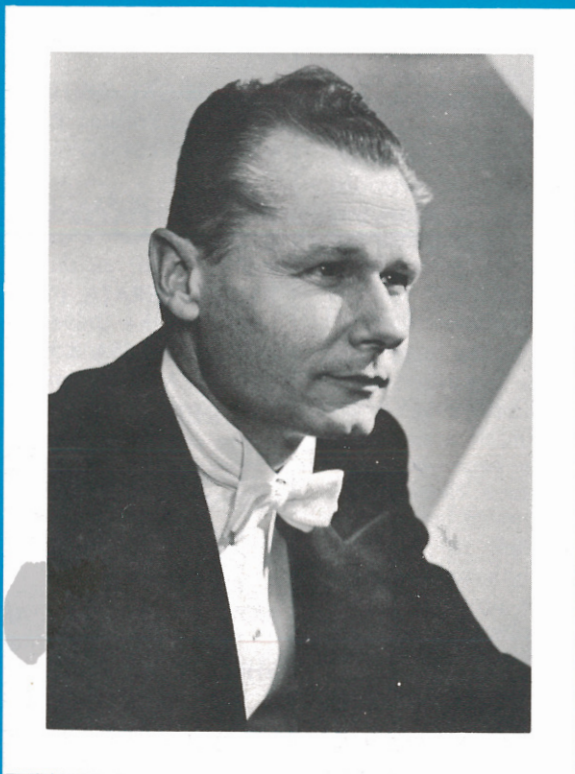


MARCH 1972

THE

Choral Journal

Official
Publication
of the
AMERICAN
CHORAL
DIRECTORS
ASSOCIATION



Guest Editorial

By

HOWARD S. SWAN

Howard S. Swan needs no introduction to our readers, since he has authored articles for *The Choral Journal*, been quoted in others, acted as guest clinician and director for several ACDA Conventions, and has been presented with an Honorary Life Membership in the organization. Retiring from his teaching post at Occidental College this past June after a quarter century of service, Howard is presently a guest lecturer on the staff of the California State College at Fullerton. We are indebted to him for this month's guest editorial.

This is the time of year when some of us realize that we have committed ourselves to too many responsibilities. Last summer, perhaps in an ambitious mood, we were flattered when someone asked us to take an important committee chairmanship. Or, as the new season began, we had decided to direct an additional chorus or to expand the number of programs sung by our finest ensemble or to stretch from one week to two an annual concert tour. Now we are tired in body and in spirit. Nothing seems to go as well as it should. Perhaps neither we nor our singers have recovered from a strenuous Christmas season. We don't seem to have the time nor the desire for score study, for adequate planning of rehearsals, for the examination of new repertoire or for our attendance at professional meetings. The entire process of music making for us suddenly has turned sour.

Whether he directs the activities of seventy-five or seventy-five thousand, when one reaches the point when significant accomplishment seems to have stopped, he needs to remind himself again of truths which never change. Obviously it is not possible to add more hours to the day. There is a limit to the physical and emotional endurance of every individual. We are lost if we give up our faith in the importance of our task. Finally, if enthusiasm and dedication go because we are not up to par physically or mentally, we can expect to lose the admiration and affection and willingness to work on the part of those who are associated with us.

We need constantly to tell ourselves that this profession, like every other occupation demands that we make choices. This should be a continuous process. Nor are these choices always made with time as the deciding factor. Every tech-

nical device used in rehearsal or concert is there because of the conductor's choice. We choose to do this or that as a part of our varied and changing relationships with colleagues and singers. We decide whether to do our job in the same way that a well loved and admired teacher does his, in other words to copy his every example — or we choose the degree by which we will release ourselves from his ideas and influence.

Hopefully, all of us can agree that every successful choral conductor must function effectively in several roles. He is an *organizer* of time and activity, a *technician* as he works with the tonal and musical resources of his choir, a *communicator* of musical ideas to performer and auditor, a *listener* to all kinds of live and recorded performance, an *educator* as he attempts to make those about him understand and appreciate musical values, a *scholar* and an *interpreter* of that which is found in the score.

The conductor who finds himself with too much to do quite possibly has failed to make the proper choice concerning responsibilities which when added together spell out his professional obligations. Perhaps he is ignorant of some demands which are made of all conductors. He was never told that it was necessary for a choral director to spend time in listening to performances. Nor had he realized that a part of his conducting skill would depend upon his aptitude in using principles of communication. As he became more adept in directing his music or when he accepted a new position which involved greater responsibility — suddenly he was confronted with problems which previously had not existed. Ignorance had provided a brief moment of bliss — this was succeeded by periods of frustration and bewilderment. He had failed to make his choices because he had not realized that such a procedure was necessary.

Far more common is the man who knows that he must be organizer, communicator, listener, educator, and scholar if he is to make of himself a successful conductor — but who concentrates on only one or two of these elements because of what he likes to do best. Sometimes he fails deliberately to plan with his time and his strength so that these responsibilities may be properly served. How often we can observe that conductor who makes decisions during the summer or immediately following a successful Christmas concert or after he has attended an inspiring workshop or conference. Yet, he fails to realize that choices must be made every hour in every day in every month if results are to be successful.

We need to remind ourselves that time given to one procedure or project must

necessarily be taken from another. Again — because all of us are different in mental and physical stamina no one of us should choose in exactly the same fashion as another. Finally, do not be frustrated by having the privilege of choice. Rather, be grateful for the opportunity and the freedom to make decisions which affect so importantly our profession and ourselves. ❖

Be sure to notify us
if you have any
CHANGE OF ADDRESS

'72... The Year for CHORUS

NEW!

SECULAR

AMERICAN POSTLUDE: ONLY YESTERDAY

Great festival or commencement number, inspired by Kennedy's Inaugural Address

(SATB) J. Cacavas/
J. Constantine .40

COME ALL YOU FAIR AND TENDER LADIES

(2-Part, opt. Guitar)
P. Graham .30

LAZY RIVER

(SSA or TTBB) opt. Guitar) ..
L. Grant .35

A MADRIGAL OF TRAVEL

(2-Part Treble) P. Hagemann .35

MY SWEETEST LOVE I'M GRIEVING

(SATB) O. Vecchi .30

THE TREE OF PEACE

(TTBB) F. Bock .35

and a big hit on the charts! . . .

THE DESIDERATA (You Are a Child of the Universe)

(SATB or SSA & Narrator)
.....M. Ehrmann/F. Werner .40

SACRED

BLESS HIS HOLY NAME

(SATB) B. Burroughs .30

FESTIVAL ALLELUIA

(SATB) J. Langlais .50

A GENTLE PSALM

(SATB) K. Clark .30

HOW GREAT THOU ART

(SAB)S. K. Hine/F. Bock .40

THERE IS A TIME

(SATB) M. E. Caldwell .25

*For a selection of free reference
copies, write Dept. R-75.*

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III. TAPE SPECIFICATIONS

Submit a two-track tape, stereo or monaural, 7 1/2 IPS (preferable with white lead tape between numbers). The recording should be 10-15 minutes in length, and should include **one selection from each of the two previous years, and one from the current year.** (For example: Selection No. 1 - 1969-70; Selection No. 2 - 1970-71; Selection No. 3 - 1971-72).

IV. MAILING INSTRUCTIONS

Mail this completed form together with your audition tape to your State President by **no later than April 1, 1972,** for preliminary screening.

V. MEMBERSHIP IN ACDA

Conductors must be current members of ACDA. You may make application for membership through your State or Division President.

VI. SCHEDULE OF DATES

April 1, 1972 - Deadline for submitting application form and audition tape to State President.

May 1, 1972 - Deadline for State Presidents to submit selected tapes to Division Presidents.

May 15, 1972 - Deadline for Division Presidents to submit selected tapes on the Divisional level to National Audition Committee.

June 1, 1972 - Notification of tentative decision by National Audition Committee to President-elect (National Convention Chairman).

September 15, 1972 - Final confirmation

APPLICANT WILL NOT WRITE OR TYPE BELOW THIS LINE

ACDA STATE PRESIDENT RECOMMENDATION

The following tape has been selected by the state audition committee to be worthy of consideration for the 1973 Kansas City ACDA Convention Program.

Date Signed
(Signature of State President)

ACDA DIVISION PRESIDENT RECOMMENDATION

On the basis of the quality of the taped performance, I recommend this group for consideration for inclusion in the 1973 Kansas City ACDA Convention Program.

Date Signed
(Signature of Division President)

FINAL DECISION BY NATIONAL AUDITIONING COMMITTEE

Use Hold for Waiting List.....
(yes or no)

Type of Session

Date of Performance in Kansas City

THE Choral Journal



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R. WAYNE HUGOBOOM, Managing Editor

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cover picture

ACDA is greatly indebted to Allen C. Lannom of Boston University for his superior service as Chairman of the Editorial Board. His untiring efforts over the past four years have proven invaluable to the Editor in supplying a constant flow of major articles for The Choral Journal and have prepared the way for continued improvement under Raymond Moremen, who will assume the chairmanship in July.

All communications regarding The Choral Journal should be addressed to The Editor, P. O. Box 17736, Tampa, Florida 33612. Phones: (813) 935-9381; ACDA - Choral Journal 932-4620 (Mornings Only)

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President's Open Letter To the Membership

My earlier two letters acknowledged the music educators and the church musicians of the nation who respectively comprise the largest and the second largest segment of our ACDA membership.

May I address this letter to yet a third segment of our membership, a much smaller one, but none the less one mighty in its implications for the future of choral music in America and for its impact on the social order. I refer to our brother and sister choral directors who are devoting their lives to choral music in their communities without fiscal aid from schools or churches and who, in fact, are sustained solely by their uncompromising devotion to the choral art and by the gifts of others like them who share their belief that song can draw all men closer in the "bonds of brotherhood."

Many of these choral musicians have founded, developed and maintained on their own, community choruses, oratorio societies, touring "chorales" and inter-city choruses. Many of them have done so at great personal sacrifice. All of them deserve our acknowledgment, our help and our gratitude, for they too are responsible for the growing impact of choral music in our nation. ACDA has a standing committee on Music in the Community to deal with this area, and we are very fortunate to have Dr. Elaine Brown, herself a prototype for us all, to chair this committee. Let me tell you a bit about her community program.

Singing City in Philadelphia was founded by Elaine and consists of three core choirs selected from the community at large. She conducts these choruses with the assistance of Sonya Garfinkle. The artistic excellence of these choruses evokes frequent invitations to perform with major symphony orchestras under Ormandy, Berstein and others. But as important, and I suspect even more important to Elaine, is the Singing City's outreach into the community and into

the ghetto areas. Fees earned through the performance of these core choirs and through Elaine's many guest appearances go into the Singing City treasury to sustain her many other choruses and choral activities in the underprivileged areas of Philadelphia — industry choruses, children's choirs, community singing involving all cultures, races and creeds. Although these activities are conducted principally by Elaine and her staff, she maintains a training and internship program for young idealistic choral conductors to assist them. From time to time Elaine's Singing City select core groups divide into mobile units to concertize in churches and schools throughout the city and in the ghetto areas where such music would not otherwise be heard.

What if every major city in our land were a "Singing City?" What if all municipalities recognized the importance of such activities and were willing to give them material support?

The January issue of the **Music Educators Journal** was devoted to building community support for our music programs. It was a good issue, and I hope you all read it. ACDA is concerned indeed about building such community support for our programs in our schools and churches. But additionally, we are interested in supporting those among our membership who are working within the community at the grass roots level.

So here's to them! May they receive the kind of support they deserve and need, not only from ACDA but perhaps **through ACDA** from their municipalities, and, yes, even from the National Endowment for the Arts in Washington, D. C.

This brings us to the exciting things happening in the name of choral music at Lincoln Center this spring. I will save this subject for my next Open Letter.

As always,

Charles Hart



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GROUPS PERFORMING AT SOUTHWESTERN ACDA CONVENTION

The Southwestern Division Convention at Norman, Oklahoma, will feature nine choirs from high schools and colleges throughout the Division. A brief commentary on the choirs and their directors follows.

SINGING QUAKERS

The Symphonic Choir, popularly known as the Singing Quakers, of Friends University, Wichita, Kansas, under the direction of Cecil J. Riney has built a solid national and international reputation for excellence of performance. Their concert experiences range from the White House to Central and Southern Europe and England and have always met with critical praise.

CECIL J. RINEY

Mr. Riney holds degrees from Friends University, University of Kansas and the University of Southern California. He annually follows a busy schedule as an administrator, choral musician, adjudicator and guest conductor and holds offices in various civic music organizations. Recently he was appointed Chairman of the Committee on Choral Standards and Repertoire for the ACDA and will be a member of the national performance selection committee for the next national ACDA convention.

TRUMANN HIGH SCHOOL MADRIGAL SINGERS

The 15 voice Trumann High School Madrigal Singers are the most highly select group in the choral music program. The singers meet during the summer to prepare for the following year's concert activities. In 1971 this ensemble received first division awards at the region and state festivals and was awarded the first place trophy at the Ouachitau University Invitational Madrigal Festival.

JOHN ERWIN

John Erwin is in his second year as choral director at Trumann High School. He received his BME and MME degrees from Arkansas State where he was also a graduate assistant in choral music. While teaching at Excelsior Spring, Missouri, John did further graduate work at the Conservatory of Music in Kansas City and sang in the professional Kansas City Chamber Choir.

FAYETTEVILLE, ARKANSAS HIGH SCHOOL CHOIR

The 80 voice Fayetteville, Arkansas, High School a capella choir has received only superior ratings in region and state contests since 1962. They were selected as Honor Choir at the regional in 1969, 1970 and 1971, and Honor Choir at the state level in 1969 and 1970. Don Wright is their conductor.

SAM HOUSTON STATE UNIVERSITY CHAMBER CHORALE

Organized in the Spring of 1971, the Sam Houston State University Chamber Chorale is a 25-voiced ensemble composed primarily of music majors chosen by audition. It is one of six choral organizations at SHSU. Prior to its appearance at the Southwestern ACDA

Convention, the Chorale is scheduled to sing for the SHSU Contemporary Festival and to present several concerts in and around Houston. The repertoire of the Chorale is primarily of a Contemporary nature and one of the selections included in this program is "Love Me at Last" by Fisher A. Tull, Chairman of the Music Department at SHSU.

WAYNE ROE

Director Wayne Roe received his BM degree from North Texas State University and his MME degree from Indiana University. His DMA degree in Conducting is from the University of Missouri at Kansas City. His experience includes a teaching fellowship at Indiana University and five years of choral work at Ball High School in Galveston, Texas.

Roe came to Sam Houston State in 1957 as Director of Choirs. Since his arrival he has expanded the choral organizations to include Grand Chorus, Madrigal Singers, Chapel Choir, now the University Singers, and Chamber Chorale. He currently directs Singing Men, Grand Chorus, and Chamber Chorale. In addition, he teaches private voice, music education, and is faculty advisor to Phi Mu Alpha Sinfonia. He is a member of NATS, MENC, ACDA, and Phi Mu Alpha Sinfonia.

Vienna Symposium

DIRECTOR: GÜNTHER THEURING

THE FIRST SYMPOSIUM SESSION

Topic: "The Music of the Renaissance from Josquin des Pres to the Venetian Masters"
Dates: June 17 — July 2, 1972
Places: Vienna, Austria and Venice, Italy

Nikolaus Harnoncourt, director of the Concentus Musicus
David Willcocks, the director of the King's College Chapel Choir, Cambridge

THE SECOND SYMPOSIUM SESSION

Topic: "The Church Music of the Renaissance"
Dates: August 14 — August 29, 1972
Places: Vienna, Austria and Venice, Italy

Monsignore Bartolucci, Maestro Direttore Perpetuo Cappella Musicale Pontificia
Marin Constantin from Bucharest, Rumania
Nikolaus Harnoncourt
Felix de Nobel, director of the Netherlands Chamber Choir
Denis Stevens, Professor of Musicology at Columbia University

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**ROBERT E. LEE HIGH SCHOOL
A CAPELLA CHOIR**

The A Capella Choir is the select choir at the Midland, Texas, Robert E. Lee High School where during the ten years of the high school's existence, it has won an enviable reputation through a fine performance record in contests. In 1970 the choir named the Outstanding Class AAAA Mixed Choir and in 1971 Runner-up Outstanding Class AAAA Choir in the Buccaneer Music Festival at Corpus Christi, Texas.

HENRY SELLERS

Their conductor, Henry Sellers, has taught choral music in Texas high schools for eleven years and is completing his third year at Lee High School. A native of Cleveland, Ohio, he completed undergraduate work at Trinity University, San Antonio, and is presently completing degree requirements for the Master of Music at Texas Christian University. Sellers is a member of the TMEA, TCDA and ACDA.

**WICHITA HIGH SCHOOL
SOUTHEAST CHORALEERS**

The highly select Wichita Southeast Choraleers is composed of 102 juniors and seniors. They annually present five major concerts in addition to numerous performances throughout the city. A unique feature of their activities is the "Choralesque" production, an original show using a wide variety of vocal music staged, choreographed, and produced by the students. Every other year they present a musical.

The choir is a consistent winner in contests and was selected to perform for the Southwestern Division of National Music Educators Conference in 1967, and the Kansas Music Educators Convention in 1971.

VERNON NICHOLSON

Their conductor, Vernon Nicholson,

holds degrees from McPherson College and Wichita State University. In addition to his busy performance and teaching schedule at Wichita Southeast he is active as a guest conductor, clinician, adjudicator, and highly successful church musician. During the summer of 1971 he served as conductor for the Mid-America Choir European tour. He plans a similar tour for the summer of 1972.

SOONER HIGH SCHOOL

In the six years that Sooner High School of Bartlesville, Oklahoma, has been in existence a strong music program has developed that involves 33 per cent of the student body. In addition to a large variety of performing ensembles, classes are offered in theory, harmony and applied music.

The Varsity Choir, under the direction of Noel E. Kaiser, has regularly received high honors in contests, been invited to perform before the Southwest Division Music Educators Conference and was one of the honor choirs at the 81st Annual Oklahoma Educators Association. The choir prepares a wide variety of repertoire ranging from oratorio to the "now sounds." They will perform at the Southwestern Division ACDA in a Gallery Conference in the new Fred Memorial Art Museum on the University of Oklahoma campus.

NOEL E. KAISER

Noel E. Kaiser is a native Oklahoman and holds degrees from Oklahoma Southwestern State College and the University of Michigan with further study at the University of Tulsa. He is completing 11 years as a public school music educator.

**UNIVERSITY OF TEXAS
A CAPELLA CHOIR**

The A Cappella Choir of the University of Texas at Austin, Gordon H.

Lamb, conductor, will perform at the Southwest Regional ACDA Convention in Oklahoma City on April 9, 1972.

Their performance at the Sunday morning session of the convention program will include:

- Es Sungen Drei Engel* - Micheelsen
- Years Prophetic* - Lekberg
- Psalm 90* - Ives

The performance of *Years Prophetic* will mark the premiere of this work, which was commissioned by the Choir. It is published in the University of Texas A Cappella Choir Commissioning Project Series, published by *Standard Music Publishing, Inc.*

The U T A Cappella Choir's performance at the Convention will be a part of the annual spring tour, during which the choir will perform in Texas and Oklahoma cities.

GORDON H. LAMB

Gordon H. Lamb is Conductor of the University of Texas A Cappella Choir. He also conducts the University Men's Glee Club and, as Assistant Professor of Music, teaches classes in rehearsal techniques and choral literature.

He has had numerous articles published in *The Choral Journal*, the *MENC Journal*, the *Iowa Music Educator*, and the *American Choral Review*. Mr. Lamb has served as a guest clinician, adjudicator, and festival conductor in nine states. He has choral composition and arrangements in publication and has been instrumental in the commissioning of choral compositions, including the recently established U T A Cappella Choir Commissioning Project.

Mr. Lamb received his education at Simpson College, the University of Nebraska, and the University of Iowa. He has served ACDA in several positions, most recently as Chairman of the National Committee on High School Choral Music. ❖

Southwestern Division Program

FRIDAY EVENING, APRIL 7

- 6:00 - 9:00 REGISTRATION - Lobby of Forum Building
- 6:00 - 9:30 STATE PRESIDENT'S DINNER MEETING
Commons Building
- 7:00 - 9:30 ASSEMBLY & OPEN REHEARSAL
OKLAHOMA HIGH SCHOOL
CONVENTION CHOIR
Harold A. Decker, Clinician
Betty Woods, Chairwoman

SATURDAY, APRIL 8

- 8:00 REGISTRATION DESK OPENS - Lobby of Forum Building

9:00 - 11:30 OPEN REHEARSAL

CONVENTION CHOIR

9:00 FIRST GENERAL SESSION

Harrison Boughton, Chairman

WELCOME - Russell Mathis

BRIEF REMARKS - R. Wayne Hugoboom, National Executive Secretary

9:15 CONCERT

MID HIGH SCHOOL CHOIR

Richard Hugo, Conductor

Carlsbad, New Mexico

- Hallelujah, Amen* (Judas Maccabaeus) Handel
- All Just Men Rejoice* Vulpius
- Elle a bien ce ris gracieux* de Sermisy

Adoramus te, Christe Mozart
 Wondrous Cool, Thou Woodland Quiet Brahms
 Harvester's Song Berger
 He Ain't Heavy, He's My Brother Russell & Scott
 Roving in the Dew Arr. Chapman

9:50 - 10:00 MINI COFFEE BREAK

10:00 - "Though We Speak with the Tongues of Men & Angels, It Might Be Better if We Tried English . . ."
Madeleine Marshall, Clinician
John Yarrington, Chairman

12:00 LUNCH!

Be creative, choose your own place, price and interest group

1:10 SECOND GENERAL SESSION

Ron Shirey, Chairman

CONCERT

FRIENDS UNIVERSITY CHOIR

"THE SINGING QUAKERS"

Cecil Riney, Conductor

Wichita, Kansas

Magnificat Gabrielli
 Gloria in Excelsis (Mass in G) Williams
 Anthony O Daly Barber
 The Shepherds Had An Angel Besly
 Sometimes I Feel Like A Motherless Chile Hairston
 Canticle of Praise Beck

1:30 - 4:30 OPEN REHEARSAL

CONVENTION CHOIR

Harold A. Decker, Clinician

Betty Woods, Chairwoman

1:50 MINI BREAK

2:00 - "Further Forays On The Y'All Syndrome"

Madeleine Marshall, Clinician

John Yarrington, Chairman

4:00 COFFEE & FA - LA - LA

TRUMANN HIGH SCHOOL MADRIGAL CHOIR

John Erwin, Conductor

Robert Fuller, Chairman

Trumann, Arkansas

Sing We And Chant It Morely
 Angeli, Archangeli Gabrielli
 Hodie Christus Natus Est Palestrina
 I Thought That Love Had Been A Boy Byrd
 Fair Phyllis I Saw Bennett
 Weep O Mine Eyes Bennett
 Sempre Mi Ride Sta (Laughing So Heartily) Willaert
 Four Madrigals to Poems of James Joyce Spencer

O Cool Is The Valley

Lean Out The Window, Goldenhair

Rain Has Fallen

Who Goes Amid the Green Wind?

Here Is Thy Footstool Creston

My Bonnie Lass She Smelleth Bach/Schickele

4:30 CONCERT

FAYETTEVILLE HIGH SCHOOL

A CAPPELLA CHOIR

Don Wright, Conductor

Fayetteville, Arkansas

Lamb of God Barber
 Evening Kodaly
 Carols of Death Schuman
 Hoc Corpus Heiler
 Psalmkonzert Zimmerman
 Psalm 67 Ives

5:00 CONCERT

SAM HOUSTON UNIVERSITY CHAMBER CHORALE

Wayne Roe, Conductor

James Ramsey, Chairman

Huntsville, Texas

Sehnsucht, Op. 112, No. 1 Brahms

An die Heimat, Op. 64, No. 1 Brahms
 Behold! I Build An House Foss
 Love Me At Last Tull
 Mass (1963): Kyrie & Gloria Hindemith

5:30 - 7:00 DINNER HOUR

Choose your place, but be back promptly for next session.

7:00 CONCERT

ROBERT E. LEE HIGH SCHOOL

A CAPPELLA CHOIR

Henry Sellers, Conductor

Charles Compton, Chairman

Midland, Texas

Ave Verum Corpus Byrd
 Die Mit Traenen Saen Schein
 Grant Unto Me The Joy Of Thy Salvation Brahms
 Motet, Op. 29, No. 2
 I Love My Love (Cornish Folksong) Arr. Holst
 A Vision of Christmas Bass
 Catulli Carmina Orff
 Odi et amo Miser Catulle
 Vivamus, mea Lesbia Nulla Potest
 If I Got My Ticket, Can I Ride? Shaw

7:35 CONCERT

SOUTHEAST HIGH SCHOOL CHORALEERS

Vernon Nicholson, Conductor

John Mizell, Chairman

Wichita, Kansas

Jubilate Deo Omnis Terra Peeters
 Vexilla regis Bruckner
 Alleluia Thompson
 The Path Of The Just Nystedt
 You Never Had It So Good Arr. Halloran
 Festival Te Deum Williams

8:10 - The Care & Feeding of the Well Tempered Chorus

(A Demonstration of Selected Repertoire)

Harold A. Decker, Clinician

OKLAHOMA HIGH SCHOOL CONVENTION CHOIR

INSTRUMENTALISTS FROM THE UNIVERSITY

OF OKLAHOMA SCHOOL OF MUSIC

9:30 GALLERY RECEPTION & CONCERT

Fred Jones Memorial Museum

Lucille White, Chairwoman assisted by Oklahoma ACDA

SOONER HIGH SCHOOL VARSITY CHOIR

Noel E. Kaiser, Conductor

Bartlesville, Oklahoma

An Answer For Our Time Strommen

Four Seasons:

Summertime Gershwin/Stickles

Open Your Heart To Spring Arr. Simeone

Autumn in New York Duke/Thompson

Something Told The Wild Geese Vance

Dry Bones Arr. Gearhart

Three Hungarian Folk Songs Seiber

The Handsome Butcher; The Old Woman;

Apple, Apple

I Only Want To Say Arr. Slater

All About The Blues Strommen

Shadrack Arr. Cassey

O Happy Day Arr. Metis

SUNDAY MORNING, APRIL 9

10:50 - Music in the 20th Century Worship Service

First Presbyterian Church, University Boulevard

The Reverend J. Kenneth Feaver

A CAPPELLA CHOIR OF THE

UNIVERSITY OF TEXAS

Gordon H. Lamb, Conductor

Years Prophetic Lekberg

(Premiere Performance of Commissioned Work)

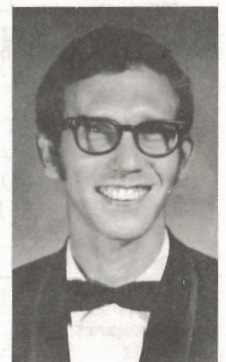
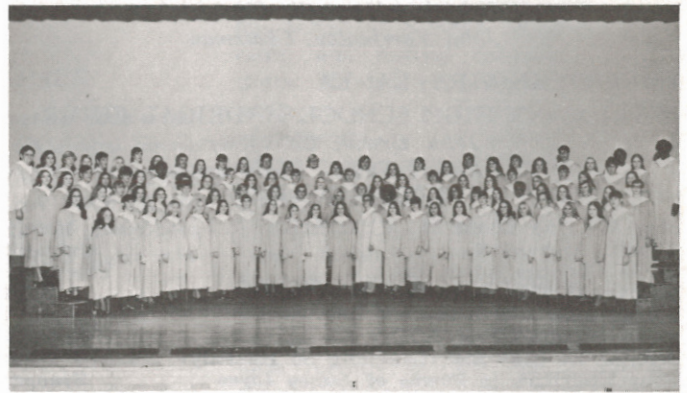
Es Sungen Drei Engel Micheelson

Psalm 90 Ives

Russell Mathis, Chairman; Don Timberlake, Local Arrange-

ments; John Yarrington, Convention Program; Lucille White,

Hospitality.



Groups and Conductors appearing at the Southwestern Division convention are: Left to Right, First Row: Fayetteville, Arkansas, High School A Cappella Choir; Trumann, Arkansas, High School Madrigal Choir; Second Row: Sooner High School Varsity Choir, Bartlesville, Oklahoma, University of Texas at Austin A Cappella

Choir; Third Row: Robert E. Lee High School A Cappella Choir of Midland, Texas, Southeast High School Choralers of Wichita, Kansas; Fourth Row: Friends University Choir of Wichita, Kansas, their director, Cecil Riney, and Richard Hugo, director of Mid High School Choir of Carlsbad, New Mexico.

The Pied Pipers---

BOY CHOIRS IN AMERICA

GEORGE BRAGG

Director, Texas Boys Choir
Fort Worth, Texas

Boy choirs are unique. They were founded in the needs of ecclesiastical mysticism and have been borne out of a glorious past, through the papal chapels and the kingly courts of Europe to the concert halls of the world of today. More recently this specialized group endeavor is manifesting itself as a force of social and educative importance in its newest home, the United States.

To be asked to write a series of articles on and about boychoir is significant, I think, for it reflects an interest in a subject very ancient in origin and yet modern in its usage and application. It portends an awareness and growth of boychoirs in America.

One of the most dramatic contemporary instances of growth can be seen in the Boston area, where within the past fifteen years the number of boychoirs has grown to approximately thirty-five groups of fine standard, used principally in religious worship.

If the Boston area were a singular example, it might be noteworthy, but not significant. What is important seems to be the fact that boychoirs are spring-

ing up throughout these United States, particularly in the perimeter areas of heavy population concentration. In the Southwest there are twenty-nine boychoirs of singular distinction, most of them founded for providing music within a worship format. However, some serve community and/or socio-cultural purposes as well — a new interpretation for this art form in our Twentieth Century civilization.

Such boychoirs as those found in Wichita, Kansas; Newark, New Jersey; Atlanta, Georgia; San Francisco, California; and Portland, Oregon attest to a wide and varied interest and geographical distribution.

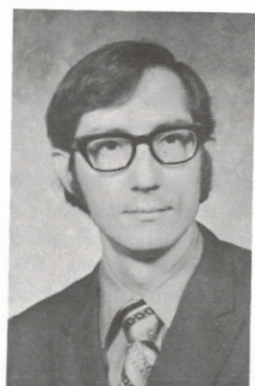
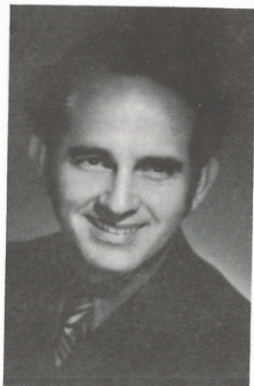
Contained within the school systems of our country are many boy choirs of varying purposes and standards. Interestingly enough no one has yet tabulated them as they do football teams or marching bands, most likely because no one has ever deemed it commercially important enough or musically worthy to spend the time to garner this information. If there are thousand such specialized choral groups, they have special needs that could be commercially looked after, not to mention elevated by attention and nourished by the knowledge that others are trying to accomplish the same sort of thing.

What seems very important in this Twentieth century is that we have in this particular form of music-making a means of educating the future citizen, the business man, the lawyer, the physician, the average work-a-day man a means of becoming aware of and sharing some of the sensitive beauty of this world in which we live.

Boy choirs have always existed for a particular reason. Since ancient times the voices of boys have been used for treble singing in worship simply because of a taboo which kept women out of the religious ritual until modern times. The Church, however, was quick to recognize the built-in value of having choirboys in ritual service which could in time become an educative pattern and thereby a ready source for both future priests and practicing musicians. Just consider the vast history connected with boychoir through the centuries.

Pope Gregory the Great, who had encountered some Britons being sold as slaves, sent Augustine with forty singers to convert the Angles. The Canterbury Cathedral Choir, with boys, is a continuation of the founding of the first song school in England by St. Augustine in 597 A. D.

The Regensburg "Domspatzen" (Cathedral Sparrows) of Germany began serving the Church in the Tenth century. Most boy choirs which existed centered in and around monasteries in the Middle Ages principally because of the organizational ability of Pope Gregory (591-



Southwestern conductors performing at the ACDA Division Convention are, Left to Right, First Row: Wayne Roe, Sam Houston University Chamber Chorale of Huntsville, Texas; Don Wright, Fayetteville, Arkansas, High School A Cappella Choir; John Erwin, Trumann, Arkansas, High School Madrigal Choir; Vernon Nicholson, Southeast High School Choraleers of Wichita, Kansas; Noel E. Kaiser, Sooner High School Varsity Choir of Bartlesville, Oklahoma; Second Row: Gordon H. Lamb, A Cappella Choir of the University of Texas at Austin; and Henry Sellers, Robert E. Lee High School A Cappella Choir of Midland, Texas.



PIED PIPERS . . .

604) and his establishment of the "Schola Cantorum" as a strict training ground for the performers.

It was not until the Fourteenth and Fifteenth centuries that Boy Choir, given its special mission by the Church, blossomed into full flower within the wealthy courts of Kings and the chapels of the Princes of the Church. Certainly one of the unsung centers of development and propagation of Boy Choirs is the Netherlands. The papal chapel in Liege at the end of the Fourteenth century numbered seven choirboys and a few cantors. The return of the popes, after the exile in Avignon, brought the traditions of the Burgundian court and many northern musicians with them into Italy. The first valued musicians were singers.

In the Renaissance, Italy had not yet acquired its reputation as the land of the *bel canto*. When the wealthiest churches and courts began to require polyphonic music as a regular part of their service, they organized choirs, for which they needed good singers. It was young choristers who were sought after, since boys were needed to sing the top voices in polyphonic pieces. The Fleming's enjoyed a high reputation in this art since in the chapel school boys were trained in a certain type of voice production and in a certain style.

Cities and princes then competed to engage the best singers who were lured from one city to another, from one court to another. There was a constant scurrying back and forth of singers between Milan, Ferrara, Florence and Venice as the great families — The Estes, Sforzas, Visconti and Medici — strove to outbid each other.

Through the stylistic musical continuity of the great masters; DuFay, Ockeghem, Joquin, Willaert, Lassus, a musical art was born out of French music with English and Italian influences grafted into its base. From the beginning the music of the Netherlands was an international art. Because of the constant contact and interchange with the Church centered in Italy, the Italian musical art continued to fertilize the musical development of the Low Countries.

Four great lovers of music and practitioners of princely splendor contributed greatly to the spread of the fame of musicians from the Low Countries: Charles V, Margaret of Austria, Philip II of Spain and Maximilian.

When Charles V ascended the throne of Spain he brought most of his musicians with him from the Low Countries, continuing in effect the tradition begun in the courts of the Burgundian dukes: trumpeters for military functions, instru-

mentalists for entertainments, and for their chapels a half dozen boy choristers plus cantors who were often priests but who, on occasion, also took part in performances of profane music.

At home, the regent Margaret of Austria organized a modest chapel, for it was unthinkable that a civilized and Christian princess should not have a musical chapel. Philip II, following the death of his father, Charles V, continued to maintain the *Capilla flamenca* which was an imposing institution in that period. It often included as many as twenty-*niños* (choirboys), twenty-four *cantores*, an organista and about ten *capellanes*.

The choirboys were trained in the Churches of the North and youngsters of seven to twelve years were taken off to Spain, returning home at the change of voice to continue their studies. Besides his father's *capilla*, Philip maintained a *Capilla espanola* with Spanish singers and players. Some of the glories of the *Capilla espanola* can still be had by one who ascends the holy mountain of Montserrat just outside Barcelona, to encounter a world set apart, where pilgrims still dance the sardana before the basilica, and choirboys are taught the ancient art of ecclesiastical song.

Maximilian of Austria, who married Mary of Burgundy, came to know and appreciate the qualities of the Burgundian Chapel and of its musicians. It is no wonder that he later demanded of his German chapel that they "sing counterpoint in the manner of the Brabants".

Maximilian as Emperor in Vienna issued a decree on July 7, 1498, expressing his desire to have choristers in the Imperial Chapel of the Hofburg. The choristers, like the musicians, came from the Netherlands. The continuation of this effort can be experienced in the Imperial Chapel today where one may hear a masterwork sung each week by the Vienna Choir Boys, men from the Vienna State Opera Chorus, and an orchestra from the Vienna Philharmonic.

What is singularly important about each of these royal personages is that he traveled — a great deal at one time or another (Philip II probably least of all), and wherever he traveled he took his chapel with him. Thereby organized music-making, sacred and profane, was spread throughout Europe: Maximilian and Mary of Burgundy to the North, South, East and West; Charles V, South and West; Philip II, North and East; and Margaret of Austria, West and South.

Timing was of the greatest importance for the spread of this style of music and grouping of musicians. Whether the combination produced the flowering of the

Renaissance music or the Renaissance music produced the flowering of the combination requires considerable study and historical analysis. Suffice it to say that it was a glorious flowering and because of it we can still today enjoy the fruits of that season.

All that the idea of Boy Choir encompasses today is still in part a reflection of all of its history, of its past principles, and its past glory. Boy Choir has always been in practice a musical organization which serves a purpose. That purpose may vary at times as conditions warrant, or its purpose may become multiple in function to serve more than one need, viz. the Vienna Choir Boys' duplicity of serving in both the Imperial Chapel and the Concert world. The Twentieth century has given to this art new dimensions, new opportunities, and new challenges.

The function of boychoir within the Church is demanding in every way. It must have musical integrity, vocal technique, and singular purpose. The boychoir organization which functions for the socio-cultural community outside the confines of the church service must, of necessity, be a versatile, hard-working, and a solidly-based organization. It must be at home on the stage, as well as in the church. Stylistic "shifting of gears" must come easily. Vocal techniques of the finest kind must be the underlying principle for participation lest an ambitious program of varying activities harms rather than helps the future man, the singer.

At home our Texas Boys Choir has a remarkable range of experiences during a choral season. Within a single month a choirboy may find himself performing a full concert with choreography befitting a musical, participating in a full liturgical service, singing with orchestra and men's chorus the "Coronation Mass" of Mozart with motets and plain chant for trimmings, providing the introductory carol service to a pageant with candlelight procession in full regalia, singing popular carols in the lobby of a local commercial bank, or touring some of the local public schools, presenting vocal material which will inspire local school youngsters to involve themselves in their own school's vocal program.

We did not design our group with this format in mind, rather the need gave us reason. Whereas, the need is one thing, the know-how is something quite separate and apart. It sometimes takes years to learn how to successfully teach a child to be versatile and natural and musical all at the same time. In fact, as one moves about the world of Boy Choir, he observes that the success of a choir is in direct ratio to the dir-

ector's comprehension, understanding, ability to communicate, and his sense of proportion.

Little is written about Boy Choir as an historical subject. Considerable interest and speculation seems to be growing, however, concerning Boy Choir as a social and musical force as well as a cultural means of heightened involvement for youngsters within their school, church, or civic communities.

I have spent twenty-five fascinating years watching the phenomenon of interaction taking place within our own Texas Boys Choir group whereby a child awakens to the whole world around him through music; history, mathematics, English, geography, painting, poetry, spelling — all — a total awakening of the young human male. The reason for this seemed to me not quite so clear in earlier days, but I feel it has become more evident as I have traveled about observing the work of others. Total involvement is the answer, a sense of history in undertaking the task, a reflection of the principles of the past found in Boy Choir, carried forth into our own time until such a work becomes a way of life for the participant, until the singer finds a dwelling place wherein the whole world is interrelated, and a feast from the past is nourishment for the future.

In 1966, a sabbatical was granted which allowed me to travel to the major choral institutions of Europe, during which time I had the privilege of meeting some of the principal purveyors of boy choir choral art in Europe and England: Mogens Wøldike and Niels Møller of Copenhagen Drengerkor; Director-Kappellmeister J. Ratzenger, successor to Dr. Thomas Schrems of the Regensburger Domspatzen; Prof. Ferdinand Grossmann, and Dr. Walter Tautschnig of the Wiener/Sangerknaben; and Monsignor Domenico Bartolucci of the Sistine Cappella in Rome, to name a few. I found in each instance the most successful boychoir master was the one who had the greatest dramatic sense of history about him and an ability to communicate. Most of these gentlemen had many facets upon which they could draw as concert artist, pedagogist, writer, lecturer, as well as one who understood the subtle psychology and challenge of teaching children.

The fact that they had chosen to devote their lives to the teaching of children was another "star in their crown" and an achievement which their contemporaries seemed to look upon as a great honor for both the children and the teacher. I was very inspired by what I had seen, sensed, and witnessed in all my encounters. I count this series of

visits to be one of the great privileges of my life.

I have prepared three articles on various teachers and/or institutions which I hope will give future or practicing boy choir masters and interested persons information useful for their own purposes. Possibly we can fill our own lives with finer purpose and greater definition, thereby giving to our pupils vision above the horizon of existence into the "world of stars".

This group of articles I will call the "Pied Piper" series. As in legend, these "Pied Pipers", by some magic of ability and circumstance are able to "pipe" children along paths of music, affecting as they go, the direction of their nation's development.

Some materials relating to boy choir, from: *Music in the Renaissance* - Reese - Norton; *Medieval and Renaissance Music* - M. F. Bukofzer - Norton; *The Hapsburgs* - Dorothy Gies McGuigan - Doubleday; and *Flemish Music* - Robert Wangermee - Praeger Publication. ❖

Ten high schools from Iowa and Wisconsin participated in the Choral Clinic February 19 at Wartburg College, Waverly, Iowa, with James Fudge, Grinnell College, as guest clinician-director. The

clinic is one of ten Meistersinger Festivals for the year and featured the Wartburg Choir with James Fritschel, director, in the final program of individual choirs and a massed chorus.

TEACHERS COLLEGE HOLDS ELECTRONIC - CHORAL SYMPOSIUM

Under the sponsorship of the Choral Music Department of Teachers College, Columbia University, a Symposium on Electronic-Choral Music was recently held at the College, with the noted American composer, Daniel Pinkham, serving as clinician: Thomas Dunn, director of the Handel and Haydn Society Chorus of Boston, and editor-in-chief of E. C. Schirmer Music Co., assisted Mr. Pinkham in the presentation.

Under the supervision of Professors Craig Timberlake and Ray Moore of the Teachers College Department of Music, the Symposium sought to provide a unique opportunity for music educators and their students to become familiar with techniques for the study and performance of the growing repertory of choral music utilizing the electronic medium as an accompanying device. Over 150 musicians from the metropolitan New York - New Jersey area attended the day-long Symposium.

OUTSTANDING CHORAL WORKS

- | | |
|--|-----|
| Rejoice in the Lord • Jeffrey Rickard • SATB double choir, a cappella | 30c |
| Gloria • Jeffrey Rickard • Mixed voices, a cappella | 60c |
| Hosanna • Paul Fetler • SATB & keyboard | 60c |
| Make a Joyful Noise • Paul Fetler • Mixed voices, a cappella | 40c |
| Lord, Remember Us • Robert Wetzler • SATB & keyboard | 30c |
| Lord, Surround Us With Holy Symbols • Robert Wetzler
SATB & keyboard | 35c |
| Sing We Merrily • Richard Proulx
Mixed voices, trumpets, trombones & keyboard | 85c |
| O God, the Father, Eternal One • Hieronymus Praetorius
Double chorus, or chorus & instruments, optional keyboard | 75c |

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A Tribute To F. MELIUS CHRISTIANSEN

RICHARD D. HANSON

Lewisburg, Pennsylvania

In this, the centennial year of the birth of F. Melius Christiansen, it seems most appropriate that we, the present choral directors, take time to look again at his many contributions. While we could possibly never reach an agreement on the nature of his influence, all will agree that Christiansen made a tremendous impact on the twentieth century choral scene.

Education and Career

Christiansen was born near Eidsvold, Norway. After completing his preliminary education he established a music studio in Larvik, where he gave violin and piano lessons and copied music. Feeling that opportunity for development was limited in Norway, Christiansen migrated to the United States in 1888. His first full-time position was at Marinette, Wisconsin, as director of the Scandinavian Band. Realizing that he needed more education, Christiansen moved to Minneapolis, Minnesota, where he attended Augsburg College and the Northwestern Conservatory of Music during the 1890's. (1)

In 1897 Christiansen returned to Europe to study violin at the Royal Conservatory in Leipzig. There he also studied composition and counterpoint with Gustav Schreck and became familiar with the tradition of the boys' choir of Thomasschule. After completing his degree in 1899, Christiansen returned to the United States and taught at the Augsburg Seminary and the Northwestern Conservatory of Music in Minneapolis before becoming head of the music department at St. Olaf College, Northfield, Minnesota.

During his forty-one years at St. Olaf College, Christiansen became a legend. Part of the 'Christiansen legend' resulted from his inimitable personality, part from his many achievements. F. Melius conducted the college band and founded and developed the St. Olaf Choir. His work with the St. Olaf Choir places him historically as a pioneer and leader of a *cappella* singing in the United States.

Music critics have acclaimed him as brilliant conductor and teacher: a perfectionist who over a period of years turned groups of young singers into superb choirs. They have written that the St. Olaf Choir had beautiful tone, perfect intonation and machine-like precision. On the other hand they have severely criticized Christiansen's musical taste, judgement and interpretation.

Christiansen's achievements were by no means limited to conducting. He was a prolific composer. The published works of Christiansen include a textbook, *School of Choir Singing*; collections of compositions by other composers; choral arrangements for male, treble and mixed voices; and original compositions. The original compositions include choral works and compositions for band, organ, piano and violin. Many of the choral compositions are still being sung today.

Background on Choral Compositions

Christiansen's choral compositions include large works, works in several movements, and small works. The large works were written during the middle years of his compositional life. The *Reformation Cantata* was written in 1917 for the merger of three Lutheran synods into the Norwegian Lutheran Church. (3) Written in 1925, the *Centennial Cantata* commemorates the hundredth anniversary of the arrival of Norwegians in America. The *Prodigal Son* (1918), on the other hand was neither composed for a spe-

cific celebration nor commissioned. Each of the above large works utilizes slightly different forces. Yet, all include SATB chorus, orchestra and soloists.

Written at a slightly later period of Christiansen's compositional life are three works in several movements. *Psalm 50*, in three movements, was composed for the St. Olaf Choir in 1922. *Celestial Spring*, 1930, and *From Grief to Glory*, 1936, are unique in that Christiansen composed the music before any text was written. Both compositions are in four parts and may be performed as a cycle or as individual numbers. Oscar R. Overby, a frequent collaborator with Christiansen, later supplied texts for both compositions. (4) Both texts reflect a common philosophical view held by Christiansen and Overby; that is, they are a religious paraphrase on nature. The works in several movements are intended to be sung a *cappella*.

Small works, original and arranged, composed as early as the 1890's and as late as the middle 1940's, comprise the bulk of Christiansen's choral compositions. Augsburg Publishing House published 263 individual anthems in the St. Olaf Series between 1919 and 1948. As of July 1960 approximately eight million copies of these anthems had been sold. (5) The earlier compositions were usually set to Norwegian texts. The later works were set in English. Some of the small works are accompanied, but most are intended to be sung a *cappella*.

Compositional Style(6)

In analyzing Christiansen's compositions, the writer discovered certain recurring musical patterns which contribute to the compositional style. Formally, they include a preference for repetition forms: ternary, binary, variation and hybrid forms appear frequently. Tonic-dominant and major-minor tonal relationships predominate between movements of the large works and of the works in several movements, and between sections of small numbers. Phrases of varying lengths are utilized in building compositions; however, the four measure phrase appears most often.

Two contrasting types of melodies recur frequently in the choral compositions. One is short and functions as a theme or motif. Imitation abounds when this type of melody is used.

Psalm 50, Movement 3:

Soprano I
f Glo-ri - fi - eth God

The other type melody features a long flowing line. Homophonic texture prevails when this type of melody is utilized.

Psalm 50, Movement 2:

Christiansen compiled books and books of musical motives. He often awakened in the middle of the night with a musical idea and saved it in one of his motive books. Olaf Christiansen related that F. Melius' musical motive books were his "bread and butter." When F. Melius found poetry he liked he would go through the motive books to find a motif to fit the text.(7) Most of Christiansen's melodies utilize a limited range, often no greater than a ninth. Con-junct motion prevails over disjunct motion. When disjunct motion occurs it is harmonically conceived; movement from one tone to another of a triad or seventh chord is common. Although most of the melodies are original, Christiansen also frequently borrows melodies from chorales, folk tunes and other composers.

Christiansen's music is extremely consonant sounding. Major and minor triads account for most of the harmony. Major-minor and minor-minor seventh chords also occur regularly. Augmented sixth chords and higher numbered ninth, eleventh and thirteenth chords are infrequent. Diatonic harmony prevails over chromatic harmony. Mild dissonance occurs in non-harmonic tones which are prepared and re-solved. The passing tone is the most frequently used non-harmonic tone. Authentic, half, plagal, and deceptive cadences are common. Some unusual cadential progressions may be found in the chorale arrangements.

Father Most Holy, modal cadence:

Musical score for 'Father Most Holy' featuring Soprano, Alto, and Tenor parts. The lyrics are 'Light nev-er wan-ing' and 'de-fen-ded'. The score shows a modal cadence with a long note on 'ing' and 'ded'.

Homophonic writing prevails in Christiansen's compositions. Imitation occurs frequently, though, and adds a diagonal element to the dominant vertical texture. In a few instances Christiansen utilizes polyphonic writing techniques. Unusual textures — the pyramid technique, the single melodic line of extended range sung by all sections of a choir, and florid and instrumental-like passages — reflect Christiansen's experimental nature and his interest in color changes.

Psalm 50, pyramid technique:

Musical score for 'Psalm 50' featuring Soprano, Alto, Tenor, and Bass parts. The lyrics are 'glo-ri-fy'. The score illustrates the pyramid technique with overlapping vocal lines.

From Grief to Glory, single melodic line

Musical score for 'From Grief to Glory' showing vocal parts with lyrics 'Out from the shade in-to the sun'. The score features a single melodic line for the vocalists.

From Grief to Glory, florid writing style

Musical score for 'From Grief to Glory' showing a florid writing style with complex rhythmic patterns and multiple voices.

Further color variety is often achieved by alternating between instrumental-choral, choral-choral, and solo-choral timbres.

Christiansen utilized texts from the Bible, writers of hymns, Scandinavian poets and personal friends from St. Olaf. Sacred texts predominate, especially in the early years. Secular texts occur frequently after 1930. Christiansen responded imaginatively and sensitively to the meaning of the text.

Lost in the Night, text and music

Musical score for 'Lost in the Night' showing vocal parts with lyrics 'Will not day come soon?'. The score includes a half cadence at the end of the phrase.

The question, "Will not day come soon?", and its accompanying half cadence are answered in the final phrase as the choir sings, "He is coming soon."

A change in mood of text is usually accompanied by an appropriate change in meter, tempo or tonality of music. Most texts are set syllabically, however, melismatic settings do occur.

Reformation Cantata, melismatic treatment:

Musical score for 'Reformation Cantata' showing an Alto part with lyrics 'ha-so' and 'na'. The score features a melismatic treatment with a long note on 'na'.

Christiansen took great care in placing accented syllables of words on strong beats or on notes of long duration. The texts to the compositions are thus easily understood. F. Melius employed many different techniques to enhance the continuity of text and music. Unison and octave singing are often used to dramatize the text. The device of text painting is also used in a few compositions.

The Prodigal Son, text painting:

Musical score for 'The Prodigal Son' showing a vocal part with lyrics 'as a roar - - - ing lion'. The score uses text painting with a long note on 'ing'.

The technique of presenting the complete text in the melody and using a reduced text in the other parts allows Christiansen to create phrases of differing lengths which overlap and thus provide continual movement. Repetition of text is often accompanied by repetition of music. This technique is especially prominent in the large works where ternary forms are common.

Nowhere in Christiansen's compositions are there any rhythmic patterns which are difficult to perform by twentieth century standards. Conventional meter signatures are exclusively employed. Christiansen's romantic nature is easily observed in the dynamic markings. Extreme dynamics (pianissimo to fortissimo) are used in most pieces. Five dynamic levels (pianissimo, piano, mezzo forte, forte, and fortissimo) are employed regularly. Only rarely does a mezzo piano marking occur.

Christiansen's compositions vary considerably in their quality. The tonal patterns are arranged so that the performer or listener can find feelingful import; yet, at times the music itself has limited expressive value. Frequently the music is associated with an extra-musical factor which then

Schuetz' Complete Works In a New Edition

RUSSELL A. HAMMAR

Chairman of the Music Department
Kalamazoo College
Musical Director and Conductor
Kalamazoo Bach Festival Society.

Walter Collins' recent article in *The Choral Journal* entitled "What is a Good Edition?" has prompted me to respond by citing an excellent example of a "good edition" for those of my colleagues who may not have learned about the new editions of the entire works of Heinrich Schuetz by Hanssler Verlag of Stuttgart.

There are, on the Market, several excellent editions of many of Schuetz's works, but to date, I do not know of the existence of a publication of his *complete* works, especially with instrumental parts. However, by the end of 1972 (the three-hundredth anniversary of Schuetz's death), Guenther Graulich, who is heading the project for Hanssler, hopes to have completed the editions in twenty-one volumes. These works will be distributed in the U. S. through C. F. Peters, Music publishers, 373 Park Avenue South, New York, New York 10016. Many of you have undoubtedly received the announcement that Volume Fifteen is now being shipped to the U. S.

I have had the good fortune to acquire a few of the advanced copies of some of these new editions, and I can honestly state that I have never seen more meticulous editing. This entire series is being edited from the original

sources and is intended for the Musicologist and for the practical performer alike. They also contain excellent English translations — a most commendable effort for the benefit of many churches and school groups who may be unable to perform the music in the German language. Further, the instrumental parts are edited in a manner which permits the conductor to utilize alternate instruments if he does not have the forces at hand to perform the works with the originally specified instruments. (For instance, if a director does not have a violist available, that same part is scored for a third violin).

The several scores I have examined in the practical performing editions have excited me very much for many reasons, some of which I will cite here:

1. Each conductor's score contains excellent historical notes in both German and English, citing the particular source or sources from which the manuscript was edited;
2. Suggestions for performing the works, such as instrumentation, alternative instruments to be used if needed and placing of choirs and instrumentalists for optimum antiphonal effects;
3. Separate choral parts without accompaniment (cutting costs);
4. Full instrumentation of parts with the options for missing instruments not usually within the grasp of the average church or school orchestra, and word cues

- before entrances for the players;
5. Liturgical uses in Protestant, Anglican and Roman Catholic Churches.
6. Interpolations of the special problem areas of performance, such as how to interpret recitatives, melismas, etc.;
7. Printed in an especially neat format which is easy to read.

To recapitulate, the scores will take the following forms:

I. SCORES

- a. Complete volumes (11-3/4" x 8-1/4") cloth bound.
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II. Complete performing material available for each individual work in format 11-3/4" x 8-1/4"

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III. PROTECTIVE COVER

- a. For individual scores and vocal parts.
- b. For instrumental parts. (This will be especially handy for filing and carrying convenience.)

IV. In addition, reference folders are planned (size 8-1/4" x 6") in which the first page and one other page of all works (excluding those in the Becker Psalter and similar short works) can be kept as loose sheets.

The editions I have examined in-

A TRIBUTE . . .

evokes a strong feeling. For instance, love of country — Norway and America — made the *Centennial Cantata* very expressive to Norwegian-Americans of the early twentieth century. Love of church serves as an extra-musical factor in the *Reformation Cantata* and in many small a cappella works.

Christiansen's melodies are easily sung and understood. The rhythms are obvious and the harmonies are easily anticipated. F. Melius' straightforward compositional style along with his tendency to create specific rather than abstract expressions make his work especially suitable for certain occasions. At the same time, these qualities prevent his music from being music of high quality in itself.

This writer believes that these qualities were deliberately sought. F. Melius was a practical man who analyzed the musical scene of Minnesota and the immediate surrounding states. In writing the large works he composed for a large festival choir consisting of members of the average church choir. The church choir with its limitations of rehearsal time, experience, and training also served as model for many of the arranged and original small works. More difficult numbers were written for the St. Olaf Choir.

Some of Christiansen's best writing is found in the works in several movements — *Psalms 50, Celestial Spring* (especially "The Spirit's Yearning" and "Regeneration"), and *From*

Grief to Glory (especially "Love in Grief"). These compositions employ a large dynamic and pitch range and are very demanding vocally. On the other hand, "Lamb of God," "Lullaby on Christmas Eve," and "The Christmas Symbol" are expressive anthems which are easy to sing and can be performed by the average church chorister. Many other Christiansen compositions are worthy of continued performance. Some of my favorites include "How Fair the Church of Christ Shall Stand," "Lost in the Night," "Father Most Holy," "As Sinks Beneath the Ocean" (number two), "Kingdom of God," and "Hosannah."

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NATIONAL SCREENING COMMITTEE ANNOUNCED

President Elect Russell Mathis has announced the following members to the screening committee for the ACDA National Convention to be held in Kansas City in 1973. They are Hoover Fisher, Oklahoma State University, Stillwater; Cecil J. Riney, Friends University, Wichita, Kansas; and Jan Harrington, University of Oklahoma, Norman. Applications for performance were carried in the February and March issues of *The Choral Journal* with extra copies mailed to all State Presidents.

clude: "Johannespassion," Hanssler XX 481; "Unser Herr Jesus Christus in der Nacht, da er verraten ward," Hanssler 20.423; "Magnificat" Hanssler XX 468; "Erbarne Dich Mein, o Herr Gott, Hanssler XX 447; "Die Sieben Worte Jesu Christi am Kreuz," Hanssler XX 478; "Vater Abraham, erbarme dich Mein," Hanssler XX 477; Psalm 24 "Domini est terra," Hanssler, Edition 20.476; Psalm 84, "Wie lieblich sind deine Wohnungen," Hanssler, Edition HE 20.029.

When the project is completed, the new STUTTGART COMPLETE EDITION of the works of Heinrich Schuetz will be published in the following volumes:

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LIST OF ACTIVITIES FOR THE EUROPEAN FEDERATION OF YOUTH CHOIRS

Following is a list of activities to be undertaken by the European Federation of Youth Choirs during the summer of 1972 according to General Secretary Paul Wehrle.

April 1-8: Libourne-Arcachon, France with directors Philippe Caillard, Paris, France; Michel Corbos, Lausanne, Switzerland; and Oriol Martorell, Barcelona, Spain.

July 31-August 8: Breda, Holland with Gottfreid Wolters of Hamburg, Germany; and Jan Eelkema of Veenendaal, Holland.

July 30 - August 5: Colmar, France with Willi Gohl of Zurich, Switzerland; Jozsef Maklari of Hungary, and Oriol Mattorell of Barcelona, Spain.

July 30-August 6: Freiburg, Germany with Philippe Caillard, Paris, France; Klaus Knall, Freiburg, Germany; and Ludwig Hahn, Kaufbeuren, Germany.

July 30 - August 6: Graz-Eggenberg, Austria with Laszlo Heltay of London, England; and Christian Wagner of Lyon, France.

August 8-13: Brugge, Belgium with Louis de Vos of Brussels, Belgium; and Klaus Fischer-Dieskau of Berlin, Ger-

ACDA PUBLISHES FIRST MONOGRAPH

The first of what is hoped to be a series of monographs has been completed and is being released this month to all interested purchasers. Titled *Guide for the Beginning Choral Director*, the 48-page book is intended "to provide guidance of a practical nature to the college senior, the beginning choral conductor," and will be of interest to all members.

Chairman of the National Committee on High School Choral Music which prepared the monograph is Gordon H. Lamb, University of Texas at Austin. Members of the committee and those writing chapters of the book are: Louis H. Diercks, Florian N. Douglass, Richard Gaarder, Ernest Hisey, Lee Kjelson, Jack A. Learned and Hardy Lieberg.

The book sells for \$1.75 prepaid and is now available on order from the Executive Secretary's office.

many.

July 30-August 6: Coblenz, Germany with Stephane Caillat of Paris, France; and Janni Mandakas of Thessalonika.

More complete information may be received through Paul Wehrle, General Secretary, Fichtenstrasse 19, 7501 Stupferich bei Karlsruhe, Germany. ❖

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WALTER S. COLLINS, EDITOR

This department consists of reprints of articles from other periodicals and excerpts from previously published literature about choral music. The choice of materials to be reprinted is based on the editor's judgment of what will be informative, interesting, amusing, or provocative to the readers of the **Choral Journal**. Suggestions for future selections and letters of comment will be welcomed by the editor. They should be sent to Dr. Walter S. Collins, College of Music, University of Colorado, Boulder, Colorado, 80302.

Editor's Note:

In the chest of every choral director secretly beats the heart of a composer. Each of us has hidden away at least one choral composition or arrangement which we are sure is deserving of publication; yet, few of us have any idea about how to go about getting our opus published. The following article by a music publisher offers sound advice on how to overcome this hurdle.

William Presser teaches at the University of Southern Mississippi and is editor and owner of Tritone Press (BMI) and Tenuto Publications (ASCAP); sole selling agent for both editions is the Theodore Presser Co., Bryn Mawr, Pa. Tritone-Tenuto specializes in instrumental music of college and professional difficulty by contemporary American composers, but Presser's remarks are equally valid for the potential choral composer. They are reprinted here with the permission of the Southeastern Composers' League Newsletter, **MUSIC Now**, in which this article originally appeared in September, 1971.

HINTS ON GETTING MUSIC PUBLISHED

by William Presser

If you wish to have your music published — and most of us do — you may wonder how to begin. Or perhaps you have begun, but your efforts haven't produced any publications. The following comments, intended as general guidelines, reflect my own experience as a publisher and also as a composer of published music.

First, choose two or three publishers who issue music which is similar to yours in instrumentation, style, degree of difficulty, and length. A small firm, or a new one, may be more receptive to your music than a large, established one. If you belong to BMI, don't contact an ASCAP firm which has no BMI affiliate, and conversely. However, most publishers of serious music publish under two names, one for ASCAP and one for BMI, as I do.

Next, write the publishers you have selected and describe your music. Mention instrumentation, difficulty, duration,

number and size of pages, performances, and recordings. Include copies of the first page or two of each piece, indicating that these pages needn't be returned. Also indicate if you are a member of ASCAP or BMI; if you don't belong to either organization, tell the publisher which one you would prefer to affiliate with, were that option available to you. It should, of course, be the organization which represents him. Include in your letter a few facts which might impress him — for example, other publications, prizes, recordings, or even good reviews. If you are submitting a work for high school chorus and you occasionally appear as guest conductor at choral clinics, mention this.

Ask the publisher if he would like parts or a performance tape. For compositions with text, indicate that the text is in the public domain or that copyright clearance has been obtained. Enclose a self-addressed envelope, plus separate postage, for any materials you wish returned. Should a publisher indicate that he will review a work, it is certainly acceptable to inquire when that would be.

Once you've been assured that a work will be reviewed, send a legible, accurate copy, but don't send one that looks as if it were the original. The publisher might think it was your only copy and return it immediately rather than risk losing it. In general, use the same notation rules the publisher uses; for example, if a choral publisher always uses vocal notation, don't use instrumental notation. Or if a publisher uses a Musicwriter, try to avoid symbols which are difficult to type or are not on the machine at all. My Musicwriter has no satisfactory tenuto sign (—); six motions are required to make one. Also avoid "fussy" notation such as a half-staccato sign (⌣), an accent, and a sfz all on the same note. Unless you have been selling or distributing copies of the unpublished work, don't copyright it before sending it to a publisher. Either a registered or unregistered copyright will cause him delay and extra expense in publishing the composition.

If you're really eager to publish, compose your music so that when it is typeset, the format will be convenient for the printer. If I were to write a *Sonatina* for cello and piano, I might use sixteen pages of 12-stave 9" x 12" paper, allocating 7, 4, and 5 pages to the first, second, and third movements, with three systems on p. 1, four on pp. 2-16, and odd page turns. This is a desirable format for Tritone Press-Tenuto Publications. If, however, the publisher who is reviewing your piece does not use a separate cover page as TT does, but, rather, prints on the inside of the cover, a format of 14 or 18 pages with even-numbered turns would be better. This format is also suitable for TT, but it wastes two pages. My cello part would have enough rests, appropriately placed, so that it would not take more than four pages with ten staves each, and it might have either odd or even page turns.

To really impress a publisher, prepare camera copy yourself. Either hand-copy so that the notation looks like printed music, or use a printing device such as the Leroy lettering guide with music templates, Notaset, or a Musicwriter. The Leroy lettering guide can be ordered through KE blueprint shops; Notaset, a transfer type, can be obtained from the Music Sales Corp., 33 E. 60th St., New York 10023. Musicwriter, a notation typewriter, can be purchased from the Music Print Corp., 828 Pearl St., Boulder, Colorado 80302. A printing shop or the commercial art department of any college can tell you how to prepare camera copy; also read *Preparing Music Manuscript* by Anthony Donato. Making camera copy is probably the most costly and time-consuming part of preparing music for publication.

In general, then, make it as simple as you can for the publisher to issue your music, and keep in mind how you would want a piece of music to look if you were seeing it for the first time. Remember, editors are seeing it for the first time and so are performers. And a performance can't be any more accurate than the music from which it is learned.

Carnegie-Mellon University, the Pittsburgh Opera Company, and the Pittsburgh Symphony Society have united in a talent hunt with the announcement that special graduate internships will be offered to talented singers during the 1972-3 and 1973-4 years. Auditions are set for April 9 and interested singers are asked to contact Sidney Harth, Head, Music Department, Carnegie-Mellon University, Schenley Park, Pittsburgh, Pa. 15213 for information.

Book Review

CHARLES G. BOODY

Music Department
Austin College
Sherman, Texas 75090

CHORAL CONDUCTING: AN ANTHOLOGY, edited by Samuel Adler. Holt, Rinehart and Winston Inc. (New York City), 1971. Paperback, \$9.95.

This large (580 page) book is devoted almost entirely to musical examples for use in the conducting class. Complete works are seldom included, but this is not a drawback, for long sections that are complete musical units in themselves are always given.

The examples are organized by groups intended to give the student experience with specific types of conducting problems. The titles of the eight large sections will give the reader an indication of this organization: "Simple and Compound Meters", "Changing Meter Signature with a Constant Pulse", "Changing Meter Signature with Variable Pulse Symbols", "Cuing", "The Left Hand as a Dynamics and Expression Guide", "Coping with Accompaniments", "Dealing with Aural Complexities", "Contemporary Notation and the Speaking Chorus". Each section contains a brief introduction in which Adler discusses the general problem, and each individual example is introduced with a commentary pertinent to it.

The book also includes three Appendixes: 1) Exercises to introduce the chorus to difficult passages, 2) Pronunciation guides for Latin, Italian, French, German, Hebrew, Russian, and Spanish. (All these languages are used in the examples.) 3) A list of the publishers and works represented.

The outstanding feature of this volume is the large and varied series of examples. There are over 150, ranging from Pre-Renaissance through works from the 1960's. Together they form a most admirably chosen cross-section of choral repertoire. Adler hopes that the volume will "provide fertile base for broadening the taste as well as conducting technique" (p. iv), and it appears to this reviewer that he is correct. Special emphasis has been placed on early music and on twentieth century examples; areas which are too often overlooked both in conducting training and in performance. All of the examples have been photo printed from the published editions. This allows the student to become familiar with the various printing styles that publishers have used, and the teacher to use the book as a starting point for a discussion of the problems of producing a good performing edition. The variety of examples is outstanding. A director conversant with these works, capable of conducting all of them well, and able to perform them stylistically correctly would be well equipped to prepare almost any choral work.

Adler suggests the user "should analyze each example . . . Musical analysis of a particular piece should include stylistic, melodic, contrapuntal, harmonic, as well

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BOOK REVIEW —

as timbral and even biographical or historical facts." (p. v) The examples are carefully chosen for this purpose also, and are always complete enough so that musical analysis can be made.

This is an excellent anthology. One which can be useful to the director as a study collection of excerpts from works he could and should perform, and to the student as a source of study of most of the basic conducting and stylistic problems of choral music. It can be highly recommended as a good buy at \$9.95, the tentative price.

THE SECOND BOOK OF ENGLISH MADRIGALS (for five voices) edited by Denis Stevens. Penguin Books Inc. (7110 Ambassador Road, Baltimore, Maryland 21207), 1970. Paperback \$2.45.

This collection of 21 five voice English madrigals can stand beside the earlier four voice volume as models of what a performing edition of madrigals should be. Editorial additions have been kept to a bare minimum, presuming that the singer or director is aware of the performance style. For example, barring has been kept regular for the most part so the singer must find his own cross rhythms. The choice of pieces is very good. Stevens includes only three "old chestnuts" in the set, and these can be excused by the quality of the works. All directors should be acquainted with this edition, and it is highly recommended. This reviewer's only reservation is the size of the book. Users will need a single copy for each singer, and even then a slightly larger format would often make the music more immediately readable.

THE SECOND PENGUIN BOOK OF CHRISTMAS CAROLS, edited by Elizabeth Poston. Penguin Books Inc. (7110 Ambassador Rd., Baltimore, Maryland 21207), 1971 Paperback \$1.65.

This little volume of 43 American carols draws primarily from the music of the singing schools, from black spirituals, and from the folk music of the Southern mountains. Most of the carols are arranged for unison singing, though four part harmonizations are included for others. Many of the unison carols suggest responsorial singing or have discants added by the editor; much better discants than are often found in such collections. Each of the unison carols has a fine sounding but simple piano accompaniment and most contain indication of guitar chords also (not to be used with the piano settings). Many directors will find delightful works here they do not know. To this writer, it is worth the cost of the book to have easily available the lovely Christmas Carol written by Charles Ives.

SONGS UNDER SAIL, edited and arranged by Peter Heaton and Maria Bird. Crescendo Publishing Co. (48-50 Melrose St. Boston, Mass. 02116), 1972. Hardbound \$5.00.

This is a good collection of chanties with brief accurate discussions of their uses and their origins. All of the well known works are here, notated with simple but appropriate piano accompaniments. The music has been reproduced from hand manuscript, but is easily legible. Only the first verse of each song has been underlined, but these songs are so straightforward that this should cause little problem. It seems strange that the authors did not include guitar chords with these settings. Surely the guitar is no less fitting to chanties than the piano. This is not a collection for the choral director, but may be of use to the general music teacher, and certainly will be enjoyed by the "folknik" though he may be familiar with many of the songs from other collections.

RECENTLY RECEIVED

Abraham, Gerald. **This Modern Music**, (3rd edition). Boston: Crescendo Publishing Co., 1955. Hardbound \$3.50.

Bellosis, Edward. **Cherubini: Memorial Illustrative of his Life and Work**, New York: Da Capo Press, 1971 (Reprint of 1912 work). Hardbound \$15.00.

Bennett, Beulah Varner. **Piano Classes for Everyone**. New York: Philosophical Library Inc., 1969. Hardbound \$3.95.

D'Ortigne, M. J. **Dictionnaire Liturgique, Historique et Theorie De Plain-chant et de Musique d'Anglais**. New York: Da Capo Press, 1971 (reprint of an 1854 work). Hardbound \$35.00.

Ellinwood, Leonard and Keyes Porter. **Bio-Bibliographical Index of Musicians in the United States of America since Colonial Times**. New York: Da Capo Press, 1971 (Reprint of a 1956 work). Hardbound \$22.50.

Gammond, Peter. **Terms Used in Music: A Short Dictionary**. Boston: Crescendo Publishing Co., 1971 (Great Britain 1959). Hardbound \$3.50.

Gombosi, Marilyn ed. **Catalog of the Johannes Herbst Collection**. Chapel Hill, N. C., University of North Carolina Press, 1970. Hardbound, \$10.00.

Grun, Bernard ed. and trans. **Alban Berg: Letters to his Wife**. New York: St. Morton's Press, 1971. Hardbound \$15.00.

Hoelty-Nickel, Theodore. **The Musical Heritage of the Church, Vol. VII**. St. Louis: Concordia Publishing House, 1970.

Krohn, Ernst C. **Missouri Music**. New York: Da Capo Press, 1971 (Reprint of a 1924 work). Hardbound \$15.00.

Lovelock, William. **The Rudiments of Music**. New York: St. Martin's Press, 1971. Paperback \$2.95.

Machlis, Joseph. **Music: Adventures in Listening**. New York: Grosset and Dunlap, Inc., 1968. Hardbound.

Pattison, Bruce. **Music and Poetry of the English Renaissance**. New York: Da Capo Press, 1971 (reprint of a 1948 work). Hardbound \$10.00.

Sendry, Alfred. **Music in Ancient Israel**. New York: Philosophical Library, 1969. Hardbound \$15.00.

Stanton, Royal. **Steps to Singing for Voice Classes**. Belmont, California: Wadsworth Publishing Co., Inc. 1971.

Stefan, Paul, Trans. Y. W. Vance. **Anton Dvorak**. New York: Da Capo Press (Reprint of a 1941 work). Hardbound \$12.50.

Sunderman, Lloyd Frederick. **Historical Foundations of Music Education in the United States**. Metuchen, N. J.: Scarecrow Press, Inc. 1971. Hardbound \$12.50.

THE TEARS OR LAMENTATIONS OF A SORROWFUL SOUL



This remarkable collection of Laments from the early 17th Century was gathered together by Sir William Leighton, who persuaded many famous composers of the time (Dowland, Byrd, Bull, Weelkes, etc.) to set his sorrowful verses. Offprints from the original volume of Early English Church Music are now available as follows: [The Dowland and the Coperario offprints include a consort accompaniment of lute, cittern and bandora, for which modern instruments (piano, guitar, etc.) may be substituted.]

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SET 2 COPERARIO	I'll lie me down to sleep in peace (SATB) O Lord how do my woes increase (SATTB)	. 50
SET 3 WEEBKES:	Most mighty and all knowing Lord (SATB) O happy he whom thou protect'st (SSATB)	. 35
SET 4 GIBBONS:	O Lord how do my woes increase (SATB) O Lord I lift my heart to thee (A[or S]ATTB)	. 35

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Choral Reviews

PAUL E. PAIGE, (Head, Review Section), Grand Canyon College, Phoenix, Arizona 85017
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Choral with instrumental: ensemble or full band-orchestra accomp.

Octavos reviewed will include Industry Associate Members of ACDA and Advertisers in The Choral Journal.

ON THE LIGHT SIDE

This month we examine several secular numbers of pleasant mood, the first of which have some subtleties of thought. They progress gradually to those which are broadly humorous "relief" numbers, all suitable for spring concert programming.

Spring - Wayne Peterson (Lawson-Gould thru G. Schirmer, 51548, 40c). Unacc., all four parts divisi. Thomas Nash's poetry describes spring's pleasantries. Rather difficult, but with vibrant choral sonorities.

Two Songs from the Jade Flute - Robert Graham (Canyon, 7004, 35c). No tenor part. Parts for flute, strings and percussion available separately. Junior High or High School groups could easily manage these gentle evocative settings. The flute seems essential; the other in-

struments could be substituted for with piano.

When Icicles Hang (51589, 35c) and **How Sweet the Moonlight Sleeps** (51590, 30c) - Richard Kent (Lawson-Gould thru G. Schirmer). The first suggests an "optional improvised rock acc." That seems an unfortunate attempt to sell copies. The music is lively, mildly dissonant, easily capable of standing on its own. The second is quieter, a mood piece, more musically demanding of sopranos than other sections. Both use Shakespeare texts.

Cold and Sombre the Night - Orlando di Lasso, arr. Walter Ehret (Lawson-Gould thru G. Schirmer, 51525, 30c). Somewhat rare example of a secular text in high Renaissance musical style. Both music and text appropriately sombre, but beautiful. Medium difficulty.

To Everything There Is a Season - Richard Derby (Lawson-Gould thru G. Schirmer 51574, 30c). Extremely well-written unacc. setting, lively, with some effective tone-painting. For good high school choirs or older. Highly recommended.

Two 17th Century Dance-Songs - arr. Hall and Stanton (Belwin-Mills, F. E. 10028, 35c). Schein and Praetorius are the composers, arrangers have supplied the texts. Lively, homophonic, delightful. If you think the 17th century was all serious and severe, this will prove otherwise!

Heaven (11685) and **Virtue** (11686) - Wm. Jonson (G. Schirmer, 30c each). Jonson does a masterful job of keeping his music secondary to George Herbert's poetry, which is described as follows: "Playfully, he has a way of treating the most solemn things in the most startling manner". So it is. **Heaven** has ingenious use of echo group. Both demand superb text projection. Medium easy.

Reasons for Singing - Richard Kent (Lawson-Gould thru G. Schirmer, 51575, 30c). Band directors, and others, might disagree with the sentiments here expressed! Tricky rhythmically, all parts divisi, prudent use of clapping, holds interest throughout.

Discoveries - Reginald Smith Brindle (Oxford, X183, 65c). Fantasy-like text takes in Columbus, Ptolemy, Copernicus, Galileo and others. Music equally fantasy-like, and difficult. Much responsibility for getting it off the ground belongs to conductor. It could be earthbound, but need not be.

Four Little Foxes - James Furman (Oxford, 95.309, 60c). Four songs take 3 minutes total. Difficult, tonality often hazy. Tremendous variety of expression with the four songs. Mature voices could manage them best.

Four Songs from the Beggar's Opera - Gregor Medinger (Oxford, 95.310, 40c). Essentially 4-voice hymn-style. Quite delightful. Straight-faced, but not heavy or profound.

The next eight selections are in the folk-song category:

Dashing Away with the Smoothing Iron - arr. John Byrt (Oxford, X206, 45c). Very lively 12/8 rhythm. Prominent bass, rather high tenor. A love song with a happy ending. Unacc.

Tum Balalayka - arr. Margaret Shelly Vance (Belwin-Mills, Oct. 2261, 35c). Gentle waltz rhythm. Excellent for young (Junior High) voices. Piano or guitar acc. Well-edited.

El-a-ony - arr. James Garrett (Lawson-Gould thru G. Schirmer, 51584, 35c). Refers to state of Illinois. Strophic, heavy rhythm, much independence of parts. Medium difficulty.

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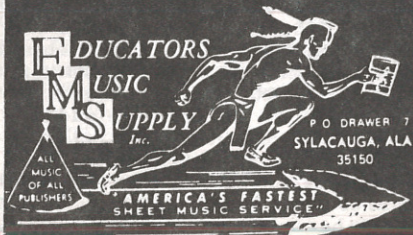
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CHORAL REVIEWS —

The Whistling Gypsy - arr. De Cormier (Lawson-Gould thru G. Schirmer, 51611, 35c). Swinging dotted rhythms. Piano acc. Bass-baritone soloist who can whistle is needed. Other parts easy. Readily popular number.

Ain'-a That Good News - arr. De Cormier (Lawson-Gould thru G. Schirmer, 51603, 35c). The familiar Dawson arrangement of this tune may keep De Cormier's from being widely used. Except for a commercial ending, it is quite worthy. Basses especially will like to sing it. Piano acc. Medium easy.

Tataleo (Who'll Buy My Pancakes) - Ishmael Adams and Jester Hairston (Bourne, J-16, 50c). Uses some phrases

of Ga language, from Ghana. Quite repetitive, catchy rhythm. Do fade away endings really work in concerts, or only on records?

Home Life - Royal Stanton (Belwin-Mills, F. E. 10029, 45c). A parody of contemporary family life, using an American folk tune. Important piano acc. Good humorous number for High Schools.

Jenny Jenkins - arr. De Cormier (Lawson-Gould thru G. Schirmer, 51612, 40c). A really good fun song. Pianist important, esp. to timing. Some tongue-twisting words.

Quite silly are these last two, both from Cappella Music thru Bourne.

Graffiti - Don McAfee (#135, 30c). Wall-Sayings (nothing off-color) set to music. Has the virtue of not being carried on too long. A good "relief" number.

Letters to Uncle Sam - Bob Burroughs (#150, 35c). 7 short letters. Example: "You changed my little boy into a girl. Does this make a difference?" Clever, not difficult. Unacc.

— Scott S. Withrow

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Hope Thou In God. Felix Mendelssohn (1809-47), ed. and arr. by Robert S. Hines, SAB and piano, 5522, 25c (E).

The piece opens with tutti for the baritones in a declamatory style over a simple chordal accompaniment. This is followed by a basically homophonic choral setting. The music is quite simple and within the capabilities of a small church choir.

Thou Knowest Lord. Henry Purcell (1659-95), ed. and arr. by Robert S. Hines, SAB and keyboard, 5527, 25c (E).

The accompaniment in this piece doubles the voice parts. It is in a block chordal style with the phrases separated by rests. There are no problems and the work is very easy.

Durisdeer, arr. Robert Bune, SATB and piano or guitars and string bass, 4007, 30c (E).

This Scottish folk tune is arranged so that it may be performed by two mandolins; there is a kit (4007 A) which is available to aid in this performance. The chord symbols are given above the measures and a piano part in broken-chord style is also provided. The text is in the Scottish dialect with the second verse set for a solo or small group above a background of choral humming.

Kyrie from "Theresienmesse". Joseph Haydn (1732-1809), ed. and arr. by William Herrmann, SATB and organ/piano, 11865, 40c (D-).

There are passages for SATB solo voices. The movement is divided into three parts; the outer two are slow. The middle section is fugal and employs the full range of the voice. This mass dates from his mature period and the influence of Mozart is in evidence.

Intende voci orationis meae. Franz Schubert (1797-1828), ed. by William Herrmann, SATB and tenor solo with organ/piano, 46956, \$1.25 (M).

Originally scored for a small orchestra, this work is a product of 1828, the last year of Schubert's life. Structured in a form resembling a sonata, the first exposition is strictly instrumental. The material for the soloist is extensive and generally lyric while the chorus serves as a dramatic foil. It is twenty-nine

pages in length, contains only a Latin text, and the orchestral parts are available from the publisher on rental basis.

Rondes. Folke Rabe, SATB, 11894, 35c (D).

This is an avant-garde work that contains areas for improvisation. There is a full page of explanation of symbols. The choir is asked to create various types of sounds using vowels and syllables, but there is no basic text. At one point two conductors are recommended. It may also be performed by a male choir.

HERITAGE MUSIC PRESS

Kyrie from "Missa Brevis in Bb", K. 275. Wolfgang Mozart (1756-91), ed. by Walter Ehret, SATB and keyboard, H 68, 30c (M).

There is an alternation of solo and tutti sections over the simple keyboard adaptation. The solos are not especially ornamented and could be performed by members of a high school choir.

Our Lord Did Suffer Death. Heinrich Schutz (1585-1672), ed. by Walter Ehret, SATB unaccompanied, S-115, 30c (M-).

Taken from Schutz's "St. John Passion", the text is treated in contrapuntal-motet style with an abundance of thematic imitations. Each line of the text receives a separate motivic idea. The tessitura is low, yet comfortable. It would serve well as an anthem for a church choir on Good Friday.

Easter Fanfare. David Peninger, SSA TBB, organ and bass, S-117, 35c (M).

The brass parts call for three trumpets and two trombones. The work is very exciting and would be the type of rousing anthem church choir directors are looking for. The homophonic "Fanfare" type of chords are used at the beginning and ending of the piece with a joyful, staccato, dance-like unaccompanied section in the middle. It would have been better if the trumpet parts, which are slightly different from the organ music, would have had a separate line in the choral score for rehearsal purposes. The transposed parts for the brass are included with the score at the back.

WILLIS MUSIC COMPANY

Requiem. Gabriel Faure (1845-1924), ed. Edward Currie, SATB with soprano and baritone soli and piano/organ, 9118, \$1.50 (M).

This edition of the famous Requiem differs from earlier ones only in that it contains more information about the background of the work and composer in an introductory note. Also, the English translation is at times slightly different. This work, of course, is one of those masterpieces that should be performed and continues to speak to all generations.

Ye Heavens, Praise the Lord. Eugene Englert, SATB, SSA, 3 trumpets, 2 trombones, and timpani, 9639, 30c (M).

Englert's composition was the winner of the 1965 Willis Music choral competition. A majestic quality based on sound choral writing dominates much of the work. The treble chorus sings with the mixed chorus at times in addition to its solo areas. There are many subsections and the composer strives to involve as many textures as possible. It ends with a triumphant Alleluia and could be used as a festival piece for high school choirs as well as a special anthem in the church.

ASSOCIATED MUSIC PUBLISHERS

Fünf Motetten. Lotte Backes, SATB unaccompanied, DVFM 7629, \$1.10 (M).

This is a collection of five Latin motets. The text set are Tulerunt Jesum, Domus mea, O sacrum convivium, Ave Maria, and O salutaris hostia. The style employs mixture of polyphonic and homophonic textures. Dissonance is used sparingly and always as a result of the linear development. The tonality is at times modal. The vocal lines are lyrically sensitive resulting in beautiful and highly recommended music.

I Know I Love Thee, Lord. Charlene Underwood, SATB unaccompanied, A-658, 30c (M).

Much of the piece is organized in a responsorial fashion. A phrase of the text is set in unison and the full chorus sings a chordal answer. The treatment is homophonic and the dissonances mild. The middle section is a joyous ostinato pattern for the lower voices under a continued thematic statement of the upper voices.

LUDWIG MUSIC COMPANY

Praise Ye The Name Of The Lord. Sergei Rachmaninoff (1873-1943), ed. by Walter Ehret, SATB unaccompanied, L-1123, 25c (M-).

This anthem is the type that church congregations and choirs are seeking. The music is not difficult yet has variety in the thematic treatment. It is celebrative but not in a pompous manner. The alleluias are often sung with soft dynamics emphasizing line rather than a bravura quality.

—James E. McCray

Recent publications of new compositions for treble voices include a new work by Randall Thompson. The cantata **The Place of the Blest** (E. C. Schirmer 2599, \$1.50) for treble voices and chamber orchestra was commissioned for and performed by the choir school at St. Thomas Church in New York. The cantata has four movements: settings of "The Carol of the Rose" by Robert Herrick, "The Pelican" by Richard Wilbur, and "The Place of the Blest" also by Herrick; and a final "Alleluia." The writing shows the composer's usual structural and harmonic craftsmanship and sensitivity to the poetic values in the text. In addition it shows great skill in creating music which is well within the reach of quite young singers and at the same time interesting enough to be challenging to more mature groups of women's voices. The piano reduction is playable and quite usable, although the work would doubtless be more satisfying with the orchestration. Conductors who, like this reviewer, cherish the music of Randall Thompson for the composer's ability to achieve distinctive, imaginative, and supremely musical results out of traditional material will find much to love in this cantata.

Also from E. C. Schirmer comes a work in a quite different vein, Richard Feliciano's **Songs for Darkness and Light**, the first four of which are scored for SSA or TBB unaccompanied and issued as a unit (2803, 35c). These brief settings of Old Testament texts make dramatic use of the vocal resources without making excessive demands on the ranges. Such contemporary technics as dissonant counterpoint and wide intervals are skill-

fully used to enhance the dramatic intensity of the texts. The pieces are challenging but, especially the last two, musically most rewarding.

Theron Kirk's **Rejoice** for SSA and piano (Pro Art 2671, 30c) is a short, festive piece suitable to any ensemble of treble voices from junior choir on up. Melodic distinctiveness and rhythmic vigor would make the piece appealing to singers and audience alike. Unlike many other pieces listed as "also available for SATB or SAB," this piece is effective in this medium.

Several good treble-voice editions of earlier music have recently come off the press. Weelkes' charming madrigal **Messalina's Monkey** has been arranged by Clifford Shipp for SSA (Lawson-Gould 51576, 30c). Lively cross relations in both rhythm and harmony make this piece an especially appealing one. The madrigal was originally scored for two sopranos and wide-ranging tenor; the arranger has made judicious use of some octave transposition and interchange of parts to make it quite successful in the SSA version. **Shawnee Press** has published **Three Chorale Settings** by Michael Praetorius in an edition for SSA a cappella by Hawley Ades (B-347, 40c). These are fascinating examples of the flexible treatment of the chorale material found in the early 17th century, full of canonic imitation, diminution, cross rhythms, and the interchange of tonality and modality. The melodies ("A Mighty Fortress," "Born of the Holy Virgin," and "In dulci jubilo") are traditional chorales which Ades has provided with good English versions. The transposition from 3-part mixed to 3-part treble is successful.

A welcome addition to Maynard Klein's series of editions for G. Schirmer is "Von dem Rosenbusch" ("From the Red Rose Bush"), a duet from Schumann's **Spanisches Liederspiel**, one of his works for four singers and piano (11883, 30c). This is a lively piece in a Spanish rhythm and works well for two-part women's chorus. The original text is provided, along with a singable English version.

For treble-voice choruses seeking effective folksong arrangements making limited demands in terms of range and musical complexities there are four good new choices from as many publishers: Walter Ehret's **Set Down, Servant** for SA and piano (Alfred, 25c); Theron Kirk's **Simple Gifts** for SSA and piano (Pro Art 2665, 30c); John Coates, Jr.'s **Amazing Grace** for SA and piano (Shawnee E-102, 30c); and Victor Young's **Red Rosey Bush** arranged by Ron Nelson for SSA and piano (Carl Fischer CM 7769, 25c).

Among an enormous recent output in the jazz or rock idiom several items distinguish themselves, including two by Carl Strommen: **All About the Blues** (Alfred, 35c) and **Peace on Earth** (Alfred 71006, 40c). The former is scored for SA with guitar, string bass, piano, and drum; the latter for SSA with piano, bass, percussion, and optional guitar. Both have texts that are likely to appeal to the idealism of the young, as well as original musical ideas. Among the choral arrangements from **Jesus Christ Superstar** the most effective setting for treble voices is **Everything's Alright** (sic) for SSA, piano (or organ), amplified guitar, bass guitar, and percussion (MCA 18684-060, 35c). The instrumental parts (other than keyboard) are optional and

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CHORAL REVIEWS —

are available separately. The choral scoring by Neil Slater makes good use of the medium, and the piece has great rhythmic and harmonic interest. Another Neil Slater arrangement for MCA is the New York Rock Ensemble's **Beside You**, also for SSA and keyboard with optional rhythm section (19123-060, 35c). A very attractive folk-like melodic line is projected over a well-written accompaniment. —Richard G. Cox

Unlike last year's selection, there is a large number of good selections in the area of pop, show tunes, and jazz available this year.

WARNER BROS. MUSIC

In retrospect many tunes begin to sound acceptable, especially if time has had a chance to familiarize the listening public with the tunes in many guises. So we now find a large number of songs by the Beatles arriving at a time when adult audiences may find them more acceptable. **Eleanor Rigby**, arr. by Arnold Freed (WB-153: SATB; WB-154: SSA; each 40c) are nicely arranged with piano, bass and guitar (and suggested drums). The transitions between sections are quite good.

Hey Jude, arr. by Arnold Freed (WB 152: SSA, 40c) uses the same instrumentation in an arrangement which gives altos and mezzos some interesting parts. A first soprano effect at measure 35 seems a little too much and the figure

might better be transferred to the guitarist.

Let It Be, arr. by Frank Metis (WB-146: SSA, 40c) also works well for girls' voices (the SATB version is a little thick throughout). There is a good interchange between the voices and the accompanying rhythm group. Again the problem of the ending rears its head. A choir cannot turn down the dial as a recording engineer can. The attempt here seems a little outside of the character of the rest of the arrangement. However, you may like it better.

The Long and Winding Road, arr. by Frank Metis (WB-143: SATB, 40c) is a less familiar Beatle tune, but well worth the investigation, since this is a good arrangement. Use the accompaniment judiciously, and have the drummer use brushes instead of sticks.

Ordinarily, we do not comment on music which is not up to the standard expected by ACDA members, but we feel compelled to suggest that two more numbers by the Beatles — **Michelle**, and **Yesterday** — both arranged by Ellis Bretton, should be avoided. Which is a pity, since the arrangements begin on a lovely note, befitting the beauty of each song. Unfortunately, they degenerate to the type of format one used to associate with the tenth repetition of a hit song on "Your Hit Parade", best described as "okay, how can we do it differently this time?"

Two other arrangements, not by the Beatles, deserve mention. Neither specifically requests accompaniment beyond the piano, but bass, drum, and guitar parts are implicitly implied in the accompaniment. **I Dig Rock and Roll Music**, arr. by Bob Burroughs (P1016: SATB, 30c) is an excellent arrangement of this up-tempo tune, and suffers by not having the additional verse found on the recording, included in the music. Try interpolating it. The male voices sing together in unison much of the time, and a junior high mixed choir would not find this challenging (with respect to range). Some staging and choreography might be in order.

Never My Love, arr. by Jacques C. Rizzo (WB115: SATB, 35c) is also an excellent setting of a beautiful song. Some high G's in the tenor part, and maturity needed in the vocal sound for best results. Try brushes on the drums here also.

FRANK MUSIC CORP.

A new series of jazz-pop-rock tunes has appeared from this company. Three numbers are available now. All use piano, drums, guitar, and electric bass (not amplified excessively). All of the works are original and worth studying. **It's so wonderful to be young**, by Gerald Myrow (F-2008: SATB, 25c) uses a simplified structure of block chords, with the accompaniment supplying the driving force.

Travelin' Band, by Emme Kemp, arr. by Marcel Frank (A-105: SATB, 35c) follows a similar pattern, except that much more unison among all parts is a feature. If not pushed, the music fits together very well.

When you walk away, by Alan Grigg, arr. by Rayburn Wright (F-2029: SATB, 50c) includes a separate part for the rhythm accompaniment. This is the first in what we hope will be a long series of arrangements by this knowledgeable master of the craft. Although essentially

homophonic, each of the voice-parts gets a chance to stand out. Some divisi is used, and there is a short soprano solo. Excellent suggestions for performance are also included.

ALFRED MUSIC

Most of you should have received the promotional offering of jazz-rock and youth music choral works from Alfred Music. Since a recording was included, we will not dwell on the performances, except to suggest that the following numbers may have greater staying power with your group. A strong jazz combo is a basic necessity. **Peace on Earth**, by Carl Strommen (SATB, 40c); **Beautiful World**, by Harold Barnett (06516: SATB, 30c); and possibly **It's my day**, by Carl Strommen (42560: SATB, 45c).

Nostalgia is quite the thing these days, and the movement to the past gives us a chance to bring out old divisi-style commercial arrangements of old standards. There are also some new ones on the market.

WARNER BROS. MUSIC

Crazy Rhythm, arr. by Ellis Bretton (H2210: SATB, 35c) will bring back thoughts of Busby Berkeley as this full-textured (often SSATB) arrangement updates a perennial favorite. The combo accompaniment will really act as a foil for your singers.

I Want to Be Happy, by Vincent Youmans, arr. by Bretton (H2216: SATB, 40c) is arranged in a "sing-along" style (which might not be a bad idea, if you included the audience on a reprise) with a much less complicated structure, but still a good arrangement.

Lulu's Back in Town, by Harry Warren, arr. by Jacques Rizzo (W3808: SSA TB, 35c). This definitely demands choreography, and a chorus (referring to the song, not the singers) using just the combo accompaniment with tap or modern dancers would make a good finale to a pops concert. An excellent arrangement with the accompaniment providing a good contrast to the choir. Don't rush this one too much.

The Man I Love, by George Gershwin, arr. by Rizzo (H2183: SSA, 25c) violates the strict memory version, since a bossanova rhythm accompanies this music, and it does work. A small select girls choir will do real justice to this one.

FRANK MUSIC CORP

Cry Me a River, by Arthur Hamilton, arr. by Myrow (S-179: SSA, 40c) uses a lot of divisi throughout, but not too thickly. Be sure to let the music move freely; the arrangement could sound quite "square" if taken too literally.

Night of My Nights, arr. by Howard Cable (F-2027: SATB, 85c; includes separate instrumental parts) is, of course, from "Kismet", and is a lush concert version, complete with flute, and jazz combo. Excellent writing, except that the flute must be amplified in some way, since it is written quite low over half the time. Without amplification, the instrument will tend to disappear if the chorus is singing at the same time. Another alternative would be to raise the flute part an octave if needed.

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curtain?, by Phyllis Williams (Frank Music Corp. F-2018: SATB, 45c; separate instrumental part included) is another, and perhaps the best, of a series of beginning and ending themes. All kinds of choreographic possibilities should suggest themselves for performance purposes. The introduction will quickly catch your audience's attention.

Jazz Gloria, by Natalie Sleeth (Carl Fischer CM 7752: SATB, 35c; parts for three trumpets, bass, and bongo drums, \$2.00 per set, or 60c each, CM 7752A) is a modern exploration of the traditional Latin mass section. The music is both modern and Renaissance — at one point each voice part is singing something different!! And in two different languages. The instrumental parts are used for coloristic purposes, and should help the singers, although a strong choir will manage this music best.

Ricercar a 6, by J. S. Bach, arr. by John Lewis (Sam Fox Publ. Co. SATB, 65c) is a Shingle Singers-Modern Jazz Quartet version of part of "The Musical Offering". A small select chamber choir, preferably on the college level should enjoy this one. High schools with trained voices may try it, but the tessitura for tenors and sopranos may present too many problems. Also a good combo is a definite necessity.

Rock, Rock the Lark, arr. by Richard Maltby (E. B. Marks Music 4546, SSAAT TBB, 40c; band accompaniment CB 164 is on sale separately) is "Alouette" in rock clothing. Actually the vocal parts are not difficult, albeit occasionally chromatic. Beware the band, although a complementary group, does not overpower some of the divided choral sections. Otherwise, prepare this one carefully and have fun with it.

Mariachi Mass, by A. Avalos (Pro Art 1194, full score \$1.50) is a welcome addition to a growing catalog of quality music from this publisher. This composition follows the traditional mass order (in English), utilizes a vocal part which is adaptable for unison, two-part, or SATB choir. Accompaniment for guitar, piano, string bass, and two trumpets, is included in the score. Some percussion parts are suggested, but care should be taken since most mariachi groups use percussion only for subtle coloration. This mass may be performed either whole or in parts, and is definitely worthy of consideration if you are trying to find a middle ground between traditional and folk-rock mass settings.

— Burton A. Zipser

THEODORE PRESSER

Outburst of praise. Emma Lou Diemer, SATB and piano, Gentry-121, 17 pp., 50c (ME); text from a Latin hymn translation by John Dryden. An exciting, contemporary work for chorus, alternating unison and chordal passages, and piano, with brief but important solo sections. The music is fresh and vital, but not technically demanding. Highly recommended for all high school choirs.

Kyrie. Donald Erb, SSAATBB, piano, large percussion section, and electronic tape; 312-40026, 16 pp., 45c (M); percussion part and tape on sale as a unit for \$3.00. An interesting adventure for performers and listeners alike. The tape and speakers are to be located behind the audience. While the percussion plays brief, isolated sounds and motives, and

pianist performs directly on the strings. The latin text, except at the end, is broken into small units, each of which the choir dwells on with a variety of percussive sound effects. A slow tempo and steady 4/4 meter make the music easier to perform than to describe. Recommended for all interested high school choirs.

Ask. Bob Burroughs, SATB and keyboard, Gentry-152, 3 pp., 30c (ME), text from John 16. A brief, but lovely, contemporary response in which a mildly dissonant chorus (unison and chordal) alternates with organ. Recommended for all church choirs.

I am the one. Mary E. Caldwell, SATB, Gentry-153, 8 pp., 40c (ME), text from John 11. Despite conservative harmonies there is much of interest in this work. The 9/8 rhythm, recurring melodic motives, and carefully handled climaxes contribute to the success of this above average anthem. Recommended for all church choirs.

How great Thou art. Fred Bock, arr., SATB and keyboard, Gentry-161, 8 pp., 40c (ME). A surprisingly effective setting, recommended for interested church choirs. Each of the three verses is varied in texture, style, dynamics, and accompaniment. The dramatic conclusion is reached without resorting to divisi parts.

Am I born to die? Keith Clark, arr., from an early American hymn tune; SATB unaccompanied, 312-40919, 6 pp., 30c (ME); text by Charles Wesley. Bleak harmonies in the "early American manner" characterize this chordal anthem, which many church choirs will find useful. There is considerable dynamic and melodic variation within this simple four-verse format which enhances the close relationship of text to music. Much early American material is being published now, and it would be of even greater value to directors and performers if the original setting could automatically be included with the new edition or arrangement.

Three SATB anthems by Claude Goudi-

mel (1510-1572), edited with English translation by A. B. Couper: **As a hart longs for the brooklet** (352-00436, 7 pp., 35c, M); **O Lord God, Thy great renown** (352-00443, 4 pp., 30c, M); **Now let us hear what Israel hath said** (352-00437, 8 pp., 35c, M). The French-English Psalm texts are set to tunes attributed to Louis Bourgeois, the first two of which are "Bourgeois" and "Toulon." While the graceful vocal lines move freely within a harmonic context, the music is of only moderate difficulty. High school, church, and college choirs can successfully — and musically — perform these recommended works.

The righteous perisheth. Jacob Handl, ed. by Wallace Gillman, Gillman Choral Classics 4009, SATB unaccompanied, 4 pp., 25c (ME), text from Isaiah. Except for a tenor part frequently in the high E-F-G range, this fine homophonic anthem is relatively easy to perform, and appropriate for high school, church, and college choirs. Omission of the original Latin, and frequent rhythmic alterations, however, lead me to recommend two superior editions. Both have Lat.-Eng. texts and are entitled **Ecce quomodo moritur: E. C. Schirmer 1226** (ed. by Walter Williams), and **G. Schirmer 11586** (ed. by Maynard Klein). The Klein edition is barred to help fit conducting patterns to the flow of irregular word and phrase rhythms, but omits the final section (beginning "Et erit"), a passage which also occurs earlier in the work.

Let my prayer come up. Henry Purcell, ed. by Arthur Hilton, SSATB unaccompanied, Mercury 352-00440, 2 pp., 25c (ME). An incredibly rich and beautiful work, highly recommended for church choirs. What we have here, however, is not an "edition" but a copy of a 1902 arrangement by Frederick Bridge of Purcell's 5-part Latin Psalm "Jehovah, quam multi sunt." In today's vocabulary "edited", like "pornography", is apparently a word that can no longer be defined except in the eye of the beholder.

Soul of the world (from "St. Cecilia's Day Ode"). Henry Purcell, rev. and ed.

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CHORAL REVIEWS —

by Wallace Gillman, SATB and keyboard, 4010, 6 pp., 25c (M). A brilliant and worthy replacement for some of the older — and less interesting — Handelian choruses now in your library. Highly recommended for high school and college choirs.

The geese. Erasmus Widmann, SATB unaccompanied, 352-00403, 3 pp., 30c (M), Ger. text included on inside front cover. Gay and fast, this 1609 homophonic madrigal (4 verses and refrain) will appeal to both high school and college choirs.

ELKAN-VOGEL

The blessed night. Willard Fast, S(S) A(A)TB unaccompanied, **Elkan-Vogel** 362-03123, 6 pp., 30c (M). A text by Robert Nathan set to rather romantic harmonies in a free flowing but basically chordal manner. Most effective is the matching of music to the mood and meaning of the text. Recommended for high school choirs.

SHAWNEE PRESS

Dove of peace. John Diercks, unison voices, keyboard and handbells, **Flammer** GF-5024, 18 pp., 90c (M). Seven tunes from the 1835 hymnal "Southern Harmony Songbook" and placed in delightful contemporary settings. The writing is imaginative and original, and, except for the rather high tessitura, can be performed by junior church, grade school, and boys choirs. Highly recommended.

Amazing grace. Early American melody adapted and arranged by John Coates, Jr., SSAB, S. solo, and piano, D-143, 7 pp., 30c (ME). Five verses in varied textures (unison, 2, 3, and 4-part) in a slow, rhythmic gospel style. Recommended for interested youth church choirs. Also published for S(S)A and S. solo (mislabeled SA), as E-102.

I'd like to teach the world to sing. Hawley Ades, arr., SSATBB, select small SATB group, and piano, A-1160, 9 pp., 40c (M). A popular number in a standard arrangement. Two other settings, in the same key and also inaccurately labeled as to voice parts required, are available as well: SAB (really SSAB(B) plus small SAB section), D-147, 40c; and SA (really S(S)A plus small SA section) or TB (T(T)B plus TB section), 35c, E-105.

—Paul E. Paige

CONCORDIA PUBLISHING HOUSE

Credit must be given **Concordia** for the quality and clarity of its engraving. The texture of its paper is very good, never causing a glare or strain on one's eyes. The spacing of the bars is such as to eliminate any guesswork regarding what the notes are. Of course, this is true of many publishers, but the preparation and setting of the plates for this company's publications is exemplary.

By The Rivers of Babylon. Pelham Humphrey (1647-1674), edited by Giles Bryant, ATB soli, SATB, strings and continuo (organ), 97-5008, \$1.00, (M).

This setting of Psalm 137 is considered Humphrey's finest verse anthem which, according to Edmund H. Fellowes, "bears comparison with the finest . . . of Purcell's works." This expressively dramatic work begins with a short 19-bar overture for strings and continuo, followed by a solo bass at verse one, with a violin obbligato. The verses then alternate between the soli voices, in various combinations, while the chorus is used sparingly throughout until the final 27 measures. Here the voices are treated first in an imitative manner and ending in chordal fashion. The alto verses lie low for a female voice and, as the editor suggests, may be given to a light tenor. A beautiful work worth experiencing. Recommended for the better adult church choirs and college chamber singers.

Alleluia! O Praise The Lord Most Holy. (Alleluia! For Christ The Lord Is Risen). J. S. Bach (1685-1750), edited by Paul Thomas, bass realization by Fritz Oberdoerfer, SATB plus a variety of available accompaniments, 98-2101 (choir edition with organ or piano), 40c, (E).

From "Auf schmetternde Tone," BWV 207a, the editor offers two texts, one for general use and the other for Easter. The chorale is principally chordal, the melodic line remaining in the top voice. This composition, which presents no vocal, rhythmic, or harmonic difficulties, may be accompanied in several ways. (1) with organ or piano alone (98-2101); (2) with full orchestra and continuo. Use the full score (97-5048) and the set of instrumental parts (97-5049); (3) with strings and continuo; (4) with woodwinds and continuo; (5) with organ, three trumpets, and timpani. Recommended for adult church choirs.

Haec Dies. (Sing Praises To God This Holy Day). William Byrd (1543-1623), edited by David Nott, SSATTB, No. 98-2091, 50c, (MD).

An exuberant Easter motet by England's most versatile composer of the Renaissance. This polyphonic work exudes with new musical ideas treated imitatively, moving energetically with its rhythmic patterns. The Alleluias, based on a repeated bass line treated sequentially, brings the motet to a close. Eng-Lat. texts. Recommended for the above-average adult church choirs and college chamber ensembles.

Three Easter Chorales. Johann Cruger (1598-1662), edited by Paul Thomas, SA TB, two descanting instruments and organ, 98-2116, 30c, (E).

Three chorales by one of the most famous Protestant hymn composers of the early Baroque period. Set in familiar style, the voice parts lie well within the ranges of young singers and pose no melodic or rhythmic difficulties. Treble instrumental parts are included

in the vocal score and may be performed by violins, oboes, trumpets (a little high), or recorders. The chorales are (1) That Easter Day With Joy Was Bright; (2) Jesus Christ, My Sure Defense; (3) Awake, My Heart, With Gladness. Recommended for adult church choirs.

Christians, Come With Praises. (Victimae Paschali Laudes). Sigismund Biechteler (c.1700-1740), edited by Reinhard G. Pauly, double SATB choir with congregation and organ ad lib., 97-5016, 60c, (M).

A majestic setting of the ancient Easter sequence by a little known 18th century Austrian composer. The congregation is involved in the singing of the hymn in unison, but a 4-part arrangement by Hassler is also included in the vocal score for the choirs alone. This antiphonal work may also be performed by a choir and brass quartet (chorus II) if the choir is not of sufficient size to be divided equally. Another possibility is for solo quartet and choir. A set of instrumental parts (trumpets I & II in B-flat and trombones I & II) is available - No. 97-5065. Recommended for church choirs.

The Seed Is The Word Of God. Melchior Vulpinus (c.1570-1615), edited by Margaret Dickinson, SATB, No. 98-2089, 40c, (E).

An easy but effective anthem set contrapuntally to a text from Luke 8:11, 15. The textural contrasts of the voice lines adds to the beauty of the work. A fine piece for high school and youth choirs.

Two arrangements of early American hymn-tunes by George Brandon are worthy of examination. After years and years of neglect on the part of musical editors and compilers, the last decade has seen a revival of interest in music by our early American composers, music truly deserving of performance. **The Lord's Day.** Hymn-tune: Birmingham, Lowell Mason, arranged by G. B., SAB and keyboard, 98-2043, 35c, (E). (Brandon's source was New Hymn and Tune Book, 1867.)

Carol Of Adam's Fall. Hymn-tune: Atonement, arranged by G. B., SAB or SATB and keyboard, 98-2118, 35c, (E). (Arranger's source was New Hymn and Tune Book, 1866 in which the tune appears as Old American Tune.)

From All Thy Saints In Warfare. King's Lynn melody collected by R. Vaughan Williams (1872-1958), arranged by Melvin Rotermund, mixed choir and organ or piano, No. 98-2092, 25c, (E).

An easy two-part arrangement which may be performed any number of ways. The opening and closing stanzas of this stirring hymn are sung in unison while the second verse is arranged as a strict canon. For youth choirs.

Come, Ye Faithful, Raise The Strain. Setting by S. Drummond Wolff, SATB with organ and trumpet in C (optional), No. 98-2112, 40c, (E).

A festive arrangement of this 17th century hymn of praise set principally in a homophonic style. The final statement if the chorale contains a beautiful descant for the sopranos in addition to trumpet ornamentations above the chorus. An alternate score for B-flat trumpet is included. The instrumental line is really the most difficult part of this work. The key signature as well as the continuous demands for playing in the trumpet's top register may prove too taxing for a high schooler. Appropriate for Easter; for adult church choirs.

—John Doveras

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April 8-9, 1972

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For the past two years the East Stroudsburg, Pennsylvania, Concert Choir under the direction of K. Bernard Schade, have presented a concert of Welsh music on March 1 in honor of St. David, the patron saint of Wales. This year the March 1 date has been declared a state employees holiday by

CHORAL ART - Theron Kirk, Editor

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Governor Milton Sharp in honor of the thousand of Welsh-Americans living in that state. This year's concert featured the first American performance of the Welsh oratorio, *Saint David*, by Arwel Hughes by the combined East Stroudsburg Concert Choir, the St. David's Mens Chorus of Scranton, the Pocono Boy Singers, guest soloists and orchestra with Mr. Hughes conducting. Until his retirement in May 1971, Hughes headed the BBC radio in Wales in charge of all music for radio and television in Wales. Composer of operas, oratorios,

string quartets and songs, Hughes has also conducted the BBC and other orchestras.

—***—

A special course in Choral Conducting and seminar in Choral Literature will be offered at the University of Cincinnati College-Conservatory of Music from June 19 to August 2. Conductor of the Cincinnati May Festival choruses, Elmer Thomas, will be in charge. Write R. Robert Hornyak, Associate Dean, Cincinnati, Ohio 45221 for further information.

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