work which communicates directly to the avant-garde intellectual, even with the moderately liberal crowd, and most strikingly with the musically naive, but religiously (or humanistically) sensitive souls. Those conservatives with musically vested interests will probably be disgusted with Penderecki's efforts. Unfortunately, this latter group contains far too many teenagers — already converted and brainwashed by some "school," whether that fostered by an educational system or the popular media — and, *Kyrie eleison*, choral conductors.

\* \* \*

Krzysztof Penderecki, *Dies Irae*. Krakow: Polskie Wydawnictwo Muzyczne, 1967.

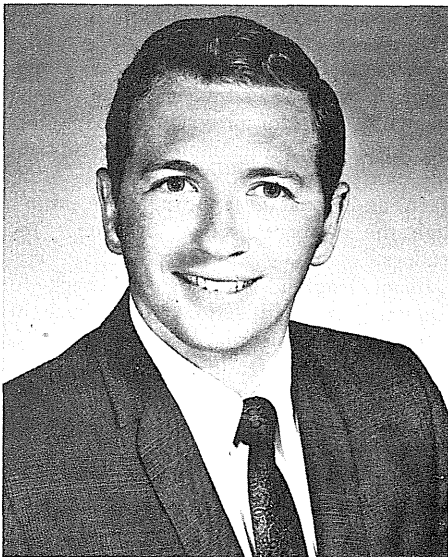
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**JAMES A. MOORE**

Received BMED degree from East Texas Baptist College in 1960, MMED from North Texas State University in 1962. Received a teaching fellowship from NTSU in 1962 and began work on a doctorate. He was choral director in the Sherman Junior and Senior High Schools in 1960-1962. Following his army service he has been choral director at Irving High School since 1965 and is presently serving at 3rd Vice-President of Texas Choral Directors Association and Vocal Chairman of Region III - TMEA.

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Chairman, Music Department  
Kalamazoo, Michigan, College

First of all, greetings to my colleagues in America from "die schoene Schwarzwald!" After nearly 12,000 miles of traveling throughout much of Europe from Great Britain and Scandinavia to northern Italy from June 19 to October 10 in a VW camper, my wife and I have found a small, comfortable apartment on the edge of the Black Forest. This will be our headquarters for the rest of my sabbatical leave. Our beautiful view from the top of one of the high hills overlooks the picturesque little village of Bad Liebenzell. It is a very quiet place, conducive to reading, writing and relaxing. Our many long hikes on the excellently maintained Wanderwege during this unusually warm fall season have aided us in fighting the battle of the bulges. We are located about 25 miles from Stuttgart, a very musical city, so there is much in store for us during the coming months.

My aim during my nine-month leave is to observe European Bach Festivals in regard to performance practices, management, and to observe music education in "public" and private schools. Time given to formal music education within the structure of the curriculum of European and especially West German general education; methods used, such as Carl Orff and Kodaly systems, or combinations of methods; and the role of other music sources such as private lessons, church programs, etc.

Since it will require my full time abroad to assemble the material on music education, I shall report on the Bach Festivals and musical culture in Europe and in Germany, where I shall spend most of my time. I prefer to divide my remarks into at least two articles, the first a general view of European festivals and the second to note some specific reactions to the manner in which contemporary conductors are interpreting the works of Bach. Conclusions based on performances I attended and my discussions with some of the leading conductors and scholars, including Dr. Werner Neumann, founder of the Leipzig Bach Archives. To keep my remarks concise, I shall refer only to three of the major Bach festivals of Europe.

The first festival we attended was the 44th *Deutsches Bachfest*, officially known as *Bachfest der Neuen Bachgesellschaft*,

held this year in Heidelberg, June 25-30. There were 18 programs given in the space of five days concluding with the Mass in B-minor. Each year this, the most prestigious German Bach Festival, is held in a different city in both East and West Germany, a rare instance of cooperation between the two German peoples. Incidentally, all of the cities and towns in which Bach lived, except Luneberg, where he attended school from 15-18, are in East Germany.

The first *Deutsche Bachfest* was held in Berlin in 1901. In those early years of the organization, festivals were held only every two or three years until the advent of World War I in 1914. Of special interest to me was the political setting of the 1914 *Bachfest* held in Vienna, the only instance, due to political tensions, in which the *Bachfest* has been held outside of Germany. This was just prior to the assassination of Archduke Francis Ferdinand, heir to the Austrian throne, by a Serbian nationalist. At that time, of course, Austria and Germany were closely allied and by mid-summer Europe was plunged into strife that eventually killed 9 million soldiers, countless millions of civilians and left an additional 22 million persons with indelible scars that could not help but adversely affect the development of the arts in Europe in the following years.

In spite of German poverty following World War I, the *Deutsches Bachfest* became an annual event and earned such an important role in the culture of pre-World War II Germany, that even Hitler attended one festival program in the late 1930's to attempt to prove that he really was in favor of the arts, this in spite of his oppressive measures of censorship, burning of books and otherwise thwarting individualistic and artistic expression.

Again in 1939 the festival was interrupted by war and it was not resumed until 1950. This auspicious occasion was the initiation of the Bach Archives in Leipzig under the leadership of Dr. Werner Neumann, a Bach scholar of worldwide renown. Since 1950 Leipzig has been host to four festivals: the 1970 festival will be held there to celebrate the 20th anniversary of the founding of the Archives. Other East German cities to host the festival have been Luebeck in 1952, Muehlhausen in 1959, Weimar in 1964, all cities in which Bach lived, and Dresden in 1968. Notably, this deep pride that all Germans seem to have in J. S. Bach is one of the rare instances of unity in an otherwise tragically di-

vided nation. The performances and groups participating in the festivals are mostly German and Swiss, but occasionally *Auslanders* (strangers) are invited to participate. One gets the distinct impression that German Bach leaders consider that outsiders lack real understanding of Bach's works: they imply that one should be born into and mature with the "Bach spirit" in the authentic cultural residue of German Baroque music and art.

The second major event we attended was the annual English Bach Festival. This ambitious series of more than 25 programs, duplicated in London and Oxford, which runs simultaneously over a 2 week period, this year June 27-July 13. It was begun 8 years ago by a harpsichordist, Lina Lalandi, Founder and Artistic Director of the English Bach Festival Trust. With His Grace, the Duke of Marlborough as chief patron and Igor Stravinsky as president, founder Lilandi has assembled a formidable list of trustees, managers, bankers, solicitors and volunteer workers. Drawing from soloists and ensembles from all over the world, including such U. S. talent as Penn State University Choir and Robert Baker, organist, the English Bach festival programs differ from those on the continent in that they run the gamut from pre-baroque to contemporary music. This year they commemorated the 20th anniversary of the death of Skalkottas by programming several of his works. Some newspaper critics have questioned the wide range of program as being incompatible with the name and supposed intention of the festival, although J. S. Bach and sons *do* appear more times than the aggregate tally of the "intruders."

From England we hastened back to Germany again, this time to Ansbach in Bavaria. This biennial festival is *all* J. S. B. and again features artists and ensembles mostly from Germany. The exception this year was the appearance of the French choir, Ensemble Vocal Philippe Caillard, of Musical Heritage Society recording fame, who performed two Bach motets. This affluent two-week festival contained only 16 programs but all of those which I heard were of exceptionally fine quality.

Following are some of my observations which may interest those of you in the U.S. who attempt similar, large scale festivals.

Obviously I could not attend every concert but of those programs I did attend, the technical precision and preparation of the music were excellent without exception. On the other hand, the interpretative aspects of many of the works I heard seemed to me to be generally insensitive to the subtleties inherent in Bach's writing, particularly in

the vocal works, a subject on which I shall elaborate later.

Each program was presented in a hall or room specifically suited for its particular performance medium. For instance some programs, such as secular cantatas and orchestral suites, were given in old castle courtyards, solo cantatas were usually presented in smaller rooms of libraries or museums, while large, major works were presented in the great churches, cathedrals or concert halls of the area.

There is a tremendous population in Europe concentrated in relatively small areas compared to most of the United States. Thus such artistic events as music festivals have large audiences from which to draw in almost any area, as well as from foreign countries. For example the 1967 statistics state Germany has 95,928 square miles with 82,000 sq. miles in farming or forestry, a population of 59,948,000 or 622 persons per square mile.

The "musical tradition" of Europe is strong and well-established over several centuries, despite wars and pestilence. There is a natural pride among the people which exists in these historic traditions and in the men who composed the music. For instance, literally everyone who seeks any musical experience or serious study of music in Germany sings and plays the music of J. S. Bach from the very earliest years. Moreover, instrumentalists *sing*, not only play, Bach in church choirs when they are small children. Thus, these players actually know the vocal works almost as well as do the singers whom they later accompany. This factor has a strong bearing upon the excellent and very flexible support the instrumentalists give to the singers.

Governmental support is given to most of the major festivals of Europe. The Bundesrepublik in Bonn provides funds (up to one-third of the total budget) for many of the major festivals in West Germany. Further, each local governing body state and municipality underwrites about another third of the cost thereby permitting festival managers to import the very best talent in Europe to perform. The results of this concentration of funds and talent is to provide the kind of musical performances that cannot be matched anywhere else in Europe or America by local forces. Consequently, the dense population is willing to pay high prices and even travel from other countries to these performances (up to \$20 per ticket), all of this in spite of the fact that the gap between living costs and salaries is reputed to be greater in Europe than in the United States. Again, the tradition referred to above which exists in Europe has significant bearing upon this great individual and governmental support of festivals

and the people will, if necessary, deny themselves in many ways to support these traditions of the past when their countries were dominant world powers.

The traditions of a government acting as patron of the arts dates back through the centuries when the royal families spent significant sums of money to underwrite composition and performance of musical works. It is, therefore, quite natural for governments in contemporary Europe to carry on this tradition of support begun by the royalty and the church.

What relevance do these remarks have for us Americans? In contrast to Europe, the U.S. has no long-existing tradition of indigenous culture. Until the 20th century there were few American composers or artists who compared with the standard of quality to be found in Europe. I think we can claim that this is no longer the case. During the 18th and 19th centuries, budding musical or artistic persons went to the continent to study since America was reputed to have few if any teachers or schools the caliber of which was to be found in Europe. I think we can also claim that this is no longer true, although many artists and musicians spend some time in Europe performing. Historically speaking we, as a people, have been so preoccupied with settling the West and coping with essential problems of survival that we have not yet developed a deep-rooted cultural base. Ours is basically a materialistic society, which Europe seems to be emulating as it becomes more and more affluent, that has no deep tap roots from which to draw its nourishment. We seem to be constantly in need of fertilizing the shallow root system of our "cultural plant."

On the other hand I am proud of the accomplishments America has made in the field of the arts in spite of the lack of governmental support and the lack of tradition. However, I wonder if even private support of the arts is lessening in our relatively wealthy American society as our resources are being used to a greater degree to cope with the universal problems of the underprivileged and the technological revolution that is taking place.

In a sense the state universities have assumed the role of "patron of the arts," representing the state governments, with their many cultural activities and festivals. Yet these efforts are still limited in view of the great untapped artistic potential that lies dormant in the U.S. today.

As I see the picture of the arts in the United States at the present time, I can only conclude that culture in our country has enjoyed a brief period of a special "place in the sun" during the past decade. However, the pressing sociological

## CHOIR TOURS

The Chamber Singers of Basic High School, Henderson, Nevada, and their director, Miss Diana Tomlinson, recently toured in Mexico where they visited Hermosillo, capital of Sonora, singing at the University, the city square and for the city officials as well as appearing on television.

««»»

The Bowling Green, Kentucky, State University Collegiate Chorale and Chamber Orchestra with Ivan Trusler as conductor and Richard Mathey as assistant, will perform in Europe during the month of March with concerts in London March 22-27, Amsterdam March 28-30 and in Zurich March 31-April 3.

««»»

The Rancho High School Madrigal Singers of Las Vegas, Nevada, a group of 18 selected singers will take a Concert-Cultural Educational tour of Eastern Europe this summer from June 29 to August 2. They will sing and visit Paris, London, Vienna, Salzburg, Venice, Florence and Lucerne. A varied repertoire has been chosen by their director, Jan Morgan, organizing chairman for the Nevada ACDA Chapter, who has taught in the Clark County schools for four years. Itinerary is arranged by the International Cultural Exchange Schools of Salt Lake City.

««»»

The 58-voice Renton, Washington, High School A Cappella Choir under the direction of Richard Houser, will travel to Japan next June for a three-week singing tour. One of the tour's highlights will be the choir's performance on June 23 at the World's Fair in Osaka. In recent ceremonies at Olympia, Governor Dan Evans named the choir as official representatives at Expo '70 for the state of Washington. Mr. Houser, in his 7th year at Renton, received BA and ME degrees from Central Washington State College under Dr. Wayne S. Hertz. An active soloist in the Puget Sound area, adjudicator and director throughout the state, Houser is also director of music at the University United Methodist Temple in Seattle.

needs of our people and of the world are now causing the small amount of support from private foundations and what little there was from local, state and national government agencies to dry up. Existing funds are being channeled into these areas of concern to the extent that even major symphony orchestras and opera companies are being forced to dissolve or sharply curtail their programs and activities.

We must give serious consideration to this dilemma and develop plans which can provide adequate support for the arts so that they may reach their full potential. Americans are famous for their innovative abilities, especially in materialistic areas. We should apply our talents in problem-solving to providing the necessary climate in which the arts can thrive.

Russell A. Hammar  
7267 Bad Lieben zell  
Holderlinstrasse 43, W. Germany ❖

# a philosophy of church music

carol connor

any philosophy of church music must necessarily follow one's thinking on (a) music, (b) the church, and (c) god. those are three rather intangible concepts, difficult to discuss, but let us try. music is a living, working, concrete reality to me, and one of the few things in which i can say i believe. it is communication, expression, formulation. aaron copland has said:

"i must create in order to know myself, and since self knowledge is a never ending search, each new work is only a part answer to the question who am i? each new work is a unique formulation of experience; an experience that would be utterly lost if it were not captured and set down by the artist. no other artist will ever make that particular formulation in exactly that way. just as the individual creator discovers himself through his creation, so the world at large knows itself through its artists, discovers the very nature of its being through the creations of its artists." (from *music and imagination* by aaron copland, harvard univ. press, 1952, p. 40-41)

music is music; i dislike the habit of putting music in boxes labelled "pop" "sacred" "rock" "secular" and such. music doesn't really take adjectives; it simply is

in regards to the church, alfred north whitehead made this statement:

"ideas won't keep. something must be done about them. when the idea is new, its custodians have fervour, live for it, and if need be, die for it. their inheritors receive the idea, perhaps now strong and successful, but without inheriting the fervour; so the idea settles down to a comfortable middle age, turns senile, and dies; but the institutions organized around it do not stop; they go by sheer force of acquired momentum, like the dead knight borne along on his horse."

(from *dialogues of alfred north whitehead* by lucien price, new american library 1954, p. 86)

this is what has happened to the idea of christianity. it has been passed on, accepted, established, turned senile, and killed by the very structure that is supposed to be the instrument of its keeping.

the church is a building; christianity

Carol Connor is a graduate assistant in the Department of Music at Trinity University in San Antonio, Texas, where she is working towards a Master of Music Degree in Composition. She is also completing requirements for the Master's Degree in Communications from the University of Texas and serves as an assistant producer on the staff of Educational Television Station KLRN, Austin-San Antonio. Miss Connor has composed a number of experimental compositions for use in worship, involving various compositional devices such as aleatoric speaking and singing, bitonality, and twelve-tone row, combined in some instances with the use of slides and film projections.

is a belief the church is a place; christianity is a set of actions

a way of living  
of being

this same kind of comparison can be drawn between the word

religion and christianity  
god and christianity

john a. t. robinson said: "i have never really doubted the fundamental truth of the christian faith; though i have constantly found myself questioning its expression" (from *honest to god*, westminster press 1963, p. 27)

in short, the church has killed christ allow me to turn again to alfred north whitehead:

"it was a mistake, as the hebrews tried, to conceive of god as creating the world from the outside at one go. an all foreseeing creator, who could have made the world as we find it now — what could we think of such a being? foreseeing everything and yet putting into it all sorts of imperfections to redeem which it was necessary to send his only son into the world to suffer torture and hideous death; outrageous ideas.

the hellenic religion was a better approach; the greeks conceived of creation as going on everywhere all the time within the universe; and i also think they were happier in their conception of supernatural beings impersonating those various forces, some good, others bad; for both sorts of forces are present, whether we assign personalities to them or not.

there is a general tendency in the universe to produce worthwhile things

and moments come when we can work

with it and it can work through us. but that tendency in the universe to produce worthwhile things is by no means omnipotent. other forces work against it.

god is in the world or nowhere creating continually in us and around us. this creative principle is everywhere, in animate and so called inanimate matter, in the ether, water, earth, human hearts. but this creation is a continuing process, and the process itself is the actuality, since we no sooner arrive than we start on a fresh journey. in so far as man partakes of this creative process does he partake of the divine, of god, and that participation is his immortality, reducing the question of whether his individuality survives death of the body to the state of irrelevancy. his true destiny as creator in the universe is his dignity and his grandeur." (from the *dialogues*, p. 296-297)

god is in the world or nowhere; the world is god, or it is nowhere.

life is god love is god

god is the ground of all being  
" (paul tillich:) the name of this infinite and inexhaustible depth and ground of all being is god. that depth is what the word god means, and if that word has not much meaning for you, translate it, and speak of the depths of your life, of the source of your being, of your ultimate concern, of what you take seriously without reservation. perhaps in order to do so you must forget everything traditional that you have learned about god, perhaps even the word itself" (from *honest to god*, p. 22)

(forget everything TRADITIONAL that you have LEARNED)

i will be the first to admit that i am an agnostic ("of or relating to the belief that the existence of any ultimate reality such as god

is unknown and probably unknowable" websters dictionary)

it seems to me that it would take a great deal of temerity for any person to claim otherwise

the church is in the world (i think), and it cannot exclude the world from its chambers. anything that is in the world is a part of life, of reality, of our existence, and therefore should be a suitable topic for the church (which is sometimes not of life, not of reality, and not of our existence).

there is no question of sacred vs. secular



## WASHINGTON CHOIR SINGS AFRICAN MASS IN COSTUME

As a result of the overflow crowd who heard the premiere performance of the *Missa Luba* at its Christmas concert, the Washington High School Concert Choir of Norfolk, Virginia has scheduled eleven performances of the work in Norfolk, Virginia Beach, Hampton and Chesapeake. The African mass in Congolese style was recorded and notated by Father Guido Haazen and was presented in costume then and later as a springboard to introduce the musical heritage of the Negro during Negro History Week.

The 90-voice group is directed by I. Sherman Greene who holds a BS degree from West Virginia State College, and MM from the University of Michigan and professional diploma from Teachers College, Columbia University, where he has also continued work on a doctoral program. Mrs. Daisy Holmes is accompanist; Rennie Lassiter is student conductor.

### a philosophy . . .

there is no question really of propriety or tradition

the world we live in happens NOW  
we will never be able to understand it if we continue to look at it through a rear view mirror

as for music for the church, there is a question of appropriateness;

but not of the kind that works from the premise of the

**GREAT ACCEPTED TRADITION** ("this is the way we've always done it")

there is also a question of relevancy

which can only be defined by one's own unique formulation of reality

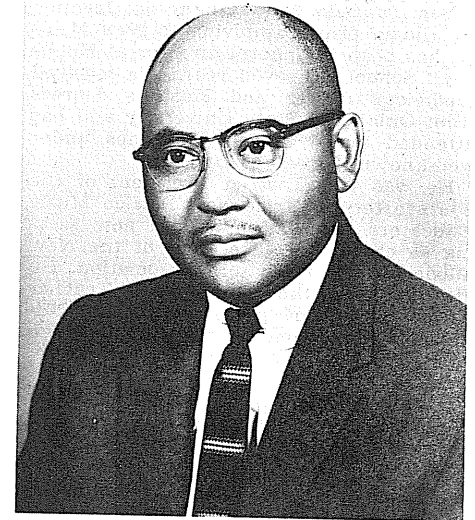
music for the church can come under these considerations for review

but

there is **NO SUCH THING AS CHURCH MUSIC** ❖

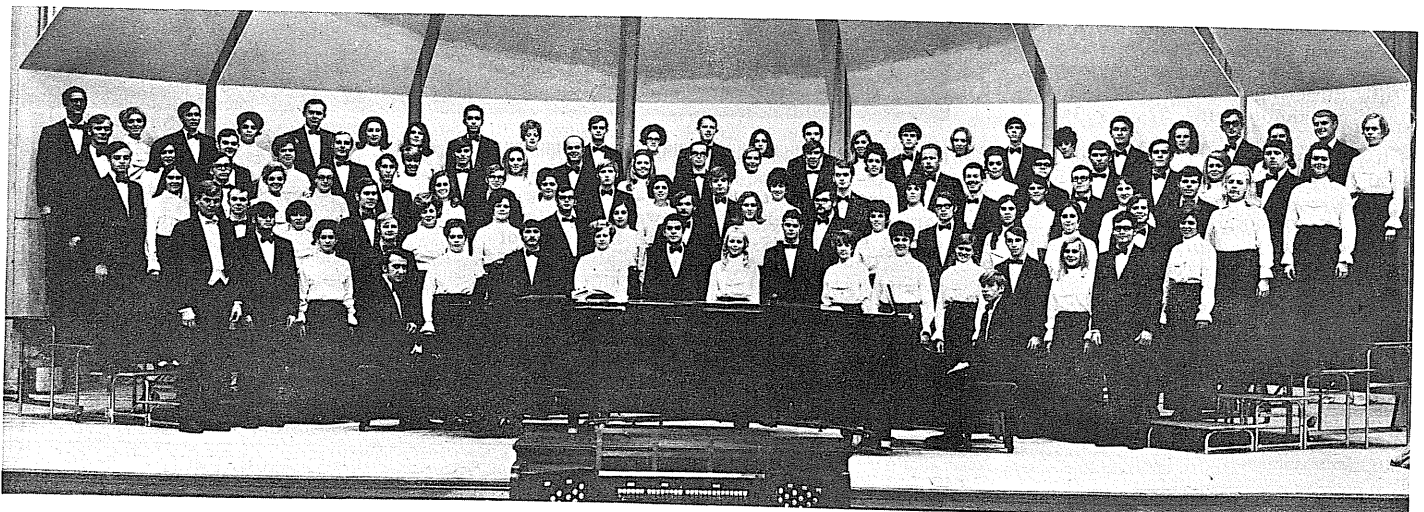
### Part of the Booker T. Washington High School Concert Choir in costume for the performance of the *Missa Luba*.

More than 100 musicians of Susquehanna University's Choir and Band from Selinsgrove, Pennsylvania, will participate in a 30-day European Concert Tour June 22 to July 22. The Concert Choir is under the direction of Robert Summer, an Indiana University graduate; the band is directed by James Steffy. Their tour will take them to some 20 cities and towns, selected for historical and musical significance. During the present academic year, people, places and historical events relating to the forthcoming tour have been emphasized in music history and literature courses and the repertory of the choir has been chosen to include works of composers related to the cities where the group will perform. Arrangements were made through the Ambassador Travel Agency, Kalamazoo, Michigan for this first European tour which culminates several years of annual tours in Eastern United States and Canada.



**I. SHERMAN GREENE**

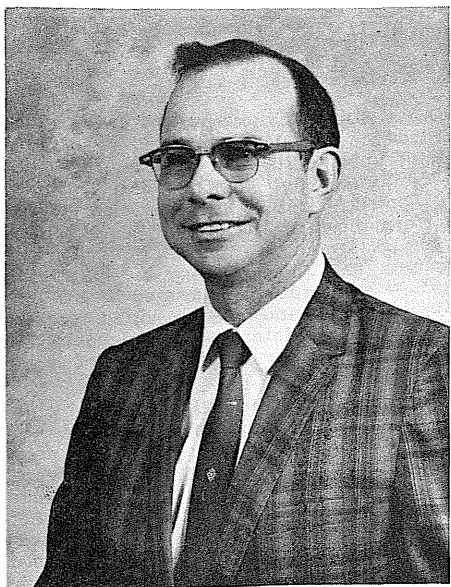
Director, Washington High School Concert Choir, Norfolk, Virginia



The combined University Singers and Chamber choir of Florida State University who performed the

Penderecki's "St. Luke's Passion" with the Atlanta Symphony under the direction of Robert Shaw for the

ACDA Southern Convention in Atlanta March 20.



**BEN CANFIELD**

Ben Canfield, who taught at Cushing, Oklahoma prior to moving to New Mexico, has been the choral director at Hobbs High School for seven years. He received Bachelor's degree and Master's degrees from Oklahoma State University and has attended many choral workshops under well-known choral conductors.

He was past District President of the Southeastern District New Mexico Music Educators Association and is now serving as choral Vice-President of the New Mexico Music Educators Association. He also received the Outstanding Teacher Award last year, presented by the National Honor Society of Hobbs High School.

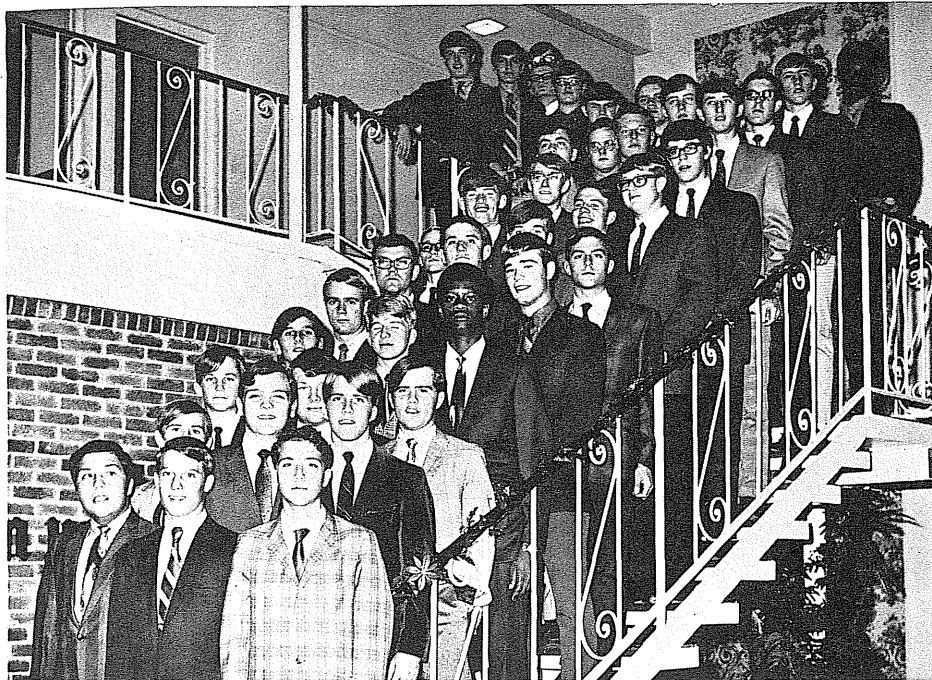
## CHOIR TOURS

Stanford, California, University's Department of Music will offer special studies in the performance of seventeenth century music, computer-generated music and choral conducting during the 1970 Summer Session. Prof. George Houle directs the Seventeenth Century Institute June 22-July 17; the Choral Music workshop July 20-August 14 will be directed by Harold Schmidt, Stanford's director of choral music, with Professors Leland Smith of Stanford and James Tenney of the Brooklyn Polytechnic Institute directing the Computer-Generated Music workshop June 22-July 14.

—\* \* \*—

Choral workshops featured at Cannon Beach, Oregon under the direction of the State System of Higher Education will include a Kodaly Elementary Music workshop with Norman E. Weeks of Seattle Public Schools July 6-11; a Junior High Music workshop with Eva Mae Struckmeyer of Wausau, Wisconsin July 13-18 and a Choral School July 20-25 with Norman Luboff, director of the Luboff Choir. Information may be received from Dr. L. Stanley Glarum, Director, Oregon Division of Continuing Education, Box 1491, Portland, Oregon 97207.

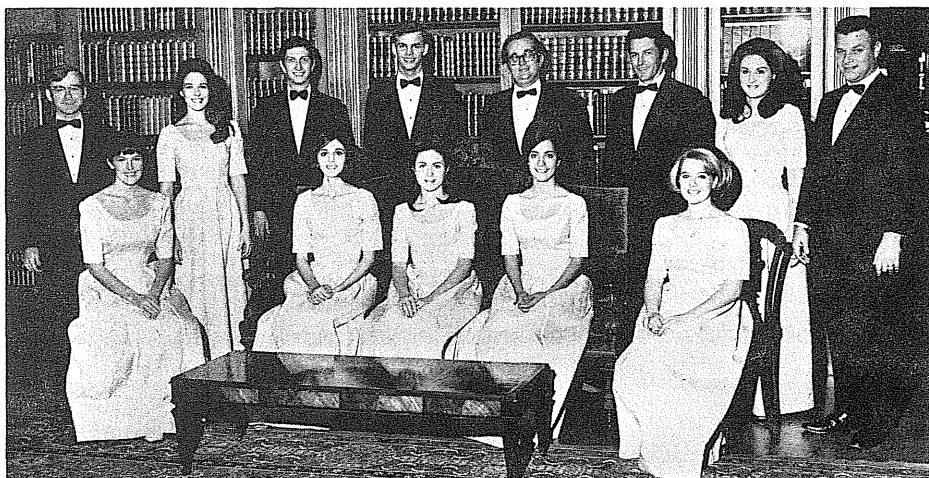
Daffynitions: **violin** - a bad hotel; **bow** - a fiddlestick; **pipe organ** - a petrified bagpipe; **harp** - a grand piano in the nude; **conductor** - a man who can face the music.



## HOBBS BOYS' CHORUS SING AT DALLAS CONVENTION

The Boys' Chorus at Hobbs, New Mexico, High School was started two years ago to learn to use the boy's changing voice and to sing music written especially for the male voice. Practicing every

Monday evening on their own time, the boys have performed for civic clubs, teachers' meetings, high school assemblies. They attended the Southeastern New Mexico Music Association District Festival last year and received a superior rating in sight-reading and concert. They appeared at Dallas on the 1:15 session March 20.



## TEXAS MADRIGAL SINGERS PERFORM AT DALLAS MEET

Every choir should aim at evolving a corporate personality. Toward this end we all know how selfishness, littleness of spirit, meagerness of mind, absence of sympathy, and meanness of disposition tell in the case of the individual. Well, — how about a choir? It is impossible to get work onto a high plane where these defects of character exist in the choir members. Shun them, or if they exist, weed them out for the sake of the choir.

Analyze and make equally clear (not equally loud) every sound in every word. You know the text, but the poor listener has only the sounds which you **actually** make to give him the meaning of what you sing.

The University of Texas Madrigal Singers, organized in 1958 by Morris J. Beachy, has become one of the country's outstanding chamber groups through recordings and performances at various national organizations, including an appearance at the ACDA National Convention in Philadelphia in 1964. They appeared at Southwestern Convention at Dallas Saturday, March 21 in a session on music for smaller vocal ensembles. Their director, who writes the Chamber Music column for The Choral Journal, is well known to our members as writer, conductor and adjudicator.

# Choral Reviews

**JOEL R. STEGALL**, Mars Hill College, Mars Hill, N.C. 28754  
Alfred, Bourne, Concordia, H. Flammer, Kjos, Peters, Plymouth, Skidmore (Shapiro Bernstein), Summy-Birchard, Walton, World Library.

**PAUL E. PAIGE**, Marymount College, Salina, Kansas 67401  
Boosey & Hawkes, Elkan-Vogel, Frank, MCA Music, Edward B. Marks, Mercury, T. Presser, Richmond, E. C. Schirmer, Shawnee Press, Staff.

**JAMES E. McCRAY**, Music Dept., U. of South Fla., Tampa, Fla. 33620  
Abingdon, American Educational Music, Associated Music Publishers, Boston, C. Fischer, Fox, H. Leonard, Ludwig, Pro Art, Sacred Music Press, Schmitt, Hall & McCreary, Willis, Broadman Press.

**RODNEY G. WALKER**, Music Dept., Kansas State U., Manhattan, Kansas 66502  
All Male Chorus materials from all publishers listed above.

**SCOTT S. WITHROW**, Geo. Peabody College for Teachers, Nashville, Tennessee 37205

Augsburg, Belwin, Canyon, J. Fischer, Franco Colombo, Lancer, Lawson-Gould, Mills, Oxford, G. Schirmer, Volkwein, Warner 7-Arts.

**BURTON A. ZIPSER**, Music Department, L'Anse Creuse High School, 38495 L'Anse Creuse, Mt. Clemens, Michigan 48043

Choral with instrumental: ensemble or full band-orchestra accomp.

**RICHARD G. COX**, Music Dept., UNC-G, Greensboro, N.C. 27412

Women's Chorus materials from all companies listed above.

**MORRIS J. BEACHY**, Music Building, 300A, University of Texas, Austin, Texas 78712

Special Chamber Choir reviewer.

All non-ACDA Associate members and other Advertisers wishing material reviewed please forward it with request to:

**KENT A. NEWBURY**, 5826 North 70th Place, Scottsdale, Arizona 86257

## SHAWNEE PRESS

Hawley Ades, **Four to Sing**, SATB (ten selections with piano accompaniment; twelve unaccompanied), G48, 71 pp., \$1.50, ME. One of the most useful collections to come out of Shawnee Press. The content is varied — 14 works by well-known composers, 4 folksongs, 3 popular arrangements, and a concluding "Gaelic Blessing" by the editor — and will surely appeal to students.

The choice of music is traditional, though excellent, so there may be some duplication of material already in your library. Editing is also of a uniformly high level. The only note changes observed were in the final phrase of Praetorius' "Lo, how a Rose," where the alto is kept below the soprano line.

Both music and price make **Four to Sing** something of a bargain. Recommended for high school and advanced junior high school choirs.

Houston Bright, **Soliloquy**, text by Tennyson, A-1028, SSATBB unaccompanied, 6 pp., 30c, M. Effective setting of the text, "There is sweet music here . . ." in the composer's best romantic style. Recommended for high school choirs.

Dwight Gustafson, **Thou art the Way**, text by George W. Doane, A-1029, SATB and piano or organ, 5 pp., 25c, E. Set in octaves, with occasional four-part passages, to an easy, but interesting, accompaniment. For church choirs.

## BOOSEY & HAWKES

Zoltan Kodaly, **The Te Deum of Sandor Sik**, Eng. text only, No. 5741, SATB unaccompanied, 8 pp., 30c, M. The text, despite its title, is a general one, with

out references to specific persons, places, or events. Music and words are well matched and deeply moving and, in fact, would make a fine introduction to the music of Kodaly. The writing is essentially homophonic and of only moderate difficulty. Recommended for school, college, and church choirs.

## MARKS MUSIC

As agent for Josef Weinberger Ltd., Marks Music has made two contributions to the rapidly growing literature for the new liturgy and church music in a lighter vein: Ivor Slaney, **Mass of Saint Richard**, unison with keyboard accompaniment, 16 pp., \$1.35, E; Malcolm Williamson, **12 new hymn tunes**, unison with keyboard accompaniment and chord symbols, 14 pp., \$1.25, E.

Both works are harmonically conservative, free from dissonances found in either jazz or classical music. Melodies are consistently singable, although some rigidity in phrasing occurs in the Williamson. Musically I have a slight preference for the **Mass of Saint Richard**.

Two new works, and a collection have been issued in the continuing series "Rediscovered Madrigals," edited by Don Malin. (1) Thomas Crecquillon, **Great the fault**, Eng./Fr. text, No. 4481, SATB unaccompanied, 7 pp., 25c, ME. Polyphonic, with an introspective, quiet mood, despite the major tonality.

(2) Salamone Rossi, **Ah, happy he who sees you!** Eng./It. text, No. 4484, SSATB unaccompanied, 6 pp., 25c, M. Opens with a full homophonic passage, followed by increasingly independent melodic lines.

(3) **Rediscovered Madrigals**, (S)SATB with keyboard reductions, 76 pp., \$2.00, M. Twelve 16th-century madrigals by Arcadelt, Clement, Lasso (2), Marenzio (4), Monte (2), Rossi, and Vecchi. A superb collection.

—Paul E. Paige

## FOR LENT

**Lord, to Whom Shall We Go?** - Willem Mudde (Augsburg, 11-1569, 30c). Introspective text from St. John. S and T some necessary divisi. Better unaccompanied. Quartal harmony. Better than average church choir needed to do justice to this well-made piece.

**Four Short Anthems for Lent and Easter** - arr. Edward Diemente (Lawson-Gould, 51523, 35c). Renaissance composers Giovanni Asola (2), John Dowland, and Felice Anerio, who wrote the only Easter selection, are late enough to be tonally centered with only a few modal cross-relations. Medium easy.

**The Apple Tree Carol** - Austin C. Lovelace (Canyon 6902, 25c). Unison setting eminently suitable for children. Acc. for piano, organ, guitar or autoharp.

**Berlin** - Wm. Billings, ed. Ray Moore (G. Schirmer, 11678, 25c). Billings' provincial harmonies come through here, reminiscent of "When Jesus Wept." Medium easy.

**Sonnet (On hearing the Dies Irae sung in the Sistine Chapel)** - Malcolm Williamson (J. Weinberger through G. Schirmer, 11683, 30c). Extremely difficult unacc. setting of Oscar Wilde text. Neo-romantic, independent voice-leading. Worth considerable effort, which good choirs

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## CHORAL REVIEWS —

will find necessary.

### FOR EASTER

**Dear Christians, One and All, Rejoice** - arr. Robert Wetzler (Augsburg, 11-1566, 30c). 5 stanza chorale setting, optional trumpet, unison participation by congregation optional on stanzas 2 and 5. Straight-forward, easy.

**At the Lamb's High Feast** - Walter Pelz (Augsburg 11-9006, 60c). The really big Easter selection. 3 trum., 2 trom., timpani, cymbals and organ. Better not try it with less than 48 singers, 60 would be better. Unfortunately, no mention of separate instrumental parts. Rousing, but never cheaply so.

**Welcome Happy Morning** - William Bowie (Oxford A265, 50c). Festive anthem in "cathedral" style. Ascending fifth motive, staccato. Large, important organ part. S & B divisi. Difficult.

### A LARGE WORK

**They Called Her Moses** - by Robert de Cormier and Donald McKayle (Lawson-Gould, \$2.00) app. 25 minutes. From the Foreward: "This work lends itself to staging and choreography and was originally premiered . . . as a ballet with incidental choral music. It was later presented as a dramatically staged choral work." It is based on traditional Negro material, including "Go Down, Moses," "Little Lost Lamb," "Wade in de Water," "I been in the storm so long," "Free at last," and others. Narrator describes events in the life of Harriett Tubman. Many solos demanding considerable vocal callisthenics (sop. high c, tenor falsetto). One or two of the six sections might stand by themselves as musically effective, but the dramatic elements (narrative, dance or choreography, etc.) seem essential to sustain the entire work. Given adequate soloists and careful preparation, high schools could do it. It'll fill up half a spring concert!

### AN EXTRA

**The Volunteer Chorister** - Ernest B. Buchi (J. Fischer, 9938, \$1.00). Not music, but a booklet which combines some basic principles of vocal technique with 22 illustrative exercises. Adult volunteers will find it helpful, if only in knowing the meaning of some things directors talk about (tone focus, vowel alteration, flowing tone, bracing, etc.) Better used in connection with a vocal teacher, but still a helpful compendium for the amateur. —Scott S. Withrow

### SAM FOX PUBLISHING CO.

**The Dance.** Franz Schubert, SATB and piano, RC 1, 25c, E. This is a short two section work that moves in a fast 6/8 meter. The theme is in the soprano and the other voices sing a pulsating harmonic background. Most of the choral music is doubled by the piano. The ranges are comfortable and would fit the high school voice. The original key of C major has been changed to Bb.

**Hunting Song.** Felix Mendelssohn, SATB unaccompanied, RC 10, 35c, M. Although this is an extended work of 12 pages, much of the material is repeated. The opening music is used with two verses; the third time the material returns a new section is added that has a change of character realized in a modulation from the minor to the major mode. The texture is primarily homophonic, but there is some two-part dialogue between the voices. The piece calls for fre-

quent and large dynamic contrasts. Text-painting is employed in the horn-like character of some of the motives, reminding the listener of "the hunt."

**The Joys of Marriage.** Johannes Brahms, SATB and piano, RC 8, 30c, M. Taken from the rarely performed "Zigeunelieder" (Gypsy Songs), Op. 103, this work has three short sections which are strophically repeated. The tempo is very fast and the piano music will be challenging. The choral parts are not difficult, but will require careful attention to the staccato articulation. The tenor section is exposed in solo passages. The editor has transposed the piece from G major to F.

**Good Night.** Robert Schumann, SATB unaccompanied, RC 5, 25c, E. Schumann alternates the homophonic choral music with short statements by a soprano soloist. The rich harmonies still maintain the simplicity of the text. The piece is quite brief but is an excellent vignette of the Romantic style.

**How Merrily We Live.** Michael East (1580-1648). Three-part interchangeable chorus, EA 6, 25c, E. This work is one of several in a new series called "The Elizabethan Age" edited by Arnold Freed. Other composers included are Thomas Morley, John Wilbye and Henry Youll. Each selection is adaptable to an interchange of voices, depending on what the choral director has at his disposal. The works can be performed SSA, SAB or TTB. Most of the pieces in the set are easy and although some contain low notes for the alto section, optional notes are supplied.

### PRO ART PUBLICATIONS

**Hear Me, O Lord.** George F. Handel, SATB and piano, No. 2475, 25c, M-, ed. by Theron Kirk. Over a flowing eighth-note accompaniment in the piano, Handel sets the text, a plea for help, in short dramatic musical phrases. Near the end of the work the drama is heightened as each section of the choir enters at one measure intervals to outline a V or Iv chord which is followed by a complete measure of silence to prolong the musical tension. Then, in a typical Handelian ending, there is a choral statement (resolution) followed by an instrumental closing.

**Sing to the Lord.** Henry Purcell, SATB unaccompanied, No. 2473, 25c, M, ed. by T. Kirk. This work is a double canon for four voices. The alto and bass sections sing an inversion of the soprano and tenor melody. The piece has two main sections, is in G minor, and moves at a moderate tempo. The themes fully exploit the vocal ranges and some of the octave leaps and rhythmic motives will be challenging.

**Let Us All With Joy and Singing.** Pierre Certon, SAB unaccompanied, No. 2447, 25c, E, ed. by T. Kirk. In this three part madrigal-like (chanson?) composition, most of the material is repeated. The alto part is frequently in the low range of the voice; the tempo is fast. In addition to the text, there is some syllable singing on "tra, la la."

**This Is the Day Which the Lord Hath Made.** Theron Kirk, SATB and organ, No. 2446, 25c, M. Using an ABA structure, Kirk's piece employs modal harmonies and mild dissonances. The middle section does not have much thematic contrast, but rather is an outgrowth of the earlier material. There is a slight change of tempo and a brief unaccompanied passage before the return of A. The piece

is not difficult and could be done by most church choirs. Often the choral music is doubled by the organ. It is an excellent number for an Easter service or concert.

**All the Pretty Little Horses.** Arr. Alex Jay, SATB unaccompanied, No. 2386, 25c. The musical emphasis is placed on the female voices and particularly the soprano. The other voices merely act as a background for this southern folk song. The tenor, for example, sings a four-note chromatic ostinato pattern throughout most of the piece; the bass also has little to do but sing one note constantly.

—James E. McCray

## Choral-Instrumental

Graduation and baccalaureate always need special music. You may also be someone who plans a special graduation concert. If so, the following should interest you.

**From Boosey and Hawkes: Questions,** by W. Schuman (No. 1656, 25c; price of score and parts not quoted) for SSAA, flute, and strings. This is from the secular cantata "This Is Our Time" and the words are right up to the minute. There are no problems with either voices or instruments. An excellent work . . . **These Things Shall Be,** by J. Ireland (No. 8003, \$1.50; score and parts on rental) for SATB, baritone solo, and orchestra. For the college level, this is an extended work by a composer who ought to be better known in the USA. The vocal parts are not difficult, but the range would be a little too high for most high school choirs. Because of the instrumental interludes, an orchestra should be used. . . . **Trimuphal Te Deum,** by R. Nelson (No. 5446, 50c; parts available from publisher) for divisi SATB, brass, percussion, and organ. This resembles the Holst short Festival Te Deum, but with less extremes of range, and more open chords. Excellent for schools, a good brass ensemble is necessary.

**Send Down Thy Truth,** by R. Rhea (Hal Leonard No. D3-90, 30c; parts are included in the score) for divisi SATB, three each of trumpets and/or trombones, and organ. Excellently written, one is reminded of "O filii et filiae" at a slower tempo. A large chorus should try this. Male and female parts are often used separately.

**A Song of Peace,** by Sibelius-Wood (Heritage Music Press No. H21, 35c; parts included in score) for SATB, two each of trumpets and trombones, and organ. This is a new translation of the theme from "Finlandia," but the words are quite contemporary. This presents no problems for voices or instruments, although some tenor parts are high. You don't expect the theme to emerge from the introduction.

**Forever Thy Word, Alleluia,** by P. Whear (Ludwig No. L-1103, 25c; conductor's condensed score, 75c; full band \$4, symphonic band \$6; full orchestra. \$3.50, symphony \$5; extra parts, 35c) for SATB, band or orchestra. This is a short festival work and could be prepared fairly quickly. The accompaniment presents few problems.

**From Sam Fox: Beloved Lord, Hasten the Day,** by Buxtehude (CM 15, 25c; full score and parts on rental) for SSATB and baroque orchestra. Homophonic opening is followed by contrapuntal Amen. This is good for high school or church . . . **Give Thanks Unto Our God,** by

Pachelbel (CM 13, 35c; parts available on rental) for double SATB choirs, four trumpets and four trombones. This has excellent antiphonal possibilities. Parts are not extremely high or low, but sing well.

**Festival Prelude**, by M. Frank (Schmitt, Hall and McCreary No. 1176, 25c; parts available on rental) for SATB, three trumpets and piano. This is divisi at the end, homophonic throughout, and presents a good effect. First trumpet is high.

**Make Ye a Joyful Noise Unto God**, by Scheidt-Ehret (T. Presser, No. 312-40757, 50c; parts included in score) for SSATB, and three trumpets and two trombones. This is a good choral number in the Baroque idiom. Soloists can be used in the sections between the full choir utterances, since this is in a rondo form. Instruments have no difficulties, but the meter does change.

**Ye Heavens, Praise the Lord**, by E. Englert (Willis No. 9639, 30c; part prices not quoted) for SATB, SSA treble choir, three trumpets, two trombones and timpani. A good number for schools or church. The mixed chorus uses many unison passages.

The use of instrumental accompaniment to hymns is becoming more prevalent. Here are a few that may interest you. Not all of these use instruments strictly for accompanying.

**King of Glory**, by Bach-Tolmage (Staff No. 485, 25c; no price listed for parts) for SATB, band and/or orchestra. This is a straight accompaniment for this chorale. The orchestral accompaniment would seem more suitable.

**For All the Saints**, arr. P. Christian-son (Schmitt, Hall and McCreary No. 8041, 30c, parts No. 9493, \$5.00) for divisi SATB and brass choir. This is an excellent arrangement of the English hymn and really builds to the end. A large choir with mature voices is needed.

**God of Our Fathers**, arr. by P. Lavalle (Sam Fox, 15c; no price on band arrangement) for SATB and band. The choral part comes at the end of a long instrumental setting. No problems, but a full choir needed against the band.

**Crown Him With Many Crowns**, by R. Thygerson (Sacred Music Press No. S50, 35c; parts S51, 50c) for SATB, three trumpets, two trombones, and percussion. An excellent arrangement, which is performable in school or church. All parts are well-written.

**Christ: Foundation, Head and Cornerstone**, by L. Pfautsch (Lawson-Gould No. 959, 25c; parts available on rental) for SATB, three trumpets, and two trombones. The vocal parts are quite easy and the brass is used as a counterpoint in the vocal rests. Excellent for church, this is a good, new hymn.

**Hymn for Our Time**, arranged by J. Beck (G. Schirmer No. 11575, 35c; parts available on rental) for SSAATB and band and/or orchestra. This is based on the hymn-tune "Hyfrydol" and is a good setting. The accompaniment helps the voices.

**Rejoice, Ye Pure in Heart**, setting by N. Cain (Choral Art No. R214, 30c; parts included with score) for SATB, three each of trumpets and trombones, and baritone horn. This is a straight choral setting with instrumental accompaniment and interludes. If you have the players this is worthwhile.

From Augsburg: **O Sons and Daugh-**

## Chamber Music . . .

### MORRIS J. BEACHY

Director, Choral Organizations  
The University of Texas  
Austin, Texas 78712

#### COLLECTIONS

One of the methods of beginning or building a chamber music library is through the use of collections of such literature published as a unit. Admittedly, there are some disadvantages to such purchases; an unevenness of the quality of the works included, the incorporation of some numbers which a director would simply not choose as a single edition or could not perform with his particular ensemble, or the duplication of purchase if some of the numbers are already in the present library. These, and perhaps a few other reasons, are probably more the concern of the director who has been already building his library over several years through careful selection of single numbers. Too, collections for many years were always held a little suspect since there was such diversity of style and consequently wide vocal requirement involved.

Recently, however, there has been a greater effort by publishers to bring out collections which should be attractive even to those directors who have extensive libraries and for the directors who have the task of just beginning a library such collections should be considered quite seriously. There are several distinct advantages in purchasing such editions: 1) it provides all directors the opportunity of appraising the newer releases since most collections are made up for the most part of recent edition (some of

ters, **Let Us Sing**, arr. by R. Nelson (No. 1459, 30c) for SA choir, flute, two clarinets, and cello, with organ. This is well-written. A violin may be used instead of the flute. This could also be used as an SA duet . . . **Rejoice, Ye People**, by D. Moe (No. 1458, 35c) for SATB, two each of trumpets and trombones, and organ. Another accompanied setting. (Note: in both pieces the parts must be extracted from the score.)

—Burton A. Zipser

which will never come to the attention of the director in the single copy reference); 2) it is an excellent method of learning material of new composers or different numbers by familiar composers by the simple method of browsing through the entire collection, and 3) economically the cost per number is much lower than what would be paid by the purchase of the numbers separately.

In the field of chamber vocal music there have been some collections available for many years, and at sometime in the future a list of these editions will be prepared. For the present time, however, I would especially like to recommend three separate collections, primarily on the basis of what I believe is a very high proportion of excellent compositions which do not exclude themselves from performance except by the most expert and mature groups. In fact, the general level of vocal demand is fairly modest, while the overall musical effect seems derived from a much higher plane. Further, while keeping within the idiom of chamber music, the collections provide a healthy diversity of style and character. Finally, each collection contains to a large degree very recent publications; not many "old friends" will be found.

**Sing Me A Little Song** (Fammi Una Canzonetta) is a "Collection of Canzonettas, Balletos and Madrigals by Italian Masters" (although it is a little difficult to confine di Lasso under such a category) compiled and edited with English texts by Maynard Klein, published by G. Schirmer. The thirteen numbers represent such composers as Vecchi, di Lasso, Palestrina, Micheli, Scandello and Gasoldi, all for the price of \$1.25, or approximately ten cents per number. This collection, while limiting itself to the Italian madrigal style, does offer a nice variety and could serve well both as an introduction to madrigal singing and at the same time provide sufficient challenge for musical growth in the idiom. Those which would be particularly rewarding are marked with an asterisk.

Orazio Vecchi \***Dolcissimo Ben Mio** (Canzonetta), **Fammi una Canzonetta** (Canzonetta), \***Gloite Tutti** (Saltarello), **Io soffriro cor mio** (Canzonetta).

Orlando di Lasso **Ecco la Nimphe**

## PROCEDURE FOR ACDA 1971 NATIONAL CONVENTION

Conductors interested in having their groups perform for the ACDA National Convention March 4-6, 1971 at Kansas City, Missouri are requested to submit tape or record (this year's performance) directly to their ACDA Division Chairman for primary screening. Division Chairmen will in turn contact State Chairmen for information and approval before submitting their recommendations to the National Screening Committee responsible for final selections.

Applications should include the following information with the tape: Name and address of school; name, address and phone number of the director; name and size of choral group; unique features of group; types of programs offered; written assurance by the School Administration of the group's availability to participate if selected; any other supporting documents or publicity materials.

Final selections will be made according to the appropriateness of the group and its repertoire to the theme and purposes of the various sessions at the convention.

## CHAMBER MUSIC —

(Canzonetta), *Io ti voria* (Canzonetta), *\*O Bella Fusa* (Canzonetta).

Giacomo Gastoldi *\*Al Mororar* (Madrigal), *\*Caccia d'Amore* (Balletto), *Il Piacere* (Balletto).

G. P. da Palestrina *Pose un gran Foco* (Canzonetta).

Domenico Micheli *Quivi Sospiri* (Madrigal).

Antonio Scandello *\*Bonzorno, Madonna* (Balletto).

The second collection, also published by G. Schirmer, is the contemporary handmaiden to the first; in fact, it is titled, *20th Century Choral Music*. The price of \$2.00 is extremely reasonable for the twenty-three separate numbers, especially considering the high quality of the works included. There are several "old friends": Barber's *Anthony O Daly*, (published 1942), Lockwood's *Hosanna* (1939), *The Hour Glass* (1951) by Irving Fine, plus others which have been in circulation ten or more years but are not so widely known. Twelve have been published since 1963. Some make use of instrumental accompaniment or color such as *Basket* by Effinger (solo oboe), *In My Craft or Sullen Art* by Layton (two trumpets, two horns, two trombones), *Soldier's Song* by Bernstein (drum), *Cool Prayers* by Foss (oboe), and *Eternal Father* by Holst (bells). Others are attractive simply because of excellent textual sources as in the case of *Three Nocturnes* by Chavez, representing Shelley, Keats and Byron, although the musical settings are exquisite as well. There are several, e.g., Roy Harris' *Song for All Seas, All Ships*, Adler's *Psalm 96* and the previously mentioned *Hosanna*, which are better suited for a larger group, but the majority are lovely works for the chamber-sized group. And perhaps some of the "old friends" are known but have never been performed. The complete list is as follows:

*Anthony O Daly*, Samuel Barber; *Babylone*, Darius Milhaud; *Basket*, Cecil Effinger; *Beauty*, Gregg Smith; *Christmas at the Cloisters*, John Corigliano; *Cool Prayers*, Luka Foss; *Eternal Father*, Gustav Holst; *Goin' Home on a Cloud*, Michael White; *Hosanna*, Normand Lockwood; *The Hour-Glass*, Irving Fine; *I Never Saw a Moor*, Robert Muczynski; *In My Craft or Sullen Art*, Billy Jim Layton; *My Master Hath a Garden*, Virgil Thomson; *The Passing of Winter*, John White; *Psalm 96*, Samuel Adler; *Soldier's Song*, Leonard Bernstein; *Song for All Seas, All Ships*, Roy Harris; *Te Deum*, William Schuman; *Three Nocturnes*, Carlos Chavez; *A Tongue of Wood*, Jack Boyd; *O Wonder of This Christmas Night*, Sven Lekberg.

While the final collection does not necessarily fall under the classification of chamber music from a musical point of view, it probably does from the standpoint of group size since it is a collection of eighteen anthems for all seasons titled, *Sing to the Lord*, arranged for SAB by Robert Chambers and published by Boosey & Hawkes, price \$1.50. The numbers are all tastefully arranged with modest vocal requirements without necessarily sounding modest, a quality often searched for by many a director of the small church choir. The contents are as follows:

*Beside thy Cradle Here I Stand*, J. S.

## Record of the Month . . .

### ANTHONY C. CAPPADONIA

State University of New York  
Box 564, Alfred, New York 14802

**THE UNIVERSITY CHOIR.** The University of Florida. Elwood Keister, Director. 12" LP, Stereo.

This wonderful choir approaches a professional attitude towards this complex act of choral performance via the recording media. Mr. Keister has selected a well-rounded program of challenging choral literature. The singers produce a tone that never borders on the forced or pinch sound in any range of the pitch spectrum and this is indeed, a tribute to their talented and inspired director, Elwood Keister.

A striking performance is heard on many of the selections: Durante's *Misericordias Domini* has a smooth, velvet texture in the slow section contrasted by the rhythmic, energetic allegro phrases that occur later. The legato lines of the Morley *Agnus Dei* are sung with much expression and taste. The bright and joyful mood of *Let All The Peoples Praise the Lord* by Gallus Dressler provides an excellent opener for this versatile disc.

Contrast is also provided through performances of lighter works which include: *Baile de Gaita*, sung in Spanish; the spiritual *Free at Last* arranged by Lloyd Pfautsch; Dequire's setting of the sea chanty, *Tommy's Gone To Ilo* and a very fine rendition of *Porgy and Bess* selections by Gershwin. Kim Tuttle, accompanist, deserves special mention for her outstanding work for the last two works mentioned.

Other highlights of this recording include: *I Have Longed For Thy Saving Health* by William Byrd; *The Best of Rooms* by Randall Thompson; *Son of Man, Be Free* by O. C. Christiansen; *Holy Radiant Light* by Gretchaninoff and *April* by Fetler. Just a few discs remain and orders should be placed to: Elwood Keister, Dept. of Music, The University of Florida, Gainesville, Florida. ❖

Bach; *Christ is Risen*, 12th century melody; *Come, All You Faithful Christians*, Michael Praetorius; *Come, Holy Spirit from Above*, Nikolai Bachmetiev; *Come Now to Beth'lem*, Austrian Carol; *Give unto the Lord*, Samuel Wesley; *God Speed His Word*, from "Musica Sacra"; *Hark! The Notes of Angels, Singing*, Theodore Dubois; *Hide Not Thou Thy Face from Us*, Richard Farrant; *I Love Thy Kingdom, Lord*, Hymn tune; "St. Thomas"; *Immortal, Invisible*, Welsh hymn tune; "St. Denio"; *Jesus, the Weary Wanderer's Rest*, Samuel Wesley; *O Praise Ye Now the Lord*, Anton Arensky; *Out of the Depths I Cry to Thee*, Martin Luther; *Prayer*, C. P. E. Bach; *Sing to the Lord of Harvest*, German Chorale; *Thy Name, O Lord, Endureth*, Christopher Tye; *Thy Presence, Lord, Bestow*, Felix Mendelssohn.

Even if a director chooses not to use collections as a source for library building, it is almost a professional duty to acquire at least one copy of those available. Today's collections have been fairly well sifted and the probability of making use of many of the individual pieces is much higher than in previous times. And, on occasion you come across a real gem which leaves you wondering how you have missed it all these years. ❖

## Book Review . . .

### CHARLES G. BOODY

1248 St. Clair Ave., Apt. 9  
St. Paul, Minnesota 55105

Crescendo Publishing Company recently began publishing and/or distributing a wide variety of music books. Some are new, but many are recent European publications from many publishers newly imported. A few of the books are scholarly, but most seem intended for the amateur musician or the music lover. These brief reviews are intended to give some idea of the scope of the venture; another series of reviews of the more scholarly works will follow at a later date.

**ORGANS OF THE WORLD.** Boston: Crescendo Publishing Co., 1969 (Original publication in Germany, 1965). Paper \$6.50.

This book is one of an extensive series of "picture books" published in Germany as *Die Blauen Bucher*. These books deal with art, architecture, artists, countries (or parts of countries) and other similar topics. No information is given as to whether others in the series have been imported.

The 104 full page (8½" x 11") black and white pictures are arranged chronologically, and the organs shown date from the 14th through the late 18th century. The introduction (in French, German, and English) briefly surveys the history of the organ, discusses basic organ nomenclature, and lists the organs illustrated by country. The photography is of the highest quality, and the reproductions are on heavy gloss paper for maximum clarity. The book would be very useful for teaching about the history of the organ, but is fascinating for anyone with any interest in the "King of Instruments."

**THE WIT OF MUSIC** by Leslie Ayre (ed.). Boston: Crescendo Publishing Co., 1969 (Original publication, London: Leslie Frewin Pub. Ltd., 1966). Cloth \$3.95.

This delightful collection of musical anecdotes by or about some of the "greats" of music is further enhanced by cartoons and drawings by Tito Gobbi, Gerard Hoffnung, and others. Particularly enjoyable is the large section devoted to comments by the late Sir Thomas Beecham, whose acid wit was well known. (e.g. "Take that woman away and bring me another soprano!" or, at the Edinburg Festival, "Festivals are for the purpose of attracting trade to the town. What that has to do with music I don't know.") Recommended for all who enjoy music, but particularly for those among us who feel that "serious music" and those who make it must be solemn and sanctimonious.

**MUSIC AND SWEET POETRY**, compiled by John Bishop. Boston: Crescendo Publishing Co., 1970 (Original publication: London: John Baker Ltd., 1968). Cloth \$6.95.

This anthology of poems about music and musicians contains 130 works from the 14th century through today. Represented are many famous poets including Browning, Coleridge, Shakespeare, Milton and many others. Dryden's famous *St. Cecilia's Day* ode is here, but generally the compiler has included high

quality but less well-known works. Bishop is apparently the compiler of a large number of these anthologies on other topics (including Women, Wisely, Wantonly!), and thus quite knowledgeable about poetry. The book's original country of publication accounts for the emphasis on contemporary English poets. Footnotes have thoughtfully been provided giving synonyms for the obsolete or archaic words used in the older poems, but no editorial commentary is provided.

**THE ABC OF CHURCH MUSIC** by Stephen Rhys and King Palmer. Cresendo Publishing Co., 1967. Cloth \$6.00.

This book attempts to be of use to the choir director, organist, minister and church musician of any Christian faith. It contains chapters discussing the place of music in worship, chant setting, verse settings (hymns), the organ, the organist, the choir and choirmaster, the choir library, human relationships and professional organizations, and patterns of ritual as well as a brief bibliography and appendix of 100 "Stirring Hymn Tunes."

To cover such diversity of topics thoroughly in 200 pages is of course impossible, so the writers have had to generalize extensively and treat most matters in a rather superficial manner. Despite their ecumenical intentions, the authors betray their English backgrounds by the heavy emphasis on the ritual and music of the Church of England. In the attempt to make the book useful to the novice organist or choir director, much space has been devoted to things which the professional church musician has long since mastered.

Despite weaknesses, the book has some useful information. The discussion of types of chant used in various churches, how to learn them, teach them, and (as organist) lead them is clear, concise, and valuable. The selected and graded list of anthems shows good taste and is of value. It does, however, emphasize rather heavily English composers, draw almost exclusively from English publishers (some not readily available in the U.S.), and includes settings arranged for voicings not intended by the composer. The discussions of the organ, basic organ repertory, differences between organ playing and piano playing, and the role of the organist in leading the musical parts of the service could be of great value to pianists or novice organists pressed into service; as might the discussions of ritual for choir directors taking positions outside their own faith.

In summary, new-comers or "part-time musicians" in the field of church music will find many useful bits of information presented briefly and generally. The book may serve them as a starting point for their studies, but should be supplemented. For the experienced professional church musician, the very cursory nature of the discussions makes the book much less valuable. ❖

Create the chime of cheer rather than the dirge of discord. — J. F. Fedders

**K. BERNARD SCHADE, S.M.M.**  
State College  
East Stroudsburg, Pa. 18301  
**WORKSHOPS and LECTURES**  
Kodaly Choral Method

# The Kodály Concept of Music Education

**HELGA SZABÓ**

English edition revised by  
**Geoffrey Russell-Smith**

Available from your dealer or from  
**BOOSEY and HAWKES**  
Oceanside, New York 11572

THE KODÁLY CONCEPT OF MUSIC EDUCATION, with text by Kodály's former pupil, Helga Szabó, and the three long-playing records which accompany it, constitute the only authoritative and comprehensive work of its kind; one which was, in fact, planned by the composer before his death in March, 1967. It describes in detail each step in the child's musical education and provides clear instruction on the teaching processes involved from kindergarten to professional training. The descriptive and instructional matter is interspersed with relevant quotations from Kodály's own writings, and his dynamic phraseology adds enormous impetus to the presentation of his ideas on the philosophy of education which are inherent in his concept.

The collections of songs and exercises by Kodály, published under the series titled, THE KODÁLY CHORAL METHOD, are examined in detail, (the text includes numerous music examples and diagrams) while emphasis is also laid on the use of instruments and the incorporation of a wide classic repertoire into the child's musical life.

From the reader's point of view, perhaps the most appealing aspect of this publication is the inclusion of the recorded sound of Hungarian children whose singing and playing vividly illustrates the various stages and techniques described in the text. Marginal references also allow for immediate identification of the various tracks on the records for the detailed study of both elements simultaneously. For a more comprehensive study, we recommend that the complete CHORAL METHOD also be purchased.

This English edition of the CONCEPT necessarily incorporates certain editorial interpolations for the benefit of teachers outside Hungary; and here, the closest collaboration with both the authoress and the composer's widow, Mme Sarolta Kodály, who wrote the preface, has produced a technical reference work which is unique and of great value to both specialists and non-specialists.

**Text and Three Long-Playing Compatible Stereo 12 inch Records: \$22.50**

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## WSU-W CHORAL CONCERT HONORS PABLO CASALS

The middle portion of a January 11th Winter Concert at Wisconsin State University-Whitewater was devoted to the performance of seven choral works by Pablo Casals, who hardly needs an introduction as 'cellist and conductor, but whose shorter choral works are seldom heard. The works were performed in honor of Casals' contributions to the art of music by introducing this interesting choral facet of the great 93 year old master's art to a wider public.

His religious choral music reflects the same characteristic depth of sentiment manifest in his performances as 'cellist and conductor. The music is simple, uncomplicated and solemn and is presented in direct and humble language. The unison parts exude an intimate and prayerful quality; the great choruses are powerful and solemn. Behind all lives the sensitive soul of the great artist, Pablo Casals, singing the praise of God. Letters informing the maestro of plans for the concert were sent to him as well as programs and a tape of the performance.

Three choral groups, under the direction of Dr. Robert Lee Jennings, Associate Professor of Music at WSU-W, were involved in the performance of the seven works: The WSU-W Madrigalians, a mixed group of 17 undergraduate students; The Cecilian Chorale, a group of 60 university women, and The Repertory Singers, a group of 16 well-trained, mature, adult singers from the university community. The works were programmed as follows:

Salve Monserratina (Latin) (a cappella) - The WSU Madrigalians..

Hymn to the Virgin (English) (with organ) - The Cecilian Chorale (First Verse by a Solo Ensemble of Eight Voices).

Tota Pulchra (Latin) (a cappella) - The Repertory Singers.

I Am Black (English) (with organ) - The Cecilian Chorale.

Recordare Virgo Mater (Latin) (a cappella) - The MSU Madrigalians.

Deep in My Heart I Bear My Lord (English) (with organ) - The Cecilian Chorale.

O Vos Omnes (Latin) (a cappella) - The Repertory Singers.

Not only did the alternation of performance among the three groups provide a variety of choral sound, but the alternation of Latin and English languages and unaccompanied and accompanied singing added interest to the programming. For those choral directors interested in studying the works for possible future performance, copies may be secured from Alexander Broude, Inc.

A recording of the works is available on Everest label 3196: "Pablo Casals at Montserrat: Eight Choral Works." A copy of the program described in this article and detailed program notes on the works may be obtained by writing Dr. Jennings, Department of Music, WSU, Whitewater, Wisconsin 53190.

Singing is continued exclamation. Almost every note should be "batted out." Hit the note — then let the vowel soar. No "bunting"; hit only two-baggers, three-baggers or homers. —I. Kortkamp

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Pennsylvania's two leading cities join in a major cultural collaboration this summer as the Pittsburgh Symphony becomes resident orchestra of the Temple University Music Festival and Institute at Philadelphia. The Philadelphia Orchestra will present its annual Robin Hood Dell series and members of both orchestras will teach on the Music Institute faculty at Ambler, which is under the direction of Robert E. Page, head of Choral Activities at Temple University.

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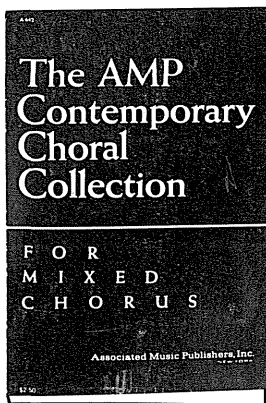
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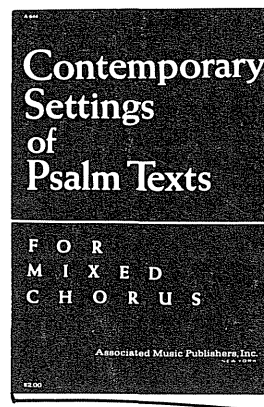


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